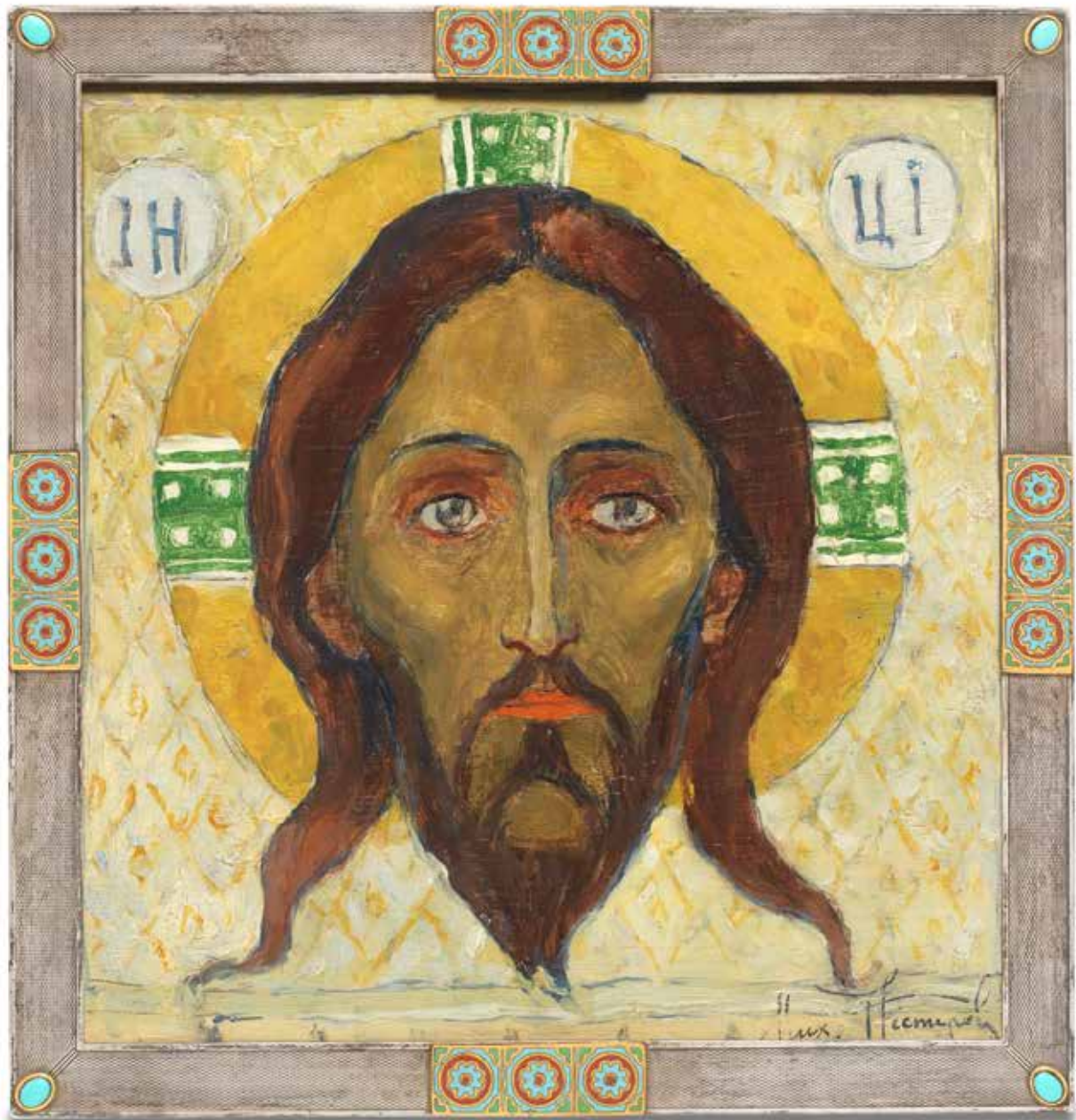


Bonhams



The Russian Sale

New Bond Street, London | 25 November 2020







The Russian Sale

New Bond Street, London | Wednesday 25 November 2020 at 3pm

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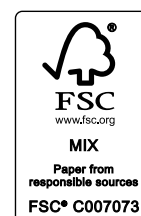
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(9 of 24)

1

IVAN IVANOVICH SHISHKIN (1832-1898)

OFORTY 1885-1886

twenty-four etched plates from the series of twenty-five, published in St. Petersburg by A.E. Pal'chikov, 1886. Folio, printed on silk laid on card in various sizes, in mounts, in the original cloth portfolio, with title reproduced in silk on upper cover

chromolithograph

size of largest: 35 x 21 cm (13 3/4 x 8 1/4 in).

(24)

£8,000 - 10,000

€8,800 - 11,000

US\$10,000 - 13,000

Provenance

Private collection, Milan



2

2

RUSSIAN SCHOOL

Portrait of Alexander III

oil on canvas

97 x 71.2cm (38 3/16 x 28 1/16in).

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000



3

3

ALEKSANDER KOLB (1819-1887)

Interior of the Crimson study of
Empress Maria, Winter Palace, circa 1869
signed in Cyrillic (lower right)

watercolour on paper

35.2 x 50cm (13 7/8 x 19 11/16in).

unframed

£2,000 - 4,000

€2,200 - 4,400

US\$2,600 - 5,200

Provenance

Acquired by the father of the present owner
in Rome in 1980s

Thence by descent

4

ALEKSANDER KOLB (1819-1887)

Palace interior

signed in Cyrillic (lower right)

watercolour on paper

35.2 x 50cm (13 7/8 x 19 11/16in).

unframed

£2,000 - 4,000

€2,200 - 4,400

US\$2,600 - 5,200

Provenance

Acquired by the father of the present owner
in Rome in 1980s

Thence by descent



4

5

ALEKSANDER KOLB (1819-1887)

Palace interior

signed in Cyrillic (lower right)

watercolour on paper

35.2 x 50cm (13 7/8 x 19 11/16in).

unframed

£2,000 - 4,000

€2,200 - 4,400

US\$2,600 - 5,200

Provenance

Acquired by the father of the present owner
in Rome in 1980s

Thence by descent



5



6

6

NIKOLAI NIKOLAEVICH KARAZIN (1842-1908)

Winter scene
signed in Cyrillic and dated '88' (lower right)
gouache and whitewash on card
21 x 32.5cm (8 1/4 x 12 13/16in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



7

7

NIKOLAI EFIMOVICH KUZNETSOV (1879-1970)

Bitz Village, 1922
signed in Cyrillic (lower right)
oil on board
25 x 34cm (9 13/16 x 13 3/8in).

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

Provenance

The family of the artist



8

8

NIKOLAI ALEXANDROVICH KLODT (1865-1918)

'Dusk', 1914
signed in Cyrillic (lower left)
oil on board
37.5 x 32cm (14 3/4 x 12 5/8in).

£7,000 - 9,000

€7,700 - 9,900

US\$9,000 - 12,000

Provenance

Private collection, Greece

Exhibited

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

Literature

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

9 *

NIKOLAI IVANOVICH KRAVCHENKO (1867-1941)

A summer's day

signed in Cyrillic (lower right)

oil on cardboard

32.5 x 39.8cm (12 13/16 x 15 11/16in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private collection, Eastern Europe

Thence by descent

Nikolai Kravchenko, famous for his battle scenes, studied at the Imperial Academy of Arts in the class of battle painting of Bogdan Willewalde and spent time in Paris working for the Academies Julien and Colarossi. His oeuvre includes illustrations for many important Russian campaigns in the Far East and China. Yet, Kravchenko is not only known as a battle painter but a talented portraitist and landscape artist. The present composition *A summer's day* is reminiscent of the authentic Ukrainian landscape and is defined by sensitivity towards the moment and admiration of nature. The soft palette and the contrast of the images of an intimate hut to a seemingly endless road with a sole female figure, - a canonical motive in Russian 19th century painting, - enhance the features of the peaceful stillness of the remote village.



9

10

SERGEI ARSENEVICH VINOGRADOV (1869-1938)

Rest stop

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

oil on canvas

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

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private collection, Greece



10



11

11

ALEXEI ALEXEEVICH HARLAMOFF (1840-1925)

Contemplation

signed 'Harlamoff' (lower left)

oil on canvas

56.5 x 44.5cm (22 1/4 x 17 1/2in).

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

Provenance

Burlington Paintings, London

Private collection, UK (acquired from the above)

Property of a deceased's estate

Literature

O. Sugrobova-Roth, E. Lingenauber, *Alexei Harlamoff, catalogue raisonne*, Edition A. Harlamoff, 2007, no. 26, pl. 18, p. 110 illustrated, listed as one of 'The "lovely rose girl" type of Turgenev'



12

12

ANDREY OSIPOVICH KARELIN (1837-1906)

Portrait of Provost

signed in Cyrillic and dated '1865' (lower left)

oil on canvas

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

unframed

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900



13

NIKOLAI ANDREEVICH LAVROV (1820-1875)

Portrait of Emperor Alexander II in the uniform of His Majesty Leib-Guards Hussar Regiment
signed in Cyrillic and dated '1874' (lower right)

oil on canvas

98 x 80cm (38 9/16 x 31 1/2in).

unframed

£12,000 - 15,000

€13,000 - 17,000

US\$16,000 - 19,000

Provenance

Private collection, Italy

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.

14

VASILY IVANOVICH SURIKOV (1848-1916)

The standard with the Mandylion kept in the Armoury of the Moscow Kremlin:

a preparatory study from *The Conquest of Siberia by Yermak* (1895)

oil on canvas

42 x 35cm (16 9/16 x 13 3/4in).

£60,000 - 70,000

€66,000 - 77,000

US\$78,000 - 90,000

Provenance

From the family of the artist

Acquired by the present collector at Sotheby's London,

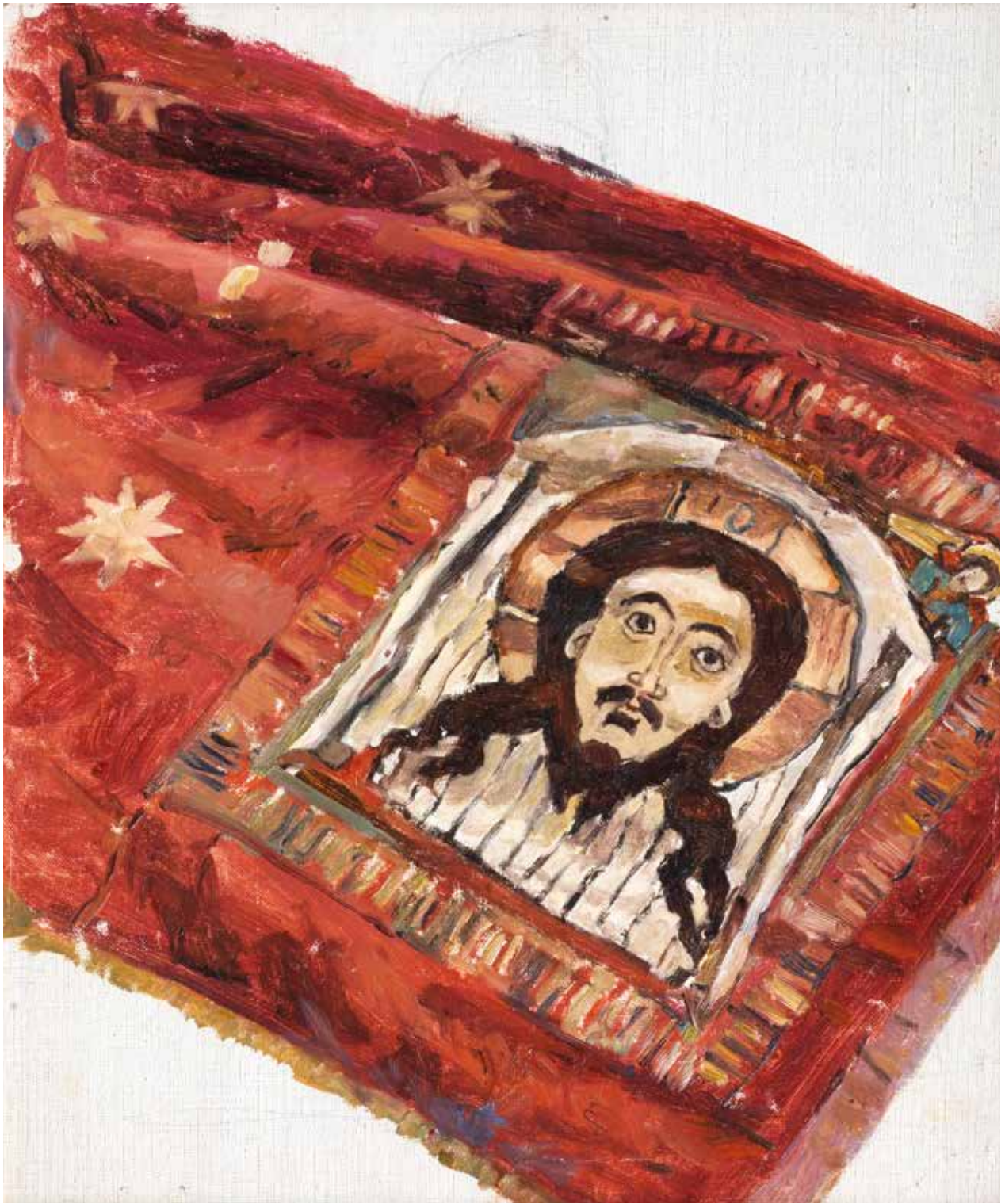
Russian paintings day sale, 1 December 2009, lot 338

Literature

V. Kemenev, *Vasily Surikov*, Leningrad, 1979, p. 137



V.I. Surikov, *Yermak's Conquest of Siberia*, 1895 © State Russian Museum, St. Petersburg



In Siberia, the people are different to those in Russia: free and brave.

Maximilian Voloshin, *Surikov*, Leningrad, Artist of the RSFSR, 1985, p. 30

In the history of Russian art, Vasily Ivanovich Surikov (1848 - 1916) could be considered the 'bard' of monumental historical paintings. His oeuvre depicts many of the important historical events that have shaped Russia: "The Morning of the Streltsy Execution", "Boyarynya Morozova", "The March of Suvorov across the Alps" and others. Surikov's historical paintings are invariably inspired by the conflict of cultures, eras and people.

Surikov's technique and approach was remarkably thorough; he prepared for every painting with detailed research which included complete immersion in the historical environment of his subject. Each composition was accompanied by many sketches detailing the artist's process and this is notably the case for the famous painting "The Conquest of Siberia by Yermak" which was first shown at the 23rd exhibition of the Association of the Itinerants, and then acquired by Emperor Nicholas II and in 1897 transferred to the Russian Museum where it is currently on display.

Surikov first conceived of the painting in 1889, but the first known sketch for the composition is dated to 1891. The artist did a lot of preparatory work, studying sources and travelling across Siberia as part of his research. His original conceptions of the colour and composition for the painting were altered many times and the painting was only completed in 1895. Maximilian Voloshin believed that the choice of subject was not accidental: "Those deeper and more acute elements of historical life which he did not manage to capture as a contemporary eyewitness, he brought in his blood, in his ancestral instinct, because the intoxicating and violent blood of the old Cossacks who came from the Don with Yermak to conquer Siberia flowed in him." (Maximilian Voloshin, *Surikov*, Leningrad, Artist of the RSFSR, 1985, p. 24).

"The Conquest of Siberia by Yermak" depicts an important historical event. The subject of the picture is the decisive battle between Yermak's Cossack detachment and the forces of the Siberian Khan Kuchum in 1582. In Surikov's composition, the battle takes place in the waters of the Irtysh river, although some historical documents claim that it took place on the banks of the river. The painting constitutes an interesting and informative source about the past and was also hailed for the originality of its concept, as well as its aesthetic. Vsevolod Petrov believed that: "Surikov was able to combine in a single picture vast factual knowledge about the past of Siberia, having consolidated this knowledge with a deep poetic idea. It is typical that the banner of the Saviour, under which Yermak stands, has a glorious and centuries-old history: Surikov had seen it in the Armory. It was suggested that this banner stood on the Kulikovo field above the

regiments of Dmitry Donskoy, and in 1552 it fluttered over the troops of Ivan the Terrible at the walls of Kazan." (G.S. Gor, V.N. Petrov, *Surikov*, Moscow, Young Guard, 1955).

The offered lot, a sketch of a banner with the face of the Saviour is an important preparatory work for the painting "The Conquest of Siberia by Yermak". In spite of the fact that the artist altered the colour scheme of the sketch in the final picture, the work is an excellent example of the development of Surikov's creative thought and his artistic quest.

There was no single national flag in pre-Petrine Russia, but the majority of battles were fought under red banners. Depictions of the banners that were flown in the battle of Svyatoslav the Great in the 10th century have been preserved in ancient manuscripts and it transpires that the banners of the great princes usually depicted saints, the faces of Christ and the Mother of God. The first known red banner with the Saviour accompanied the army of Dmitry Donskoy during the Battle of Kulikovo. The most tapering banner of the pre-Petrine era was the banner of Tsar Ivan the Terrible: its centre emblazoned with a large image of the Saviour Not-Made-by-Hands, depicted in the style of ancient Russian icons. This banner was made for the campaign to Kazan and was about three metres long and one-and-a-half metres high. The image of Christ was embroidered in gold and silver and two or three people bore it aloft. Following the capture of Kazan, a solemn prayer service was held by banner of the "Most Merciful Saviour" and a memorial church was built. This historical banner has been preserved to this day in the Kremlin Armoury. Despite the fact that the Kremlin also contains the blue banners of Ermak, for the sketch in the offered lot Surikov decided to use the better known banner of Ivan the Terrible, which was carried for half a century in the famous battles of the tsar and later in the Crimean campaigns and then in Peter the Great's Azov campaigns.

The 'Saviour' presented here at auction can be viewed not only as a preparatory sketch for a monumental canvas but as an separate and discrete work by Surikov. The artist created an icon-picture, representing two hypostases: the 'Saviour Not-Made-by-Hands' and a 'Victory Banner', each acting as the most important element of the history of ancient Russia. Many of Surikov's contemporaries, artists such as Mikhail Nesterov, Mikhail Vrubel, and Viktor Vasnetsov, turned to religious painting while religious enquiry became a key component of the social interests of the time. The return to the Orthodox tradition in art and culture during the period when the offered lot was painted grants it an important part in the cultural history of Russia.

В Сибири народ другой, чем в России: вольный, смелый.

Максимилиан Волошин, Суриков, Ленинград, Художник РСФСР, 1985, с. 30

Для истории русского искусства Василий Иванович Суриков (1848 – 1916 гг.) стал певцом монументальных исторических полотен.

Его кисти принадлежат многочисленные обращения к важным историческим событиям, сформировавшим путь России: «Утро стрелецкой казни», «Боярыня Морозова», «Переход Суворова через Альпы» и другие. Исторические бытописания художника всегда имели в своем основании конфликт культур, эпох и людей.

Художник основательно подходил к работе над полотнами. Каждую живописную работу предвосхищало длинное исследование и своеобразное погружение мастера в историческую эпоху. К каждому произведению Суриков отставил множество эскизов, демонстрирующих процесс работы. Аналогично произошло и со значимым полотном «Покорение Сибири Ермаком», которое было впервые продемонстрировано на 23-й выставке Товарищества передвижников, а затем приобретено императором Николаем II и в 1897 году передано Русскому музею, где экспонируется и по настоящее время.

Суриков задумал свою картину еще в 1889 году, но первый известный набросок композиции датирован 1891 годом. Художник провел большую подготовительную работу, изучая источники и путешествуя по Сибири. Первоначальный колорит и композиция претерпели сильные изменения, и картина была завершена только в 1895 году. Максимилиан Волошин считал, что выбор тематики был не случаен: «Те же еще более глубокие отклонения исторической жизни, что ему не удалось застать как современнику и очевидцу, он принес в своей крови, в своем родовом инстинкте, потому что в нем текла хмельная и буйная кровь старых казаков, пришедших с Дона вместе с Ермаком на покорение Сибири». (Максимилиан Волошин. Суриков, Ленинград, Художник РСФСР, 1985, с. 24)

«Покорение Сибири Ермаком» – своеобразное бытописание важного исторического события. Сюжетом картины является решающее сражение между казачьей дружиной Ермака и воинами сибирского хана Кучума в 1582 году. В композиции Сурикова битва происходит на волнах Иртыша, хотя некоторые исторические документы утверждали, что она происходила на берегу реки. Картина стала не только интересным и познавательным источником о прошлом, но и отличалась оригинальностью замысла, а также живописным исполнением. В. Петров считал, что: «Суриков сумел в одной картине объединить огромные фактические знания о прошлом Сибири, скрепив эти знания глубокой поэтической идеей. Характерно, что знамя «Спаса», под которым стоит Ермак, имеет славную и многовековую историю. Суриков увидел его в Оружейной палате. Высказывалось

предположение, что это знамя стояло на Куликовом поле над полками Дмитрия Донского, и в 1552 году оно развевалось над войсками Ивана Грозного у стен Казани» (Г.С. Гор, В.Н. Петров, Суриков, Москва, Молодая гвардия, 1955).

Представленный на торги эскиз стяга с ликом Спаса является важной подготовительной работой к полотну «Покорение Сибири Ермаком». Несмотря на то, что художник изменил колористическую гамму эскиза в финальной картине, работа является прекрасным примером развития творческой мысли Сурикова и его художественных поисков.

Единого национального флага в допетровской России не существовало. Но большинство сражений проводилось под красными стягами. В одной из древних рукописей сохранились изображения знамен, участвовавших в битве Святослава Великого в X веке. На знамёнах великих князей обычно изображались святые, лики Христа и Богородицы. Первый известный красный стяг со Спасом сопровождал армию Дмитрия Донского во время Куликовской битвы. Самым же каноническим знаменем допетровской эпохи была хоругвь царя Ивана Грозного, в центре – большое изображение Спаса Нерукотворного, выполненного в стиле древнерусских икон. Это знамя было изготовлено для похода на Казань и имело около трёх метров в длину, а в высоту – полтора метра. Образ Христа был вышит золотом и серебром. Управлялись с ним два-три человека. После захвата Казани у стяга «Всемиловейшего Спаса» был отслужен торжественный молебен и сооружен памятная церковь. Этот исторический стяг сохранился до наших дней в Оружейной палате Кремля. Несмотря на то, что в Кремле находятся и синие знамена Ермака, для представленного эскиза Суриков решил использовать более знаменитый стяг Ивана Грозного, в течение полувека участвовавший в знаменитых сражениях русского царя, и позже в крымских походах при Иване VI, и при Петре I - на Азовском море.

Представленный на аукцион «Спас» может трактоваться не только, как подготовительный эскиз к монументальному полотну, и как отдельное произведение Сурикова. Художник создал икону-картину, представляющую две ипостаси: Спаса Нерукотворного или победного знамени, как важнейшего элемента истории древней Руси. Многие художники-современники Сурикова, такие как Михаил Нестеров, Михаил Врубель, и Виктор Васнецов, обращались к религиозной живописи, в то время как религиозный поиск стал ключевой составляющей социальных интересов того времени. Возвращение к православной традиции в искусстве и культуре в период написания представленной работы делает ее важной частью культурных процессов в России.

15 *

ALEXANDR VICTOROVICH MORAVOV (1878-1951)

'At the watering place'

signed in Cyrillic (lower left)

oil on canvas

97 x 87cm (38 3/16 x 34 1/4in).

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

Provenance

In the collection of Antonin Hrabě, Prague

Private collection, Prague

Bonhams, *The Russian sale*, 8 June 2011, lot 31

Exhibited

XXIX *Peredvizhnaya vystavka Tovarishchestva peredvizhnykh*

khudozhestvennykh vystavok, Moscow, St Petersburg, 1910–1911, no. 75

Literature:

Iskry, the illustrated art and literary weekly supplement to *Russkoe Slovo*, Moscow, No. 1, 2 January 1911, pp. 4-5, illustrated

Grosberg Oskar, 'Die Ausstellung der Wanderer' in *St. Petersburger Zeitung*, 26 February 1911, no. 57

G. Burova, O. Gaponova, V. Rumiantseva, *Tovarishchestvo peredvizhnykh khudozhestvennykh vystavok, chast' 2, Obzory vystavok v periodicheskoi pechati*, Moscow, Iskustvo, 1959, pp. 308, 309

G. B. Romanov, *Tovarishchestvo peredvizhnykh khudozhestvennykh vystavok 171-1923*, St. Petersburg, Encyclopaedia, 2003, p. 367

Aleksandr Moravov was a painter of genre scenes and life in the Russian countryside. His favourite subjects were old people and children, and he always depicted the latter as radiating with special warmth and tenderness. In this respect, his works can be compared to the paintings of another famous Russian artist Nikolai Bogdanov-Belsky, a friend and a colleague of Moravov. At the watering place, which can be dated to 1910, belongs to one of the most mature and prolific periods of the artist's career.

Influenced by his trip to Europe, the artist was interested in working en plein air, painting figures within a landscape, with air and light. He lived and worked with other artists, graduates of the Moscow School of Fine and Plastic Arts, in an art colony in the Udomelsky district of Tver region. Here the artists spent most of their time painting in the open air and they were very interested in the life of local people. 'Moravov and Bogdanov-Belsky loved to talk to people. Wherever they appeared with their boxes of paints, they were immediately surrounded by people, old and young alike. A heartfelt conversation would start' (from the memoirs of Elena Alekseevna Belianitsky-Birulia).

This sincerity and kindness spilled over into Moravov's works. At the watering place was painted with great feeling and mastery and it radiates with serenity and quiet happiness. The focus is on the grandfather and his grandson seated on a horse. Calm confidence and wisdom emanate from the old man who holds his grandson with great care. One can feel the child's joyful curiosity, mixed with a hint of fear from sitting so high upon the horse, maybe even for the first time. The boy is excited but relaxed, feeling safe and supported by the large and strong hands of his grandfather. The same tranquillity is present in the horses, quietly drinking the water. The background of the painting does not detract from the main scene because houses nestle in the upper right corner, brightly lit by the red and golden glow of the last rays of the waning sun.

At the watering place was exhibited in 1910-1911 at the annual exhibition of the Peredvizhniki Society and was highly praised by contemporary critics. The work was originally in the collection of Antonin Hrabě, the owner of a framing and gilding business in Moscow at the turn of the XIX century. This collection, assembled during 40 years spent in Moscow, was taken to Prague in 1918.





16

16

WARTAN MAHOKIAN (1869-1937)

Sunset over the waves

signed in Latin (lower right)

oil on canvas

63.5 x 92cm (25 x 36 1/4in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000



17

17

**FILIP FILIPOVICH KLIMENKO
(1862 - AFTER 1917)**

Seascape

signed in Cyrillic and dated '1914' (lower right)

oil on canvas

48 x 67cm (18 7/8 x 26 3/8in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private collection, Greece



18 *

VASILY YAKOVLEVICH BERINGER (1875-1942)

'Crimea'

signed in Cyrillic and dated '1901' (lower left); with partial exhibition paper label (verso)

oil on canvas

77.5 x 121cm (30 1/2 x 47 3/4in).

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Provenance

World's Fair, St. Louis, 1904

Collection of Frank C. Havens, circa 1912

Private collection, California

Exhibited

St. Louis, USA, World's Fair, 1904, no. 133

Literature

Official Catalogue of Exhibition, Department of Arts,
Universal Exposition, St. Louis, 1904, p. 283, no. 133



19

NIKOLAY VASILIEVICH DOSEKIN (1863-1935)

View of The Chrysostom Monastery in Moscow
signed in Cyrillic and dated '96' (lower left)

oil on paper mounted on canvas
70 x 100cm (27 9/16 x 39 3/8in).

unframed

£8,000 - 10,000

€8,800 - 11,000

US\$10,000 - 13,000

The Chrysostom Monastery had a long history of being battered by changing times. It is unknown when the monastery was consecrated but it was first mentioned in 1412. It went through a series of restorative phases. Prince Ivan III rebuilt it in stone in 1478, but it was burnt down in 1571 by the Crimean Khan Devlet I Giray and then damaged again in 1611 in the Time of Troubles. After a few more phases it managed to survive into the 20th century and both Empress Elizabeth and Paul I donated money to it. The monastery depicted was demolished in 1933 and replaced by a constructivist edifice.



20

ALEXEI ALEXEEVICH HARLAMOFF (1840-1925)

Young girl with a bunch of marguerites

signed in Latin (lower left)

oil on canvas

67 x 53cm (26 3/8 x 20 7/8in).

£30,000 - 40,000

€33,000 - 44,000

US\$39,000 - 52,000

Provenance

Fine Art of Oakham, October 1998 (according to label on verso)

Literature

O. Sugrobova-Roth, E. Lingenauber, *Alexei Harlamoff, catalogue raisonne*, Edition A. Harlamoff, 2007, no. 47, pl. 38



21



21

AN IMPORTANT 1896 NICHOLAS II CORONATION VESTMENT

Sapozhnikov and Company, Moscow, 1896

This important coronation vestment, known in the Russian Orthodox Church as a 'felon' or phelonion, was one of 30 vestments worn by bishops officiating at the coronation of Emperor Nicholas II in 1896; woven by the Moscow textile manufacturer Sapozhnikov and Company specifically for the momentous occasion, the gold brocade phelonion is richly embroidered in an intricate foliate pattern featuring the Imperial double-headed eagle; the yoke is embroidered with a large cross-surmounted crown over a stylized sunburst, while two smaller medallions, one in the shape of a cross and another of an octagon, decorate the back length: 142 cm (55 7/8 in).

£7,000 - 9,000

€7,700 - 9,900

US\$9,000 - 12,000

Provenance

Kremlin churches, 1896

Acquired by a private Italian collector in Moscow prior to 1940s

Private collection, Italy

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

(left)

H. Gervex, *Study of the Coronation of Nicholas II (1868-1918), last tsar of Russia (1894-1917) and Empress Alexandra Feodorovna (1872-1918) in the Church of the Assumption in Moscow*, RMN-Grand Palais (Musée d'Orsay)



22

22 *

A CORONATION MENU

A menu for the Coronation banquet of Nicholas II on May 14, 1896 after a design by Victor Vasnetsov (1848-1926); [Moscow, A. A. Levenson, 1896]

chromolithograph

88 x 24.5cm (34 5/8 x 9 5/8in).

£1,000 - 1,200

€1,100 - 1,300

US\$1,300 - 1,600

This large and decorative menu for the first day of the coronation festivities was designed by the celebrated Russian artist Victor Vasnetsov in the Old-Russian style. The artist successfully incorporates elements of traditional mediaeval ornaments, as well as Imperial Russian symbols and scenes from illuminated manuscripts. In addition to listing the dishes served at the banquet, this menu includes the text of the official greeting traditionally used to welcome a new Tsar of All Russia on the day of his coronation. One of the most elaborate and festive menus of all coronations, it was given to all guests invited to the Granovitaya Palata at the Kremlin on May 14, 1896. Rolled and tied with a gold tassel, the menu was placed at each table setting.



23

NIKOLAI SERGEEVICH MATVEEV (1855-1939)

Illumination of Kremlin during the Coronation of Nicholas II
signed in Cyrillic and dated '1896' (lower left)
oil on canvas
50 x 100cm (19 11/16 x 39 3/8in).

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

Provenance

Private collection, Italy

The coronation was one of the most important ceremonies held in pre-revolutionary Russia. The ceremony of anointing had always taken place in Moscow since the time of Ivan III and symbolized the Tsar, blessed by God, as a kind of separate sphere of existence. The importance of the event has traditionally been reflected in the works of numerous artists. One of the most solemn ceremonies was the coronation of the last Russian emperor Nicholas II. 131 representatives of Russian and foreign publications and more than 50 artists and photographers took part in the coverage of the celebrations.

In the offered lot, Matveev captures the rich and impressive illumination of the Kremlin on the coronation. The illumination of the Kremlin was based on the drawings of artists: N.N. Karazin, A.M. Prokofiev and A.N. Benois. It consisted of five hundred thousand lights. The lights on the bell tower "Ivan the Great" and the tops of the Kremlin towers were installed by sailors. Nicholas, who regularly described his days in his diary, commented on the important event on May 14th:

'At 4 o'clock everything ended quite well; a soul full of gratitude to God, I completely rested afterwards. Dined with Mama, which fortunately stood the whole test. At 9 o'clock went to the upper balcony, where Alix ignited the electric illumination on Ivan the Great and then the towers and walls of the Kremlin were lit up consistently, as well as the opposite embankment and Zamoskvorechye' (in Nicholas II. A diary., Moscow: 'Zakharov', 2007, p. 512).

Apart from Matveev, I. Levitan, N. Gritsenko, N. Karazin and other artists depicted the Kremlin coronation illumination, which was to be the last in the history of Russia.

24

MIKHAIL VASILIEVICH NESTEROV (1862-1942)

Icon of the Saviour Not-Made-By-Hands, 1910-1920

signed in Cyrillic (lower right)

oil on wooden board, with sterling silver and polychrome enamel frame

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

£80,000 - 100,000

€88,000 - 110,000

US\$100,000 - 130,000

Provenance

Acquired by a noble European family in Russia between 1960-1970

Thence by descent

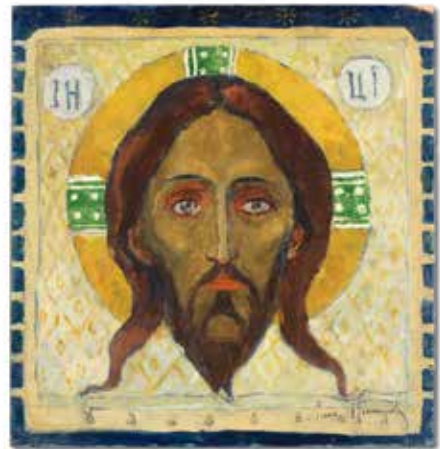
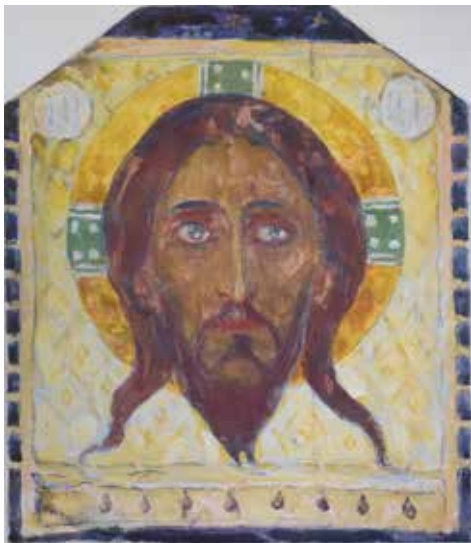


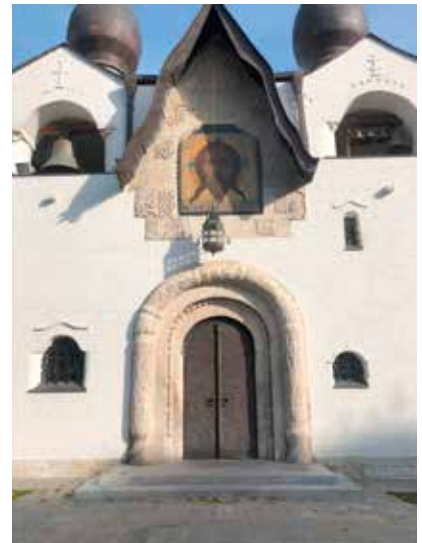
Image of icon without oklad



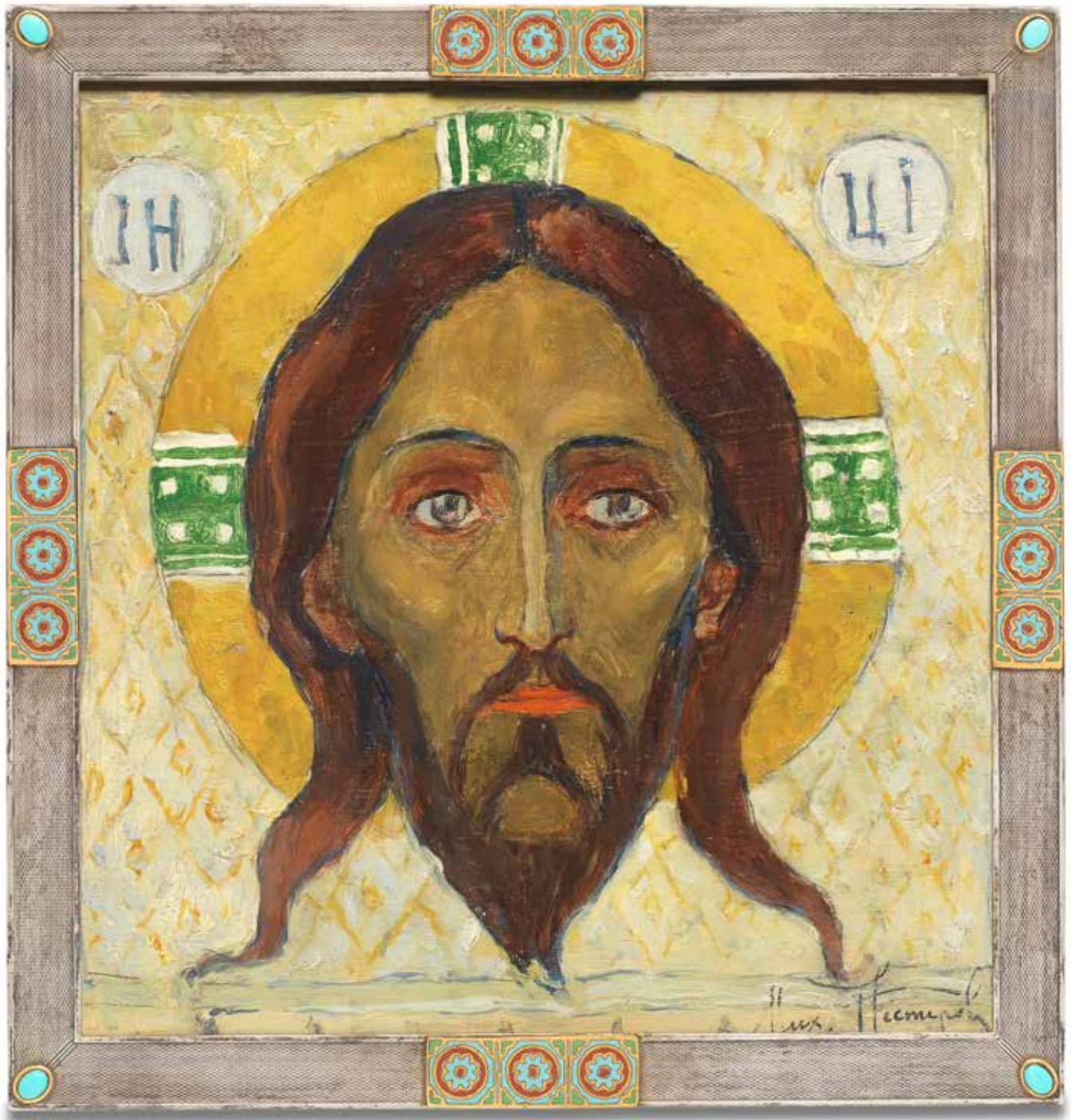
Mikhail Vasilievich Nesterov, preparatory sketch for the mosaic (Private collection)



Marfo-Mariinsky Convent, Moscow



Marfo-Mariinsky Convent, Moscow



Mikhail Vasilievich Nesterov (1862-1942) is among the most prominent figures of Russian art at the turn of the 19th and 20th centuries. The works he exhibited towards the end of the 1880s portrayed a new world of 'brides of Christ', holy hermits and Old Believer monasteries. Nesterov's paintings reflected the artist's vision of harmony and beauty in alignment with the ethical precepts of Orthodoxy. Nesterov himself defined the essence of his works, characterising it as "poetic realism" (M.V. Nesterov, *Pisma. Izbrannoye.*, Leningrad, 'Iskusstvo', 1988, p. 192). His paintings exhibit a combination of the search for truth and love for the real world, a seam prevalent in the Russian cultural epoch of Fedor Dostoyevski and Lev Tolstoy, combined with the abstract symbolism of the modern era.

Nesterov came from the patriarchal Ural merchant class and was heavily influenced by the everyday life of the Russian provinces: the ceremonial church services and the pastoral nature of the Russian land with her river valleys and forested hills. He received his artistic education at the Moscow School of Painting, Sculpture and Architecture (1877-1881, 1884-1886), where he was taught by the renowned realist artists Vasily Perov, Aleksey Savrasov and Illarion Pryanishnikov. In addition, he studied at the Imperial Academy of Arts in St. Petersburg (1881-1884) supervised by Pavel Chistyakov. In 1898 Nesterov was recognised as an academician for his painting *The Great Taking of the Veil* (Russian Museum, St. Petersburg), and in 1910 he became a full member of the Imperial Academy of Arts. Until the early 1900s he was a member and exhibitor of the famous associations, the "Peredvizhniki" (the Wanderers) (1889-1901) and the "World of Art" (1899-1901). In Soviet times, continuing his old themes, Nesterov actively engaged in portrait painting, becoming the first to be awarded the Soviet artist 'Stalin prize' of the 1st degree (1941).

Before the October revolution in 1917, Nesterov was engaged in a lot of work for the Church. He created extensive monumental cycles in Kiev (the Vladimirskiy Cathedral), Abastuman (the Church of the Faithful Aleksander Nevsky) and in Moscow (the Church of the Intercession of the Mother of God of the Martha and Mary Convent), and also completed commissions for a number of smaller orders. The painter, like some of his contemporaries, dreamt of bestowing on ecclesiastical art the social and aesthetic significance which it had once possessed a long time ago in Russia and in Eastern Europe.

In 1907, Elizabeth Fedorovna, sister of the Empress Alexandra Fedorovna (before she was killed by the Bolsheviks and canonised by the Orthodox Church), approached Nesterov with a proposal to decorate the church at the Convent of Mercy she was establishing in Moscow, which was to be named the Martha and Mary Convent. The artist agreed and subsequently created six large frescoes, eleven compositions for the iconostas - including the Royal Doors - the painting of the dome, as well as the designs for the mosaics on the façade.

The offered lot, *Icon of the Saviour Not-Made-By-Hands*, was created according to the sketch for the mosaic of the same name (Cf P. Yu. Klimov, *Mikhail Vasilevich Nesterov, Catalogue raisonné: paintings and graphics*, Volume 1, Moscow, 'Symvoli', 2019, p. 506 (cat. no. 1107)). In the mosaics of the façade, as in the depictions on the iconostas of the Church of the Intercession of the Mother of God of the Martha and Mary Convent, the artist came close to an understanding of the beauty of the ancient Russian icon with its melodious flowing lines and sonorous, but subtly harmonised, colourful notes. The complex mosaics, icons and wall paintings of the Martha and Mary Convent became his highest achievement in the arena of monumental art, as recognised by both the artist himself and by scholars. In the face of the Saviour, Nesterov combines a severity of style with a restrained expression, replete with tragedy.

Nesterov made many smaller compositions after his more renowned church works. Some were commissions and some were made to be sold, but a number were made as gifts to his closer friends. In the latter case, as a rule, the front or verso of the work bore a dedication from the artist. The offered lot can be dated to the 1910-1920s, a period when the artist painted similar icons in oils on wooden bases. The Art Nouveau frame which may very well have been created for this work suggests a dating for the work to the 1910s, up to and including 1917. After the October Revolution, amid conditions of economic devastation, the making of such frames would have been nigh on impossible. The signature on the painting fully corresponds to known examples of the artist's hand.

We are grateful to Dr Pavel Klimov, author of the catalogue raisonné on Nesterov, for this catalogue note.

Среди наиболее ярких фигур русского искусства рубежа XIX-XX веков Михаил Васильевич Нестеров (1862-1942) занимает совершенно оригинальное место. Произведения художника, появившиеся на выставках в конце 1880-х годов, открыли зрителю новый для него мир «христовых невест», святых отшельников и старообрядческих скитов. Нестеровские картины отразили характерные для художника мечты о гармонии и красоте, сопряженные с утверждением этических императивов православия. Лучшее определение сути своего творчества Нестеров дал сам, охарактеризовав его как «опозитизированный реализм» (М.В.Нестеров. Письма. Избранное. Ленинград, «Искусство», 1988, с. 192). Действительно, в произведениях художника соединились правдоискательство и любовь к реальному миру, свойственные русской культуре эпохи Федора Достоевского и Льва Толстого, с отвлеченной символикой эпохи модерна.

На формирование личности Нестерова, бывшего выходцем из патриархального уральского купечества, оказали влияние степенный бытовой уклад российской провинции, торжественные церковные службы, природа средней полосы России с ее речными долинами и лесистыми холмами. Художественное образование он получил в Московском училище живописи, ваяния и зодчества (1877-1881, 1884-1886), где учился у выдающихся художников-реалистов Василия Перова, Алексея Саврасова и Иллариона Прянишникова, а также в Императорской Академии художеств в Петербурге (1881-1884) у Павла Чистякова. В 1898 году за картину «Великий постриг» (Русский музей, Петербург) Нестеров был признан академиком, а в 1910 году стал действительным членом Императорской Академии художеств. До начала 1900-х годов являлся членом и экспонентом известных художественных объединений - Товарищества передвижных художественных выставок (1889-1901) и «Мира искусства» (1899-1901). В советское время, не оставляя свои старые темы, Нестеров активно занимался портретной живописью, получив первым из советских художников Сталинскую премию I степени (1941).

До Октябрьской революции 1917 года Нестеров много работал для Церкви. Он создал обширные монументальные циклы в Киеве (Владимирский собор), Абастумане (церковь благоверного Александра Невского) и Москве (церковь Покрова Богородицы Марфо-Мариинской обители), а также выполнил ряд менее масштабных заказов. Художник, как и некоторые его современники, мечтал вернуть церковному искусству ту общественную и эстетическую значимость, тот масштаб, который оно имело в далекие, благословенные для него эпохи – и в России, и в Западной Европе. В 1907 году к Нестерову обратилась родная сестра российской императрицы великая княгиня Елизавета

Федоровна, позднее расстрелянная большевиками и канонизированная православной Церковью, с предложением расписать храм при учреждаемой ею в Москве обители милосердия, получившей название Марфо-Мариинской. Нестеров предложение принял, исполнив шесть стенных композиций, одиннадцать образов иконостаса, включая Царские врата, роспись купола, а также картоны для наружных мозаик.

Представленный лот, *Спас Нерукотворный*, исполнен по эскизу для одноименной мозаики (см.: П.Ю.Климов. Михаил Васильевич Нестеров. Каталог-резюме. Живопись. Графика. Том I. Москва, «Символы», 2019. С. 506 (кат. №1107)), украшающей западный фасад церкви Покрова Богородицы Марфо-Мариинской обители в Москве. Основной эскиз, датированный 1908-1909 годами, в настоящее время хранится в частной коллекции и неоднократно демонстрировался на выставках (см.: П.Ю.Климов. Михаил Васильевич Нестеров. Каталог-резюме. Живопись. Графика. Том I. Москва, «Символы», 2019. С. 507 (кат. №1109)). В мозаиках фасада, как и в образах иконостаса Покровской церкви, художник очень близко подошел к пониманию красоты древнерусской иконы с ее певучими, струящимися линиями, звучными, но тонко сгармонизированными красочными аккордами. Комплекс мозаик, икон и стенных росписей Марфо-Мариинской обители по убеждению самого художника, как и по мнению исследователей, стал его высшим достижением в области монументального творчества. В лике Спаса, созданном Нестеровым, сочетаются строгость стиля и, одновременно, сдержанная экспрессия, полная трагизма.

Нестеров неоднократно писал уменьшенные повторения своих наиболее известных церковных работ. Часть из них делалась на заказ и предназначалась для продажи, часть – для подарков близким ему людям. Во втором случае, как правило, на лицевой части произведения или на обороте художник оставлял дарственную надпись. Создание *Спаса Нерукотворного* можно отнести к 1910-1920-м годам, когда художник неоднократно писал подобные иконы маслом, используя в качестве основы дерево. Впрочем, старая рама в стиле модерн, которая, возможно, была сразу же изготовлена для этой работы, указывает на датировку произведения 1910-ми годами (до 1917-го года включительно) как на предпочтительную, ибо после Октябрьской революции в условиях экономической разрухи заказ подобных рам был связан со значительными затруднениями. Начертание подписи в правом нижнем углу полностью соответствует эталонным автографам художника.

Мы благодарны Павлу Климову, искусствоведу и автору каталога-резюме М.В. Нестерова.

25

MIKHAIL FEDOROVICH LARIONOV (1881-1964)

Still life with fish and flowers

signed in Latin and dated '1909' (upper left)

oil on canvas

40 x 55.8cm (15 3/4 x 21 15/16in).

£60,000 - 80,000

€66,000 - 88,000

US\$78,000 - 100,000

Provenance

Sotheby's, London, *20th Century Russian Paintings, Drawings and Watercolours 1900-1930*,
12 April 1972, lot 10

Christie's, London, *19th Century Impressionist Paintings, Drawings and Watercolours*,
property of The late Mrs J.P. Dewhurst and various properties, 7 December 1979, lot 353

Acquired from the above by His Honour Judge Bruce Griffiths, QC

Thence by descent

Exhibited

Paris, Galerie Granoff, *Larionow*, no. 344 (according to label on verso of frame)



His Honour Judge Bruce Griffiths, QC, (1924-1999) was chairman of the Art Committee of the Welsh Arts Council, the Welsh Portrait Sculpture Trust and the Contemporary Art Society for Wales.

Still life with fish and flowers, dated 1909 by the artist, falls into an important transitional period in Mikhail Larionov's oeuvre in which the artist moved away from the influence of the French Impressionists towards the development of a new language known as Russian Neo-Primitivism. This was a time of a great artistic experiment defined by attempts to reconcile the sensitivity to the influences of European modernism with a profound interest in Russian motifs and painterly traditions.

Larionov's continued interest in everyday genres and motifs is notable in his entire body of work. The artist repeatedly addressed the same subject in a variety of stylistic and conceptual approaches. As such, the fish motif, presented in *Still life with fish and flowers*, has a story arc of its own within the course of Larionov's evolution as an artist. For example, Larionov's early Impressionist-inspired dynamic composition and colour scheme in *Fish*, 1906, (Centre George Pompidou; published in G. Pospelov, E. Ilukhina, *Mikhail Larionov*, Moscow, 2005, p. 47) by 1908 would be replaced by a significantly more stable structure and solid palette in *Flounder*, 1907-1909 (Private collection, Moscow; *ibid.* p. 51). Although preserving a similar circular composition, Larionov now sets the fish among the other ingredients of a simple peasant meal spread on the kitchen table by a window. Larionov's method changes as he shifts from a rhythmic Monet-like brushstroke towards a flatter expressionist application of paint, from a vibrating palette of blues, greys and pinks to subdued blues, browns and greys. As though having lost interest in colour, light and movement in the painting, Larionov begins to focus primarily on form and space to convey a different symbolic meaning for the object.

This approach is taken further in the present lot, *Still life with fish and flowers*. The two fish are now set against a flat non-specific abstract background which is divided into two contrasting panes. The composition is counter-balanced by the roughly outlined flower vases on each side while the white fish at the centre become the main focal point for the viewer. The surface is painted in rough flat

brushstrokes which create three colour sections: the table, the background and the fish, which dominate the space with their contrasting palette and primitive form. This simplification of form and expression of colour allude to the tradition of distortion of the figure of the German Expressionist painters in an attempt to convey the inner beauty and spiritual meaning of the object. Hence, in the present lot, the fish - detached from their physical properties or decorative function - become symbolic of both penury and abundance and the transitory nature of both, while the painting brings to mind the biblical trope of two fish divided by Jesus to feed five thousand people. The idea of ephemerality is also brought to the fore in the artist's treatment of the flowers: the roughly outlined branches at first appear brittle only to display barely distinguishable young buds in red and white to convey the notion of birth and the cycle of life. These elements also refer the viewer to the traditions of Russian Orthodox icon painting, from which Larionov continuously drew inspiration in search of his own concept of the 'spiritual in art' and which he would describe at length later, in the 1920s, in an essay on Russian icons:

*There are two artistic principles. The first is to render nature on the basis of acquired knowledge and to involve naturalistic forms in a composition using various methods... The second is to study life as it is with no regard to the influence of the external world, and, based on this dynamically changing and moving form, to depict the essence of the object or scene in the most expressive way... Russian icon painters were inspired by the second principle as they, as painters, were boldly led towards an important abstraction. This abstraction manifested itself in the use of schemas and pre-established formulas related to a predetermined style through which they expressed the abstract and mystical sense of life.... It is through the nuances of colour and the finesse of the graphic forms that the religious and mystical state we experience when contemplating icons manifests itself.... The beauty and finesse of the drawing of these stylised forms and the fascinating abstract harmony of their colouration aspire to render the world of the beyond... It is a kind of spiritual realism.... You really believe that they concern another life. (M. Larionov, *Les Icônes*, c. 1920s, cited in *Mikhail Larionov, Une Avant-Garde Explosive*, Lausanne, 1978, pp. 132-133).*

Натюрморт с цветами и рыбой, датированный 1909 годом, был создан в важный для Михаила Ларионова переходный период, во время которого художник отходит от импрессионистического влияния предыдущих лет и встает на путь создания новаторского языка в искусстве, известного как русский неопримитивизм. Это время больших экспериментов в работах мастера, когда тенденции европейского модернизма переплетаются с традиционными русскими, почти лубочными живописными мотивами.

Интерес Ларионова к бытовому жанру прослеживается на протяжении всего творческого пути и выражается в неоднократных повторениях одних и тех же мотивов и сцен, исполненных в разнообразных художественных приемах. Так и представленный сюжет – композиция с рыбами – имеет самостоятельную фабулу в контексте творческого развития художника. Изучая Ларионовские «рыбы», можно проследить, как на место вдохновленной импрессионистами динамичной композиции и живого цветового решения в работах 1906 годов (*Рыбы*, Центр Жоржа Помпиду, Париж) приходят более спокойная и уравновешенная композиционная форма, а также естественная палитра, как например в натюрморте *Камбала*, 1907-1909 гг. (Частное собрание, Москва). При выборе аналогичного кругового принципа построения композиции, художник представляет рыбу уже в ином формальном и идейном контексте – лежащей на кухонном столе у окна в окружении других ингредиентов скромного ужина. Художественный метод Ларионова меняется, в то время как ритмичный импрессионистский мазок сменяет близкое к экспрессионистскому вдумчивое плоское наложение пигмента, а живую палитру синих, розовых и серых красок – приглушенные оттенки серого, синего и коричневого. Художник, будто потеряв интерес к свету и движению, сосредотачивается на форме и пространстве в стремлении придать другое символическое значение уже знакомому предмету.

В представленном *Натюрморте с цветами и рыбой* эта тенденция продолжает свое развитие. Пространство кухни заменяет разделенный надвое уплощенный абстрактный фон, в темной части которого лишь угадывается стол. Композиция балансируется грубо очерченными ветками по краям, в то время как белая рыба, исполненная в манере примитивного рисунка, становится бесспорным центром

внимания зрителя. Поверхность холста прописана в грубой плоской технике мазка и делится на три смысловые части: землянисто-песочный фон, стол, и сама рыба, доминирующая в пространстве за счет контраста голубой белизны с черно-синим фоном и тарелкой. Это стремление к упрощению формы напоминает нам об экспериментах художников немецкого экспрессионизма, отдающих предпочтение примитивной форме для достижения глубокого эмоционально и духовного эффекта. Так, две рыбы, застывшие на темном безликом фоне в окружении прозрачных ваз с ветками, представляют собой более не предмет, а идею скоротечности изобилия и недостатка, относя нас к библейскому сюжету об Иисусе, накормившего народ двумя рыбами и семью хлебами, а также имени Христа Ихтис (рыба) и его многочисленным аллегорическим изображениям в виде рыбы.

Идея эфемерности бытия эхом откликается в изображении цветов в натюрморте, которые представляются ветками с еле пробивающимися красными и белыми бутонами, символизирующими рождение и цикличность жизни. Иконичность изображения, которой художник добивается с помощью отсутствия света, очерченности предметов и уплощения пространства, также напоминают нам о русских иконописных традициях, к которым Ларионов неоднократно обращался на протяжении своего творческого пути и которые он описал в собственном исследовании русской иконы в 1920-х годах:

“Есть два художественных принципа. Первый: воспроизвести природу на основе полученного знания и задействовать натуралистические формы в композиции разными способами... Второй: изучать жизнь саму по себе, независимо от проявлений окружающего мира и, исходя из этих постоянно движущихся и изменяющихся форм, изобразить наиболее выразительное проявление объекта или ситуации... Русские иконописцы были вдохновлены вторым принципом и решительно двигались в направлении абстракции. Эта абстракция проявлялась в использовании схем и канонов, относящихся к предзаданной манере, через которую они выражали мистический и абстрактный смысл жизни.» (М. Ларионов, *Les Icônes*, 1920-е, цит. в *Mikhail Larionov, Une Avant-Garde Explosive*, Lausanne, 1978, с. 132-133).



26

GONCHAROVA, NATALYA SERGEEVNA.
1881-1962.

ARTHUR LUTHER, translator. *Die Mair von der Heerfahrt Igors*. Munich: Orchis Verlag, 1923. 8vo. 85 pp. Illustrated with 35 pochoirs.

Unnumbered example of 700 copies. German translation of *Slovo o polku Igoreve* [The Tale of Igor's Campaign], an anonymous epic poem written in the Old East Slavic language that was the basis for Alexandre Borodin's famous 1890 opera *Prince Igor*. Here Goncharova employs a style similar to that of her celebrated pochoirs for Pushkin's *Conte de Tsar Saltan* (1921). Oxford University Press has declared *Die Mair von der Heerfahrt Igors* a masterpiece in the history of book illustration. [book with stamp of previous owner on inside cover and small ink inscription 'L107' to inside title page]

£2,000 - 3,000
€2,200 - 3,300
US\$2,600 - 3,900

26



27 * AR

ALEXANDRE BENOIS (1870-1960)

Set design for 'Le Spectre de la Rose' signed in Latin (lower right) and dated '1954' (lower left) watercolour on paper 29 x 50cm (11 7/16 x 19 11/16in).

£4,000 - 6,000
€4,400 - 6,600
US\$5,200 - 7,800

Provenance
Private Collection, USA

27

28

THE RUSSIAN BALLET IN LEGAT'S CARTOONS

St. Petersburg: 1902-1905

a complete collection of 95 colour lithograph plates of dancers, choreographers, musicians and ballet-masters of the Imperial Russian Ballet in a ribbon-tie presentation box, with double portrait of the Legat brothers serving as a frontispiece or title page

size of each plate: 31.5 x 23.5cm (12 3/8 x 9 1/4in).

(95)

£1,200 - 1,500

€1,300 - 1,700

US\$1,600 - 1,900

Provenance

Private collection, Hungary

Nicolai and Sergei Legat were Premier dancers, choreographers and teachers and brilliant caricaturist. The Legat brothers also frequently partnered some of ballet's greatest Prima Ballerinas including Pierina Legnani, Olga Preobrazhenskaya, Matilda Kschessinskaya and Anna Pavlova. Nicolai taught Fokine and Nijinsky as director of the Imperial Ballet School, and later in London, Danilova, Dolin and Lifar. Sergei, who also taught Nijinsky, killed himself in 1905. Their subjects include Pavlova, Karsavina, Fokine, Kchecinskaya, Trefilova and Petipa. Many collaborated with the Ballets Russes.



28 (4 of 95)

29 * AR

NIKOLAI ALEXANDROVICH BENOIS (1901-1988)

A St. Petersburg menu, 1923

the menu with humorous musical theme citing such dishes as 'Potage Conservatoire', 'Petits pains fromages à la Glinka', 'Jambon Philharmonique', 'Café Tchaikovsky' and 'Dessert à la Scriabine'

signed in Latin 'Nic. Benois' (centre right), dated 'June 18, 1923' flanking 'Menu' title and inscribed 'Un été à Saint Petersbourg. 1923.'; signed by all those attending the feast, including Alexandre Benois (1870-1960), Nikolai Benois (1901-1988), Albert Benois (1852-1936), Anna Benois (1895-1984) et al. (verso) pen, ink and watercolour on paper 32.8 x 20.7cm (12 15/16 x 8 1/8in).

£1,000 - 1,200

€1,100 - 1,300

US\$1,300 - 1,600

Provenance

Collection of Henry Albert Steiman, conductor at Broadway theatres in New York, and his wife Judith Cooper, opera singer, who were friends with Fedor Chaliapin
Thence by descent
Bonhams, *The Russian sale*, 30 November 2011, lot 82
Acquired from the above by the present owner



29



30

30

LEV TCHISTOVSKY (1902-1969)

Reclining nude
signed in Latin and inscribed 'Paris' (lower right);
with artist's studio stamp (verso)
watercolour on paper mounted on cardboard
38 x 52.5cm (14 15/16 x 20 11/16in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

Provenance

Acquired in Paris in 2019
Private collection, UK



31

31 * AR

CONSTANTIN TERECHKOVITCH (1902-1978)

Vase de fleurs et fruits
signed in Latin (lower right)
oil on canvas
81.2 x 65cm (31 15/16 x 25 9/16in).

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

Provenance

Dominion Gallery, Montreal
Acquired from the above by the late owner, circa 1980
Christie's New York, 10 March 2010, lot 141
Acquired from the above by a private collector, London

32

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

A winter's day
signed in latin and inscribed 'Russie'
oil on board
33 x 41cm (13 x 16 1/8in).

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 16,000

Provenance

Sotheby's Paris, *19th Century Paintings
and Drawings*, 25 June 2008, lot 146
Acquired at the above by the present owner



32

33

**ALEXEY KONSTANTINOVICH KOROVIN
(1897-1950)**

Lilac
signed in Latin and inscribed 'Paris' (lower left)
gouache on cardboard
63.5 x 52.4cm (25 x 20 5/8in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private collection, France



33



34

34

**ALBERT NIKOLAEVICH BENOIS
(1852-1936)**

'Rome'

signed and titled in Cyrillic (lower left)

watercolour

30.7 x 45.2cm (12 1/16 x 17 13/16in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

Private collection, UK



35

35

**ANDREI AFANASIEVICH JEGOROV
(1878-1954)**

Reval

signed in Latin (lower left)

gouache

23.8 x 33cm (9 3/8 x 13in).

£800 - 1,000

€880 - 1,100

US\$1,000 - 1,300

Provenance

Private collection, UK



36

36

**ANDREI AFANASIEVICH JEGOROV
(1878-1954)**

The thaw

signed in Latin (lower right)

gouache

34.3 x 26.2cm (13 1/2 x 10 5/16in).

£800 - 1,000

€880 - 1,100

US\$1,000 - 1,300

Provenance

Private collection, UK



37 AR

GEORGII ALEKSANDROVICH LAPSHIN (1885-1950)

Paris, 14th June, 1910s
signed in Cyrillic (lower right)
oil on cardboard
49 x 62.7cm (19 5/16 x 24 11/16in).

£40,000 - 50,000

€44,000 - 55,000

US\$52,000 - 65,000

Provenance

Private collection, Paris

The present lot is offered with a certificate of authenticity from I.V. Geraschenko and O.S. Temerina, The Grabar Art Conservation Center, Moscow, 2013 and 2019.

At the beginning of the 20th century, Paris became the Mecca for Western and Russian artists. Many sought not only to live and work in the French capital, but also made the city the main theme of their works. Paris also had an invaluable impact on the painting practices of Georgii Alexandrovich Lapchine (1885-1950). The present work belongs to the early period of Lapchine's artistic career. It was undoubtedly inspired by French Impressionism - a style that was core for the artist until the end of his life.

Lapchine's work is an ode to the cities of the Mediterranean: Venice, Rome, as well as the views of Paris and the nostalgic landscapes of his homeland. In the early 1900s, Georgii Lapchine studied at the Stroganov School and, in 1906, for three years, he was in and

out of Paris studying in the school of Fernand Cormon and the studio of Léon Lhermitte. Lapchine's work is unique not only for its characteristic form but also due to the nature of the historical period that they were created in. At the time, Russia had gone through a revolutionary upheaval of public consciousness in an intuitive search for a new socio-political balance. The painter is found to combine the conservative views of one part of society with the advanced ideas of another - a sort of synthesis of Stroganoff school with the Cormon. The style of the artist includes both the consciousness of the uniformed Russian schooling and the background of the mental rebirth of great power. Since 1924, Georgii Lapchine finally settled in Paris. With the growing success, he participated in exhibitions of the Salon of the Independent (1925-1940), in 1929, he was a member of the Society of Independent Artists, and, in 1931, he joined the Society of French Artists.

The present work, depicting a Parisian street, offers a poetic charm through masterfully arranged and controlled brushstrokes on the surface of the canvas and presents a unique depth and perspective of the market. A bright and luscious canvas presents for the viewer an illusion of bathing sun rays. Large and fast brush strokes glide like rays of the sun across the canvas. The vivid emotional effect created by the artist invites the viewer to see the familiar street from a different point of view. The artist, therefore, through texture, gives the viewer a novelty of impressions from the streets, squares, parks and embankments, which may have been familiar to him for a long time. Like a long shutter screen photograph, the painting has a distinctive dynamism unveiling movement in a static image: the picture seems to breathe and vibrate, and deep perspective takes the viewer into the heart of the work.



38

IVAN PAVLOVICH POKHITONOV (1850-1923)

Le poulailler vu de la chambre de Boris
signed *I. Pokitonow* (lower right); numbered 'N 143' and titled in Cyrillic
(on verso)

oil on board

18.8 x 23.8cm (7 3/8 x 9 3/8in).

£30,000 - 50,000

€33,000 - 55,000

US\$39,000 - 65,000

Provenance

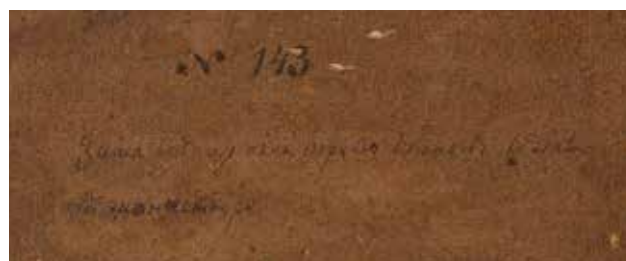
Acquired in Liège by the Belgian grandmother of the present owner
Thence by descent to a private Belgian collection

Literature

The offered lot is to be included in volume III of the catalogue raisonné of the works of Ivan Pokhitonov, presently in preparation by Olivier Bertrand.

The offered lot is accompanied by a certificate of authenticity (dated 1st September 2020) from Olivier Bertrand who inspected the painting in person.

M. Bertrand states that the offered lot was painted in Liège between 1907 and 1913.



(verso)



39

MIKHAIL MARKIANOVITCH GUERMACHEFF (1867-1930)

Snow on the river-bank
signed in Latin (lower right)

oil on canvas

65.5 x 81.5cm (25 13/16 x 32 1/16in).

£7,000 - 9,000

€7,700 - 9,900

US\$9,000 - 12,000



40

40

GRAND DUCHESS OLGA ALEXANDROVNA (1882-1960)

Still life with flowers

signed in Latin (lower right)

oil on canvas

71 x 61cm (27 15/16 x 24in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

Provenance

Sotheby's Olympia, London, *The Russian sale*, 1 June 2006, Lot 63
Private collection, London



41

41 * AR

OLGA SACHAROFF (1889-1967)

'Le vase vert'

signed in Latin (lower right)

oil on canvas

67.3 x 54.5cm (26 1/2 x 21 1/2in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

Provenance

Private collection, Texas

Exhibited

Paris, MM. Bernheim-Jeune, Editeurs d'Art, *Exposition Olga Sacharoff*,
8-19 April 1929

Literature

Exposition Olga Sacharoff, 8-19 April 1929, listed as no. 21,
illustrated next to the title page

42

IWAN TRUSZ (1869-1941)

View over the Dnieper
signed in Latin (lower left)
oil on board
69 x 99cm (27 3/16 x 39in).

£12,000 - 15,000

€13,000 - 17,000

US\$16,000 - 19,000

Provenance

Acquired by the grandparents of the present owner in Lviv prior to World War II
Thence by descent
Private collection, Poland



42

43

CONSTANTIN ALEKSANDROVICH WESTCHILOFF (1877-1945)

'Capri'
signed in Latin (lower left) and titled (lower right)
oil on canvas
60 x 81cm (23 5/8 x 31 7/8in).

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

Provenance

Acquired in the late 1930s in Paris by the Norwegian Peter Albert Gotfred Nielsen (b. Arendal 1893, d. 1954) and brought to Norway in 1939, when he left France
Thence by descent
Acquired by the present collector from Bruun Rasmussen, 7 June 2019



43



44

IVAN IVANOVICH BILIBIN (1876-1942)

An illustration for *Le Coq d'Or*, Tsar Dodon meets the Queen of Shemakhan signed in Cyrillic and dated '1906' (lower left); numbered '21' (verso) watercolour and ink on paper 23.3 x 30.2cm (9 3/16 x 11 7/8in).

£15,000 - 18,000

€17,000 - 20,000

US\$19,000 - 23,000

Provenance

Shapiro Auction, New York, 28 February 2015, lot 70
Collection of Oliver Hoare
Thence by descent

Exhibited

Alexandria, December 1924, *Ivan Bilibine Exposition*, illustrated no. 21 in the catalogue

Trained by Ilya Repin, and later influenced by Japanese prints, Bilibin translated his fascination with Russian folklore into unforgettable images. His fame as an illustrator was already established by 1899, when he released his first collection of illustrations of Russian fairy tales. He drew revolutionary cartoons during the Revolution of 1905, and designed the sets for Rimsky-Korsakov's first production of *The Tale of the Golden Cockerel*. He lived through turbulent times. Unhappy with the October Revolution, he left Russia, and after brief sojourns in Cairo and Alexandria settled in Paris in 1925. He was uncomfortable away from his homeland and returned in 1936. He died during the siege of Leningrad and was buried in a collective grave.

Pushkin wrote *The Tale of the Golden Cockerel* in 1834, his last fairy tale in verse. It is based on a short story in Washington Irving's *Tales of the Alhambra*, entitled 'Legend of the Arabian Astrologer'. The final two verses: *Tale of sense, if not of truth! Food for thought to honest youth* reveal the values Pushkin attributed to fairy tales.

The illustration in the present lot comes from *The Golden Cockerel* production. The story is about Tsar Dodon, a ruthless and warrior King, who in his old age wanted some peace and to be invincible. A sorcerer gave him a golden cockerel which knew from which direction danger came from and in return the sorcerer got a favour. One day, danger came from one direction into which he sent his sons into battle, and then followed himself. When he got there, he saw his sons dead but forgot his sorrow when the princess of Shemakhan came out of the tent. This is the image we have in our present lot. At the end of the tale, the King took the princess back to his kingdom and did not allow the sorcerer to take her, and therefore died, killed by the cockerel. Pushkin ends this, saying that this is a lesson for the young and ruthless.

Художественный талант Ивана Билибина, сформировавшийся под влиянием гения Ильи Репина, русского фольклора, а также японской гравюры, воплотился в создании незабываемых художественных образов. Известность художник приобрел уже в 1899 году после выпуска первого сборника иллюстраций. В 1905 году Билибин пишет революционные карикатуры, а позже работает над иллюстрациями к сказкам Пушкина и создаёт сказочные декорации с древнерусскими орнаментами для первой постановки Римского-Корсакова *Золотой петушок*. Пушкин написал Сказку о золотом петушке в 1834 году основываясь на сюжете из новеллы *Легенды об арабском звездочёте* Вашингтона Ирвинга.

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.



45

BORIS CHALIAPIN (1904-1979)

Portrait of Fedor Chaliapin in a stage costume of Ivan the Terrible
signed in Latin and dated '1941' (lower left)
oil on canvas
68.7 x 56cm (27 1/16 x 22 1/16in).

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 16,000

Provenance

Collection of Akim Tamiroff, friend of the artist
Private collection of an opera singer, Los Angeles
Acquired from above by a private collector, c. 1960
John Moran Auctioneers, Pasadena, 27 April 2010, lot 1166,
erroneously identified as 'Portrait of Akim Tamiroff'
Acquired by the present owner from above
Bonhams London, *Russian sale*, 28 November 2012, lot 46
Private collection, Germany

According to Dr. Alla Rosenfeld, former Curator of Russian and Soviet Art at the Zimmerli Art Museum, Rutgers University, the offered portrait depicts Fedor Chaliapin, legendary Russian opera singer and the artist's father in one of his stage roles. Chaliapin is dressed in a medieval robe and depicted against the wall with an Orthodox icon or fresco. Fedor Chaliapin was well known for his brilliant portrait of Ivan the Terrible in Nikolay Rimsky-Korsakov's opera 'Pskovitianka' (The Maiden of Pskov), 1896, as well as Dosifei in Modest Musorgsky's opera 'Khovanschina', 1912 at the Mariinsky Theatre in St. Petersburg. Boris Chaliapin made numerous portraits and sketches of his father in stage costumes. The depicted historical character in the present painting closely resembles Fedor Chaliapin.



46

46 AR

ZINAIDA EVGENIEVNA SEREBRIAKOVA (1884-1967)

Portrait of Daisy Goldrei
signed in Latin, inscribed 'Paris' and dated 'February 1950'
(upper right)
pastel on paper
61 x 46cm (24 x 18 1/8in).

£18,000 - 20,000

€20,000 - 22,000

US\$23,000 - 26,000

Provenance

Commissioned by the sitter, Daisy Goldrei
Thence by descent and gifted to the present owner

A certificate of authenticity will be issued by the Zinaida
Serebriakova Foundation on request.

47

SACHA FINKELSTEIN (1878-1919)

Winter Impression
signed in Latin and dated '1916' (lower left)
oil on canvas
65 x 54cm (25 9/16 x 21 1/4in).

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

Provenance

Private collection, Paris



47

A rare artist to appear on the auction market, Sasha Finkelstein (1878-1919) is said to have originated from the port city of Odessa but relocated to France. For a short period, he worked in the Parisian neighbourhood of Montparnasse, which during the Belle Époque became the foreground of international art. Like other great artists from Odessa nourished by Paris, such as Wassily Kandinsky, Nathan Altman, and Osip Braz, Finkelstein is considered to be one of the rarest and sought-after painters. It is suggested that the artist's son burnt nearly all his canvases when he had left for America later in life. The ones that are left constitute a small but magnificent body of work which absorbed a variety of avant-garde influences and practices of the time.

Finkelstein's *Winter Impression* presents a beautiful mesmerising scenery which entices the viewer into a winter road covered in snow and its surroundings. The broad and rapid brushwork in this painting distracts from the assumed serenity of a winter scene and creates a dynamic movement in the composition. The use of bright colours to contrast the cold hues of the snow creates a powerful impressionist effect reminiscent of the landscapes of Van Gogh and Monet. These allusions are not surprising, given Finkelstein's exposure to the bustling environment and artistic activities in Paris.

Талантливый, но несправедливо забытый художник Саша Финкельштейн (1878-1919), был выходцем из Одессы. Из портового города художник перебрался в Париж, где впитал в себя художественную свободу Монпарнаса. Работы Финкельштейна крайне редко появляются на аукционах, это связано прежде всего с тем, почти все холсты были уничтожены сыном художника после его отъезда в Америку.

В представленной на аукцион работе *Зимнее впечатление* импрессионистический взгляд художника превращает обыденный зимний сюжет в яркую и пульсирующую энергией композицию. Теплые оттенки солнечного света противопоставлены холодным оттенкам снега, дополнительные цвета усиливают звучание друг друга, широкий и динамичный мазок в сочетании с таким колоритом вызывают у зрителя сильный эмоциональный эффект. Впечатление - лейтмотив импрессионизма - главное, чего хотел добиться художник в зимнем пейзаже. Динамичная дорога, уводящая взгляд зрителя в глубину картины и ритмичное сочетание красочных масс, предстаёт в равновесии и симбиозе. Неудивительно, что Финкельштейн смог создать классический пример импрессионистического стиля. Его вовлеченность в художественную жизнь Парижа дала плодотворные результаты, которые во всем великолепии выразились в представленной работе.



48

48

ROBERT RAFAILOVICH FALK (1886-1958)

Sketch for a sitter

dated '1918' (lower right)

pencil on paper

34.9 x 21.9cm (13 3/4 x 8 5/8in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Artist's Estate

Constantin Akinsha, USA

Leonard Hutton Galleries, NY

Acquired from the above in 2009

Private collection, London

49

ROBERT RAFAILOVICH FALK (1886-1958)

Double-sided drawing: Portrait of a young woman

dated '1915' (lower right); pencil drawing of a head of a woman,

dated '1915' (verso)

pencil on paper

25.1 x 20cm (9 7/8 x 7 7/8in).

£1,500 - 2,000

€1,700 - 2,200

US\$1,900 - 2,600

Provenance

Artist's Estate

Constantin Akinsha, USA

Leonard Hutton Galleries, NY

Acquired from the above in 2009

Private collection, London



49



(verso)

50

BORIS DMITRIEVICH GRIGORIEV (1886-1939)

La femme

signed in Cyrillic (lower left)

pencil on paper

32.5 x 21.5cm (12 13/16 x 8 7/16in).

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

Provenance

Private collection, Bonn



50

51 AR

MSTISLAV VALERIANOVICH DOBUZHINSKY (1875-1957)

Statue

signed in Latin and dated '1940' (lower left); variously signed and inscribed (verso)

oil on canvasboard

40.5 x 30cm (15 15/16 x 11 13/16in).

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Provenance

Sotheby's London, *Russian Art*, 29 May 2012, lot 224

Acquired from the above by the present owner

Private collection, UK



51



52

52

ARSENE CHABANIAN (1864-1949)

Venice

signed in Latin (lower right)

pastel on cardboard

38 x 46cm (14 15/16 x 18 1/8in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

With George Petit Gallery (according to label on verso)

Private Collection, Greece



53

53 AR

ALEXEI ISUPOV (ISSUPOFF, ALESSIO) (1889-1957)

Oriental beauty

signed in Latin (lower right)

sanguine on paper

37 x 47cm (14 9/16 x 18 1/2in).

£800 - 1,000

€880 - 1,100

US\$1,000 - 1,300

Provenance

Private collection, Rome

54

ALEXANDRE ROUBTZOFF (1884-1949)

Tunis

signed in Latin and dated '1946' (lower right), titled 'Tunis' (lower left)

oil on board

43 x 55cm (16 15/16 x 21 5/8in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

Provenance

Private collection, Western Europe



54

55

ALEXANDRE ROUBTZOFF (1884-1949)

Tunis

signed in Latin and dated '1946' (lower right); titled 'Tunis' (lower left)

oil on board

43 x 55cm (16 15/16 x 21 5/8in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

Provenance

Private collection, Western Europe



55



56

56

MARIA MIKHAILOVNA SINIAKOVA (1898-1989)

Portrait of the artist's sister Ksenia Aseeva (Siniakova), circa 1960
signed in Cyrillic (upper left)
oil on canvas
60 x 49cm (23 5/8 x 19 5/16in).

£7,000 - 9,000

€7,700 - 9,900

US\$9,000 - 12,000

Provenance

Private collection, Greece

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

Maria Siniakova played a critical role in many avant-garde activities, being 'the main catalyst for introducing Futurism to Kharkov' (M. Mudrak, *The new generation and artistic modernism in the Ukraine*, P.67, Ann Arbor Mich: UMI Research Press, 1986). Her family's estate Krasnaia Poliana near Kharkov was a summer meeting place for many artists and poets involved with Futurism in Russia including, among many others, the Burliuk brothers, Vladimir Mayakovsky, Velimir Khlebnikov, Bogdan Gordeev, Boris Pasternak and Nikolai Aseev. (V. Markov, *Russian Futurism: a history*, p. 245, California U.P., 1968). In the 1950s, after being expelled from the Artists' Union of the USSR with the accusation of formalism, she started painting in the realist style. The offered lot is a portrait of the artist's sister Ksenia, wife of the poet Nikolai Aseev and later of Anatolii Zverev.

«Синяковых пять сестер, каждая из них по-своему красива. Жили они раньше в Харькове, отец у них был черносотенец, а мать человек передовой и безбожница. Дочери бродили по лесу в хитонах, с распущенными волосами и своей независимостью и эксцентричностью смущали всю округу, принимали участие в шествиях «Долой стыд». В их доме родился футуризм. Во всех них поочередно был влюблен Хлебников, в Надю — Пастернак, в Марию — Бурлюк, на Оксане женился Асеев», - Лилия Брик (цит. в Н. Громова, Узел. Поэты. Дружбы. Разрывы. Из литературного быта конца 20-х-30-х годов., 2016).



57

57 *

VASILY PANFILOVICH KURMANAEVSKI (1894-1960)

Still life

signed in Cyrillic 'V. Kurmanaevski' (lower right); stretcher bearing a label inscribed in Cyrillic with artist's name, title and date '1932'
oil on canvas
98.5 x 78.5cm (38 3/4 x 30 7/8in).
unframed

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

Provenance

Gallery 'Segodnia' ('Today'), in partnership with E.V. Vutchetich All Union Artistic Production Association, Moscow
Acquired from the above by a private collector, c. 1990
Thence by descent

58

MARIE VASSILIEFF (1884-1957)

Mother and a child

signed in Latin, inscribed 'Paris' and dated '1936'

(lower left)

pencil and oil on canvas

50 x 45cm (19 11/16 x 17 11/16in).

£7,000 - 9,000

€7,700 - 9,900

US\$9,000 - 12,000

Provenance

Private collection, Vienna

Acquired from the above by the present owner



58

59 AR

NIKOLAI KONSTANTINOVICH KALMAKOV

(1873-1955)

The invocation

signed with artist's monogram and dated '1927'

(lower right)

pastel

41.9 x 48.5cm (16 1/2 x 19 1/8in).

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000



59



60 *

SERGE IVANOFF (1893-1983)

Portrait of artist's wife
signed in Latin and dated '1957' (centre right)
ink, wash and pastel on paper
31 x 24cm (12 1/4 x 9 1/2in).

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

Provenance

Gift from the artist to Irina Vladimirovna Naryshkina-Bulazel (1924-2013)
Thence by descent

Irina Vladimirovna Naryshkina-Bulazel (1924-2013), from the Princely family of Narushkin, was a close personal friend of Serge Ivanoff



61 *

SERGE IVANOFF (1893-1983)

Still life with a letter
signed in Latin and dated '1958' (lower right);
inscribed with dedication, signed by the artist
and dated '19 October 1958/New York' (verso)
oil on canvasboard
60.5 x 50.5cm (23 3/4 x 19 7/8in).

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 23,000

The present painting is sold with a porcelain hand-painted inkwell by Dresden Porcelain factory and a matching porcelain blotter, the latter is depicted on the right from a letter in the present painting (3).

Provenance

Gift from the artist to Irina Vladimirovna Naryshkina-Bulazel (1924-2013)
Thence by descent



porcelain hand-painted inkwell
and a matching porcelain blotter

Irina Vladimirovna Naryshkina-Bulazel (1924-2013), from the Princely family of Narushkin, was a close personal friend of Serge Ivanoff. The present painting was painted at Narushkin's residence in New York in 1958, when Serge Ivanoff was a guest of the family. Accessories featured in the still life came from the Narushkin's parlour room and the letter in the centre of the present painting is addressed in French to 'Dear Irina...' and dated 19 October 1958, and depicted the letter from the artist to the recipient of the painting. On the reverse, the dedication inscription reads: 'Ce tableau appartient à Madame Irene Bulazel/140 Mason street'.



62

62 *

GRIGORY ALEXANDROVICH SRETENSKY (1899-1972)

'Green Still Life'

inscribed in Cyrillic with artist's name, title and date '67' (verso)

oil on canvas

60 x 80cm (23 5/8 x 31 1/2in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Family of the artist

Acquired from the above by a private collector, 1990s

Thence by descent

Exhibited

Moscow, Moscow Organization of the RSFSR Artists Union, G.A. Sretensky (1899-1972), 1978

Literature

Exhibition catalogue, G.A. Sretensky (1899-1972), Moscow, 1978, listed p. 28

One of the most prominent successors of the 'Jack of Diamonds' traditions in art, Grigory Sretensky studied in VKHUTEMAS under the leading Russian master Petr Konchalovsky. In 1921, Sretensky became one of the founders of the artistic community 'Bytie' ('Existence'), founded by the younger generation of 'Russian Cézannists,' graduates of VKHUTEMAS, who manifested a synthetic artistic expression through analysis and continuity of the artistic legacy of the previous generations of Russian art.

Still life is central to Sretensky's oeuvre. Most often painted from life, these still paintings become a purely visual and extensively emotional conveyal of the artist's perception of the phenomenon of being.



63

63 *

GRIGORY ALEXANDROVICH SRETENSKY (1899-1972)

'Oranges and Kalatchs'

inscribed in Cyrillic with artist's name, title and date '58' (verso)

oil on canvas

60 x 80cm (23 5/8 x 31 1/2in).

£2,000 - 4,000

€2,200 - 4,400

US\$2,600 - 5,200

Provenance

Family of the artist

Acquired from the above by a private collector, 1990s

Thence by descent

Exhibited

Possibly, Moscow, Moscow Department of the RSFSR Artists Union, *Exhibition of Works by E.P. Vasilieva and G.A. Sretensky*, 1962
Moscow, Moscow Organization of the RSFSR Artists Union, G.A. Sretensky (1899-1972), 1978

Literature

Possibly, exhibition catalogue, *Exhibition of Works by E.P. Vasilieva and G.A. Sretensky*, Moscow, 1962, listed p. 28 as *Still Life*
Exhibition catalogue, G.A. Sretensky (1899-1972), Moscow, 1978, listed p. 15



64

VLADIMIR FEODOROVITCH STOZHAROV (1926-1973)

Village yard in Yankovo

dated '10.10.60'; further signed, dated and titled (verso)

oil on card

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

£12,000 - 15,000

€13,000 - 17,000

US\$16,000 - 19,000

Provenance

Acquired by the present owner in Gottingen, Germany in 1980



65

65

GEORGIY GRIGORIEVICH NISSKY (1903-1957)

Resting

dated '28 May 28' (lower right)

ink on paper

45 x 47cm (17 11/16 x 18 1/2in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Acquired directly from the artist

Private collection, UK



66 (part lot)

66

GEORGIY GRIGORIEVICH NISSKY (1903-1957)

Two sketches: Railway (with a sketch of a dog on verso) and female portrait

pencil on paper

largest: 19 x 22 cm (7 1/2 x 11/16 in).

(2)

£1,200 - 1,500

€1,300 - 1,700

US\$1,600 - 1,900

Provenance

Acquired directly from the artist

Private collection, UK



67

GEORGIY GRIGORIEVICH NISSKY (1903-1957)

Moskva-Tovarnaya

signed with Cyrillic initial 'N' (lower right); further inscribed
and titled in Cyrillic (verso)

oil on canvasboard

36 x 61cm (14 3/16 x 24in).

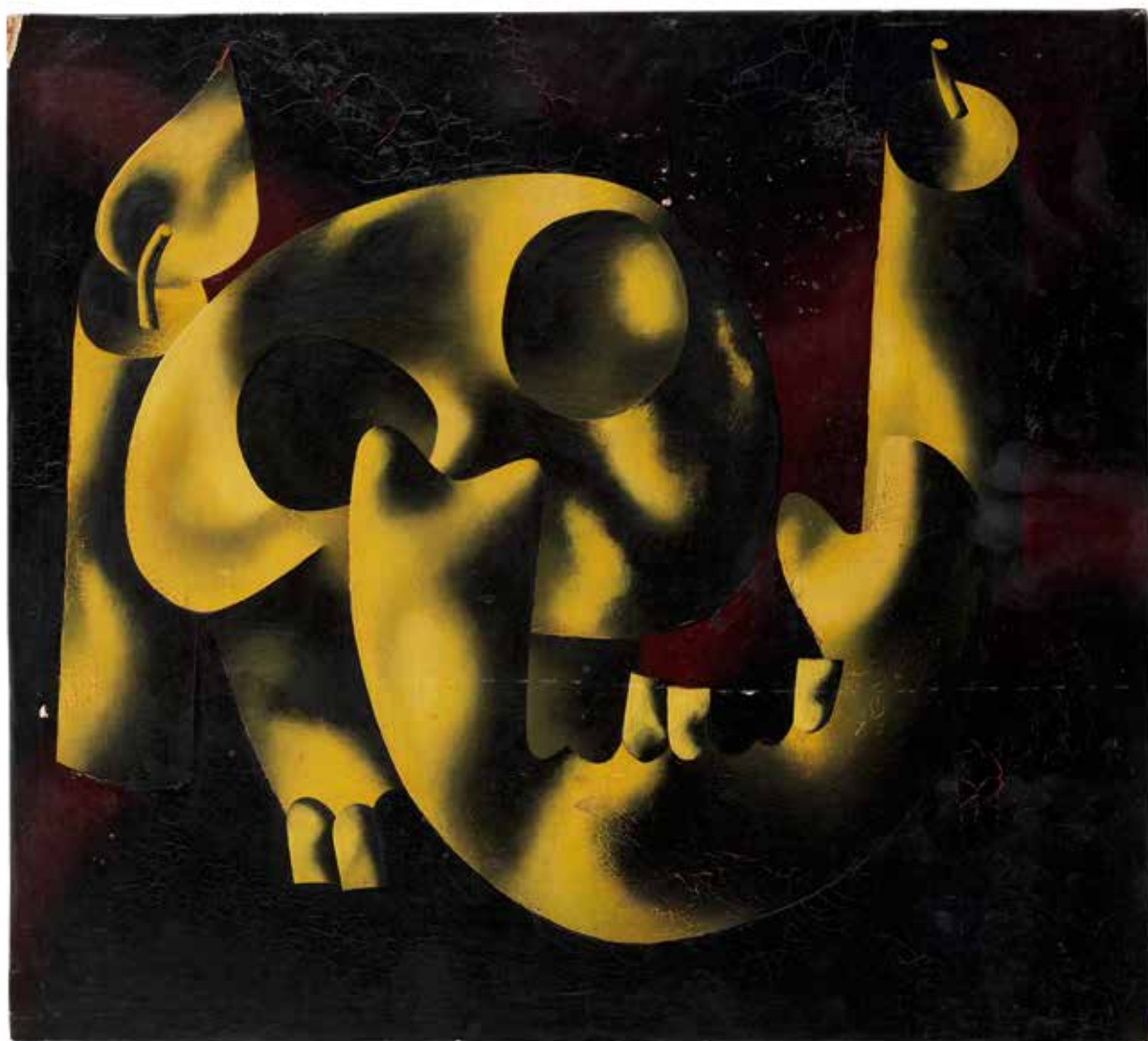
£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

Provenance

Private collection, Western Europe



68 AR

OLEG TSELKOV (BORN 1934)

'Still life of our lives'

signed in Cyrillic, titled and dated '1964' (verso); further variously inscribed and dedicated 'to Zhenya Evtushenko from Oleg Tselkov' (verso)

oil on canvasboard

37.5 x 42cm (14 3/4 x 16 9/16in).

unframed

£12,000 - 15,000

€13,000 - 17,000

US\$16,000 - 19,000

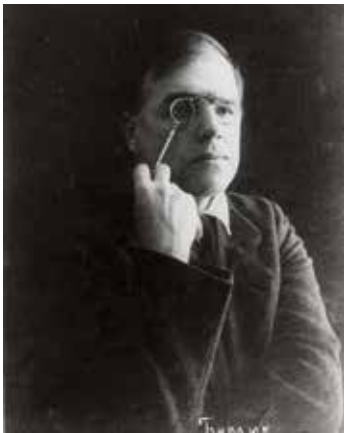
Provenance

Gifted by the artist to Evgeny Evtushenko (1933 - 2017)

Gifted by Evgeny Evtushenko to an Italian dentist who was in Moscow for the dental surgery of Evtushenko's wife in 1973

Thence by descent

Evgeny Evtushenko (1933 - 2017) was a Soviet poet, novelist, and director of several films. He is known for his political activity during the Khrushchev Thaw that allowed some freedom of expression. In 1961, he wrote what would become, perhaps, his most famous poem, *Babi Yar*. He was the most extensively known and travelled Soviet poet.



(selected images)

69

A COLLECTION OF THIRTY PHOTOGRAPHS FROM THE ARCHIVE OF SZYMON BOJKO, RODCHENKO'S ARCHIVE, AND PORTRAIT OF VLADIMIR MAYAKOVSKY BY ALEXANDER RODCHENKO (1891-1956)

variously signed and inscribed, later silver prints: most inscribed and stamped by Szymon Boyko; the portrait of Mayakovsky - original silver print by Rodchenko. The rest of the photos are reproductions of different years from the late 1950s to the 1970s; 'Mosseiprom' - late print from the author's Rodchenko's negative
size of largest: 37.5 x 29.5 cm (14 3/4 x 11 5/8 in). (30)

£3,000 - 5,000
€3,300 - 5,500
US\$3,900 - 6,500

Provenance

Private collection, UK

The offered lot is a working archive of the Polish art historian and critic Szymon Bojko (1917–2014). Szymon was an educator and university lecturer, populariser of Polish contemporary paintings and screenwriter of documentaries on art. He knew Varvara Stepanova well and often visited Moscow in the 1960s. He was one of the first art historians who published materials about the Russian avant-garde in Polish, and then in French and English.



70

70

VLADIMIR PIATNITSKY (1938-1978)

A group of five carved and painted wooden masks
wood

height of largest: 10.5cm (4 1/8in).

(5)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Family of the artist

Piatnitsky was known to have created masks on a number of occasions from various materials such as wood and papier-mâché and his models were drawn from famous people as well as friends. Notably, he was involved in the creation of papier-mâché masks of Pushkin, Gogol, Tolstoy and Dostoevsky, which were later featured on the cover of the 1998 edition of *Veseliye rebyata* by Natalia Dobrokhotova-Maikova and Vladimir Piatnitsky.

The present painted wooden masks were most likely completed circa 1977-1978 and may be viewed as, arguably, one of the most intimate creations by Piatnitsky. Made as an amulet for the artist's son, the offered five masks hung in a bedroom in the home of Vladimir and Larisa Piatnitsky and possibly depict the artist himself among the closest circle of family friends, which at the time included Soviet dissident poets Leonid Gubanov and Vadim Delaunay, writer Eugene Golovin, art dealer and son of the famous Soviet film director, Georgy Vassiliev, Alexander Vassiliev, and artist Eduard Kurochkin, among others.

We are grateful to Yury Piatnitsky for assistance in cataloguing the present lot.



71

71

VLADIMIR IGOREVICH YAKOVLEV (1934-1998)

Portrait of Eric Bagdasarian

signed in Cyrillic with initials 'V.Ya' (lower left)

chalk and crayons on board

70 x 70cm (27 9/16 x 27 9/16in).

unframed

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

Provenance

Collection of Larisa Piatnitskaya (1940-2014), acquired directly from the artist in 1995

Thence by descent

A specialist in cultural studies, artist, writer and publisher Larisa Piatnitskaya, also known as 'Lorik', played an instrumental role in the life of various Moscow underground artistic movements collectively known as 'Soviet nonconformist art'. She maintained a close friendship with Vladimir Yakovlev, and, in 2002, published an album dedicated to Yakovlev which documented this late period of his life and work.

Portrait of Eric Bagdasarian was created in 1995 in Piatnitskaya's flat in Moscow with crayons and chalk on one of the boards which Piatnitskaya often used in the household to pin paper notes and other materials. This instant, yet powerful portrait is a remarkable example of Yakovlev's extraordinary talent in conveying a complex psychological character of his sitters.

We are grateful to Yury Piatnitsky for assistance with cataloguing this lot.

72

VLADIMIR IGOREVICH YAKOVLEV (1934-1998)

Still life with a table
apparently unsigned
gouache and mixed media on paper
57 x 42cm (22 7/16 x 16 9/16in).
unframed

£2,000 - 4,000

€2,200 - 4,400

US\$2,600 - 5,200

Provenance

Collection of Larisa Piatnitskaya (1940-2014), acquired directly from the artist in 1996
Thence by descent

In 1995, together with Eric Bagdasarian, Larisa Piatnitskaya arranged for Yakovlev's temporary leave from a mental institution to which the artist had been committed for over 10 years. After a short stay at Piatnitskaya's place, the artist found a new home in a flat rented for him and stocked with a generous supply of oils and canvases by Bagdasarian. This short, yet important period for Yakovlev left a deeply personal body of work. A reflection on Yakovlev's iconic subjects, these works convey a notion of solitude and fragile nature of a human being which is the central theme of Yakovlev's life and work.



72

73

BORIS SHTEINBERG (CALLED BORUKH) (1938-2003)

Composition in memory of the artist's grandfather
signed in Cyrillic, titled and dated '1970' (verso)
mixed media on canvas
55 x 49.5cm (21 5/8 x 19 1/2in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

Private collection, Denmark



73



74

MIKHAIL NIKOLAEVICH ODNORALOV (BORN 1944)

Flight into Egypt

signed in Cyrillic and dated '69', further inscribed, titled
and dated in Cyrillic (verso)

oil on canvas

64 x 79cm (25 3/16 x 31 1/8in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

Provenance

Private collection, Denmark

75

NO LOT



76

VLADIMIR IGOREVICH YAKOVLEV (1934-1998)

Red Flower
signed in Cyrillic (upper left)
gouache on paper
84 x 59cm (33 1/16 x 23 1/4in).
unframed

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 16,000

PLEASE NOTE THAT THE PRESENT LOT IS LOCATED IN RUSSIA
AND WILL BE AVAILABLE FOR PRIVATE VIEWINGS IN MOSCOW
BETWEEN 1 AND 20 NOVEMBER, BY APPOINTMENT ONLY

Provenance

Moscow City Committee of the Graphic Artists' Union, early 1980s
Private collection, Russia (acquired at the above, 1980s)

In the 1970s, Vladimir Yakovlev joined the Moscow City Committee of the Graphic Artists' Union located at Malaya Gruzinskaya Street, 28. After the opening of his first solo exhibition in 1977, he exhibited his work regularly in the Union in 1979-1983 and 1985-1987. The present lot *Red Flower* was most likely included in one of the exhibitions at Malaya Gruzinskaya, where it was acquired by the present owner with the mediation of Larisa 'Lorik' Piatnitskaya, author of a series of albums dedicated to Soviet underground art, friend and patron of Vladimir Yakovlev.

В середине 1970-х гг. Владимир Яковлев вступил в Московский горком художников-графиков, располагавшийся на Малой Грузинской, 28. После открытия первой персональной выставки в залах МОКХГ в 1977 г., художник регулярно экспонировал свои произведения на групповых выставках объединения в 1979-1983-х, а также в 1985-1987-х гг. На одной из выставок на Малой Грузинской представленная работа была приобретена в известное частное московское собрание при участии Ларисы «Лорика» Пятницкой, коллекционера, автора серии альбомов «Культурная революция», друга и покровителя Владимира Яковлева.



77

ERNST NEIZVESTNY (1926-2016)

Portrait of Mikhail Gorbachev
signed in Latin and inscribed in Cyrillic with dedication (lower centre)
oil on canvas
121 x 90cm (47 5/8 x 35 7/16in).
unframed

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 16,000

PLEASE NOTE THAT PERMIT FOR EXPORT FROM RUSSIA HAS NOT BEEN OBTAINED FOR THIS LOT. IT WILL BE AVAILABLE FOR PRIVATE VIEWINGS IN MOSCOW BETWEEN 1 AND 20 NOVEMBER, BY APPOINTMENT ONLY

Provenance

Gift from the artist to a private collector, New York, 2008 (according to inscribed dedication)
Acquired from the above by the present owner in Moscow, June 2016

Exhibited

Moscow, Central Exhibition Hall 'Manege', *Ernst Neizvestny. Return to Manege*, 5 January – 9 February 2016

Literature

Ernst Neizvestny. Return to Manege, Moscow, 2016, illustrated pp. 124-125

The present painting dated 1989 was most certainly created after Ernst Neizvestny's portrait of Mikhail Gorbachev, which appeared on the cover of the 30 March 1987 issue of the *Insight* magazine. It preserves most of the stylistic features of the last Soviet General Secretary's portrait found in the printed cover image and the 1987 pastel sketch (Collection of Major Wayne F. Yakes, M.D., New York), such as a monochromatic palette, a seemingly neutral expression on Gorbachev's face and an accent on the politician's distinctive birthmark. At the same time, the 'sculptural' rendering of the portrait on canvas creates an effect of a deeper psychological tension between the outward features of Gorbachev and the inner complexity of his character.



78

ERNST NEIZVESTNY (1926-2016)

La Femme

signed in Latin and dated 'E. Neizvestny. 80' (upper right); further inscribed in Latin, titled and dated '1980' (verso); stretcher bearing additional inscriptions in Latin

acrylic on canvas

122 x 91cm (48 1/16 x 35 13/16in).

unframed

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

PLEASE NOTE THAT PERMIT FOR EXPORT FROM RUSSIA HAS NOT BEEN OBTAINED FOR THIS LOT. IT WILL BE AVAILABLE FOR PRIVATE VIEWINGS IN MOSCOW BETWEEN 1 AND 20 NOVEMBER, BY APPOINTMENT ONLY

Provenance

Sotheby's, New York, *Impressionist and Modern Art including Latin American and Russian Art*, 7 October 2008, lot 161 (listed as Property from a Florida Estate)

Private collection, New York

Acquired from the above by the present owner in Moscow, June 2016

Exhibited

Moscow, Central Exhibition Hall 'Manege', *Ernst Neizvestny*.

Return to Manege, 5 January – 9 February 2016

Literature

Ernst Neizvestny. Return to Manege, Moscow, 2016, illustrated p. 121



79

ERNST NEIZVESTNY (1926-2016)

Horizon, 1978
signed in Latin (lower left)
acrylic on canvas
160 x 121cm (63 x 47 5/8in).
unframed

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

PLEASE NOTE THAT PERMIT FOR EXPORT FROM RUSSIA HAS NOT BEEN OBTAINED FOR THIS LOT. IT WILL BE AVAILABLE FOR PRIVATE VIEWINGS IN MOSCOW BETWEEN 1 AND 20 NOVEMBER, BY APPOINTMENT ONLY

Provenance

Macdougall Art, London, *Post War and Contemporary Russian Art*,
26 November 2008, lot 576
Private collection, New York
Acquired from the above by the present owner in Moscow, June 2016

Exhibited

Moscow, Central Exhibition Hall 'Manege', *Ernst Neizvestny*.
Return to Manege, 5 January – 9 February 2016

Literature

Ernst Neizvestny. Return to Manege, Moscow, 2016, illustrated p. 101

80

ERNST NEIZVESTNY (1926-2016)

Head of the Great Centaur (artist's proof)
incised signature in Latin 'E.Neiz' and number '2AP'
for no. 2 artist's proof (reverse bottom)
bronze
height: 105cm (41 5/16in).

£30,000 - 40,000

€33,000 - 44,000

US\$39,000 - 52,000

PLEASE NOTE THAT PERMIT FOR EXPORT FROM RUSSIA HAS NOT BEEN OBTAINED FOR THIS LOT. IT WILL BE AVAILABLE FOR PRIVATE VIEWINGS IN MOSCOW BETWEEN 1 AND 20 NOVEMBER, BY APPOINTMENT ONLY

Provenance

Private collection, New York
Acquired from the above by the present owner in Moscow, June 2016

Literature

Ernst Neizvestny. Return to Manege, Moscow, 2016, illustrated
pp. 58-59

There are times of stability, and there are times of transition. The present time represents for me the time of the Centaur, which is a transition from one form to another, - Ernst Neizvestny.

The theme of a centaur is central to Neizvestny's oeuvre. Throughout his career, he created many variations of the mythological character with features of a man and a horse. According to the artist, the centaur is a metaphor for 'the unity of the human nature, animal nature and the technology' (in *Centaur: Ernst Neizvestny on Art, Literature, and Philosophy*, Moscow, 1992, p. 208).

Permanently exhibited in front of the Palace of Nations in Geneva, the *Great Centaur* by Neizvestny was a gift from the Russian Federation to the European Headquarters of the United Nations in 1997. It is still one of the most recognizable monumental works by the artist. The present lot is the second of only two artist's proofs of the head of the Great Centaur cast in New York circa 1996.

The *Great Centaur* is a powerful portrayal of a human transformation through an image of a centaur outgrowing the heavy abstract and technogenic forms. His pose is strained, while his hand is raised and pointing forward. Evocative in many ways of Michelangelo's *Slaves* freeing themselves from the bonds of marble, the centaur becomes emblematic for the ultimate emotional, spiritual, and physical struggle. This notion is accentuated by Neizvestny's cubist approach to the representation of the centaur through the process of deconstruction and reassembly of dissimilar elements of a human, an animal, and a machine into a single whole.

The motive of a struggle is brilliantly conveyed in the features of centaur's head, highlighted in the present independent model. The intense tilt of the centaur's head and the unnaturally focused gaze convey the extraordinary strength of the creature and of the internal processes taking place in him. Filled with energy and thirst for freedom, this magnificent portrayal becomes a metaphor for the strength of Neizvestny's creative process itself.





81

81 *

BORIS KOCHEISHVILI (BORN 1940)

Untitled ('Horse') 1990

signed (lower right)

oil on hardboard

122 x 130cm (48 1/16 x 51 3/16in).

£2,000 - 4,000

€2,200 - 4,400

US\$2,600 - 5,200

Provenance

Gallery 'Segodnia' ('Today'), in partnership with E.V. Vutchetich All Union Artistic Production Association, Moscow

Acquired from the above by a private collector, c. 1990
Thence by descent



82

82 *

ANNAMUKHAMED ZARIPOV (BORN 1947)

'White Still Life'

signed in Cyrillic and dated '88' (lower left); further

inscribed in Cyrillic with artist's name, title and date (verso)

oil on canvas

99 x 99cm (39 x 39in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

Gallery 'Segodnia' ('Today'), in partnership with E.V. Vutchetich All Union Artistic Production Association, Moscow

Acquired from the above by a private collector, c. 1990
Thence by descent

Literature

Annamukhamed Zarirov, Moscow, 2006, illustrated p. 165

83

**MERAB GURAMOVICH ABRAMISHVILI
(1957-2006)**

Mary Magdalene
signed in Georgian (lower right); further signed,
titled and dated '2002' (verso)
tempera on board
70 x 38cm (27 9/16 x 14 15/16in).

£7,000 - 9,000

€7,700 - 9,900

US\$9,000 - 12,000



83

84

**MERAB GURAMOVICH ABRAMISHVILI
(1957-2006)**

Red flower
signed in Georgian (lower right); further signed,
titled and dated '2001' (verso)
tempera on board
73 x 74cm (28 3/4 x 29 1/8in).

£7,000 - 9,000

€7,700 - 9,900

US\$9,000 - 12,000



84



85

85

LARISA ZVEZDOCHETOVA (BORN 1958)

Hunting

signed, titled in Cyrillic and dated '1996' (verso)

collage on board

100 x 120cm (39 3/8 x 47 1/4in).

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

Provenance

Private Dutch collection



86

86 *

VESMIR GRIGORIAN (BORN 1961)

'Rock'

signed in Armenian and dated '86' (lower right); further inscribed in Cyrillic with artist's name, title and date (verso)

oil on canvas

69 x 92cm (27 3/16 x 36 1/4in).

£2,000 - 4,000

€2,200 - 4,400

US\$2,600 - 5,200

Provenance

Gallery 'Segodnia' ('Today'), in partnership with E.V. Vutchetich All Union Artistic Production Association, Moscow

Acquired from the above by a private collector, c. 1990

Thence by descent



87

87 *

ERNST NEIZVESTNY (1926-2016)

Exploding head

signed in Latin (lower right)

acrylic on canvas

109.8 x 173.4cm (43 3/4 x 68 1/4in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

Provenance

Acquired by an American private collector at Eduard Nakhamkin Fine Arts gallery, New York, early 1990s

Thence by descent

Literature

Erik Egeland, *Ernst Neizvestnyi: Life and Work*, Mosaic Press, 1984, illustrated p. 15

88

VLADIMIR NEMUKHIN (1925-2016)

Knave with card

signed in Cyrillic, titled and dated '2005' (lower centre);

further signed, dated and tilted (verso)

oil and collage on paper

65 x 55cm (25 9/16 x 21 5/8in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private Dutch collection



88



89

89

SVETLANA K-LIÉ (BORN 1977)

A bronze sculpture of a Samurai

bronze and clay

height: 46cm (18 1/8in).

£8,000 - 10,000

€8,800 - 11,000

US\$10,000 - 13,000

A recipient of multiple awards, Svetlana K-Lié graduated from the Faculty of Applied Arts (MA, Moscow, 2000) and continued with additional art studies at the I.I. Nevinsky Etching Art Studio in Moscow (1999-2003) and The Moscow Babushkinski Ceramic Studio (2004). She graduated from Camberwell College of Arts in 2007 (MA Drawing).

Svetlana's work has been exhibited in the leading museums of Moscow and St. Petersburg and the Saatchi Gallery in London. Her awards include "Best Woman Sculptor of Russia" (2004) and "Best Young Sculptor under the age of 33" (2005). Four of her works were selected by the Hermitage Museum of St. Petersburg and many of them are in prestigious private collections.

90

SVETLANA K-LIÉ (BORN 1977)

'Brush-woman / Female Buddha' from the series *Transformation of a Woman*, 2019

bronze on a rectangular marble base

height with base: 29cm (11 7/16in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000



90

91

SVETLANA K-LIÉ (BORN 1977)

'Satyress / Forest spirit' from the series *Transformati
of a Woman*, 2019

bronze on a jasper base

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

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

92

SVETLANA K-LIÉ (BORN 1977)

Cheburashka

patinated bronze

height: 73cm (28 3/4in).

£20,000 - 25,000

€22,000 - 28,000

US\$26,000 - 32,000

In K-Lié's vision of this project, she merges the ideas of the Torii Gates of Transformation and the image of a pure, naïve and agender being, with huge, fluffy ears. Having appreciated the necessary qualities needed in the character, we can come to the conclusion that Cheburashka was the perfect fit.

Cheburashka is a famous Russian character that was even used as the mascot for the Russian team at the Olympics 2004-2010. It was first portrayed by his creator Eduard Uspensky, in 1966 as a being with a lot of cuteness, heightened fluffiness, ear-endowment and general cluelessness. Uspensky had been inspired by his friend's usage of the slang word 'cheburakhnutsya', which means 'to fall' or 'to stumble', later transforming into the name of the being. Interestingly, the last half of the name, 'rashka', is now used by Russians as a slang to say 'Russia', further increasing the significance of the character.

Following with this theme, the head of the character in K-Lié's project is elevated on a Torii gate, which in Japan is a gate one crosses before entering a Shinto shrine (place of the gods). The main purpose of the shrine is to house Gods and thus, the gate symbolically marks the transition from the mundane to the sacred. This, for K-Lié, comes together with the character, Cheburashka, as she sees the gates as a transition from a tangible, material world where gender and boundaries exist to a pure, boundaryless world. The theme of Cheburashka is used to show that this gate leads to an innocent and almost childish world, where there is ultimate unity with the universe and pure, untainted love.

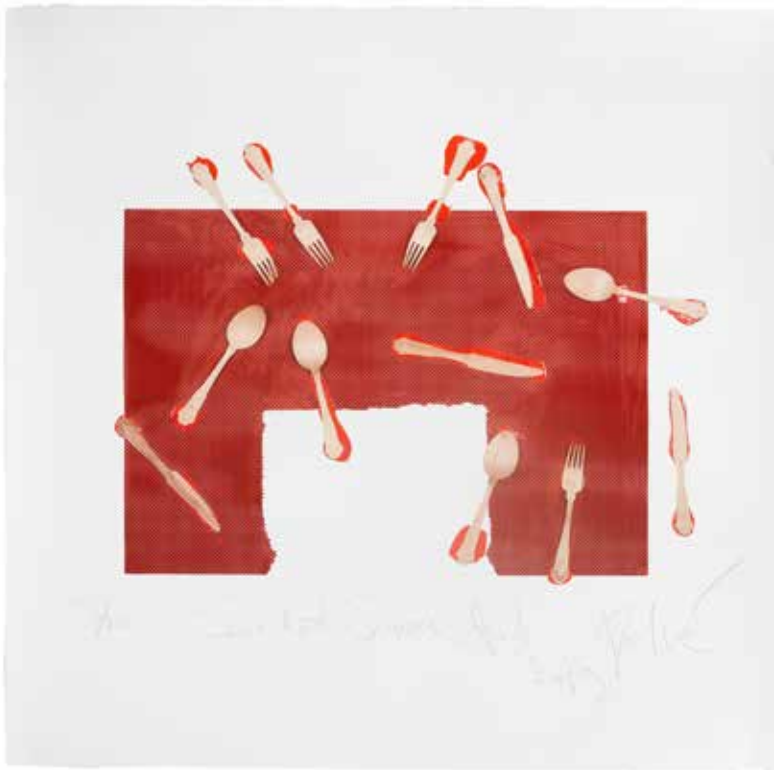
Sketch for Broomhill National Sculpture Prize 2012, shortlisted and exhibited for one year in Broomhill Sculpture Park, UK.



91



92



93

93

SVETLANA K-LIÉ (BORN 1977)

'Secret Supper' from the series *Last Supper or Twelve Chairs*

signed in Latin, titled and dated '2019' (lower centre)
screen print, 3/20

79 x 79cm (31 1/8 x 31 1/8in).

£1,500 - 1,700

€1,700 - 1,900

US\$1,900 - 2,200

In accordance with the irrevocable postmodernist gesture, K-Lié's *Last Supper* revisits Leonardo da Vinci's work of the same name. In comparison of the series with its iconic predecessor, the absence of the traditional emblems - the figures of Jesus Christ and the apostles, the images of bread and wine - is notable. Instead, K-Lié expresses an interest in imagery (symbols, icons, motifs) that in Da Vinci's painting are assigned the status of props: table, chairs, tablecloth or fruits. Whilst deconstructing the famous artefact of the Western canon, K-Lié's works establish a critical look at the unspoken hierarchy of figures and details caused by the 'natural' laws of perspective. Da Vinci's *Last Supper* is not only the most famous depiction of the given biblical scene, but an icon for the legacy of the Renaissance: perspectivism in painting.



94

94 *

IGOR NOVIKOV (BORN 1961)

'Red traveller'

signed with monogram (lower right); further signed, inscribed with artist's name, title and 'Moscow/ N3' (verso)

oil on canvas

89 x 113.5cm (35 1/16 x 44 11/16in).

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

Provenance

Property of a private New York collector

95

SVETLANA K-LIÉ (BORN 1977)

Secret supper

signed in Latin and titled (lower right)

screen print, 10/29

91 x 75cm (35 13/16 x 29 1/2in).

unframed

£1,500 - 1,700

€1,700 - 1,900

US\$1,900 - 2,200



95

96

SERGEI KOVALSKY (BORN 1948)

'Rozhki da Nozhki'

signed in Cyrillic, titled and dated '1991' (verso)

oil on canvas

104 x 84cm (40 15/16 x 33 1/16in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private collection, Germany



96



(detail)



(detail)



(detail)

97

SIMA VASSILIEVA (BORN 1954)

Family Tree

signed in Latin and dated '95' (lower middle)

mixed media on wood

130 x 70cm (51 3/16 x 27 9/16in).

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 16,000

Exhibited

London, RTVI Office, 6 Pall Mall East, *Sima Vassilieva. Retrospective*,
15 - 16 May 2015

London, Westminster Reference Library, *Sima Vassilieva:*

Retrospective, 16 - 28 January 2017

London, Chelsea Football Club, Stamford Bridge, *Arbuzz J-Fest*,
February 2019

Born in Ukraine in 1954, Sima Vassilieva (Slutsker) began painting in 1980s in Moscow. After much controversy created by publication of her painting *Russian Banya* in the magazine *Ogoniok*, in 1990, Vassilieva moved to Britain where she continued working in a variety of styles and media. Vassilieva's art is inspired by the traditions of Russian print genre *Lubok* and blended with the 1970s Sots-Art movement influences, while the central theme of her work is a collective portrait of Soviet people charged with political satire and humour. In 1990s, she created a series of works painted on wooden scoops called 'Sovok,' with an ironic reference to Soviet lifestyle and characters (in Russian, 'Sovok' is a colloquial expression of 'Soviet'). Painted on wood, the offered *Family Tree* presents a deeply personal lyrical survey of the history of two families, Russian and Jewish, joined together as two trees intertwined by roots and branches.

Works of Art





(base)

98 *

A JEWELLED PARCEL-GILT AND ENAMEL PRESENTATION KOVSH

Fabergé, workmaster Anna Ringe, St. Petersburg, 1898-1903, with scratched number '1959'

traditional form, body enamelled in translucent royal blue over intricately engine turned ground, front is set with a white-enamelled 20 kopek coin with portrait of Catherine the Great, dated 1774; scrolled handle is formed by a pair of cast and chased silver snakes set with two garnet cabochons; gilded interior; underside engraved with dedication inscription in Cyrillic 'To Aleksandr Nikolaevich Demidov from Comrades at Second Cadre', 88 standard
length with handle: 11.5cm (4 1/2in).

£25,000 - 35,000

€28,000 - 39,000

US\$32,000 - 45,000

Provenance

Presented to Prince Alexander Nikolaevich Demidov (1870/72-1937), officer of Her Majesty's Life Guards Hussars Regiment from a group of his fellow officers

Acquired by the present owner at Uppsala, 15 June 2011, lot 114



98

99

A JEWELLED ENAMEL AND TWO-COLOUR GOLD-MOUNTED PARASOL HANDLE CONVERTED TO SEAL

Fabergé, workmaster Mikhail Perkhin, St. Petersburg, 1899-1903

the tapering cylindrical form decorated with blue enamel over a guilloché ground, the length of the body applied with gold arrows, the fletches and arrow-heads set with rose-cut diamonds, wrapped in chased gold bands terminating in two-colour gold chased borders, the rock crystal seal uncarved, *struck on the mount with workmaster's initials*, 56 standard
length: 9.3cm (3 11/16in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

Provenance

Private collection, Scotland



99

100 *

A PARCEL-GILT AND ENAMEL PHOTO FRAME

Fabergé, workmaster Antti Nevalainen, St. Petersburg, 1908-1917

oval form, mounted with ribbon tied in a bow, centring oval aperture within a beaded silver border followed by field of translucent sky-blue moiré guilloché ground engine-turned ground, all within a gadroon silver outer border, with parcel-gilt scroll strut, verso with modern replacement panel imitating ivory, *marked on bottom edge of the frame and strut, 84 standard height: 10.8cm (4 1/4in).*

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

Provenance

Private American collection



100

101 *

A NEO-CLASSICAL SILVER-GILT AND ENAMEL BELLPUSH

Fabergé, workmaster Viktor Aarne, St. Petersburg, 1899-1904, scratched inventory number '4784' triangular form with rounded corners; exterior decorated with translucent white enamel over wavy engine-turned ground, top applied with gold heart-shaped ribbon-tied laurel wreath centring a cabochon garnet push-piece set within a rosette mount, all within beaded border; raised on three fluted bun feet, *88 standard length: 5.7cm (2 1/4in).*

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000



101

102 *

A NEO-CLASSICAL SILVER AND ENAMEL PHOTOGRAPH FRAME

Fabergé, workmaster Andrei Gorianov, St. Petersburg, 1899-1908

circular, with border of bright blue translucent enamel over radiating lines of engine turned ground, applied on top with neo-classical trophies and rose garlands, left and right sides applied with small laurel wreaths suspending from flowing ribbon-tied bows, bottom applied with rose garland suspended from bows; aperture within beaded border; all within chased palm-leaf border; with silver scroll strut, verso with wooden panel, *84 standard diameter: 8cm (3 1/4in).*

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000



102

103



103 *

**A TWO-COLOUR GOLD AND GUILLOCHÉ ENAMEL
MINIATURE PERFUME BOTTLE**

Fabergé, workmaster Feodor Afanassiev
of circular form with flattened sides, enamelled in light blue over
sunburst engine-turning, decorated *en suite*, neo-classical border
in two-coloured gold around the neck, in original box, 56 standard
height including stopper: 4.3cm (1 1/2in).

£10,000 - 15,000
€11,000 - 17,000
US\$13,000 - 19,000

104 *

A SILVER-GILT AND ENAMEL BEAKER

Fabergé, workmaster Antti Nevalainen, St. Petersburg, 1898-
1908, with scratched inventory number 15823
of cylindrical tapering form, enamelled translucent chartreuse-
green over a wavy guilloché ground, with moulded lip, 88 standard
height: 5cm (2in).

£4,000 - 5,000
€4,400 - 5,500
US\$5,200 - 6,500

Provenance

Acquired by a young American collector David D. Daly of St. Paul,
Minnesota from the Hammer Galleries, New York on 25 August
1937. He began collection Fabergé as a young man, became
a personal friend of Viktor Hammer and frequently visited the
Hammer Galleries in New York. The present lot is sold with original
paperwork from the Hammer Galleries which stipulates that the
present beaker is traced to the apartments of Grand Duchess
Anastasia in the Alexander Palace at the Tsarskoe Selo
Thence by descent

Exhibited

New York, 51 East 57th Street, Hammer Galleries, loan exhibition
of *Peter Carl Fabergé, Imperial Court Jeweler (1846-1920)*, 28
March - 28 April, extended until 12 May 1951

Literature

Peter Carl Fabergé, Imperial Court Jeweler (1846-1920), 28 March
- 28 April 1951, exhibition catalogue, listed on p. 25, no. 151.
Family correspondence with Victor J. Hammer confirms that the
beaker was included in the exhibition above.

104



105



105

A JEWELLED SILVER-GILT GUILLOCHÉ ENAMEL BELL-PUSH

Fabergé, workmaster Henrik Wigström, St. Petersburg, 1908-1917
the circular and stepped bell push of translucent lilac guilloché
enamel with opaque cabochon chalcedony button within a chased
silver-gilt mount graduating to further silver-gilt and silver mounts,
88 standard
diameter: 5.5cm (2 3/16in).

£8,000 - 10,000
€8,800 - 11,000
US\$10,000 - 13,000



106 *

AN EXCEPTIONAL PARCEL-GILT AND ENAMEL DESK CLOCK

Fabergé, workmaster Henrik Wigström, St. Petersburg, 1899-1908 square, front panel enamelled in opalescent oyster white over a *moiré* guilloché ground, upper half painted *en grisaille* with flower festoons and rose garlands tied with ribbons, each upper corner with suspended floral basket, with painted thyrus staff entwined with floral sprays; centring a white enamel dial within a acanthus leave-chased silver bezel, black Arabic chapter and pierced gold hands, all within a scroll-and-dot chased outer border punctuated with square rosettes at each corner, verso with the modern replacement panel imitating ivory; with silver-gilt scroll strut, lever movement, *marked throughout*, 88 standard, in fitted Wartski red leather box 10.2 x 10.2cm (4 x 4in).

£80,000 - 120,000

€88,000 - 130,000

US\$100,000 - 160,000

Provenance

Christie's, Geneva, 18 November, 1980, lot 120

The Josiane Woolf Collection

Pasquale Landolfi, Rome

Acquired by a present private collector in a private sale at Christie's, 2006

Exhibited

Germany, Hamburg, *Fabergé, des Zarenhofes*, 1995, cat. 86

USA, Wilmington, Delaware, *Fabergé, Imperial Craftsman and his World*, 2000, cat. 504

Literature

Alexander von Solodkoff, *Fabergé, Juwelier des Zarenhofes*, Braus, Heidelberg, 1995, p. 107

Dr. Géza von Habsburg, *Fabergé, Imperial Craftsman and his World*, Booth Clibborn, London, 2000, p. 210



107

107

A MINIATURE GOLD-MOUNTED PURPURINE SWAN EGG PENDANT

Fabergé, workmaster Mikhail Perkhin
the purpurine egg mounted with chased gold swan's head, feet and tail feathers, the gold loop struck with workmaster's initials, 56 standard height including suspension loop: 2cm (3/4 in).

£8,000 - 10,000

€8,800 - 11,000

US\$10,000 - 13,000

Provenance

Asprey, 1982, listed in the catalogue for that year, p. 43, no. 15, illustrated p. 27
Important private collection



108

108 *

A RED HARDSTONE MODEL OF AN ELEPHANT

attributed to Fabergé, circa 1900
stylized carving with delicate rendering and humorous details; the carved body standing with ears pinned back and partially missing trunk curved inwards, two tusks pointing forward, one eye is set with small rose-cut diamond, tail swinging to the left foot, marked with incised 'C.Fabergé' mark under front left foot
height: 5.7cm (2 1/4in), length: 8.8cm (3 1/2in).

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

Provenance

Private American collection



108 (image of underside)

109 *

A SILVER-GILT AND WOOD DOUBLE PHOTOGRAPH FRAME

Fabergé, workmaster Anders Nevalainen, St. Petersburg, 1899-1908, with scratched inventory number '5759' two rectangular panels connected together by a hinged central shaft; pale wood fronts applied with corner rosettes and surmounted by a fluttering ribbon-bound pine cone finial; all raised on three bun feet, *88 standard*, contained in original fitted oak case lined in silk and stamped with firm's logo
height: 14cm (5 1/2in).

£20,000 - 25,000

€22,000 - 28,000

US\$26,000 - 32,000

Provenance

Sotheby's, Geneva, 16 May 1991, lot 187

Collection of Lily and Edmond J. Safra

Sotheby's, New York, 3 November 2005, lot 23

Acquired from the above by the present private collector

109A *

A MINIATURE JEWELLED SILVER-GILT AND ENAMEL PILLBOX

Fabergé, workmaster Fedor Afanasiev, c. 1900 rectangular with hinged lid, the surface enamelled in translucent corn flower-blue over wavy engine-turned waves, lid outline with row of seed pearls, rose-cut diamond-set thumb piece, interior gilded in rose gold, *88 standard*, *without assayer's mark*
length: 5.1cm (2in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

Provenance

Acquired by a young American collector David D. Daly of St. Paul, Minnesota from the Hammer Galleries, New York on 6 September 1939. He began collection Faberge as a young man, became a personal friend of Viktor Hammer and frequently visited the Hammer Galleries in New York. The present lot is sold with original paper work from the Hammer Galleries

Thence by descent

Exhibited

New York, 51 East 57th Street, Hammer Galleries, loan exhibition of *Peter Carl Fabergé, Imperial Court Jeweler (1846-1920)*, 28 March - 28 April, extended until 12 May 1951

Literature

Peter Carl Fabergé, Imperial Court Jeweler (1846-1920), 28 March - 28 April 1951, exhibition catalogue, listed on p. 16, no. 98. Family correspondence with Victor J. Hammer confirms that the pill box was included in the exhibition above.

110 *

A SILVER-GILT MOUNTED WOOD AND ENAMEL PHOTOGRAPH FRAME

maker's mark in Cyrillic 'EK' probably for Erik Kollin, St. Petersburg, 1908-1917 circular form, thick concave wooden border applied with eight silver-gilt relief decorations in Egyptian style, aperture outlined with narrow band of translucent light blue enamel over wavy engine-turned ground, with silver scroll strut, verso with modern replacement panel imitating ivory, *84 standard*
diameter: 11.5cm (4 1/2in).

£2,000 - 4,000

€2,200 - 4,400

US\$2,600 - 5,200

Provenance

Property of a private American collector



109



109A



110

111 *

**A FINE BELLE ÉPOQUE JEWELLED SILVER-GILT, PLATINUM AND GOLD
MOUNTED NEPHRITE CLOCK**

Fabergé, workmaster Henrik Wigström, St. Petersburg, 1908-1917, with firm's London marks and essay's marks for London, with original scratched inventory number '22457' rectangular upright form; the front of nephrite body set with rose-diamond bezel enclosing circular dial enamelled in opalescent oyster white over circular and sun-burst engraved ground, with black Arabic chapter and pierced gold hands; with three gold-mounted covered key-holes in the reverse, the recessed silver-gilt-mounted base enclosing the key, with key wound lever movement, *fully marked, 88 and 72 standards*, in a fitted light wood box lined with cream velvet and stamped with insignia of the Hammer Galleries in New York
6.8 x 4.5 x 3.6cm (2 5/8 x 1 3/4 x 1 3/8in).

£60,000 - 80,000

€66,000 - 88,000

US\$78,000 - 100,000

Provenance

Acquired by a young American collector David D. Daly of St. Paul, Minnesota from the Hammer Galleries, New York, circa 1937-1939. He began collection Faberge as a young man, became a personal friend of Viktor Hammer and frequently visited the Hammer Galleries in New York. The present lot is sold with original paperwork from the Hammer Galleries which stated that the present clock is thought to originate from private apartments of the Empress Alexandra Fedorovna at the Alexander Palace at the Tsarskoe Selo.
Thence by descent

Exhibited

New York, 51 East 57th Street, Hammer Galleries, loan exhibition of *Peter Carl Fabergé, Imperial Court Jeweler (1846-1920)*, 28 March - 28 April, extended until 12 May 1951

Literature

Peter Carl Fabergé, Imperial Court Jeweler (1846-1920), 28 March - 28 April 1951, exhibition catalogue, listed on p. 21, no. 138. Family correspondence with Victor J. Hammer confirms that the clock was included in the exhibition above.



(in Fabergé box)



(base)





112

112 *

**A SILVER-MOUNTED WOOD STAND
FOR TABLE CALENDAR**

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

rectangular with arched top, front applied with silver
mount for a rectangular calendar, top and bottom
with cast and chased silver foliage and rosettes;
surmounted on top with ribbon-tied laurel wreath,
the aperture with beaded border; reverse with
hinged wooden strut, front fitted with old postcard
with portrait of Grand Duchess Tatiana, 88 standard
height: 22cm (8 11/16in).

£3,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

Provenance

Property of a private American collector



113

113 *

**A RARE GOLD-MOUNTED ENAMEL
SNUFF-BOX**

Pierre Theremin, St. Petersburg, 1795-1799, with
Cyrillic mark 'AZ for unidentified essayer
circular; lid, base and side enamelled in translucent
royal blue over a guilloché reeded and sun-burst
ground, the cover centred by an allegorical scene
within finely chased gold border of laurel leaves,
outline of the lid with chased gold border of palm
leaves within narrow bands of white and dark blue,
side of the lid decorated with chased geometric
lines intertwined with emerald-green leafy garland in
champlevé enamel; marked on interior of the base
and lid

diameter: 8.5cm (3 1/4in).

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

114

A SILVER-GILT TEA-GLASS HOLDER AND SPOON

marked Fabergé, Julius Rappoport, St. Petersburg, circa 1890
the cylindrical tea-glass holder on spreading foot, the body
repoussé and chased with undulating scrolls, the base with
elaborate pierced scroll work; the spoon with similar repoussé and
chased design, 88 standard; in silk and velvet-lined fitted case
height of holder with glass liner: 10.5cm (4 1/8in). (2)

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000



(in Fabergé box)



114

115 *

**A PARCEL-GILT SILVER KOVSH AND
SILVER CIGARETTE URN**

both by Fabergé, kovsh: mark 'AR' in Latin, St. Petersburg,
before 1898; urn: stamped with firm's mark, with later
scratched inventory number
circular, in neo-classical style, with flat handle shaped as
laurel wreath tied with a bow; plain body with two narrow
bands around the rim, gilded interior, in a fitted Wartski
box, 88 standard, with French import marks; together with
rectangular plain urn, underside stamped with firm's mark,
no standard mark (2)
length of kovsh: 8.8cm (3 1/2in); height of urn: 6.6cm (2 5/8in).

£6,000 - 7,000

€6,600 - 7,700

US\$7,800 - 9,000

Provenance

Acquired by the present collector at Wartski, London,
7 November 1968

For additional examples of silver works made for this
master see: Munich, Kunsthalle der Hypo-Kulturstiftung,
Fabergé Juwelier der Zaren, 1987-1988, no. 34.



115



(base)

116 *

**AN IMPORTANT SILVER-GILT AND ENAMEL
PRESENTATION TANKARD**

Pavel Ovchinnikov, Moscow, 1885

octagonal form, the lower half divided by arched panels separated with twisted columns and stylized flowers in filigree enamel; the upper half with confirming flowers against green and blue grounds; the domed slip-on lid with ball finial and flaring articulated decorative edges; scroll handle similarly decorated; gilded interior, the base engraved with a presentation description in English 'The gift of the Emperor Alexander III to Lt. Gen. Sir Arthur Hardinge C.B.', 88 standard
height: 21cm (8 1/4in).

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

Provenance

According to the inscription on underside present lot was a present to Sir Arthur Hardinge from the Emperor Alexander III Acquired by the present owner from the descendant of the recipient of the gift.

Present lot was most likely presented to Arthur Edward Hardinge (1828-1892), a British general with distinguished military career, who served as aide-de-camp to Governor-general of India, fought in Crimean War (1854-1856), commanded a division in Bengal (1873-1878), the Bombay Army (1881-1885), and became a Governor of Gibraltar (1890). He became a general on April 1, 1883.

117 *

A SILVER-GILT AND ENAMEL PICTORIAL CASKET

11th Artel, Moscow, 1908-1917

oblong form, on four bracket feet, sides with roundels enclosing stylized flower-heads in varicoloured enamel, foliate scrolls and strapwork; corners with stylized flowers against light blue ground; hinged lid set with matte *en plein* enamel plaque depicting a troika in a winter landscape within geometric border; underside of the lid enamelled in translucent turquoise over wavy engine-turned ground, 84 standard
5.7 x 15.2 x 9.5cm (2 1/4 x 6 x 3 3/4in).

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000

Provenance

Acquired by the present owner at Sotheby's, New York, 13 June 1990, lot 352

Literature

Gerard Hill, G.G. Smorodinova, B.L. Ulianova, *Fabergé and the Russian Master Goldsmiths*, New York, 1989, pl. 111



117

118 *

A SILVER-GILT AND ENAMEL THREE-HANDLED CUP

Fedor Rückert, Moscow, 1899-1908, scratched inventory number '18066'

baluster form, the lower section with lobed cartouches enamelled with stylized sprays of tulips and daisies on alternating grounds of iron red, pale blue, pink, light and olive greens; all above shaped band enamelled blue and applied with scrolling cloisons; the uppermost register enamelled with flower-heads flanked by scrolling green foliage on a cream ground; the shaped handles with confirming ornaments, 88 standard
height: 8cm (3 1/8in).

£12,000 - 18,000

€13,000 - 20,000

US\$16,000 - 23,000

Provenance

Acquired by present owner at Sothebys, London, 30 November 2011, lot 561



118

119 *

AN IMPORTANT AND ELABORATE SILVER-GILT AND ENAMEL TEA AND COFFEE SERVICE

Pavel Ovchinnikov under Imperial Warrant, Moscow, 1908-1917, a few pieces with partial marks for a workmaster overstruck by firm's mark comprising: a tall teapot with a lid, a small teapot with a lid, sugar bowl with a lid, a creamer, a round bowl, an oval basket with a swing handle, sugar tongs, a sugar scoop, a lemon fork and a tea strainer; all decorated in varicoloured shaded filigree enamel of a very high quality and ornamental granulation around tea-shaped reserves; bodies of coffee and tea pots, creamer and sugar bowl are outlined with rows of reserves featuring elaborate subjects from mythology and Russian folklore: Samson and the lion, Sirin bird, galloping Pegasus, bird amidst branches of a fruit tree, a heraldic lion, eagles and swans; alternating with reserves of colourful stylized flowers, top and bottom with rows of fish scales in pastel colours; rims outlined with silver-gilt basket-woven border, handles and spouts enamelled with flower and foliage against gilded ground terminate with zoomorphic finials, lids enamelled with large rosettes and centred with conical finials, handles and lids are fitted with modern replacements as insulation rings; a bowl, a basket, and serving utensils are decorated *en suite* with floral motifs and small reserves outlined with granulation and borders of blue dots; *84 standard* (10)
height of a coffee pot: 19.7cm (7 3/4in); length of the basket: 25cm (10in).

£60,000 - 80,000

€66,000 - 88,000

US\$78,000 - 100,000

Provenance

Acquired in Moscow by Ahmet Muhtar Mollaoğlu, Ambassador of the Republic of Turkey, 1923-1924
Thence by descent

Ahmet Muhtar Mollaoğlu, was a Turkish statesman and a professional diplomat during the Ottoman Empire. He began his professional foreign Service career in 1891 and served at the Embassy of Athens and Budapest, and later as a Turkish Ambassador in the USA. He was appointed as Ambassador of the new Republic of Turkey to the Soviet Union, and was stationed in Moscow in 1923-1924. It was during those two years that the present lot was most likely acquired.





120

120 *

A PARCEL-GILT AND ENAMEL CIGARETTE CASE

Andrei Bragin, St. Petersburg, 1890s
oblong with rounded corners, two sides hinged together, plain push-piece upfront; top decorated in imitation of traditional Russian peasant embroidery design with bands of matte and translucent champlevé enamel, centred with applied shaped reserve imitating an intricately carved window of a peasant cottage with engraved monogram 'NA' and date '1877', reverse decorated *en suite*, gilded interior, 88 standard length: 13.5cm (5 1/4in).

£2,000 - 3,000
€2,200 - 3,300
US\$2,600 - 3,900



121

121 *

A SILVER-GILT AND ENAMEL OCTAGONAL CASKET

Nikolai Zverev, Moscow 1898-1908
octagonal with hinged domed lid, base with eight upright panel of alternating cream, blue and green enamel featuring stylized flower heads decorated in shaded filigree enamel with fine wirework, lid decorated identically and centred with green chrysoprase cabochon stone, gilded interior, 84 standard height: 6.5cm (2 5/8in).

£2,000 - 3,000
€2,200 - 3,300
US\$2,600 - 3,900



122

122 *

A VERY FINE SILVER-GILT AND PLIQUE-À-JOUR ENAMEL BEAKER

Ovchinnikov, Moscow, c. 1895
tapering cylindrical form; body decorated with panels of floral and foliate motifs set against blue ground, all withing white beaded border, alternating with panels featuring brightly coloured birds, pheasants, fire-birds and one panel with figurative composition of a huntsman in bright yellow robes; fine wireworks throughout; on domed circular foot with brightly coloured borders, underside of foot inscribed 'Made by P.Ovchinnikov and Sons'
height: 13cm (5 1/8in).

£7,000 - 9,000
€7,700 - 9,900
US\$9,000 - 12,000

Provenance

Acquired by the present owner at Sotheby's, New York, 14-15 December, 1983, lot 485

123 *

A SILVER-GILT AND ENAMEL KOVSH

Fedor Rückert, Moscow, 1898-1908

traditional form with flat shaped handle; body enamelled on exterior and on interior with intricate pattern of stylised flower heads and vines in shaded varicoloured filigree enamel against celadon green ground; interior is centred with oval blue medallion featuring a pair of eagles amidst tree branches, tip of kovsh mounted with finely cast and chased pine-cone finial; handle decorated *en suite*, raised on circular domed foot, 88 standard length with handle: 14.3cm (5 1/2in).

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 16,000



123

124

A SILVER-GILT AND ENAMEL PECTORAL ICON OF THE HOLY PRINCE VLADIMIR

Kuzma Konov, Moscow, 1908-1917, retailed by Olovyanishnikov & Sons

the Saint realistically painted holding a cross and a sword, housed in parcel-gilt oklad with champlévé enamel decoration suspended from silver-gilt finial piece set with champlévé enamel dove, with silver cross and cabochon stone eggs suspended from base, 84 standard; in original fitted case stamped in Russian 'Firm of P.I. Olovyanishnikov & Sons / Moscow, Nikol'skaya' beneath the Imperial warrant icon: 5.6 x 5cm (2 3/16 x 1 15/16in).

£8,000 - 10,000

€8,800 - 11,000

US\$10,000 - 13,000



(in box)



124



125

125

A SILVER AND POLYCHROME CLOISONNÉ ENAMEL CIGARETTE CASE

Gustav Klingert, Moscow, 1888

each side enamelled with tessellated geometric floral pattern in red, white and dark blue, the interior silver-gilt, 84 standard 8 x 8.8cm (3 1/8 x 3 7/16in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

126 *

SET OF TWELVE SILVER-GILT AND ENAMEL DEMITASSE SPOONS

Fedor Rückert, Moscow, 1908-1917

in Russian Revival style, bowls of each spoon brightly enamelled with shaded polychrome floral motifs against white ground; with fine wirework coils; handles wrapped with spirals of green, blue and pink enamel, 84 standard length: 10.2cm (4in).

(12)

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500



126

127 *

A PAIR OF GUILLOCHÉ, SILVER-GILT AND ENAMEL SALT CELLARS WITH MATCHING MINIATURE SPOONS

Grachev, St. Petersburg, 1899-1903

each of circular form; exterior enamelled in translucent sky blue and rosy-pink over engine turned ground; bowls of miniature spoons enamelled identically, silver standard – 88 standard diameter of salt cellar: 4.7cm (1 1/7in).

(4)

£1,500 - 2,500

€1,700 - 2,800

US\$1,900 - 3,200

Provenance

Acquired by the present owner at Bonhams, London, 30 May 2012, lot 236



127



128

A LARGE SILVER KOVSH

marked Fabergé with the Imperial warrant, Moscow, 1896-1908, with scratched inventory number '13311' the oval body chased and engraved with a guilloché design around the rim, the prow formed as a bearded warrior, engraved beneath A.M.B., the raised and flattened handle chased and engraved with floral strapwork scrolls in a simulated rope-work border, *marked under base*
length: 36.7cm (14 7/16in).

£25,000 - 30,000

€28,000 - 33,000

US\$32,000 - 39,000

Provenance

Acquired by the present collector at Christie's London, *Russian Art*, 9 June 2009, lot 224





129

129

A LOUIS XVI STYLE ORMOLU VASE WITH COVER

possibly Russian, 19th century

the tapering ovoid classical urn with chimerical masks and domed cover enriched with anthemions and pine cone finial, the body with a frieze of classical dancing maidens above a stylised calyx with cone finials supported by two cherubs standing on a shaped pedestal adorned with garlands suspended from ribbons and enriched with birds; on four bun feet [lacking two decorative mounts to sides of base] height: 36cm (14 3/16in).

£6,000 - 9,000

€6,600 - 9,900

US\$7,800 - 12,000

Provenance

Russian Imperial collection

Collection of Eugene Mollo

Thence by direct descent

130 *

AN IMPERIAL SILVER-GILT COFFEE AND TEA SET

Carl Johann Tegelsten, St. Petersburg, 1843, stamped inventory no.

respectively '11', '21' and '23'

comprising coffee pot, tea pot and creamer; front and back engraved with respectively Tsar Alexander II of Russia's crowned monogram and the Imperial Russian double-headed eagle; hinged lids centred with floral finials, top edges punched with rocailles and foliage; on four volute-shaped legs, handles with modern replacements insulation rings, 84 standard, weight c. 1,702 g (3)

height of coffee pot: 19cm (7 1/2in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

Provenance

Acquired by Niilo Helander (1865-1930), Finnish wholesale merchant with business ties to St. Petersburg

Thence by descent

Sold at Bruun Rasmussen, *Russian Art*, 7 June 2019, lot 2025

Acquired from the above by the present owner



130



(detail)



(detail)



131

131

A SILVER-GILT COVERED URN

maker's mark 'M. E. Sh.', Alexander Jaschinow,
St. Petersburg, 1888

the body with moulded amorettes and bacchanal, the
brim engraved with soldiers, two sculpted mascarons,
two handles with horse heads, three sphinx feet, the socket
lid with sculpted horse finial, *silver standard – 88 standard*
height: 46cm (18 1/8in).

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 16,000

Provenance

Acquired from Dorotheum Vienna, *Silver auction*,
31 May 2016, lot 267

132

AN ORMOLU LION ON A MALACHITE BASE

19th century

the crouching lion resting its paw on a sphere
length: 21.5cm (8 7/16in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Russian Imperial collection
Collection of Eugene Mollo
Thence by direct descent



132



133

133 *

**GROUP OF RUSSIAN ARTEFACTS, COMPRISING:
SMALL SILVER-GILT AND ENAMEL PILLBOX,
SILVER-GILT AND ENAMEL COFFEE SPOON,
COPPER AND ENAMEL ICON OF MOTHER OF
GOD OF KAZAN, AND METAL FILIGREE LAMPADA**

rectangular box decorated with varicoloured filigree enamel scrolls withing borders of white dots; spoon with twisted stem decorated in translucent plique-à-jour enamel; square icon of Mother of God of Kazan with ogee-shaped image of God Savaof, mounted in velvet covered panel, suspended from a hook inside the standing frame; filigree lampada suspended on three chains from a circular canopy: spoon and box marked with 84 standard, lampada apparently unmarked box: 5.5 x 2.3 x 1.1cm (2 1/4 x 7/8 x 3/8in); icon proper: 12 x 8.5cm (4 3/4 x 3 3/8in).
(4)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Acquired by a young American collector, David D. Daly of St. Paul, Minnesota at the Hammer Galleries, New York, between September 1939-December 1942
Thence by descent

Present lot is offered with original paperwork from the Hammer Galleries



134

134 *

**A GROUP OF THREE PARCEL-GILT AND
NIELLO SNUFF BOXES**

Moscow, 1830s, various makers

one square, hinged lid decorated with monument to Minin and Pozharsky on the Red Square in Moscow and with trophies on the underside, second with rounded corners decorated on hinged lid with Falconet's monuments to Peter the Great and topographical scene on underside; third rectangular depicting two gallant scenes on hinged lid and underside; 84 standard

first box: 6.3 x 7.6cm (2 1/2 x 3 in)

(3)

£600 - 900

€660 - 990

US\$780 - 1,200

Provenance

Private American collection

135 *

A PAIR OF SILVER FISH SERVING PLATTERS

Grachev, St. Petersburg, 1884

oval form with articulated borders; on opposing ends each engraved with "Sergei" and "Maria" beneath

Russian Imperial crowns, 88 standard

55.9 x 26.7cm (22 x 10 1/2 in).

(2)

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500



135

136

A SILVER SALVER

unidentified maker's mark, Arkhangelsk, 1830

the tray engraved with crowned Imperial cypher of

Nicholas I, the verso with engraved inscription in Cyrillic

'To Marine Engineer Lieutenant Colonel Ershev for

the Construction and Launch of the 74 Cannon Ship

"RED", 23rd May 1830, Arkhangelsk', 84 standard

length: 31cm (12 3/16in); width: 21cm (8 1/4in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private collection, Scotland

Barely a month into his reign, which began in 1825, Nicholas I declared that "Russia must become the third naval power after England and France and must be more powerful than any coalition of secondary naval powers." As a consequence, the 1825

Committee to Organise the Fleet was formed, which outlined an ambitious shipbuilding project which aimed to create the third largest navy in Europe.

The growth of the Navy in the years after this greatly bolstered Russian naval capability, expanding both the Baltic and Black Sea Fleets.



136

The dedication inscription on the offered lot is testament to the shipbuilding which commenced in the years after Nicholas I acceded to the Russian throne.



137

137 YΦ

A SILVER COFFEE POT IN THE ART NOUVEAU TASTE

Kurliukov, Moscow, 1898-1914

the body cast and chased with scrolls and floral motifs, the hinged cover with finial, one side engraved with Cyrillic inscription '30th April 1908', the other with monogram, with insulation bands, *marked on finial and base, 84 standard*
height: 21.5cm (8 7/16in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

138

A SILVER WINE COOLER

Johann Theodor Buntzell, St. Petersburg

the elaborate wine cooler shaped as an urn with engraved floral design adorned with grapes and vine leaves to base of upper rim, standing on a spread pedestal foot decorated with chased and repoussé foliage, the ornate scroll handles with chimeric heads; with removable silver liner, *84 standard*
height: 27cm (10 5/8in); diameter at top: 21cm (8 1/4in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800



138

139 *

A PORCELAIN TEAPOT AND A CUP FROM HIS MAJESTY OWN SERVICE AT GATCHINA PALACE

Imperial Porcelain Factory, St. Petersburg, 1897 and 1900

teapot of tapering form with slightly bent spout and high scroll handle, both with gilded palm leaves and flower heads, lid mounted with gilded almond-shaped finial; white body centred on both sides with blue shield each decorated with coat-of-arms of Alexandria Palace featuring the rose wreath penetrated by a sword and the motto in Russian 'For Faith/Tsar and Fatherland', within gilt borders, tea cup identically decorated; *both marked underside with green monogram of Nicholas II and dates 1897 (tea pot) and 1900 (cup)*

height of tea pot with lid: 18.5cm (7 1/4in); diameter of cup: 9.5cm (3 3/4in). (2)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Naryshkin Princely family

Thence by descent



139

140

A PORCELAIN DINNER PLATE FROM THE DOWRY SERVICE OF GRAND DUCHESS MARIA PAVLOVNA

Imperial Porcelain Manufactory, 1799 - 1802

the roundel painted with a view of Bremgarten, the border decorated with friezes of roses on a gold ribbon, inscribed on underside *Vue de Pont et de la Ville de Bremgarten*; with blue Imperial cipher of Paul I
diameter: 33cm (13in).

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

Provenance

Acquired by the present collector at Sotheby's London, *Russian art*, 12 December 2009, lot 650



140

141 *

A PORCELAIN SOUP PLATE FROM THE IMPERIAL CAMEO SERVICE

Imperial Porcelain Factory, Nicholas I period (1825-1855)

painted with the floriated Imperial cypher of Catherine II framed by ribbon-tied branches of laurel and myrtle, the border in pale blue with scrolling floral ornament in ciselé gilt interspersed with classical motifs on puce grounds within reserves, the borders also with colourful garlands of flowers similar to the flowers of the floriated Imperial cypher, underside with dark blue Imperial cypher of Nicholas I

diameter: 26.7cm (10 1/2 in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

Parke-Bernett auction, New York (label on underside)
Private American collection



141



142

142

TWO PORCELAIN SOUP PLATES FROM THE SERVICE FOR THE IMPERIAL ORDER OF ST ALEXANDER NEVSKY

Imperial Porcelain Factory, St. Petersburg, period of Alexander II (1855-1881)
circular, with gilt scalloped borders and a draped red sash and badge of the order, the centres with the star of the order with the motto in 'For Labour and Fatherland', with green Imperial cypher of Alexander II
diameter 22.2cm (8 3/4 in).
(2)

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

Provenance

Private collection, Germany



143

143

SIX PORCELAIN DINNER PLATES FROM THE ROPSHA SERVICE

Imperial Porcelain Factory, periods of Alexander II (1855-1881) and Nicholas II (1894-1917)
circular with central gilt double-headed military eagle holding flaming torch and a wreath, the border of stylized gilt ciselé palmettes and lotus flowers on blue ground, *undersides marked with green cypher marks for reigns of Alexander II (four plates), and Nicholas II, dated 1898 (two plates)*
diameter of each: 24.6cm (9 11/16in).
(6)

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

Provenance

Collection of Eugene Mollo
Thence by direct descent



144

A LARGE PORCELAIN VASE

Imperial Porcelain Manufactory, St. Petersburg, Period of Nicholas I (1825-1855)

of ovoid shape, the front painted with a maiden with a lap dog, the surround gilded with foliate scrolls and with lyres on a burgundy ground, each handle rising from a female mask and terminating with grapevine, with ormolu mounts, the interior of the top inscribed faintly in Cyrillic, 'Imperial Porcelain Manufactory, 1829.'

height: 57cm (22 7/16in).

£20,000 - 30,000

€22,000 - 33,000

US\$26,000 - 39,000



(verso)

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.

145

A LARGE PORCELAIN VASE

Gardner Factory, Moscow, circa 1830

of amphora form, with cylindrical neck and flared rim, the sides issuing foliate-moulded handles with lion's head terminals, one side of the body painted with an allegorical scene, the other with a village street scene, each within a gilt ciselé border, on a spreading socle and square base, marked under base with blue underglaze 'G' and impressed mark

height: 75cm (29 1/2in).

£100,000 - 120,000

€110,000 - 130,000

US\$130,000 - 160,000

Provenance

Acquired by the present collector at Christie's London, *Russian Art*, 1 - 2 December 2009, lot 329

Founded in 1766 with the permission of Catherine the Great, the Gardner Factory in Verbilki is widely considered, along with the Imperial Porcelain Factory, as the precursor of porcelain in Russia.

The offered lot is similar in both form and decoration to two vases by the Gardner Factory, dated 1828-1829, in the collection of the State Russian Museum, St. Petersburg (see *Porcelain in Russia: XVIII-XIX Centuries*, Gardner Factory, The State Russian Museum, St. Petersburg, 2003, pp. 186-189, illustrated). Circa 1830, the present vase shows the characteristics of the production of the factory: the vernacular features of ornamental painting with a classical European design. The scene depicted on the vase is probably by one of the artists working for the Gardner Factory and could be an allegorical reference to Russian military history, probably under Catherine the Great. The knight possibly represents Russia liberating a foreign country depicting as a manacled woman.



(verso)





Major General Henry Pipon

146

146

A PORCELAIN SIX-PLACE TRAVELLING TEA SERVICE

Popov and Gardner manufactories, mid-19th century comprising: six cups and saucers, one teapot, one milk jug, one sugar bowl, one glass flask and one rectangular tin tea caddy, *four tea cups and two saucers with blue Popov monogram and 'No.4' on underside; the tea pot, milk jug and sugar bowl with Gardner manufactory mark on underside, [the pattern on the Popov pieces varies a little from that on the Gardner pieces]; two cups with Cyrillic inscription 'Danaishva' [?] on underside; in lined and fitted metal-mounted travelling case with velvet panels* height of teapot: 12cm (4 3/4in). (15 porcelain items; 2 other containers)

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

Major General Henry Pipon (1843-1924), reputedly acquired during the Afghan campaign of 1879-1881 Thence by descent

Major General Henry Pipon served in the Royal Artillery from 1861 and in the Royal Horse Artillery for the Afghan campaign of 1879-1881. He served as Adjutant RA on the famous march to Kandahar and took part in the Battle of Kandahar, receiving the medal with three clasps, the bronze star, and three Mentions in Despatches.



147



147 *

TWO PORCELAIN DINNER PLATES WITH IMPERIAL MONOGRAMS

Kornilov factory, circa 1890-1900 circular with gilded rims, one with a lavender-pink narrow border and intertwined double 'A' in deep purple colour under the Russian Imperial crown; second with gilded monogram on Emperor Nicholas II under the Russian Imperial crown; *both marked under base: first with red factory mark, second with blue factory mark* diameter: 23.5cm (9 1/4in). (2)

£2,000 - 4,000

€2,200 - 4,400

US\$2,600 - 5,200

148

A SET OF TWELVE PORCELAIN PLATES

Kornilov Brothers, St. Petersburg, late 19th century
from the service of General Admiral Grand Duke
Konstantin Nikolaevich, with white with gold rims, each
with Imperial Russian Navy Eagle at border
diameter of each: 19.5cm (7 11/16in).

(12)

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Norwegian Vice Admiral Georg von Krogh (1843-1901)
Acquired from the above for the collection of the
ballerina Nina Tarakanova (1911-1994)

For an identical example, see V. Znamenova (ed.),
Private Porcelain Factories of the Russian Empire,
1756-1917, Rinal-Inter, 2011, p. 364.



148

149 *

**A NEO-CLASSICAL CUT-GLASS TANKARD IN
GILT-BRONZE MOUNTS**

probably Imperial Glass Factory, circa 1830
round, body cut with faceted rhombus-pattern, top
and bottom encircled with finely chased borders of
foliate pattern, hinged lid cast and chased with shell
motifs and centred with a sunflower, scroll handle
with pierced rosette and floral motifs, *unmarked*
height: 15cm (5 7/8in).

£600 - 800

€660 - 880

US\$780 - 1,000

Provenance

Acquired by a young American collector, David D. Daly of
St. Paul, Minnesota at the Hammer Galleries, New York,
25 August, 1937
Thence by descent



149



150

150 *

A DECANTER WITH TWO SMALL BRANDY TUMBLERS

Imperial Glass Factory, St. Petersburg, 1850s

decanter: of mallet form, body with lobed sides and ring-moulded waisted neck, fitted with scalloped stopper, centred with a circular medallion enamelled with ermine mantel under the Imperial Russian crown tooled over gold foil and Cyrillic monogram 'AM'; stemless rounded tumblers with lobed sides decorated *en suite*, all unmarked
height of decanter with stopper: 25.5cm (10in); diameter of tumbler: 6.8cm (2 3/4in).

(3)

£3,000 - 4,000

€4,400 - 5,500

US\$5,200 - 6,500

Provenance

Acquired by a private collector in the USA, c. 1940-1950

Thence by descent

151 *

A SET OF SIX SMALL LIQUEUR GLASSES FROM THE IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, 1850s

the rounded bowl with lobed sides centred with a gold foil medallion enamelled with ermine mantel under the Imperial Russian crown and Cyrillic monogram 'AM', raised on stepped stem terminating in circular scalloped foot, all unmarked

height: 10.5cm (4 1/8in).

(6)

£2,000 - 4,000

€3,300 - 4,400

US\$3,900 - 5,200

Provenance

Acquired by a private collector in the USA, c. 1940-1950

Thence by descent



151

152 *

THREE RUSSIAN IMPERIAL GILT AND ENAMELLED GLASS WINE GOBLETs

Imperial Glass Factory, St. Petersburg, 1912-1917

each with one side engraved and gilded with the crowned joint cypher of Emperor Nicholas II and Empress Alexandra Fedorovna within a panoply of arms and banners, all beneath the Russian Imperial crown, the reverse with black and gilt Imperial eagle, each on a faceted baluster stem with spreading foot

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

(3)

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

Provenance

Acquired by a private American collector at Torgsin store, Moscow, 26 Tverskaya Street, on 23 October 1932. Offered with a copy of purchase invoice provided by the present owner

Thence by descent



152

153

A GLASS DISH FROM AN IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, after 1824

the shallow circular bowl with lobed sides centring an enamelled and gilt foil insert depicting the crowned Cyrillic initials 'AM' against an ermine mantle, on circular base with laurel motif supported upon foliate feet, unmarked
height: 13cm (5 1/8in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

The cypher is assumed to be that of Grand Duchess Alexandra Feodorovna, consort to the future Nicholas I. A birthday service incorporating the breakthrough technique of encasing a shield of enamelled foil within glass was produced in 1824. The design of detailed inserts embedded in glass was later replicated across further Banqueting Services. Pieces from the 'AF' service are illustrated in Karen Kettering, *Russian Glass at Hillwood*, Washington DC, pp. 39-41. For similar examples from other services, see Tamara Malinina, *Imperatorski stekliannyi zavod: XVIII-nachalo XX veka*, St. Petersburg, 2009, p. 283.



153



154

154 *

FOUR GLASS CHAMPAGNE COUPES FROM THE IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, 1850s

the wide circular bowls with moulded exterior, resting on faceted long stem, stepped support and scalloped circular stand, centred with enamelled medallion with gilt foil insert depicting crowned Cyrillic monogram 'AM' against ermine mantling, all unmarked
height: 12cm (4 3/4in).

(4)

£3,000 - 4,000

€4,400 - 6,600

US\$5,200 - 7,800

Provenance

Purchased by Kenneth Ohlander, a private American collector, from the Hammer Galleries, 682 fifth Avenue, New York in March 1945; gallery's certificate lists champagne glasses under number 6777-8
Thence by descent

155 *

A GROUP OF THREE WINE GLASSES FROM THE IMPERIAL BANQUET SERVICE

Imperial Glass Factory, St. Petersburg, 1850s

each glass of round form elevated on faceted stem and terminating on circular scalloped foot, bowl with lobed sides centring an enamelled gold foil inclusion depicting the crowned Cyrillic monogram 'AM' on ermine mantling, all unmarked

height: 12cm (3/4in).

(3)

£1,500 - 2,500

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Acquired by a private collector in the USA, c. 1940-1950
Thence by descent



155



156

156 *

A BRONZE SCULPTURE OF A WINTER TROIKA UNDER ATTACK BY A WOLF

after the model by Albert-Moritz Wolff (1854-1923), Foundry of Bräunlich and Langlotz

depicting a wolf attacking one of the horses of a troika pulling a sled, one passenger pulling on the horses' reins, the second passenger has jumped and getting ready to defend them with a rifle; mounted on a rectangular bronze base, with incised signature in Cyrillic 'A.M.Volf' and circular foundry mark

base: 60.3 x 28cm (23 3/4 x 11in).

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

157

A CENTRAL-ASIAN SADDLE FROM THE STUDIO OF FRANZ ROUBAUD (1856-1928)

the saddle with a compound tree and figured pommel covered in two tones of fine leather, the stirrup leather secured in the apertures with buckles with niello work, the stirrups decorated with elaborate niello work; length: 40cm (15 3/4in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

From the studio of the famous Russian equestrian artist, Franz Roubaud (1856-1928)

Thence by descent

According to recollections of members of the Roubaud family, Roubaud used this saddle in tableaux in his studio as he worked on his paintings.



157



158



159

158

A BRONZE GROUP OF COSSACK LOVERS PICNICKING

after the model by Grachev, Woerffel Foundry

signed and stamped on the base

bronze

length: 18.5cm (7 1/16 in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

159

PAVEL PETROVICH TROUBETZKOY (1866-1938)

Reclining dog

signed in the bronze 'Paul Troubetzkoy/ Intra Peterburg

(Cyrillic)/ 1904'

bronze

base: 16 x 24.5cm (6 5/16 x 9 5/8 in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

Prince Paul Troubetzkoy was a vegetarian and animal rights advocate. He adored animals and kept dogs, wolves and even bears. Dogs regularly appear in his sculptures in a number of different poses and his ability to capture their spirit, languor and animation is testament to Troubetzkoy's skill.

160

A RUSSIAN BRONZE EQUESTRIAN GROUP OF 'THE COSSACK'S FAREWELL'

cast by Chopin after the model by Evgenii Lanceray on a naturalistic oval base, realistically cast, signed on base in Cyrillic 'MODELLED BY E. LANCERE.' and stamped with foundry mark 'F. CHOPIN' and foundry round cachet length of base: 40cm (15 3/4 in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800



160

A GOLD AND ENAMEL LOCKET BANGLE

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

£30,000 - 50,000**€33,000 - 55,000****US\$39,000 - 65,000****Provenance**

Mehmet Fazil Pasha Dagestani

Thence by descent

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

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

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

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

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

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

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

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

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

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

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



(hallmark)



1



2



3



4





162 *

GLEB DERUJINSKY (1888-1975)

'Annunciation'

carved as two stylized figures; standing figure of Angel Gabriel with two large strong wings unfolded behind the figure, who is leaning on his left knee and raising his arms in an announcement gesture as if entering the space with corporeal vigour, and a quietly seated Virgin Mary with folded hands raised toward her face, exhibiting combination of disquiet and reflection; all on an elongated plain pedestal

light wood

height: 40.4cm (15 7/8in).

£6,000 - 8,000

€6,600 - 8,800

US\$7,800 - 10,000

Provenance

Gift from the artist to a private American collector

Thence by descent



another version of Annunciation series, by the artist, illustrated in: 'Gleb Derujinsky. Sculpture', catalogue, Istituto Arti Grafiche Mengarelli, Rome, 2002, page 36



Gleb Deruzhinsky with a monumental version of 'Upheaval' sculpture; As illustrated in *'Gleb Derujinsky. Sculpture'*, catalogue, Istituto Arti Grafiche Mengarelli, Rome, 2002, page 26-27



163 *

GLEB DERUJINSKY (1888-1975)

'Upheaval'

realistically modelled as a nude female kneeling with knees apart, her arms raised and folded across the face; torso slightly twisted with chest moving forward, face partially obscured by the elegant arm-fold is turned to the left; on the back figure's left leg is folded underneath the figure, the right leg bent at the knee is outstretched to the back; on oval free-form pedestal incised in Latin on pedestal (lower left) painted plaster
height: 41.5cm (16 1/4in).

£10,000 - 15,000

€11,000 - 17,000

US\$13,000 - 19,000

Provenance

Gift from the artist to a private American collector
Thence by descent

Present lot is a smaller version of the monumental sculpture 'Upheaval' completed by the artist in 1938, which won him a Gold medal from the National Academy in the USA

A RARE SOVIET PORCELAIN CHESS SET 'THE REDS AGAINST THE WHITES'

State Porcelain Factory, Leningrad, USSR, 1933-1934, after design by Natalia Danko (1892-1942)
 On the White side: the King is designed as Death draped in black ermine-lined cloak and holding a sword and long bone; the Queen as Fortuna with a cornucopia spilling gold coins; the Knights as White Army officers dressed in gold and black uniforms; the Bishops as armoured horses surmounted with double-headed eagles, the Rooks as sail boats with crowed masts and sails decorated with pole axe within chain garland; and the Pawns as chained serfs; on the Red side: the King is designed as a blacksmith leaning on a large hammer, the Queen as a peasant maiden holding stalk of wheat and field flowers in one arm and a sickle in the other; the Knights as soldiers dressed in uniform of the Red Army and standing next to the hammer and sickle on the star-shaped pedestal; the Bishops as horses rising from overlapping red stars; the Rooks as sail boats of two slightly varying designs with masts supporting sails in shape of pink stars; and the Pawns as young male peasants holding golden stalks of wheat and silver sickles, *all marked underside with blue factory mark*
height of the White King: 11cm (4 1/4in) and smaller
 (32)

£25,000 - 35,000

€28,000 - 39,000

US\$32,000 - 45,000

Provenance

Acquired by American Pulitzer-Prize winning journalist and writer Edgar Ansel Mowrer in Russia, 1936
 Thence by descent



Edgar Ansel Mowrer (1892-1977), a renowned foreign correspondent, writer and lecturer, was often referred to as 'the most distinguished of all reporters on world affairs' of his generation. He began his illustrious career as a foreign correspondent for Chicago Daily News and was dispatched to Paris in 1914. There he reported on events throughout the First World War, often sending riveting reports from the front-lines. By spring 1915 Mowrer was sent to cover events in Italy. He made personal acquaintance with Benito Mussolini and reported on devastating events at the battle of Caporetto. As a journalist Mowrer often sounded alarms about growing threats of rising fascism in Italy.

In January 1924 Mowrer moved to Berlin where he worked with a distinguished group of correspondents, such as Herbert Knickerbocker, Dorothy Thompson, Walter Durranty and Eugene Lyons - who elected him president of the Foreign Press Association. He later remembered that : "Berlin in the nineteen twenties was a kind of stopping off place not only for Russians heading West, but for the Americans entering or leaving the Soviet Union, including those who lived there and needed occasionally to come up for air." No doubt that cosmopolitan group of friends with ties to the Soviet

Union to some degree triggered Mowrer's fascination with socialist state which a decade later culminated in a long trip to Moscow and Leningrad. In Berlin Mowrer watched with growing concerns the growth of fascism in Germany as well as a consolidation of political power under Stalin in the Soviet Union. His unapologetic opposition to fascism expressed in articles and a book won him the highly acclaimed Pulitzer Prize in 1933 and essentially made him 'persona non grata' with regime in Germany after Hitler took office. In 1936 driven by his journalistic curiosity and sensing the inevitable escalation of the tensions in Europe, Mowrer and his wife embarked on a month-long trip to Moscow and Leningrad. It is believed that the present porcelain chess set was acquired during that trip. Given Mowrer's distrust of all totalitarian regimes and his critique of the Soviet system, he must have found this chess set to be a curious and rare examples of unapologetic socialist propaganda and a precious travel souvenir to cherish later on.

Upon his return to the USA Mowrer continued his journalistic career both as columnist and later as a TV commentator and magazines editor, as well as the author of several critically acclaimed books on foreign affairs, future of diplomacy and global political balance.





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A SOVIET VASE

Viktor Mikhailovich Zhbanov, Lomonosov Porcelain Factory, Leningrad, circa 1970

globular, tapering to narrow opening, the surface with stylised snow-laden trees against dark ground; *marked underside:*

Hand made USSR by Victor Mikhailovich Zhbanov

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

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Purchased at Harrods by the present owner's mother circa 1970

Viktor Mikhailovich Zhbanov (1920-1988) was a leading artist of the Lomonosov Porcelain Factory. His works are preserved at the State Hermitage Museum and other Russian museum collections.

For other vases by this artist, please see Galina Agarkova and Nataliya Petrova, *250 Years of Lomonosov Porcelain Manufacture St. Petersburg 1744-1994*, St. Petersburg, 1994, p. 205.



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A SOVIET PORCELAIN CUP AND SAUCER

State Porcelain Factory, Petrograd, 1922

the tapering cup with twist handle and saucer painted with loose floral motifs, *the cup underside numbered 256/14 with Imperial cypher for Alexander III period and effaced date mark, additional blue state factory hammer, sickle and cog mark dated 1922, the saucer underside numbered 256/4 with Alexander III cypher dated 89 and 1922 factory mark as before*

diameter of saucer: 14.6cm (5 3/4in).

(2)

£1,500 - 1,800

€1,700 - 2,000

US\$1,900 - 2,300

167

A PORCELAIN FIGURE OF WOMAN

Lomonosov State Porcelain Factory, Leningrad,
circa 1960

from the series 'Under The Sun of The Stalin Constitution', after a design
by Sofia Velikhova and a painted design by Lidia Lebedinskaia, stamped
'1 sort' in Cyrillic, inscribed in Russian 'For Success in the All-Union
Pageant of Self-Trained Artists in 1955 from the [illegible] Union'
height: 29.5cm (11 1/2 in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Literature

Oda k Radosti/Ode to Joy, p. 340, cat. no. 263; for comparison, see
Petrova 2006, p. 23

Oda k Radosti: Russkii Farfor v sobranii Yuriya Traismana, Moscow, 2008,
p. 340, cat. no. 263; for comparison, see N.S. Petrova, *Leningradskii
Farforovii Zavod im. M.V. Lomonosova, 1944-2004*, St. Petersburg,
Moscow, 2006, p. 23.



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168

A PORCELAIN FIGURE OF A SAILOR

Lomonosov Porcelain Factory, Leningrad, circa 1960
after the model by Natalia Danko (1892-1942), the
sailor holding a red banner
height: 19.3 cm (7 5/8 in).

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

For more on Danko's 1921 model, please see N.
Lobanov-Rostovksy, *Revolutionary Ceramics, Soviet
Porcelain 1917-1927*, London, 1990, p. 94.



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**A SOVIET RUSSIAN PORCELAIN FIGURINE
OF A**

SEATED PEASANT WOMAN

after the model by Natalia Danko (1892-1942),
painted by Varvara Rukavishnikova
base with blue painted hammer and sickle and
blue Cyrillic
interlaced 'VR' monogram
height: 9.8cm (3 7/8in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500

Provenance

Private collection, England

169





170

170

A SOVIET PORCELAIN TEA SET WITH LUBOK-INSPIRED DECORATION

Lomonosov Porcelain Factory, after a design by Alexei Vorobievsky comprising: a milk jug and cover, a bowl and two cups and saucers, *base of jug and bowl stamped in red 'MADE IN USSR' and Cyrillic 'LFZ'* height of jug: 12.5cm (4 15/16in). (6)

£1,000 - 1,500

€1,100 - 1,700

US\$1,300 - 1,900

Provenance

Private collection, England



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A SOVIET PORCELAIN BOWL

State Porcelain Factory Leningrad, design by Sergei Chekhonin (1878-1936), Leningrad, circa 1926 painted with trailing red and blue blossom against white ground with gilt rim; *base marked with black hammer and sickle dated 1926, green imperial cypher for Nicholas II* length: 29.5cm (11 5/8in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private collection, England

Icons

Михаилъ

Михаилъ.





172

**THE RESURRECTION AND DESCENT
INTO HELL**

Russia, late 16th century
traditionally painted in strong colours, Christ in
the centre raising Adam from hell with figures of Old Testament surrounding
87 x 76cm (34 1/4 x 29 15/16in).

£15,000 - 20,000

€17,000 - 22,000

US\$19,000 - 26,000

Provenance

Private collection, Greece

The present lot is offered with an expertise from the A. Rublev Museum, 2001.

173

**THE CRUCIFIXION WITH THE DESCENT
INTO THE HELL**

Russia, late 17th - early 18th century
extremely rare iconography with very detailed
symbolic programme, traditionally painted on panel
shaped as a cross, mounted with brass
34.5 x 24cm (13 9/16 x 9 7/16in).

£3,000 - 5,000

€3,300 - 5,500

US\$3,900 - 6,500



173

174

ST GEORGE AND THE DRAGON

Greek, 18th century
the Saint depicted on his white charger, the
princess holding a belt, king and queen watching
the struggle from the city's battlements, the
hand of God extended from heaven in blessing
in upper left corner, the ochre background with
floral pattern throughout
85 x 74.5cm (33 7/16 x 29 5/16in).

£5,000 - 8,000

€5,500 - 8,800

US\$6,500 - 10,000



174



175

175

ST NICHOLAS

Russia, Volga region (possibly Yaroslavl), second half of 18th century traditionally painted in bright colours on a gilt-ground, St Nicholas flanked by Christ and the Mother of God, both with signs of his rank 41.5 x 34cm (16 5/16 x 13 3/8in).

£1,200 - 2,500

€1,300 - 2,800

US\$1,600 - 3,200



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THE ARCHANGEL MIKHAIL VOEVODA

Russia, 17th century panel [with extensive 20th century restoration] the Archangel with wings outspread wearing a decorated crown, sits astride a winged red horse, in his left hand holding a censer and a lance with cruciform terminal, and in his right the closed Book of Life, an arched rainbow spanning between them; he sounds a trumpet to signal the Day of Judgement as he transfixes the devil who crawls beneath the fore legs of his rearing horse, whilst behind Babylon is represented falling into the abyss; in the top left-hand corner, a cloud-borne image of a hand proffering a disc supporting an image of Christ Emmanuel above an altar: the raised borders stripped to the gesso and background painted olive by the restorer 36 x 30cm (14 3/16 x 11 13/16in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800

Provenance

Princess Irina Obolensky (1917 - 1996)

Thence by descent

Private collection, UK



177

177

TRIPTYCH

Russia, second part of 19th century
traditionally painted in vivid colours on a gilt ground in brass
oklad, the central panel depicting Resurrection and Descent
into the Hell, the left panel depicting Kazan Mother of God
with the Saints; Tikhvin Mother of God with the Saints is on
the right panel

open: 18 x 48cm (7 1/16 x 18 7/8in).

(closed)



£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

178

THE ARCHANGEL MICHAEL

Moscow, workshop of A.Ya. Vashurov, early 1900s
the Archangel finely painted, in his right hand holding a
sword, in his left hand holding a spear, standing on a rock
with an architectural background; with scrolling flowering
motifs on the borders

31 x 27cm (12 3/16 x 12 3/16in).

£5,000 - 7,000

€5,500 - 7,700

US\$6,500 - 9,000

Provenance

Princess Irina Obolensky (1917 - 1996)

Thence by descent

Private collection, UK



178



179

179

ST SIMEON OF VERKHOTURYE

maker's mark Cyrillic 'NG', Moscow, 1896
realistically painted in chased and engraved oklad,
84 standard
31.5 x 27cm (12 3/8 x 10 5/8in).

£1,200 - 1,500

€1,300 - 1,700

US\$1,600 - 1,900

The offered lot is a rare example of iconography of St Simeon. He is the patron Saint of the Ural region. Born to a noble boyar family in the European part of Russia, after the death of his parents Simeon moved to the Ural Mountains and settled in the town of Verkhoturys. In summer, Simeon cloistered himself for prayers along the bank of the Tura River, obtaining his living from fishing. In winter he sewed coats for the village peasants of the Verkhoturysky Uyezd. Simeon preached humility, and even during his lifetime displayed the asceticism and honesty of a righteous person.

180

CHRIST PANTOCRATOR

maker's mark in Cyrillic 'YaS', Moscow, 1896
the icon traditionally painted with Christ blessing with his left hand and holding in his right hand an orb in silver-gilt, chased and engraved oklad with applied halo, 84 standard
27 x 22.5cm (10 5/8 x 8 7/8in).

£1,000 - 1,200

€1,100 - 1,300

US\$1,300 - 1,600



180

181

THE PROTECTION OF THE MOTHER OF GOD

maker's mark 'MIT' for Mikhail Timofeev, Moscow, 1818
traditionally painted in silver-gilt repoussé chased and engraved oklad,
in a period kiot
in kiot: 16 x 13.5cm (6 5/16 x 5 5/16in).

£600 - 700

€660 - 770

US\$780 - 900



181

182

IVERSKAYA MOTHER OF GOD

Pavel Ovchinnikov, maker's mark in Cyrillic 'NG',
Moscow, 1908-1917
finely painted in silver-gilt repoussé oklad applied
with enamel corners, with champlevé enamel
caption for Kazan Mother of God, 84 standard
31.5 x 27.5cm (12 3/8 x 10 13/16in).

£10,000 - 12,000

€11,000 - 13,000

US\$13,000 - 16,000



182

183

THE MOTHER OF GOD OF THE SIGN

maker's mark in Cyrillic 'AH', Moscow, 1896
traditionally painted in silver oklad applied with cloisonné
enamel haloes and champlevé enamel captions, Mother
of God in silver-gilt chased and engraved vestment in a
period glazed wooden kiot, 84 standard
in kiot: 38 x 34cm (14 15/16 x 13 3/8in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800



183



184

THE KAZAN MOTHER OF GOD

maker's mark Cyrillic 'IF'

in chased and engraved parcel-gilt oklad, the caption in champlevé enamel, with varicolour cloisonné enamel halo and cornerpieces, the border engraved with rosettes; in wooden glazed kiot, 84 standard

in kiot: 26.5 x 21.5cm (10 7/16 x 8 7/16in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

184



185

THE TIKHVIN MOTHER OF GOD

maker's mark in Cyrillic 'A0', Moscow, 1810

traditionally painted in strong colours in silver-gilt chased and engraved oklad, haloes applied with stones, 84 standard

67 x 51cm (26 3/8 x 20 1/16in).

£8,000 - 10,000

€8,800 - 11,000

US\$10,000 - 13,000

185

186

THE TIKHVIN MOTHER OF GOD

Russia, 1844

finally painted in bright colours on gilt ground
in fine detail with inscription in Slavonic below:
*the image of the blessed Mother of God is the
prototype of the image from the Old Dormition
cathedral. It was painted in 1844*
89.5 x 68.3cm (35 1/4 x 26 7/8in).

£12,000 - 15,000

€13,000 - 17,000

US\$16,000 - 19,000

Exhibited

London, Alla Bulyanskaya Gallery, *The Russian
Way*, 2005

Literature

Exhibition catalogue, *The Russian Way*, London,
Black Quadrat, 2005, p. 74



186

187

ST NICHOLAS

maker's mark in Cyrillic 'EK', Moscow, 1896

realistically painted St Nicholas flanked by Mother
of God and Christ in silver-gilt chased and engraved
oklad, applied with cloisonné enamel halo in period
glazed wooden kiot, 84 standard
in kiot: 38 x 34cm (14 15/16 x 13 3/8in).

£4,000 - 6,000

€4,400 - 6,600

US\$5,200 - 7,800



187



188

THE PRESENTATION OF THE MOTHER OF GOD IN THE TEMPLE

Russia, late 19th century
traditionally painted with Archangel and three Saints
on the borders

45.5 x 36.5cm (17 15/16 x 14 3/8in).

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,600

188



189

THE ENTRY INTO JERUSALEM

Russia, late 19th century
traditionally painted in strong colours
30.5 x 26cm (12 x 10 1/4in).

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,600

189

190

THE MOTHER OF GOD TENDERNESS

Russia, late 19th - early 20th century
traditionally painted in a repoussé, chased and engraved brass oklad in Art Nouveau style, halo applied with blue stones; with dedication plaque on verso: "to the beloved Vladyka on the day of his jubilee from those praying at Sunday Akathists"
33 x 26cm (13 x 10 1/4in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900

Provenance

Private Parisian collection prior to 1950
Thence by descent



190



191

191 *

A MINIATURE FOLDING ICONOSTASIS IN METAL MOUNT

Russia, circa 1900
consists of twelve rectangular and one central square panels and two side plane covers hinged together and folded into a small cube locked with top latch and two long hooks on each side; thirteenth panels finely painted with miniature icons corresponding to the Deesis row of the iconostasis; reverse side of the central square panel with cut-through image of the Golgotha Cross, and both cover panels are with cut-through floral design
length while open: 32.5cm (12 3/4in); height while open: 4cm (1 1/2in).

£2,000 - 3,000

€2,200 - 3,300

US\$2,600 - 3,900



(closed)

END OF SALE

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.

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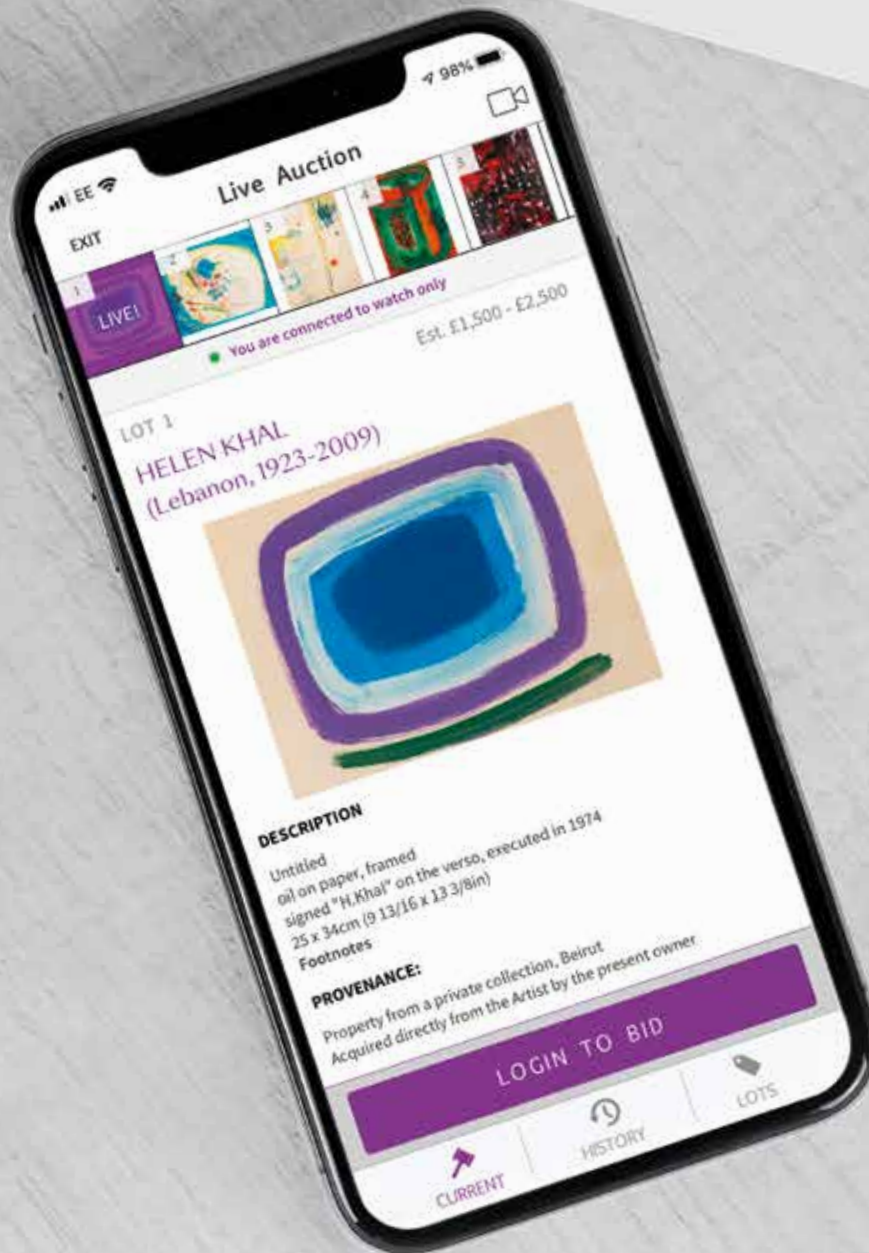
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New Bond Street, London | February 2021



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SAMUEL GRANOWSKY (1889-1942)

Musiciens Russes
signed 'S. Granowsky/1921'
oil on canvas laid on folding screen
£12,000 - 15,000 *

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AUCTIONEERS SINCE 1793

The Mind's Eye – Surreal Sale

New Bond Street, London | Spring 2021

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LEONORA CARRINGTON (1917-2011)

Operation Wednesday (Painted in March 1969)
oil and tempera on board
60.9 x 44.8cm (24 x 17 5/8in).
£300,000 - 500,000 *

* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide)

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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. Prices depend upon bidding and lots can sell for *Hammer*

Prices below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* 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.

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.

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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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams’* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

Bonhams will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

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) 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. 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. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

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 including the warranties as to your status and source of funds. 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. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

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 on each Lot purchased:

27.5% of the *Hammer Price* on the first £10,000; plus
25% of the *Hammer Price* from £10,001 and up to £450,000; plus
20% of the *Hammer Price* from £450,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

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.

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. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our 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
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.

Payment may also be made by one of the following methods:

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 and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for Lots purchased by you at this Sale with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the

Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

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

13. CITES REGULATIONS

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

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

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

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.

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

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFFRA 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 attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*.

Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

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

24. WINE

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

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

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

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

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

Options to buy parcels

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

Wines in Bond

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

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

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

Bottling Details and Case Terms

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

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

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on

a successful *Sale* or a financial loss if unsuccessful.

- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

- ⊕ This *Lot* contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

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

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

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 on Bonhams' website, 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 and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* 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 WARRANTIES AND 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 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 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* or on the *Bonhams* website, 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*.

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 any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* 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 *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 after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. 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* beyond 7 days from the day of 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: (i) 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*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

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 in full 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: (i) *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* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 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 should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 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.
- 7.5 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*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any

person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of its rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

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. 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 and following completion of our enquiries pursuant to paragraph 3.11;
- 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 AND BUYER WARRANTIES**
- 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.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

under investigation for neither have been charged nor convicted in connection with any criminal activity.

- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 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, and once we have completed our investigations under paragraph 3.11, 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 in this instance 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 3, 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 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and 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

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the *Lot*;
- 7.1.3 to remove, and/or store the *Lot* at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 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;
- 7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 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 *Sale*) until all sums due to us have been paid in full;
- 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;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

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 *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* 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:

- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, 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
- 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.

9 FORGERIES

- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* 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 *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, 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 *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

- 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 *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension strung musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* 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.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances

where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*. but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or

- communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 13 GOVERNING LAW**
- All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the Sale takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

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

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

"Auctioneer" the representative of *Bonhams* conducting the Sale.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

GLOSSARY

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

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

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

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

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

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

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

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

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

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

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

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."

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

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

Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties.

If you do not want to receive such information (except for information you specifically requested) please tick this box ☐

Would you like to receive e-mailed information from us? if so please tick this box ☐

Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g. - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed or completed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: The Russian Sale	Sale date: 25 November 2020
Sale no. 26257	Sale venue: New Bond Street, London
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments:	
£10 - 200by 10s	£10,000 - 20,000by 1,000s
£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s
£500 - 1,000by 50s	£50,000 - 100,000by 5,000s
£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s
£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion
£5,000 - 10,000by 500s	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
Please answer all questions below	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>

Please note that all telephone calls are recorded.

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

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

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

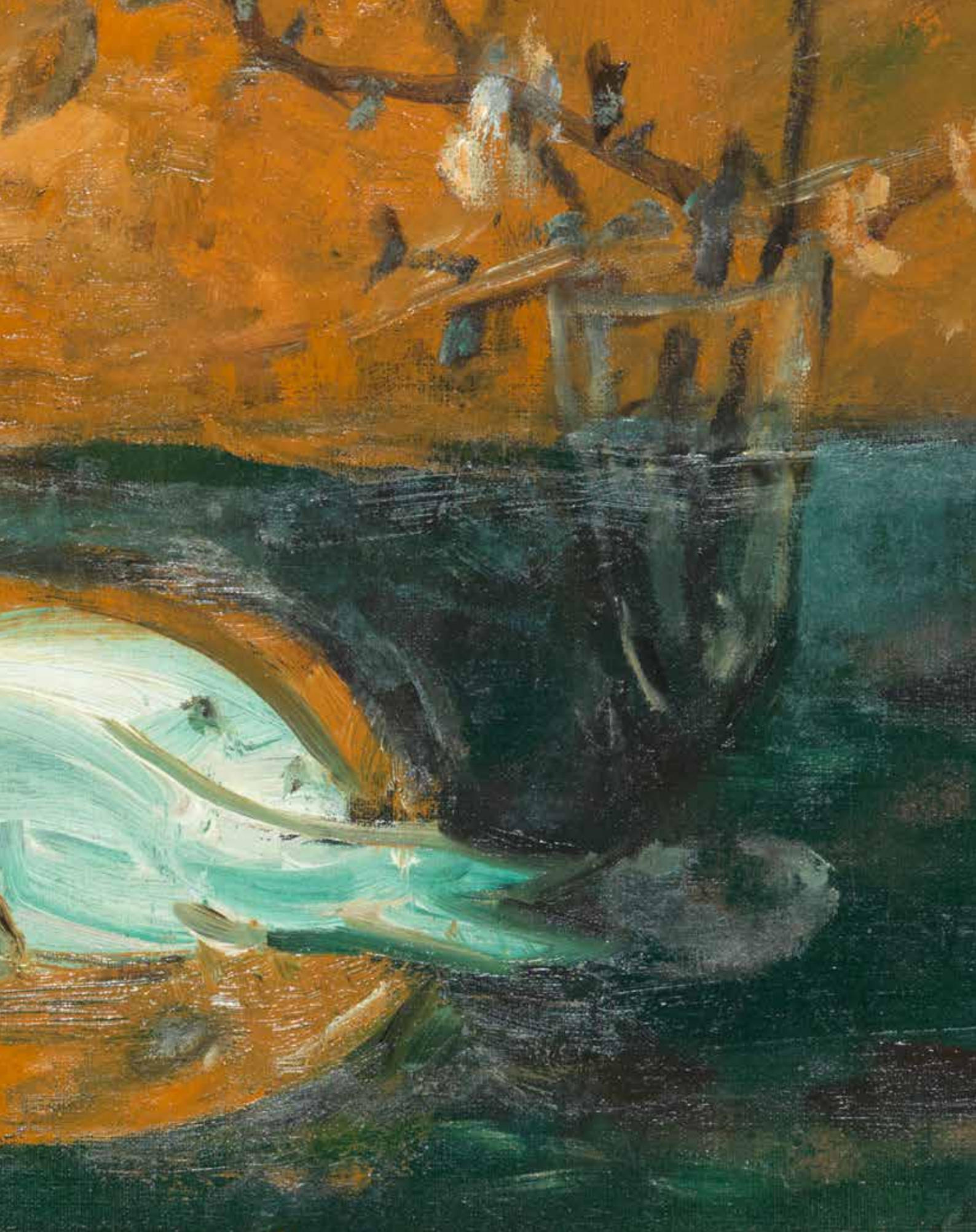
NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

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

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

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







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