

Bonhams

## The Russian Sale

New Bond Street, London | 9 June 2021







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New Bond Street, London | Wednesday 9 June 2021 at 2pm

## BONHAMS

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## SALE NUMBER

26796  
Lots 1 - 167

## ILLUSTRATIONS

Front Cover: lot 15  
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Inside Back Cover: lot 13  
Back Cover: lot 104

## VIEWING

Sunday June 6, 11am-3pm  
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1 \*

**WOLDEMAR HAU (1816-1895)**

Portrait of a young girl in a summer dress enclosed in a blue velvet frame with oval aperture outlined with bronze ormolu border; verso covered with blue *moire* fabric, with additional panel in the same fabric connected with a pair of blue ribbons and attached paper label from Nicholls & Plincke 'Magazine Anglaise' in St. Petersburg

signed in Latin and dated '1849' (centre right)

watercolour over pencil on paper

17 x 14.5cm (6 3/4 x 5 3/4in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,600 - 8,300



2 \*

**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).

£1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800

**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. In 1891, he left Russia for Paris where he painted numerous portraits of his contemporaries. He spent time in two schools, those of Julien and of Colarossi. At the outbreak of the Russo-Japanese War, Kravchenko went to the Far East. This trip to the war theatre resulted in a book *To the War* (St. Petersburg, 1906) and a series of battle drawings. Kravchenko is not only known as a battle painter but a talented portraitist and landscape artist. By order of the Russian Emperor, Kravchenko executed his large portrait and a half-length portrait in coloured pencils. The offered work is a fine example of Kravchenko's landscapes.

The present composition is reminiscent of the Ukrainian landscapes commemorated in the masterpieces by Alexey Savrasov, Sergey Vasilkovsky, Vladimir Makovsky. Kravchenko's interpretation of a rural landscape, such as *A summer's day*, is characterized by his ability to capture a fleeting moment in time and his admiration of nature. The soft palette and the contrast of a small hut to a seemingly endless road with a sole female figure, a canonical motive in Russian 19th century painting, intensify the feeling of peaceful isolation and complete remoteness of the village.



3 \*

**ARSENIY IVANOVICH MESHCHERSKY (1834-1902)**

A wooded lake landscape with children  
signed in Cyrillic and dated '1874' (lower right), stretcher with stamp  
and later inventory numbers  
oil on canvas  
81.9 x 65.4cm (32 1/4 x 25 3/4in).

£40,000 - 50,000

€46,000 - 58,000

US\$56,000 - 70,000

**Provenance**

Christie's, London, 11 May 1984, lot 156

Acquired at the above by the present owner

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.



4



5

4 \*

**MIKHAIL IVANOVICH AVILOV (1882-1938)**

Steppe

signed in Cyrillic (lower left) and dedicated in Russian: "Happy Angel's day Alexandra Vasilievna" (lower right)

oil on cardboard

19.5 x 28.5cm (7 11/16 x 11 1/4in).

£1,200 - 1,800

€1,400 - 2,100

US\$1,700 - 2,500

**Provenance**

Private collection, US

5 \*

**LEONARD (LEONID) VIKTOROVICH TURZHANSKY (1875-1945)**

Winter morning

signed in Cyrillic (lower right)

oil on canvas

27.9 x 52cm (11 x 20 1/2in).

£6,000 - 8,000

€6,900 - 9,200

US\$8,300 - 11,000



6 \*

**STANISLAUS VON CHLEBOWSKI (1835-1884)**

The Circassian guards  
signed in Latin and dated '1880' (lower right); middle bar of the  
stretcher with an old paper label inscribed with artist's name, partially  
readable title and date

oil on canvas

55.5 by 41.2cm (21 7/8 by 16 1/4in).

£25,000 - 35,000

€29,000 - 40,000

US\$35,000 - 49,000

**Provenance**

Goupil & Cie, Paris

Sotheby's Parke Bernet, New York, 4 June 1975, lot 94

Sotheby's, New York, 27 January 2012, lot 629

Acquired from the above sale by the present owner



David Burliuk, *Still Life with a dog (Pots and a white dog)*, 1909@ State Russian Museum, St. Petersburg

7 \*

**DAVID BURLIUK (1882-1967)**

Morning still life

inscribed with blue pencil 'N18', 'David Burliuk' (stretcher), bearing Kakhovka typography label inscribed in Cyrillic "David Burliuk, Morning still life" (verso)

oil on canvas

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

£180,000 - 220,000

€210,000 - 250,000

US\$250,000 - 310,000

**Provenance**

Collection of V. A. Pushkarev

Acquired from the above by the present owner in the late 1990s



X-Ray image of *Morning still life*



David Burliuk (1882-1967)



Kakhovka label on verso



The creative legacy of David Burliuk has come down to us in an extremely disproportionate manner. As it is known, most of his works are made up from his American period. Fate turned out to be not so favourable to his earlier works created in Russia. Many paintings, the existence of which we know from press reviews and exhibition catalogues, turned out to be irretrievably lost. This is especially true for works in the avant-garde style. In contrast to the artist's impressionistic paintings, which were always appreciated and were in demand by private collectors even in Soviet times, his primitivist works, as well as experiments in the style of Cubism or Fauvism, were not taken seriously for a long time. Being unclaimed, they were primarily destroyed as a result of improper storage, and often intentionally ruined. *Morning still life* in this sense can be attributed to the happy exceptions to this rule.

Burliuk was well aware of this state of affairs. Having settled in the early 1920s in America, the artist, several times, tried to get back something from his "Moscow" artworks. We know from Burliuk's correspondence that most of it was kept at the old Kuntsevo dacha and was left in the care of new tenants, to whom the artist managed to transfer small funds for some time. However, in the autumn 1923, an old acquaintance of Burliuk, photographer Nikolai Yarovov, visited the Kuntsev house. The photographer wrote to him and mentioned that most of the works stored there had fallen into disrepair, "on the paintings are two layers of chicken dung", many of them were torn and others used by the new owners for insulation and protection from the wind on the terraces. The letter indicates that there are barely any Russian landscapes left and that almost all of them stolen, and there were only "cubist-futuristic portraits" and other things that the Yarovov was not certain about.

For Burliuk, these works that he has left behind were of particular interest - for personal exhibitions he desperately needed examples of his early works that could visually reinforce his proud title of "father of Russian futurism." Therefore, Yarovov was transferred money to repair and put things in order. The artist hoped that he would be able to send at least some of them to New York as he was planning, with I. Grabar, an exhibition of Russian paintings.

The work is the earliest known example of Burliuk's later favourite still life construction, in which, along with household items, his own works are used. As an example, we can recall a still life with a bouquet of flowers and a book from the collection of the Arkhangelsk Museum, in which the artist's painting *Cossack Mamai* is used as a background. In *Morning Still Life* Burliuk recreates two of his works. On the left, we see one of the artist's Fauvist landscapes, reminiscent of his canvas *Dnieper rapids* from the Russian Museum. On the right, is a fragment of a painting made in a primitivist manner. It apparently depicted the figure of a lumberjack or a reaper in profile - his right arm bent at the elbow got into the composition of the still life. Stylistically, this fragment echoes the artist's well-known primitivist work depicting a running man, from the Rostov Kremlin Museum. It is worth noting that part of the painting's composition (surface of the table of two clay jugs and a loaf of bread) almost completely repeats the composition of the still life

with the dog from the Russian Museum, one of the very first Fauvistic paintings of the artist.

These parallels, as well as the pronounced expressionist manner of painting, allow us to attribute this still life to the very beginning of the 1910s. On the canvas verso, the artist's label, with the name of the painting and the number written by hand, has been preserved. A work with this title is not found in the catalogues of exhibitions with Burliuk's participation; at the exhibition *Stefanos*, held in the spring of 1909 in St. Petersburg, a still life "Morning coffee" was exhibited. Such names, which give details of the painted still life are generally not typical for Burliuk, and we only see them in catalogues of exhibitions of 1908-1910. He later preferred to label works of this genre in French (Nature morte).

Postage paper was used for the above-mentioned label, which preserved the address of the Bergart printing house in Kakhovka. Since the estate where the Burliuks lived before 1913 was located nearby, the artist often used private printing houses in Kakhovka and Kherson to publish his publications. There were also printed and still unresearched catalogues of several exhibitions organized by Burliuk in Kherson in the late 1900s. Also unknown is the composition of the works sent by the artist in 1910-1913 to various exhibitions in Yekaterinoslav, Rostov-on-Don and St. Petersburg. One of them could have exhibited *Morning Still Life*.

In the end, neither this work nor other works of Burliuk taken from the Kuntsev dacha by Yarovov could be sent back to the artist in New York. For a while, they were in his apartment on the Malaya Bronnaya, and before his departure to South America, he gave them for storage in the House of Press on Nikita Boulevard. Later Burliuk, through many acquaintances, tried to find out their fate, but with no result. The paintings were kept there in basements, without description. Many of them, including, perhaps, "*Morning still life*", subsequently ended up in private hands. Since the 1960s, the painting has been in the collection of the director of the Russian Museum, Vasily Pushkarev, who actively sought and collected works of "leftist" artists.

We are grateful to Vladimir Polyakov, author of *Khudozhnik David Burliuk*, 2016, for this note.

Творческое наследие Давида Бурлюка дошло до нас крайне неравномерно. Большую его часть, как известно, составляют работы американского периода. К ранним произведениям, исполненным в России, судьба оказалась не так благосклонна. Множество картин, о существовании которых нам известно из отзывов прессы и каталогов выставок, оказалось безвозвратно утраченным. В особенности это касается работ, исполненных в авангардной стилистике. В отличие от импрессионистических полотен художника, всегда ценившихся и бывших востребованными частными собирателями и в советское время, его примитивистские работы, как и опыты в стилистике кубизма либо фовизма, долгое время всерьез не воспринимались. Будучи невостребованными, именно они в первую очередь разрушались в результате ненадлежащего хранения, а нередко и сознательно уничтожались. «Утренний натюрморт» в этом смысле может быть отнесен к счастливым исключениям из этого правила.

Бурлюку такое положение дел было хорошо известно. Осев в начале 1920-х годов в Америке, художник несколько раз пытался хоть что-то заполучить из своего «московского» наследства. Из переписки Бурлюка нам известно, что основная его часть хранилась на старой кунцевской даче и была оставлена на попечение новым жильцам, которым художнику какое-то время удавалось переводить небольшие средства. Однако уже осенью 1923 года, посетивший кунцевский дом старый знакомый Бурлюка, фотограф Николай Яровов, написал ему, что большинство хранившихся там работ пришло в негодность, «на картинах вершка 2 куриного помета», многие из них оказались порваны, поскольку использовались новыми хозяевами для утепления стен и защиты дачной террасы от ветра. В письме сохранилось характерное указание на то, что «русских пейзажей ничтожное количество», почти все они украдены, а остались только «кубистически-футуристические портреты и прочее неопределимое из Ваших исканий».

Для Бурлюка как раз эти работы и представляли особый интерес – для персональных выставок ему остро необходимы были ранние вещи, способные визуально подкрепить гордо носимое им звание «отца русского футуризма». С этой целью Яровову были переведены деньги на починку и приведение вещей в порядок. Художник надеялся, что сможет хотя бы часть из них переправить в Нью-Йорк с собиравшейся тогда И. Грабарем выставкой русской живописи.

Представленная работа является самым ранним известным нам примером излюбленной впоследствии Бурлюком натюрмортной постановки, в которой наряду с бытовыми предметами используются его собственные произведения. В качестве примера можно вспомнить натюрморт с букетом цветов и книгой из собрания Архангельского музея, в котором в качестве фона использована картина художника «Казак Мамай». В «Утреннем натюрморте» Бурлюк цитирует две своих работы. Слева мы видим один из фовистских пейзажей художника, напоминающий его полотно «Днепровские пороги» из Русского музея. Справа – фрагмент картины, выполненной в примитивистской манере.

На ней, по всей видимости, была изображена фигура дровосека либо жнеца в профиль – в композицию натюрморта попала его согнутая в локте правая рука. Стилистически этот фрагмент перекликается с известной примитивистской работой художника с изображением бегущего человека из музея «Ростовский Кремль».

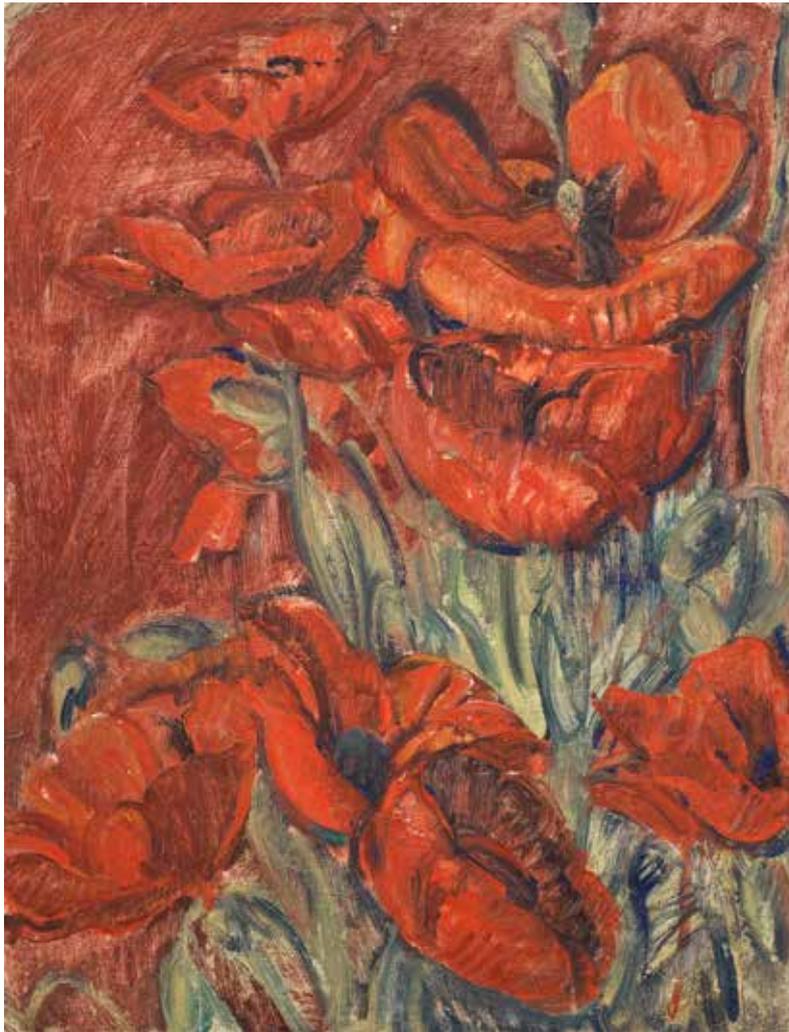
Интересно отметить, что композиция собственно натюрмортной части картины – расположение на поверхности стола двух глиняных кувшинов и буханки хлеба, практически полностью повторяет композицию натюрморта с собакой из Русского музея, одной из самых первых фовистских вещей художника.

Указанные параллели, как и ярко выраженная экспрессионистическая манера письма позволяют отнести время создания натюрморта к самому началу 1910-х годов. На обороте холста сохранилась авторская этикетка с написанным от руки названием картины и номером. В известных нам каталогах выставок с участием Бурлюка подобное название не встречается; на выставке «Стефанос», проходившей весной 1909 года в Петербурге экспонировался натюрморт «Утренний кофе». Подобные названия, в которых детализируется состав натюрмортных композиций, в целом не характерны для Бурлюка, их мы встречаем только в каталогах выставок 1908-1910 годов, впоследствии работы этого жанра он предпочитал обозначать по-французски (Nature morte).

Для упомянутой выше этикетки была использована почтовая бумага, сохранившая адрес типографии Бергарта в Каховке. Поскольку имение, в котором жили Бурлюки до 1913 года, располагалось поблизости, художник часто для публикации своих изданий использовал частные типографии в Каховке и Херсоне. Там же были напечатаны и до сих пор неразысканные каталоги нескольких выставок, устроенных Бурлюком в Херсоне в конце 1900-х годов. Также неизвестен состав работ, посылавшихся художником в 1910-1913 годах на различные выставки в Екатеринослав, Ростов-на-Дону и Петербург. На одной из них и мог экспонироваться «Утренний натюрморт».

Ни эта работа, ни другие произведения Бурлюка, вывезенные с кунцевской дачи Яровов так и не смог переправить художнику в Нью-Йорк. Какое-то время они находились в его квартире на Малой Бронной, а перед своим отъездом в Южную Америку он отдал их на хранение в Дом печати на Никитском бульваре. В дальнейшем Бурлюк через многих знакомых пытался выяснить их судьбу, но безрезультатно. Полотна хранились там в подвалах, без описи. Многие из них, в том числе, видимо, и «Утренний натюрморт», оказались впоследствии в частных руках. С 1960-х годов картина находилась в коллекции директора Русского музея Василия Пушкирева, активно разыскивавшего и собиравшего произведения левых художников.

Мы благодарны Владимиру Полякову, автору монографии «Художник Давид Бурлюк», 2016, за помощь в описании данного лота.



8 (front)

8 \*

**NIKOLAI ALEKSANDROVICH TARKHOV (1871-1930)**

Poppies with study for the painting *Maternité au manteau rouge* (1905)

on verso

signed with Latin monogram 'N' (lower left)

oil on canvas

43 x 33cm (16 15/16 x 13in).

£7,000 - 9,000

€8,100 - 10,000

US\$9,700 - 13,000

**Provenance**

Private collection, France

We are grateful to Mr Guy Abot, Director of the Nicolas Tarkhoff Committee, for confirming the authenticity of this painting. It will be included in the forthcoming catalogue raisonné of paintings of the artist ([asso-nicolas-tarkhoff.com](http://asso-nicolas-tarkhoff.com))

A certificate of authenticity will be issued by the Nicolas Tarkhoff Committee on request.



8 (verso)

9

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

Head of Saint

inscribed 'Goncharova' (verso)

gouache on paper

27.5 x 19.5cm (10 13/16 x 7 11/16in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

**Provenance**

Sotheby's London, Anonymous sale, 3 October  
1979 (according to label on verso)

Acquired from the above by the present owner



9

10 \*

**ARNOLD BORISOVICH LAKHOVSKY  
(1880-1937)**

Winter scene

signed in Latin and dated '15' (lower right)

oil on canvas

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

£4,000 - 5,000

€4,600 - 5,800

US\$5,600 - 7,000

**Provenance**

With Coral Gallery, Miami Beach, Florida, no.  
1439 (according to stamp on verso)

Private collection, USA



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11 \*

**NIKOLAI EFIMOVICH KUZNETSOV (1876-1970)**

Still life with apples and an orange tree  
signed in Cyrillic and dated '16' (upper left); further inscribed in Cyrillic with  
dedication: "To wonderful Alenka, as a memory of an unexpected meeting and  
bright memories of unforgettable Kiev days, Lina, 03/12/21" (verso)  
oil on canvas  
*71.5 x 59.5cm (28 1/8 x 23 7/16in).*

£150,000 - 200,000

€170,000 - 230,000

US\$210,000 - 280,000

**Provenance**

Collection of V. A. Pushkarev

Acquired from the above by the present owner in late 1990s

**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 11 MAY AND 8 JUNE, BY  
APPOINTMENT ONLY**



Nikolai Efimovich Kuznetsov (1876-1970)



Начиная с 1910-х годов, для общества *Бубновый валет*, жанр натюрморта становится своеобразной лабораторией новых исканий художников. Отход от повествовательности, отсутствие интереса к сюжету сделали натюрморт с его фрагментарностью, не поддающейся конкретизации во времени, главной темой художественного эксперимента. Отказавшись от действия в картине, художники смогли сосредоточиться на новаторских художественных приемах и достичь синтеза цвета и формы в предметах окружающего мира. Представленная на аукцион работа Николая Кузнецова (1876-1970) *Натюрморт с яблоками и апельсиновым деревом*, 1916, является прекрасным примером новаций в данном жанре. Один из членов авангардного объединения, Роберт Фальк, раскрыл суть натюрморта кисти бубновалетца: «Мы все – люди привычки, и мы все забываем наши первоначальные живые свежие ощущения. Лук, картошка – почти каждый день мы видим эти предметы и знаем, что их можно съесть... Люди – ленивые, сонные существа, мы не любим каждый день зарабатывать себе жизненные ощущения заново, любим жить привычными представлениями. Надо проснуться. Только тогда начинается искусство» (Р.Р. Фальк, *Беседы об искусстве. Письма. Воспоминания о художнике*, Москва, 1981, с. 28). Именно *Бубновый валет* принес в русскую живопись буйство красок, упор на фактуру, холст и мазок. Это был сплав цвета и света, взрыв изумления и громкого заявления о том, что вот они – авангардисты – уже пришли, и что настало Их время.

Николай Ефимович Кузнецов, чьи работы в основном находятся в музейных собраниях и почти не появляются на аукционах, родился в 1876 г. в Москве и обучался живописи в студиях у Валентина Серова и Константина Коровина. В 1906 г. он впервые участвует в выставке Московского Товарищества художников, а через год едет в Париж обучаться в студиях Анри Матисса (1869–1954) и Коларосси, в Академии Витти у испанского импрессиониста Англады Камаразы (1871-1959) и постимпрессиониста Шарля Герена (1875-1939). Несомненно, именно поездка во Францию определила дальнейшее развитие стиля художника. В период своего последующего членства в группе *Бубновый валет*, Николай Ефимович создал серию картин, в основном натюрмортов, используя опыт, полученный

у Матисса. В его работах отчетливо читается чувственность мазка, свечение и яркость красок, свойственные великому французскому мастеру, и одновременно с этим — русский лубок, ярмарочное искусство, восточные мотивы. В 1916 и 1917 гг. вместе со своим другом и соратником М. Лебланом, он активно участвовал в выставках и являлся казначеем общества *Бубновый валет*, писал он преимущественно натюрморты. На выставке 1916 г. в Москве было представлено 4 его натюрморта.

В *Натюрморте с яблоками и апельсиновым деревом* Кузнецов, гиперболизируя предметы, используя черный и небрежный контур, которым обведены предметы и интенсивный колорит с дополнительными цветами красным и зеленым, сильно усиливающими звучание друг друга, создает реминисценцию народных рисунков. В представленном натюрморте художник создает орнаментальность, используя нестандартную точку зрения. Кузнецов жертвует деталями и тонкой проработкой формы обобщая предметы и достигая большей декоративной выразительности. Через этот и другие натюрморты этого периода Кузнецов занимался разработкой экспрессии формы, используя новые стилистические приемы. Серия натюрмортов, схожих по стилистике и поставленным задачам, с представленным на аукционе, например, *Гранаты и яблоки*, 1916, и *Натюрморт с булкой (Завтрак)*, 1916, оба из Челябинского музея изобразительных искусства, демонстрируют схожесть приемов с преувеличенной выразительностью, характерностью и ярким колоритом. Это любование формой, фактурой и цветом было присуще и другим членам Бубнового валаета – И. И. Машкову, П.П. Кончаловскому, А. И. Куприну и Р. Р. Фальку.

В первые годы советской власти Николай Ефимович Кузнецов продолжал активно работать, а также, как и некоторые его соратники по авангардному объединению, полностью отказался от художественных исканий и возвратился к реализму в живописи. Картины авангардного периода Кузнецова находятся только в музейных коллекциях и почти не выставляются на аукционах, что делает представленную работу уникальной, она прекрасно отражает художественные изыскания предреволюционных лет.



In the 1910s the genre of still life became a laboratory for artists to experiment with their artistic styles, this was especially evident from the *Jack of Diamonds* group. The departure from the narrative, the overthrow of traditional forms and lack of interest in the plot made the fragmented still life not concrete in time. The new system of pictorial representation moved the focus of the artist from the subject of the painting to the search of innovative pictorial techniques, predominantly focusing on finding ways to synthesise bright colours and forms.

Nikolai Kuznetsov's (1876-1970) *Still life with apples and an orange tree*, 1916, is an excellent example of innovations in the still life genre. One of the members of the avant-garde group *Jack of Diamonds*, Robert Falk, revealed the essence of this genre: "All of us are people of habit, and all of us forget our original sensations. Onions, potatoes - almost every day we see these objects, and we know that they can be eaten... People are lazy, sleepy creatures, we do not like to earn life sensations of life every day, we like to live by the familiar concepts. We need to wake up, only then will art begin" (R. Falk, *Conversations about Art. Letters. Memoirs on the Artist*, Moscow, 1981, p. 28). It was the *Jack of Diamonds* group that shook and awoke a new phase in art and brought a riot of colours to Russian paintings. Members of the group created a fusion of light and colour on their canvases and it is their art that became an exclamation, that they - the avant-garde artists - have arrived, and that their time has come.

Works by Nikolai Kuznetsov are mainly found in museum collections and are almost never offered at auctions. Kuznetsov was born in 1876 in Moscow and studied painting in the studios of Russian masters Valentin Serov and Konstantin Korovin. In 1906, he participated, for the first time, in the exhibition of the Moscow Association of Artists. A year later he moved to Paris to study at the studios of Henri Matisse (1869-1954) and Colarossi, at the Vitti Academy with the Spanish impressionist Anglada Camaraza (1871-1959) and the post-impressionist Charles Guerin (1875-1939). Undoubtedly, the trip to France determined further development of the artist's style. During his subsequent membership in the *Jack of Diamonds* group,

Kuznetsov created a series of paintings, mostly still lifes, using the experience gained from Matisse. In his works, one can clearly see the sensuality of the brushstroke and the glow and brightness of colours characteristic of the great French master, however with the added themes of the Russian 'lubok', art of the Russian fairs and oriental motives. In 1916 and 1917, together with his friend and colleague M. Leblanc, he actively participated in exhibitions and was the treasurer of the *Jack of Diamonds* society. It is these years that were utterly devoted to the genre of still life.

Kuznetsov presented four of his still lifes to the 1916 exhibition in Moscow. In *Still life with apples and an orange tree* the artist exaggerates objects using a black outline. Outlined objects and intense colour scheme with active usage of complimentary colours of red and green, strongly reinforce each other and create a sense of reminiscence of folk drawings. The artist creates ornamentation using a non-standard point of view. He sacrifices details and subtle elaboration of form which generalises the objects and achieves greater decorative expressiveness. Through this and other still lifes of this period, Kuznetsov engaged in the development of the expression of form, using a new stylistic technique. There are similar examples of work in this style, for example, *Pomegranates and Apples*, 1916, and *Still Life with a Roll (Breakfast)*, 1916, both from the Chelyabinsk Museum of Fine Arts. A similar technique, like in the work offered at this auction, exaggerates expressiveness and vivid colours. This admiration for the form, texture and colour was typical for other members of the *Jack of Diamonds* - such as I. I. Mashkov, P.P. Konchalovsky, A. I. Kuprin and R. R. Falk.

In the first years of Soviet era, Kuznetsov continued to work actively, and, like some of his associates in the avant-garde society, completely abandoned artistic pursuits and returns to realism in his painting. The present work is a unique and rare example of the pre-revolutionary avant-garde period of Kuznetsov, this voyage of stylistic discovery and experiments is very rare to see at an auction.

## PROPERTY OF A PRIVATE AMERICAN COLLECTION

The three large-scale works by Boris Anisfeld offered for sale originate from the art collection of American surgeon John Ignatius Perl (1896-1972). Like Anisfeld, he was an immigrant from Eastern Europe, born and raised in Hungary, and the first of his family to receive an academic degree. He arrived in America in 1924 and settled in Chicago, where he learned English while working to confirm his medical qualifications to practice medicine in America. Dr. Perl's professional career was closely associated with Evangelical Deaconess Hospital and the Augustana Hospital of Chicago. He was very active in the medical and scholarly communities, constantly striving to improve medical diagnostics and pioneering new developments in treatment. Besides his passion for medicine, he was fascinated with visual arts, and initially took up photography as a hobby. In 1942, without formal art education, he took up painting as serious vocation. What he lacked in formal training was compensated for by his dedication to the craft and artistic sensibilities. In just a few years he became a prolific painter, actively exhibiting and winning a number of prizes at regional fine art competitions. He even tried his hand at frame-making. In fact, all the frames on the Anisfeld paintings in this sale were made by Dr Perl.

In 1924 Boris Anisfeld moved to Chicago from New York to teach at the Art Institute of Chicago. However, Dr. Perl's and Boris Anisfeld's paths did not cross until the early 1940s. It is unclear whether Dr. Perl took classes taught by Boris Anisfeld at the Art Institute of Chicago, or whether the two men met while exhibiting together in the mid-1940s, but that initial encounter developed into a long-lasting and meaningful friendship. Dr. Perl became a devoted patron of Boris Anisfeld and acquired a number of Anisfeld's important works to grace his ever-growing collection of American and Eastern-European artists.

12 \*

### **BORIS IZRAILEVICH ANISFELD (1879-1973)**

Black Knight canna lily with pansies  
signed in Latin and dated '1926' (lower right)  
oil on canvas  
99 x 81.3cm (39 x 32in).

**£25,000 - 35,000**

**€29,000 - 40,000**

**US\$35,000 - 49,000**

### **Provenance**

Acquired directly from the artist by Dr. John Ignatius Perl, a well-known Chicago-based surgeon and art patron, Chicago, late 1940s-1950s  
Thence by descent

Based on the photographs provided, Olga Sugrobova-Roth confirmed the authenticity of the work.



13 \*

**BORIS IZRAILEVICH ANISFELD (1879-1973)**

'Rhapsody II'

signed in Latin and dated '1953' (lower left); inscribed with title, measurements, no. 133, and partially readable owner's name (verso); stretcher applied with paper labels

oil on canvas

139.7 x 95.2cm (55 x 37 1/2in).

**£80,000 - 100,000**

**€92,000 - 120,000**

**US\$110,000 - 140,000**

**Provenance**

Acquired directly from the artist by Dr. John Ignatius Perl, a well-known Chicago-based surgeon and art patron, Chicago, late 1950s  
Thence by descent

**Exhibited**

The Art Institute of Chicago, *Boris Anisfeld. Retrospective Exhibition*, 8 May - 8 June 1958

**Literature**

E. Lingenauber, O. Sugrobova-Roth, *Boris Anisfeld. Catalogue Raisonné*, 2011, no. P 044, p. 104, illustrated

*Boris Anisfeld. Retrospective Exhibition*, The Art Institute of Chicago, 8 May - 8 June 1958, no. 52, illustrated, dated 1953-55

Based on the photographs provided, Olga Sugrobova-Roth confirmed the authenticity of the work.



14 \*

**BORIS IZRAILEVICH ANISFELD (1879-1973)**

'Dreams'

signed in Latin (lower right), with 1946 exhibition label of the Carnegie Institute, Pittsburgh (verso); stretcher with paper label inscribed with inventory number '31, artist's name, title, size and date '1946'  
oil on canvas

127 x 101.6cm (50 x 40in).

£50,000 - 70,000

€58,000 - 81,000

US\$70,000 - 97,000

**Provenance**

Acquired directly from the artist by Dr. John Ignatius Perl, a well-known Chicago-based surgeon and art patron, Chicago, late 1940s-early 1950s

Thence by descent

**Exhibited**

Pittsburgh, Pennsylvania, Carnegie Institute, *Paintings in the United States*, 10 October - 8 December 1946, apparently no. 31 (labels on verso)

Based on the photographs provided, Olga Sugrobova-Roth confirmed the authenticity of the work.

Boris Anisfeld was said to manifest predilection for 'exotic fancy' and the ability to see 'floods of colour'. Christian Brinton mentioned that 'it is obvious that colour and creative fantasy were characteristic of Russian painting before the advent of Anisfeld, but he intensified this colour, and added to this fantasy an unwonted luxuriance'. (C. Brinton, 'Fantast', in *Vanity Fair*, October 1918, p. 71). Contemporaries praised his works as 'tales of wondrous deep tones' (K. Syunnerberg), as 'colour fantasies' (D. Kardovsky), observed his ability to 'transform nature, almost to break it up as if on a forge of colours (Vs. Voinov) (as quoted in E. Lingenauber, O. Sugrobova-Roth, *Boris Anisfeld. Catalogue Raisonné*, 2011, p. 18).

Having acknowledged talent from the young age, Anisfeld achieved wide recognition in Russia and caught the attention of art critics almost immediately after his arrival in the USA in 1918. He utilized narratives from various religious traditions and combined and mixed elements of Judaism, Christianity, Pantheism, Hinduism, Buddhism and even elements of paganism. 'Symbols from a particular religion are not consciously inserted by Anisfeld; rather, they are absorbed by him as part of the ethos of Symbolism and the general atmosphere of interest in theosophy and the esoteric' (ibid., p. 55).

*Dreams* portrays a heard of horses rushing through the cloudy misty sky, upwards. The beautiful, spirited horses painted with barely visible contours and soft muted colours create a sense of spacious magnificence. Their feverish frantic frenzy propels the movement upward, creating a whirlwind energy that dominates the picture. It evokes a feeling of tension and uneasiness, which is unexpectedly resolved by finding a balance in a small figure of a toddler in the lower left corner. His peaceful pose, graceful presence and natural surroundings bring unexpected harmony and balance. Perhaps, this is a lesson in the universal principle of balance - movement and stillness, good and bad, life and death - all are connected and all are parts of one miracle of the creation.

*Dreams* is a quintessential example of the artist's works. They are deceptively simple and still complex, familiar and yet fantastical, decorative but exquisitely curated, and always unforgettable... 'Despite its seeming complexity, there is something direct, instinctive, and elemental... Typically Russian in their mysticism and power of psychic evocation, there is a festal, carnivalesque quality' (C. Brinton, 'Fantast', in *Vanity Fair*, October 1918, p. 71).



## VARIOUS PROPERTIES

15 \*

### **IGOR EMMANUILOVICH GRABAR (1871-1960)**

Room Interior in Olgovo in 1850s, with winter landscape on verso  
signed and titled in Cyrillic, dated '1921' (lower left)  
oil on cardboard  
48.7 x 72cm (19 3/16 x 28 3/8in).

£80,000 - 100,000

€92,000 - 120,000

US\$110,000 - 140,000

### **Provenance**

Collection of I. U. Kamenetskaya (as stated in Grabar's auto monography)  
Collection of V. A. Pushkarev  
Acquired from the above by the present owner in the late 1990s

### **Exhibited**

Moscow, The State Tretyakov Gallery, *Exhibition of works by the honoured artist Igor Emmanuilovich Grabar*, 1936, no. 112  
Moscow, The State Tretyakov Gallery, *Igor Emmanuilovich Grabar*, 1971

### **Literature**

Exh. cat. *Igor Emmanuilovich Grabar*, Moscow, The State Tretyakov Gallery, 1936, listed on p. 14, no. 112  
Igor Grabar, *My life*, Iskusstvo, Moscow, 1937, illustrated on p. 261  
Exh. cat. *Igor Emmanuilovich Grabar*, Moscow, 1971, listed on p. 78



Igor Emmanuilovich Grabar (1871-1960) 15 (verso)



Igor Grabar (1871 - 1960) rarely addressed the theme of interiors in his paintings. However, it was this genre that allowed the artist to recreate the world so treasured by him. By painting a nostalgic portrait of noble estates, the artist bids farewell to the era that is rapidly disappearing and is only rescued by his memories.

In the present work Grabar attempts to address the notion of the passing of time and the fading of the present into the past. Subconsciously, the images of the interiors invoke memories, and the sadness and admiration for the world departing. Paintings of interiors are not only artistically significant, but also add historical and documentary importance. They bring back to life the disappeared elements of the palace decor and the household items of the estates, becoming a one-of-a-kind portrait of the era. For this reason, this rare genre, captures attention of artists during periods of lifestyle changes.

The presented work was painted in the 1920s, an important period in artist's life when I.E. Grabar began working to preserve artistic heritage, paying particular attention to restoration workshops, which greatly contributed to the preservation of cultural monuments.

The Olgovo estate had a rich history and art collection and was nationalized after the revolution. In the 1920s, for a short period of time, the estate became a museum but then went into ruins. *The interior of the room in Olgovo* returns the viewer to the past. The painting becomes a historical document capturing dozens of lovely details: jugs, clocks in the Empire style on the mantelpiece, portraits on the walls and a Chinoiserie-style fireplace screen. The descriptive details of the interior bring the past back. Walter Benjamin wrote that "the interior encourages the inhabitant, to the highest extent, to follow his habits which correspond to the interior in which he lives in, rather

than his own" (W. Benjamin, *Nine Works*, Moscow, 2019, p. 97). The empty room at Olgovo, appearing as if the owners had only step outside a minute ago, emits a feeling of nostalgia and the passing of an era. In 1921, when the *Interior of the room in Olgovo* was painted, constructivism prevailed, it was no longer possible to imagine life in such non-functional interiors.

Olgovo, owned by a noble family for two hundred years, was one of the richest estates in the Moscow region. In the 16th century, the so-called Lygovo was a palace village, and in 1619 it was given to the barony of Dmitrovskiy to the steward F. V. Chaplin. Until the first half of the 18th century, Lygovo belonged to Chaplin and in the 1740s to General P. A. Soymonova, and from 1740 to 1917 to the family of Apraksin. The Apraksins were enthusiastic collectors and they consequently filled the home with paintings, sculpture, porcelain and furniture. The owners of the estate were famous for their hospitality, regularly organizing balls, hunting and staging performances in the fortress theatre, attracting guests from nearby Moscow. Later, the estate became a museum, which was disbanded in 1925-1926.

Grabar first visited Olgovo in 1919 together with other staff of the All-Russian Commission of Museums, with the task of opening the museum. Their aim was to preserve the spirit of disappearing noble estates in the 26. The next time, Igor Grabar visited the estate in 1920: "Glavmusey has just organized a museum in the estate of Olgovo Apraksins, Dmitrov county. I went there for August and September. It's been a long time since I've worked as well as here... I brought twenty canvases, some of which were exhibited soon in Moscow, Berlin, New York and a number of North American cities" (I.E. Grabar, *My Life*, Moscow, 1937, p. 286). One of the canvases is the work presented at auction.

*The interior of the room in Olgovo*, was painted by Grabar during the peak of his artistic maturity. The artist employs a contrasting palette of colors applied to the surface densely and obscurely. There is a deliberate absence of dynamic brush strokes; underscoring that in this timeless realm, time, indeed, stands still. The bright contrasting palette evokes the bygone era; the absence of residents of the estate is strikingly apparent. In this drastically changed new reality there is no longer a space for those who used to inhabit such elegant dwellings. During this creative period Grabar's work was not only reflected his social and cultural activities, but also demonstrated a shift from impressionist approach towards developing new picturesque language. "Overcoming Impressionism gave the brush stroke more freedom than immediately freeing both the interpretation of the form and the painting, which was simplified, closer to synthesis. In the works of all the last years, I found myself at the closest proximity to the "Jack of Diamonds" and its painters." (I.E. Grabar, *My Life*, Moscow, 1937, p. 292). The room in the 50s in Olgovo is not only snapshot of the bygone world, but also a pictorial masterpiece of the artist, who actively fought for the preservation of cultural heritage during that time.



*Interior of Olgovo* in 1920s, published in *Russkaya usadba*, no. 4(20), 1998, photograph by A.M. Tarunov

Художник, реставратор и общественный деятель, Игорь Эммануилович Грабарь (1871 – 1960) в своем творчестве крайне редко обращался к теме интерьера в живописи. Тем не менее, именно этот жанр, позволил художнику в нужный для него момент воссоздать так любимый им, но потерянный мир. Написав ностальгический портрет ушедшей эпохи дворянских поместий, художник как бы прощается с уходящим в небытие миром созерцательной красоты.

Мастер натюрмортов и пейзажей, в представленной работе он попытался запечатлеть момент ускользающего времени, ведь жанр интерьера подсознательно несет в себе тему памяти, грусти и любования уходящим миром. Картины интерьера имеют не только художественную, но и документальную ценность. По ним можно восстановить исчезнувшие элементы убранства дворцов и предметы быта поместий, т.е. – своеобразный портрет эпохи. Неспроста, этот редкий жанр, обычно находящийся на втором плане, попадает во внимание художников в периоды изменений стиля жизни.

Представленная работа была написана в важный для художника период жизни - двадцатые годы прошлого века. Именно тогда, И. Э. Грабарь начал активно заниматься сохранением художественного наследия, уделяя особое внимание реставрационным мастерским, чем в значительной степени способствовал сохранению памятников культуры.

«Интерьер комнаты в Ольгово» подсознательно обращает зрителя к прошлому, ведь, известная своей богатой художественной коллекцией усадьба была национализирована после революции. В 20е годы усадьба ненадолго стала музеем, чтобы потом быть окончательно разоренной. Сказка об ушедшем времени, созданная художником, с многочисленными любовно выписанными деталями эклектичного интерьера: кувшинами и часами в стиле Ампир на камине, портретами на стенах и каминным экраном в стиле шинуазри — это летопись невозвратной утраты и спасения прошлого. Вальтер Беньямин писал, что «интерьер побуждает обитателя в высшей степени следовать привычкам, более соответствующим интерьеру, в котором он обитает, нежели ему самому». (Вальтер Беньямин, «Девять работ», Москва, 2019, с. 97). От опустевший комнаты Ольгово, в которой как будто совсем недавно отдыхали хозяева, веет ностальгией и ушедшей эпохой. В 1921 году, когда был написан «Интерьер комнаты в Ольгово», в России, в которой господствовал конструктивизм, уже невозможно было представить жизнь в таких нефункциональных интерьерах.

Ольгово была одной из богатейших усадеб Подмосковья, и находилась во владении одного рода в течение двухсот лет. В XVI веке так называемое Льгово было дворцовым селом, а в 1619 году было отдано в вотчину дмитровскому воеводе

стольнику Ф.В. Чаплину. До первой половины XVIII века Льгово принадлежала Чаплиным, в 1740-х генеральше П. А. Соймоновой, а с 1740-х и по 1917 - роду Апраксиных. Именно страстные коллекционеры Апраксины наполнили усадьбу живописью, скульптурой, фарфором и мебелью. Хозяева усадьбы славились своим хлебосольством, регулярно организовывая балы, охоту и устраивая постановки в крепостном театре, привлекавших столичных гостей. После революции имение стало музеем, который был расформирован в 1925-1926 годы.

После революции Грабарь впервые побывал в Ольгово в 1919 году вместе с другими сотрудниками Всероссийской коллегии по делам музеев, задачей визита стало обустройство музея. В 26 комнатах старались сохранить дух исчезающих дворянских усадеб. В следующий раз, Игорь Эммануилович Грабарь посетил в усадьбу в 1920 году:

«Главмузей только что организовал в усадьбе Ольгово Апраксиных, Дмитровского уезда музей. Я уехал туда на август и сентябрь. Давно уже не работалось так хорошо, как здесь...Я привез десятка два холстов, из которых некоторые были выставлены вскоре в Москве, Берлине, Нью-Йорке и ряде городов Северной Америки. (И.Э. Грабарь, «Моя Жизнь», Москва, 1937, с. 286). Один из холстов - представленная на аукцион работа.

«Интерьер комнаты в Ольгово» относится к зрелому периоду в творчестве Грабаря. Художник использует контрастную палитру красок, которой он плотно и глухо покрывает поверхность работы. В интерьере нет подвижных и динамичных мазков, тут застыло время. Яркая палитра, отсутствие полутонов и «воздуха» в работе говорят об ушедшей эпохе и ее жителях, которым не нашлось места в новой действительности. Для Грабаря период написания данной работы знаменовался не только общественной и культурной деятельностью, но и уходом от импрессионистических веяний в живописном языке. «Преодоление импрессионизма дало мазку большую свободу, чем сразу освободило и трактовку формы, и живопись, упростившуюся, более приближившуюся к синтезу. В работах всех последних лет я оказался в ближайшем соседстве с «Бубновым валетом» и его живописцами.» (И.Э. Грабарь, «Моя Жизнь», Москва, 1937, с. 292). Комната 50-х годов в Ольгово – это не только своеобразный портрет ушедшего мира, но и крайне важная работа в творчестве художника, активно боровшегося в то время за сохранение культурного наследия.

**PROPERTY FROM A PRIVATE COLLECTION, CANADA**

16 \*

**SERGEI YUR'EVICH SUDEIKIN (1883-1946)**

Tea party on a summer day: design for unidentified production of Nikita Balieff's *Chauve-Souris* theatre in Paris, 1922

signed and dated '1922', inscribed to Mlle. Spinelli, with partially visible name of the production, inscription 'Chauve-Souris Balieff/Paris/1922', number '46' (verso)

oil on composite board, with high relief details

39.5 x 49.8cm (15 5/8 x 19 5/8in).

£60,000 - 80,000

€69,000 - 92,000

US\$83,000 - 110,000

**Provenance**

According to inscription, the work was presented by the artist to Mlle.

Spinelli, actress at Balieff's theatre "Chauve-Souris", in Paris, 1922

Acquired by a private collector, Scarsdale, New York, USA

A gift from the above to the present collector, 1980

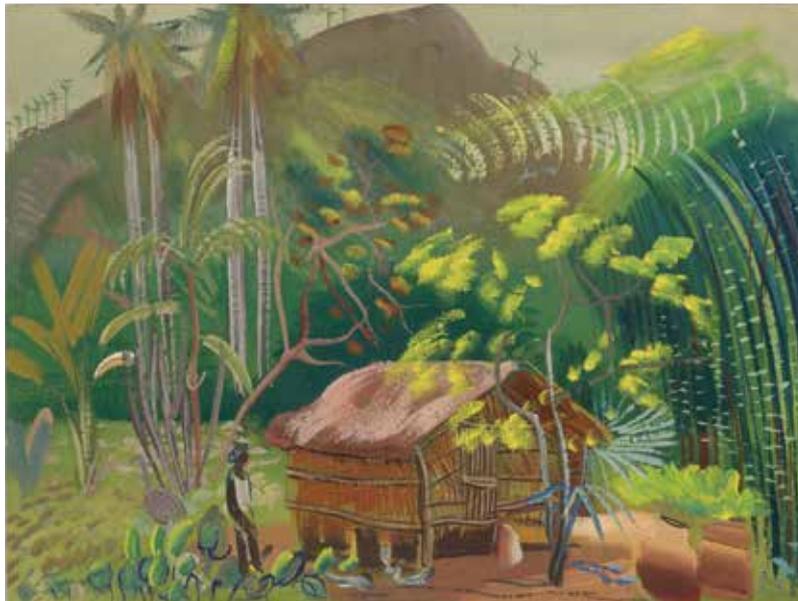
The present work, illustrating a stage design from 1922 for Nikita Balieff's *Chauve-Souris* theatre production depicting a whimsical array of playful characters in a pastoral Russian landscape, is typical of Sergei Sudeikin's work from the early 1920s. Given the opportunity to work on many productions for the company in Paris and later in the USA, the artist developed his own unique style and his version of the Russian style which he transformed and interpreted through the prism of intense stylisation, combining elements of the traditional peasant culture in its approachable, popular form with his own sophisticated artistic sensibility and modern vision. Throughout his career Sudeikin frequently depicted colourful puppets, mechanical dolls, porcelain figurines and peasant decorations as quintessentially national elements of the Russian culture. They dominated his paintings and graphic works with triumphant joyful abundance and created an unforgettable visual landscape.

In the present painting, naive and charming characters populate a static, stage-like lake scene, attending a picnic taking place around a large samovar at the centre of the work. A young maiden dressed in traditional *sarafan* and holding an enormous sunflower seems to be courted by a male dandy impressively dressed and playing balalayka.

A group of ducks seems to be caught between the pair of lovers at centre stage. A bit further a large man dressed in a scarlet shirt is reclining for his mid-day nap oblivious to the activities around him. On the right, a tall figure of what looks like a scarecrow, dressed like a peasant woman, is casually flopping in the wind. Two boats carrying picnickers and their pets are gliding on the still waters of the lake. And above all of the pastoral bliss with stylised trees and bright rolling hills is an enormous fairy-tale sun beaming its geometric rays, infusing the scene with an additional degree of magic and theatricality.

Through his unique and immediately recognisable aesthetics, Sudeikin played an important role in the Balieff's enterprise and to a large degree was responsible for so admired 'look' of the production both in terms of the stage presence as well as consistently recognizable branding of all marketing and promotional material. The artist spent a great deal of time working with the cast and the creative team of the production and knew many actors personally. The present work was presented to Mademoiselle Spinelli, who was one of the leading actresses of Balieff's theatre. A photograph of Mlle. Spinelli and Nikita Balieff was published in *Comœdia Illustré*, July-August 1921, issue 10.





**VARIOUS PROPERTIES**

17 \*

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

A pair of Brazilian landscapes: 'Blue Bay' and 'Native Hut'  
 first: signed in Latin (lower right), inscribed with inventory number,  
 applied with label from Lilienfeld Gallery, New York numbered '3199',  
 with partial exhibition label (verso); second: signed in Latin (lower  
 right), inscribed with various inventory numbers, the title, applied with  
 exhibition label (verso), frame with paper label from Holt Burliuk Art  
 Gallery, Ontario

both: gouache on board

both: 39.4 x 52.7cm (15 1/2 x 20 3/4in).

(2)

**£15,000 - 18,000**

**€17,000 - 21,000**

**US\$21,000 - 25,000**

**Provenance**

First, 'Blue Bay':

Lilienfeld Galleries, New York

Acquired from the above by the present owner

Sotheby's, 30 May 2014, lot 99

Acquired at the above by the present owner

Second, 'Native Hut':

Acquired directly from the artist

Thence by descent to artist's granddaughter Mary Burliuk Holt

Sotheby's, 30 May 2014, lot 100

Acquired at the above by the present owner

**Exhibited**

Both: The Art Institute of Chicago, *The Seventeenth International  
 Exhibition of Watercolors, Pastels, Drawings and Monotypes*, 1938,  
 n.n., listed in the catalogue

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.



18 \*

**PETR NIKOLAEVICH VAGNER (1862-1932)**

A chapel on Lake Ladoga

signed in Cyrillic and dated '1924' (lower right)

oil on canvas

94.6 x 141cm (37 1/4 x 55 1/2in).

**£10,000 - 12,000**

**€12,000 - 14,000**

**US\$14,000 - 17,000**

19 \*

**DAVID BURLIUK (1882-1967)**

Dr Phoebos, character from dystopia play "The Skygirl", 1922  
signed in Latin and dated '1922' (lower left)

oil on canvas

53.3 x 40.6cm (21 x 16in).

£35,000 - 45,000

€40,000 - 52,000

US\$49,000 - 63,000

**Provenance**

Robert Chanler collection

Private collection, Connecticut

Private collection, acquired from the above circa 1995

Christie's, New York, 23 April 2010, lot 29; erroneously entitled  
'Mythological figure'

Christie's, New York, 10 December 2018, lot 45, offered with  
the same erroneous title

Acquired at the above by the present owner

**Literature**

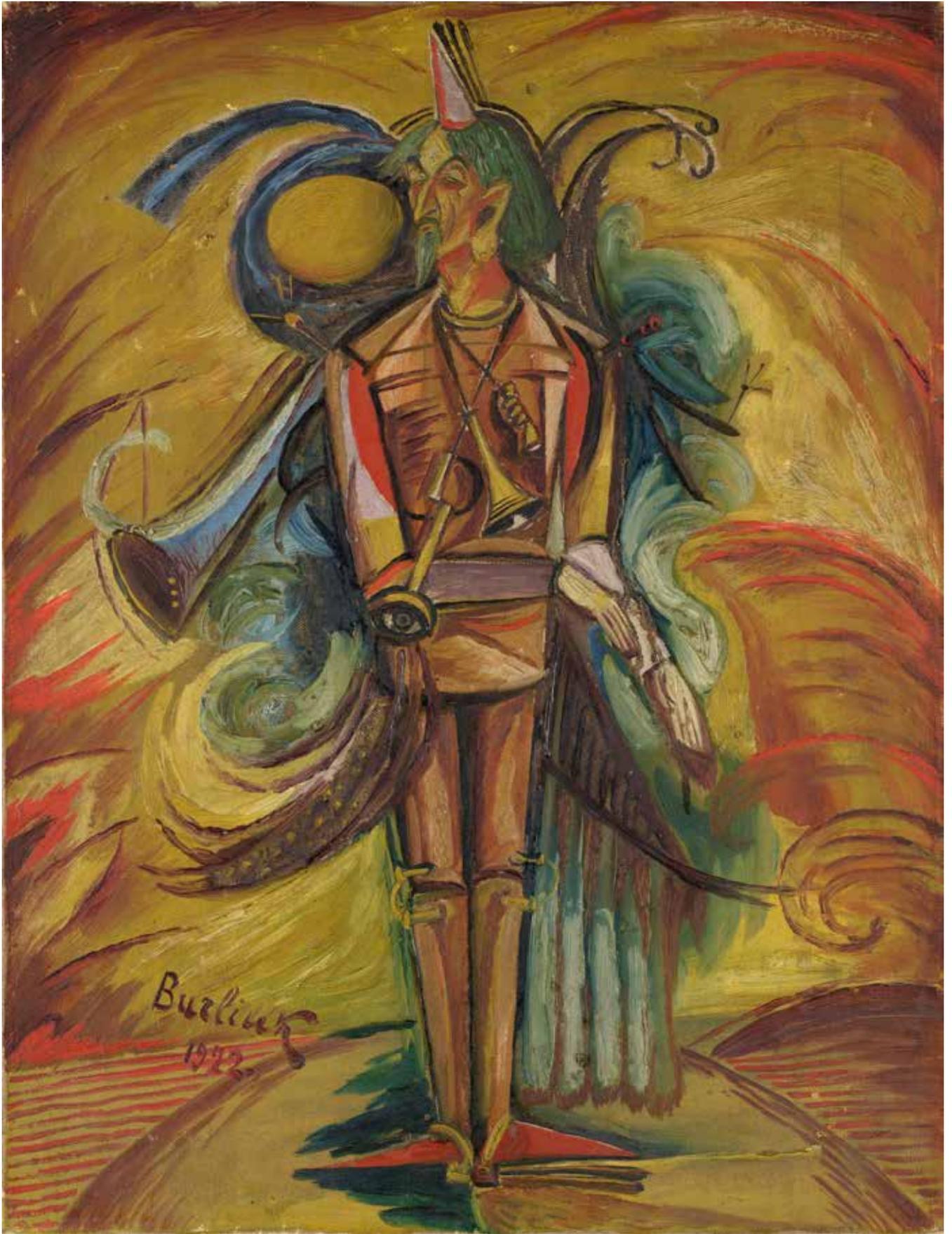
*The Pilgrims Almanach*, 1925, Vol. II, illustrated p. 33

In 1922 Burliuk arrived in New York where he soon met collector and art critic Christian Brinton (1870-1942), as well as an eccentric millionaire and artist Robert W. Chanler (1872-1930), grandson of John Jacob Astor. Both of those connections proved to be critically important for the artist's growing reputation and acclaim in America. Katherine Dreier describes Chanler as follows: "He was a gifted artist... His home was always open to all painters and writers and Burliuk thoroughly enjoyed the people he met around the table in the spacious, hospitable house, representing as they did, both the Arts and the bohemian life of New York. Here he met, among others, Marcel Duchamp...Stokowsky, Sorine, and Augustus John" (Katherine Dreier, *Burliuk*, 1944, p. 102). In the group of artists who gathered around Chanler and who lived in his 'fantasy house' in Greenwich Village in New York, Burliuk met Constantin Aladjalov (1900-1987), Vladimir Bobritsky (1898-1986), and Nikolai Cickovsky (1894-1984). Their first co-operation was the performance of a play entitled *The Skygirl*, an erotic pantomime dystopia in three acts on a star with prologue and epilogue on Earth, 3 scenes on a star, written by the Russian émigré and eclectic writer, self-promoter and social climber Ivan Narodny (1870-1953). On 8 July 1923, the play was



D. Burliuk. 'Dr. Phoebos in the "Skygirl", 1922; published in "The Pilgrims Almanach", 1925, vol. II, page 33

performed by the American and Russian artists at the home of Mary Harriman Rumsey, the widow of sculptor Charles Carey Rumsey. She was a key figure in the contemporary New York art scene and, like Burliuk, took an active interest in the political and social problems that America faced. She turned her late husband's midtown studio into a small theater and exhibition space, where she promoted artistic experimentation above all else. Burliuk designed the scenery for the first act and the costumes for the entire show, and he also performed in the role of Luna. The present work was painted by Burliuk in connection with that production and was also published in a 'bohemian publication', backed by Chandler's fortune, in which the group announced that Narodnyi created new cosmocratic religion calling for the union of science and art and for the liberation of arts from the yokes of commerce and machinery. This publication, called *The Pilgrims Almanach*, in which Burliuk was one of co-editors, resulted in only five issues. The first three issues, published in 1925, mainly focused on the publication of the play *The Skygirl*. The present painting, showing one of the characters of the play, Dr. Phoebos, was published in *The Pilgrims Almanach*, Vol. II, p. 33 in 1925.





20



20 \*

**VADIM DMITRIEVITCH FALILEEV (1879-1950)**

Blizzard

signed in Latin (lower right)

oil on canvas

114 x 155.3cm (44 7/8 x 61 1/8in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,600 - 8,300

**Provenance**

Private collection, Rome

21 \*

**DAVID BURLIUK (1882-1967)**

Horse

signed in Latin (lower right)

oil on canvas

55 x 46.5cm (21 5/8 x 18 5/16in).

£6,000 - 8,000

€6,900 - 9,200

US\$8,300 - 11,000

21

22 \*

**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).

£17,000 - 19,000

€20,000 - 22,000

US\$24,000 - 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.



22

23

**ABEL PANN (1883-1963)**

Portrait of Orpah

signed and inscribed in Latin 'Jerusalem' (lower left) and dated '1951' (lower right); further inscribed, titled and dated in Latin (verso)

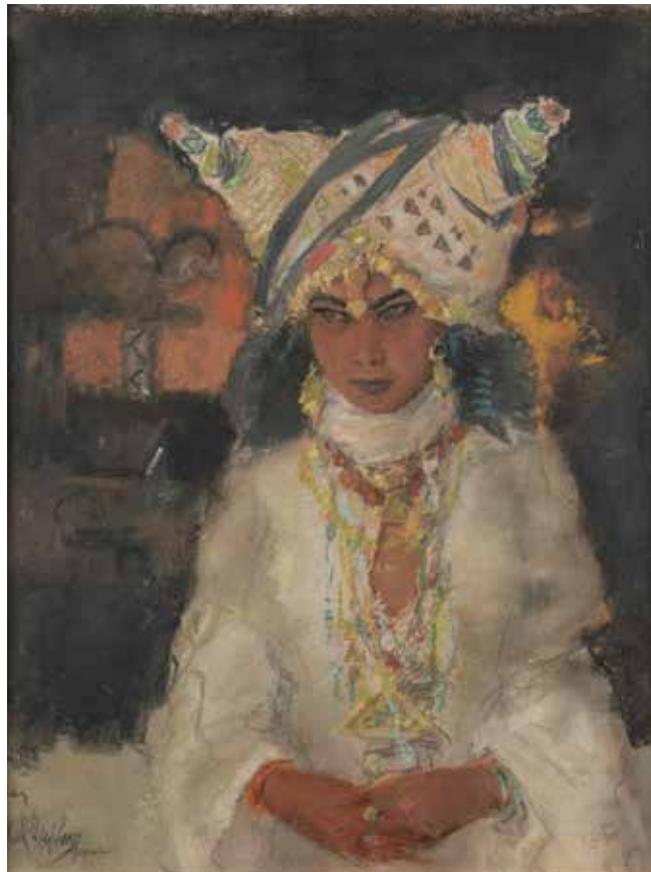
pastel on cardboard

62.7 x 46.8cm (24 11/16 x 18 7/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$21,000 - 28,000



23

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.



24

24

**NIKOLAI PETROVICH GLUSCHENKO  
(1901-1977)**

Last snow  
signed in Cyrillic (lower right)  
oil on canvas  
49 x 79cm (19 5/16 x 31 1/8in).

**£3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$4,200 - 7,000**

**Provenance**

Russian Export Salon USSR, GEKKOSO  
gallery Japan 1970s (according to label  
on verso)  
Private collection, London



25

25

**ARKADIY ALEXANDROVICH PLASTOV  
(1893-1972)**

Portrait of an elderly bearded gentleman  
signed with Cyrillic initials 'AP' (lower right)  
oil on canvas  
46.5 x 32cm (18 5/16 x 12 5/8in).

**£3,000 - 4,000**  
**€3,500 - 4,600**  
**US\$4,200 - 5,600**

**Provenance**

Private collection, UK



26

26

**ALEXEY MIKHAILOVICH GRITSAY  
(1914-1997)**

'Evening after the storm'  
signed in Cyrillic (lower right); further inscribed,  
titled and dated '1954'  
oil on board  
73.5 x 100cm (28 15/16 x 39 3/8in).

**£8,000 - 12,000**  
**€9,200 - 14,000**  
**US\$11,000 - 17,000**

**Provenance**

Private collection, UK

27

**NIKOLAI MIKHAILOVICH ROMADIN  
(1903-1987)**

Misty Volga river  
signed in Russian (lower left)  
oil on paper, laid down on panel  
46 x 72cm (18 1/8 x 28 3/8in).

£15,000 - 18,000  
€17,000 - 21,000  
US\$21,000 - 25,000

**Provenance**

Russian Export Salon USSR, GEKKOSO  
gallery Japan 1970s (according to label on  
verso)  
Private collection, London



27

28 \*

**KLARA VLASOVA (BORN 1926)**

Cyclist  
signed in Cyrillic (lower left)  
oil on canvas  
104.7 x 73.5cm (41 1/4 x 28 15/16in).  
unframed

£2,000 - 3,000  
€2,300 - 3,500  
US\$2,800 - 4,200



28

29

**TITOV DMITRY VASILIEVICH (1915-1975)**

Summer landscape  
signed in Cyrillic (lower left)  
oil on paper mounted on board  
68 x 97cm (26 3/4 x 38 3/16in).

£6,000 - 8,000  
€6,900 - 9,200  
US\$8,300 - 11,000

**Provenance**

Russian Export Salon USSR, GEKKOSO  
gallery Japan 1970s (according to label on  
verso)  
Private collection, London



29



30

30 \*

**GREGORIY IZRAILEVICH ZEITLIN (1911-2000)**

Nude

signed in Cyrillic and dated '1978' (upper right)

oil on board

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

£3,000 - 5,000

€3,500 - 5,800

US\$4,200 - 7,000

**Provenance**

Private collection, Barcelona

Acquired from the above by a Dutch collector

31 \* AR

**LÉON ZACK (LEV VASILEVICH ZAK) (1892-1980)**

*Maternity*

signed in Latin (lower left)

oil on canvas

92 x 73cm (36 1/4 x 28 3/4in).

Painted c. 1930

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

**Provenance**

Collection of Nadine Nieszawer, Paris

**Literature**

*Jewish Artists of the school of Paris, 1905-1939*, Somogy Éditions d'Art, Paris, 2015, p. 341

Léon Zack studied painting in private academies and literature at the University of Moscow. He then spent time in several studios where he met avant-garde artist Ilya Mashkov, the founding member of the group Jack of Diamonds which referred to Cézanne's Fauvism and presages of Cubism. In 1913, he published a collection of poems signed under the pseudonym "Chrysanthe" and married, in 1917, Nadia Braudo with whom he had two children: Irene, who became a sculptor, and Florent.

In 1920, Zack and his family left Russia for France via Rome, Florence, and Berlin, where he produced set designs and costumes for the Russian romantic ballets directed by Boris Romanov. Ten years later, Zack joined the neo-humanists movement inspired by the art critic Waldemar George. During this time, Léon Zack also worked for the Monte-Carlo Ballet and illustrated works by Arthur Rimbaud, Verlaine, Mallarmé, and Baudelaire. In 1940, he left Paris and took refuge in Arcachon, Villefranche-sur-Mer, and Grenoble. He returned to Paris in 1945 where he exhibited his first abstract works at Katia Granoff's and at the Garets gallery.

From 1955 onwards, Zack dedicated his career to religious art and specialised in the production of stained-glass windows for Notre-Dame-des-Pauvres at Issy-Les-Moulineaux and for numerous churches in Paris and French provinces.



31



## VARIOUS PROPERTY

32 \*

### **SAMUEL GRANOWSKY (1889-1942)**

*Russian Musicians*

signed in Latin 'S. Granowsky' and dated '1921' (lower right on right panel)

oil on canvas laid on folding screen

each canvas panel: 147 x 140.5cm (57 7/8 x 55 5/16in); size of folding screen: 177 x 140.5cm (69 11/16 x 55 5/16in).

£8,000 - 12,000

€9,200 - 14,000

US\$11,000 - 17,000

### **Provenance**

Collection of Nadine Nieszawer, Paris

### **Exhibited**

Paris, *Les Russes à Paris*, Musée du Montparnasse, 1999

Budapest, *The Friends of Modigliani, Soutine in Montparnasse*, Hungarian Jewish Museum, 2003

Jewish Artists of the School of Paris, Artcurial Vienna - Artcurial

Brussels - Artcurial Paris, 2015

### **Literature**

*Peintres Juifs de l'École de Paris 1905-1939*, Éditions Denoël, Paris, 2000, p. 144

*The Friends of Modigliani, Soutine in Montparnasse*, Hungarian Jewish Museum, Vince Editions, Budapest, 2003, p. 32

*Jewish Artists of the school of Paris 1905-1939*, Somogy Éditions d'Art, Paris, 2015, p. 142

Samuel Granowsky attended the Academy of Fine Arts in Odessa and pursued his studies in Munich and in Paris. In 1908 he settled in the Montparnasse district where he started posing as a model at the Académie de la Grande Chaumière and worked as a cleaner at the café La Rotonde.

Together with his female companion Aïcha Goblet, the famous model of Montparnasse, Granowsky became an emblematic figure of the time, nicknamed "the cowboy of Montparnasse." This was because he was known for his eccentric behaviour and for strolling the streets wearing a bright-coloured shirt and a Texan hat, which was part of his attire as an extra on a movie set.

His artworks were focused on scenes of Parisian life as well as traditional Russian figures, fairs, and musicians. He also painted portraits, nudes, and wildlife paintings. He was renowned for the eclectic character of his art: mural frescos, paintings on furniture, screens, and sculptures. During the war, Sam Granowsky stayed in Paris but was arrested by the French police during the Vel d'Hiv roundup. He was interned in Drancy and killed in Auschwitz.



33<sup>AR</sup>

**PINCHUS KRÉMÈGNE (1890-1981)**

Reclining Nude  
signed in Latin and dated '1922' (upper right)  
oil on canvas  
60 x 73cm (23 5/8 x 28 3/4in).

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,600 - 8,300

**Provenance**

Acquired from the *Katia Granoff* gallery, Hoefler, France, 2005  
Private collection, UK

33



34

**LÉOPOLD SURVAGE (1879-1968)**

Man and bird  
signed in Latin and dated '11.11.35' (lower left)  
oil on canvas  
41 x 27cm (16 1/8 x 10 5/8in).

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,600 - 8,300

34



35 \* AR

**CONSTANTIN TERECHKOVITCH (1902-1978)**

Buste de danseuse  
signed in Latin and dated '45' (upper right)  
oil on paper mounted on canvas  
81 x 67cm (31 7/8 x 26 3/8in).

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,600 - 8,300

**Provenance**

Remate Castells, Montevideo, Uruguay, 2015, lot 76  
Acquired from the above by the present owner

**Exhibited**

Paris, Charpentier gallery, *Expositions de Nudo Francés*, 1945,  
listed no. 10

35

36<sup>AR</sup>

**SERGE CHARCHOUNE (1888-1975)**

La Caserne

signed in Latin and dated '51' (lower right);

further signed, titled and dated (verso)

oil on canvas

73 x 100cm (28 3/4 x 39 3/8in).

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 21,000

**Provenance**

Acquired by the present owner at *Cornette de*

*Saint Cyr*, Paris, 30 March 2008, lot 118

Private collection, UK

**Literature**

Pierre Guénégan, *Charchoune. Catalogue*

*raisonné 1925-1930*, Vol. 2, Paris, 1976, p.

182, no. 606



36

37 \* AR

**MOSES BAGEL (1908-1995)**

*The Pioneers*

each signed in Latin 'M Bagel 62' (lower left)

oil on canvas

145 x 75cm (57 1/16 x 29 1/2in).

(2)

£4,000 - 6,000

€4,600 - 6,900

US\$5,600 - 8,300

**Provenance**

Acquired directly from the artist's studio

Collection of Nadine Nieszawer, Paris

**Exhibited**

*Jewish Artists of the School of Paris*, Artcurial

Vienna - Artcurial Brussels - Artcurial Paris,

2015

**Literature**

*Jewish Artists of the School of Paris 1905-*

*1939*, Somogy Editions d'Art, Paris, 2015,

p. 55



37



38 \*

**SOVIET ROCKET SCULPTURE, 1970**

Aluminium, silver painted

inscribed with Cyrillic initials 'A.M.I.' and dated '70' on base  
*height: 290 cm (114 3/16 in).*

**£3,000 - 4,000**

**€3,500 - 4,600**

**US\$4,200 - 5,600**

**Provenance**

Acquired by Dr Frank Malina, an American aeronautical engineer and painter  
Thence by descent

Alexei Isayev (1908-1971) was a rocket engine designer who contributed and managed the Soviet Space Program partnered with Soviet Chief Designer Sergei Korolev. Specialising in small-scale, liquid-fuelled rocket engines, Isayev designed newest missiles (R-11) the Scud which are still in use today. In 1954 he designed the engines for the Surface to Air Missiles and the Burya booster rocket and in 1961, the retrofire TDU engine, powered the first spacecraft (the Vostok). This engine sent the first astronauts into space and the Zenit satellites. In 1966 his team produced the KTDU-35 engine which was used for the unmanned probes to the Moon for a decade, the larger engines were used for Soyuz and Salyut spacecraft as well as in the Mir space station, from 1971 to 1999. The modified version of this engine is still used to this day. Once retired, Isayev built and designed artifacts and furniture for his friends, as the present lot.

# Non-conformist Art





39

**PROPERTY FROM AN IMPORTANT  
EUROPEAN NON-CONFORMIST  
COLLECTION**

39 \*

**VLADIMIR NEMUKHIN (1925-2016)**

Joker

signed in Cyrillic and dated '88' (lower centre)  
mixed media on card

79.5 x 71.5cm (31 5/16 x 28 1/8in).  
(unframed)

£5,000 - 7,000

€5,800 - 8,100

US\$7,000 - 9,700

**Provenance**

Acquired directly from the artist by a private  
European collector  
Thence by descent



40

40 \*

**VLADIMIR NEMUKHIN (1925-2016)**

Joker

signed in Cyrillic and dated '88' (lower centre)  
mixed media on card

83.6 x 71.3cm (32 15/16 x 28 1/16in).  
(unframed)

£5,000 - 7,000

€5,800 - 8,100

US\$7,000 - 9,700

**Provenance**

Acquired directly from the artist by a private  
European collector  
Thence by descent

41 \* AR

**ERIK BULATOV (BORN 1933)**

Study for *Nonstop*

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

pencil and crayon on paper

21.2 x 16.2cm (8 3/8 x 6 3/8in).

(unframed)

£4,000 - 6,000

€4,600 - 6,900

US\$5,600 - 8,300

**Provenance**

Acquired directly from the artist by a private European collector

Thence by descent

42 \* AR

**ERIK BULATOV (BORN 1933)**

Study for the painting *Stop*

signed in Cyrillic and dated '88' (lower right)

pencil and crayon on paper

21.5 x 16cm (8 7/16 x 6 5/16in).

(unframed)

£4,000 - 6,000

€4,600 - 6,900

US\$5,600 - 8,300

**Provenance**

Acquired directly from the artist by a private European collector

Thence by descent

In 1990, Erik Bulatov participated in arguably one of the most important and unique public art projects associated with the fall of the Berlin Wall. Commissioned by collector Sylvestre Verger, the project joined Eduardo Chillida, Arman, Daniel Burren, Richard Long, Dennis Oppenheim, Mimmo Paladino, Ilya Kabakov and Grisha Bruskin among other internationally acclaimed artists who were invited to use concrete fragments of the Wall as a support for their artistic expression of liberty.

Constructed in 1961, The Berlin Wall served as a physical and ideological barrier between the German Democratic Republic and Federal Republic of Germany but also to divide the city of Berlin, along with its people, families and connections, becoming one of the most dramatic and painful symbols of the Cold War. Its deconstruction became an act of the fall of the Iron Curtain and exorciation of the opposing political systems existing in East and West Berlin.

Whist many of the participating artists used a variety of media for the project, Bulatov's *Nonstop* presented a painted image of a 'stop' sign torn in half to reveal a blue circle indicating an open route behind, emphasized by white arrows in the centre of the composition. The work became a metaphor for an ultimate break from social and political boundaries towards freedom and expression.

The offered studies for *Nonstop*, dated 1988, may be considered early, yet crucially important for understanding Bulatov's creative process and conceptions of the work. While the artist significantly changed the final composition, the use of sweeping arrows conveying a rushed movement forward were preserved by Bulatov in the final version of *Nonstop*. A figurative representation of the concrete blocks in the studies has associations with the concrete support used in the 1990 project, as well as with the overall notion of the ideological barriers of the Post-War era and those continuing to exist today.

For a reproduction of *Nonstop*, 1990, see Ruth Addison, Snejana Krasteva ed., *Erik Bulatov*, Garage Museum of Contemporary Art, Moscow, 2016, p. 83.

We are grateful to Sergey Popov for assistance in cataloguing the present lot.



41



42

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.



43 \*

**DMITRY KRASNOPEVTSEV (1925-1995)**

A group of four drawings  
 one signed with initial 'K' (upper left)  
 pen and watercolour on paper  
*size of largest: 13.1 x 10.2 (5 3/16 x 4 in).*  
 (unframed)  
 (4)

£2,500 - 4,000  
 €2,900 - 4,600  
 US\$3,500 - 5,600

**Provenance**

Acquired directly from the artist by a private  
 European collector  
 Thence by descent



44 \*

**IVAN CHUIKOV (1935-2020)**

Seven studies for 'Variants', 1978  
 pencil and crayon on paper  
*each: 8 x 13cm (3 1/8 x 5 1/8in).*  
 (unframed)  
 (7)

£3,000 - 4,000  
 €3,500 - 4,600  
 US\$4,200 - 5,600

**Provenance**

Acquired directly from the artist by a private  
 European collector  
 Thence by descent

43



44

**PROPERTY OF A SAN FRANCISCO COLLECTOR**

45 \*

**EVGENY RUKHIN (1943-1976)**

Clock

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

oil on canvas

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

£5,000 - 8,000

€5,800 - 9,200

US\$7,000 - 11,000

**Provenance**

Acquired directly from the artist by the present owner, 1975



45

**PROPERTY FROM FROM A PRIVATE COLLECTION,  
LOS ANGELES**

46 \*

**EVGENY RUKHIN (1943-1976)**

Composition with a fork

signed in Cyrillic and dated "76" (lower centre), numbered "197" (verso)

oil on canvas with metal and wood fork

69.3 x 66cm (27 1/4 x 26in).

£8,000 - 10,000

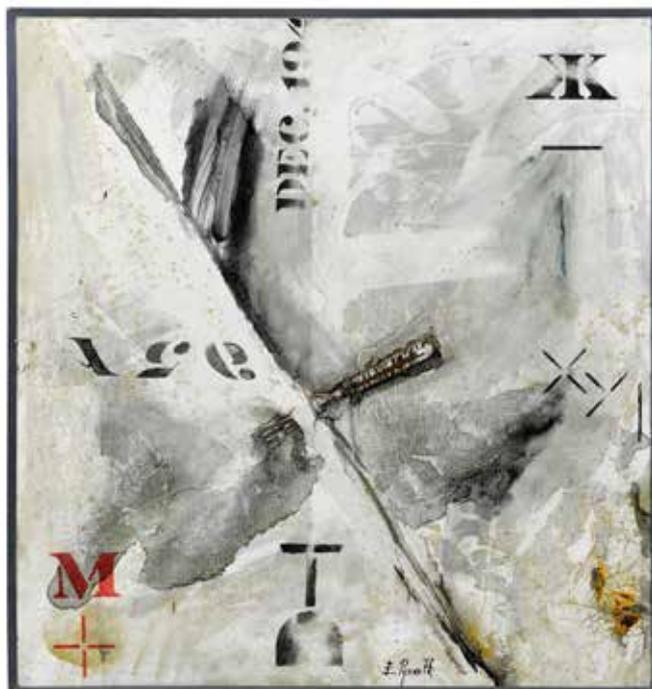
€9,200 - 12,000

US\$11,000 - 14,000

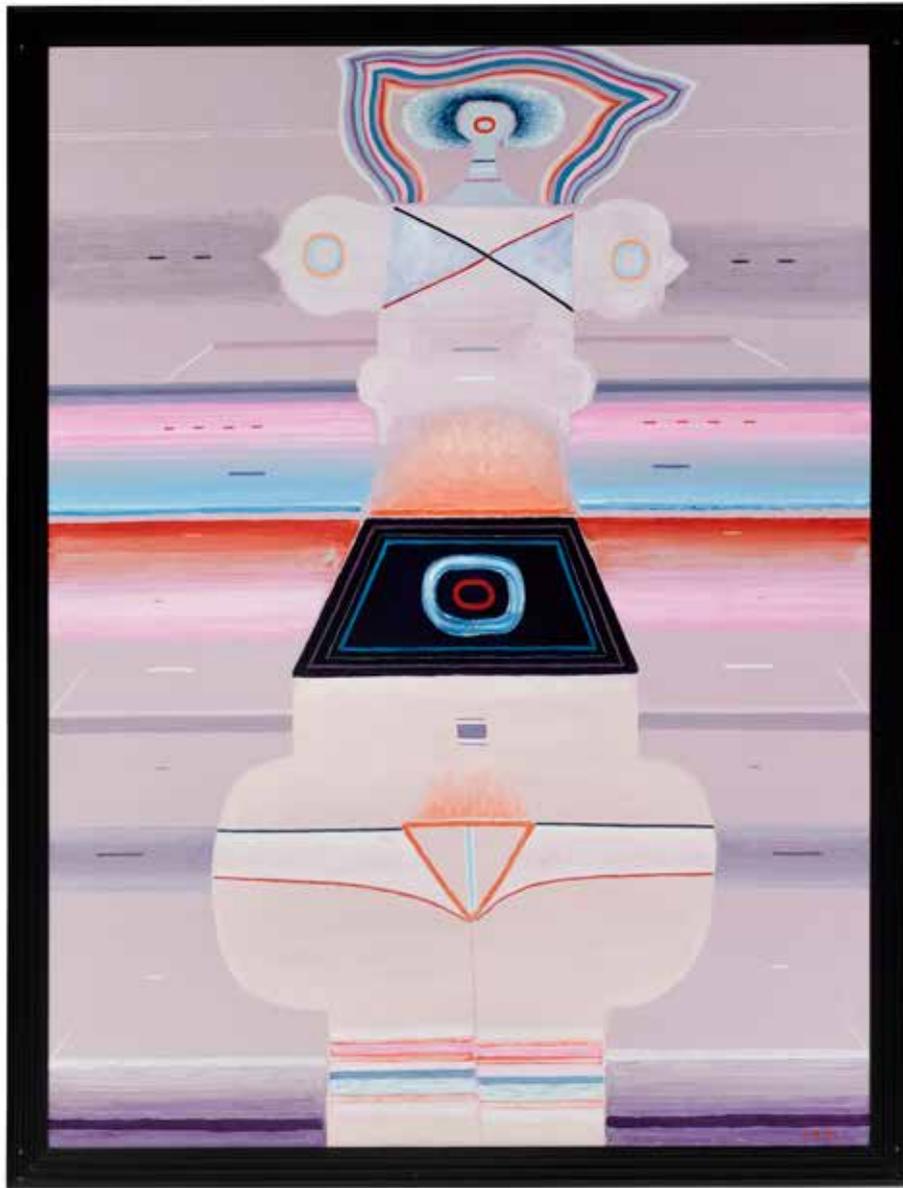
**Provenance**

Collection of Sonia Meinkova-Lavigne, San Francisco

Acquired by present private collector from above, c. 1990



46



47 \*

**VLADIMIR BORISOVICH YANKILEVSKY (1938-2018)**

Woman by the Sea

signed with Cyrillic initials and dated '90' (lower right); further signed,  
dated and inscribed 'N.Y.' (verso)

oil on canvas

203.2 x 152.4cm (80 x 60in).

£18,000 - 22,000

€21,000 - 25,000

US\$25,000 - 31,000

**Provenance**

Collection of Sonia Melinkova-Lavigne, San Francisco

Bought by the present owner from the above, 23 July 1990



48 \* AR

**OLEG TSELKOV (BORN 1934)**

Four masks in green  
signed in Latin on the stretcher bar, dated '1988' and inscribed  
'collection' (verso)  
oil on canvas  
*103.5 x 103.5cm (40 3/4 x 40 3/4 in).*

£25,000 - 35,000

€29,000 - 40,000

US\$35,000 - 49,000

**Provenance:**

Acquired by the present owner at Eduard Nakhamkin Gallery, New  
York, 14 August 1990



49

49 \*

**ANATOLII EVGENIEVICH ZHURAVLEV  
(BORN 1963)**

'Alphabet'  
signed in Cyrillic, titled, dated '1980' and  
inscribed (verso)  
oil on canvas  
180 x 180cm (71 x 71in).

£6,000 - 8,000  
€6,900 - 9,200  
US\$8,300 - 11,000

**Provenance**

Collection of Sonia Melnikova-Lavigne,  
California  
Acquired by a private collector from the  
above, 15 August 1990



50

50 \*

**ERNST NEIZVESTNY (1926-2016)**

Untitled  
signed in Latin and Cyrillic and dated '76'  
(lower right)  
watercolour over lithograph  
62.3 x 47.6cm (24 1/2 x 18 3/4in).

£3,000 - 6,000  
€3,500 - 6,900  
US\$4,200 - 8,300

**Provenance**

Edward Nakhamkin Gallery, New York  
Acquired by present collector from the above,  
12 December 1988

51 \*

**VLADIMIR NEMUKHIN (1925-2016)**

Composition with playing cards  
signed in Cyrillic and dated '82' (lower right)  
oil on canvas with collage of playing cards,  
fabric and buttons  
69.3 x 59cm (27 1/4 x 23 1/4 in).

£8,000 - 12,000

€9,200 - 14,000

US\$11,000 - 17,000

**Provenance**

Acquired by present private collector in the  
USA, 1990s



51

**PROPERTY OF A  
SAN FRANCISCO COLLECTOR**

52 \*

**EVGENY RUKHIN (1943-1976)**

Collage composition with a dial  
signed in Cyrillic and dated '75' (lower left)  
oil on canvas with elements of wood collage  
99 x 93cm (39 x 36 5/8 in).

£5,000 - 8,000

€5,800 - 9,200

US\$7,000 - 11,000

**Provenance**

Acquired by the present collector  
from the artist, 1975



52

# Property from an Important Russian Collection of Non-Conformist Art

**“There must be the energy of life within a painting. It must give a feeling of organisation to one’s life, work, a call to order and purity. In colour, there should be tenderness, it should convey the dynamics of life, not its emptiness, give something fresh, true, and convey it with a single brush stroke... I was told: your flower is falling. But the life of a flower is within its fall. If not, the flower is dead. Falling is life...”**

- Vladimir Yakovlev

A fragile flower falling is a strikingly resonant metaphor for Vladimir Yakovlev’s life and work. Partially blind and lacking a formal artistic education, Yakovlev exhibited exceptional artistic talent and yet from 1984 was confined to Soviet psychiatric hospitals where he endured the harshest of conditions. Paradoxically, it was the loss of his sight and the constant isolation in psychiatric institutions which enabled him to develop a firm grasp of the intangible and a clear vision of the harmony of life, untrammelled by the cruel reality of his own existence.

Like many non - conformist artists of his time, Vladimir Yakovlev was destined to exist outside the Soviet official ideological system. In the 1970s his work received recognition abroad when it was featured in important exhibitions of the collections of Alexander Glezer and Jacob and Kenda Bar Gera. Nevertheless, in his native country Yakovlev’s paintings, which were rooted in expressionism, were confined to the private realm of ‘apartment exhibitions’ and to the collections of only the most courageous of connoisseurs, such as Alexander Kronik.

Spanning the period from 1960 to 2000, the aesthetic and scholarly significance of Alexander Kronik’s collection of Soviet Non-conformist Art cannot be over-estimated. Assembled over several decades with a deep understanding of the zeitgeist, the collection builds a portrait of a generation of Russian artists, including Anatoly Zverev, Oskar Rabin, Ilya Kabakov, Vladimir Nemukhin, Vladimir Yankilevsky, Dmitry Plavinsky, Dmitry Krasnopevstsev, Vasily Sitnikov, among others. The legacy of Vladimir Yakovlev forms an important part of this outstanding collection, with its prime examples of his ‘iconic’ still lifes, portraits, paintings of birds, cats, and flowers - all capturing a deeply personal story between the artist and the collector.

Kronik and Yakovlev met in 1987, when Alexander, together with the famous memoirist Natalia Shmelkova, visited the artist at a Moscow psychiatric hospital. This episode, eloquently described in Kronik’s essay published in *My circle*, Moscow, 2010, marked the start of a close friendship between the artist and the collector which lasted until Yakovlev’s death in 1998. Following the artist’s death, Alexander Kronik co-founded The Vladimir Yakovlev Foundation which in 2014, together with the Moscow Multimedia Art Museum, held a large-scale exhibition dedicated to Vladimir Yakovlev: *Sometimes a dream is like sight...* To the present day, Alexander Kronik holds the most extensive collection of works and archival documents that constitutes an integral part of the scholarship surrounding Yakovlev’s oeuvre.

Executed in a highly expressive manner, the present four lots are spectacular examples of Yakovlev’s artistry and visual language. The deliberate spontaneity of the canvases *Still life with a turned flower* and *Female portrait with apples in a vase*, highlighted by muted tones, rapid large brush strokes and reduction of form, evoke the notion of anxiety and loneliness which are reflective of the artist’s experiences. In contrast, the gouaches *Woman with blue eyes* and *Still life with three red flowers* are executed in a subtle pastel palette and suggest fragility and calmness. Yakovlev’s favourite tools of expression: deformation, the flattening of form, the expansiveness of colour, and experimentation with focal points and perspective – all are used to present the artworks as highly emotive harmonic structures. Figurativism aside, Yakovlev’s portraits and paintings of flowers, often created solely from memory, are not designed to render realistic properties of the subjects; rather they are presented as symbols, metaphysical representations which reveal the ephemeral essence of a human being and nature itself. In many ways autobiographical, these portraits of humanity and nature are key to understanding Yakovlev’s opaque inner world – a world which, in the artist’s words, was above all defined by beauty: “I can convey everything in my painting: movement, love, shouting. Through colour, I try to convey the cry of unharvested wheat. But it is difficult to convey human thought. My painting is not abstract, not realistic, it is decorative. I love beauty.” in M. Fotiev, “Among us lives an abandoned genius: about the life and fate of the artist Vladimir Yakovlev”, in *Izvestia*, Moscow, 1992, June 5.

Коллекция советского нонконформистского искусства Александра Кроника берет начало в 1980-х годах и на сегодняшний день представляет собой одно из редчайших по эстетической и научной ценности российских собраний. Великолепно отражая дух времени, она составляет изящный коллективный портрет целого поколения российских неофициальных художников, в том числе Анатолия Зверева, Оскара Рабина, Илью Кабакова, Владимира Немухина, Владимира Яковлева, Дмитрия Плавинского, Дмитрия Краснопевцева, Василия Ситникова, и многих других. Особенно важную часть этой выдающейся коллекции составляет наследие Владимира Яковлева, представленное иконоческими образцами «яковлевских» натюрмортов, портретов, птиц, кошек и цветов, отражающих глубоко личную историю между художником и коллекционером.

«Слепой» гений без художественного образования, но с удивительным ярким художественным талантом, Владимир Яковлев – живописец поистине сложной и трагичной судьбы. Страдающий от физического и душевного недуга художник был вынужден проводить большую часть времени в беспощадных принудительных условиях советских психиатрических лечебниц. Потеря зрения и постоянная изоляция, однако, позволили ему обрести дар уникального ясного видения нематериальной сущности вещей, гармоничного мира, не ограниченного жестокой реальностью его собственного существования. Это внутреннее видение выразилось в творческом процессе через сложные драматичные образы, характеризующиеся меланхоличной красотой и чувством глубокого одиночества.



Vladimir Yakovlev and Natalia Shmelkova, 1987 © Alexander Kronik



«В живописи должна быть энергия жизни. Она должна дать человеку чувства, которые организуют его жизнь, его труд, зовут к порядку, чистоте. А в цвете ласка должна быть, он должен передавать динамику жизни, а не ее пустоту, давать что-то свежее, истинное, передать мазком движение... Мне говорят: цветок твой падает. Но ведь жизнь цветка в его падении. Если этого нет, цветок — мертвый. Падение — это жизнь,»

- Владимир Яковлев.

53 \*

**VLADIMIR YAKOVLEV (1934-1998)**

Still life with a turned flower  
signed in Cyrillic (lower left)  
oil on hardboard  
52.2 x 63cm (20 9/16 x 24 13/16in).

£15,000 - 18,000

€17,000 - 21,000

US\$21,000 - 25,000

**Provenance**

Collection of Professor Mikhail M. Fotiev  
Collection of Alexander Kronik (acquired from the above)

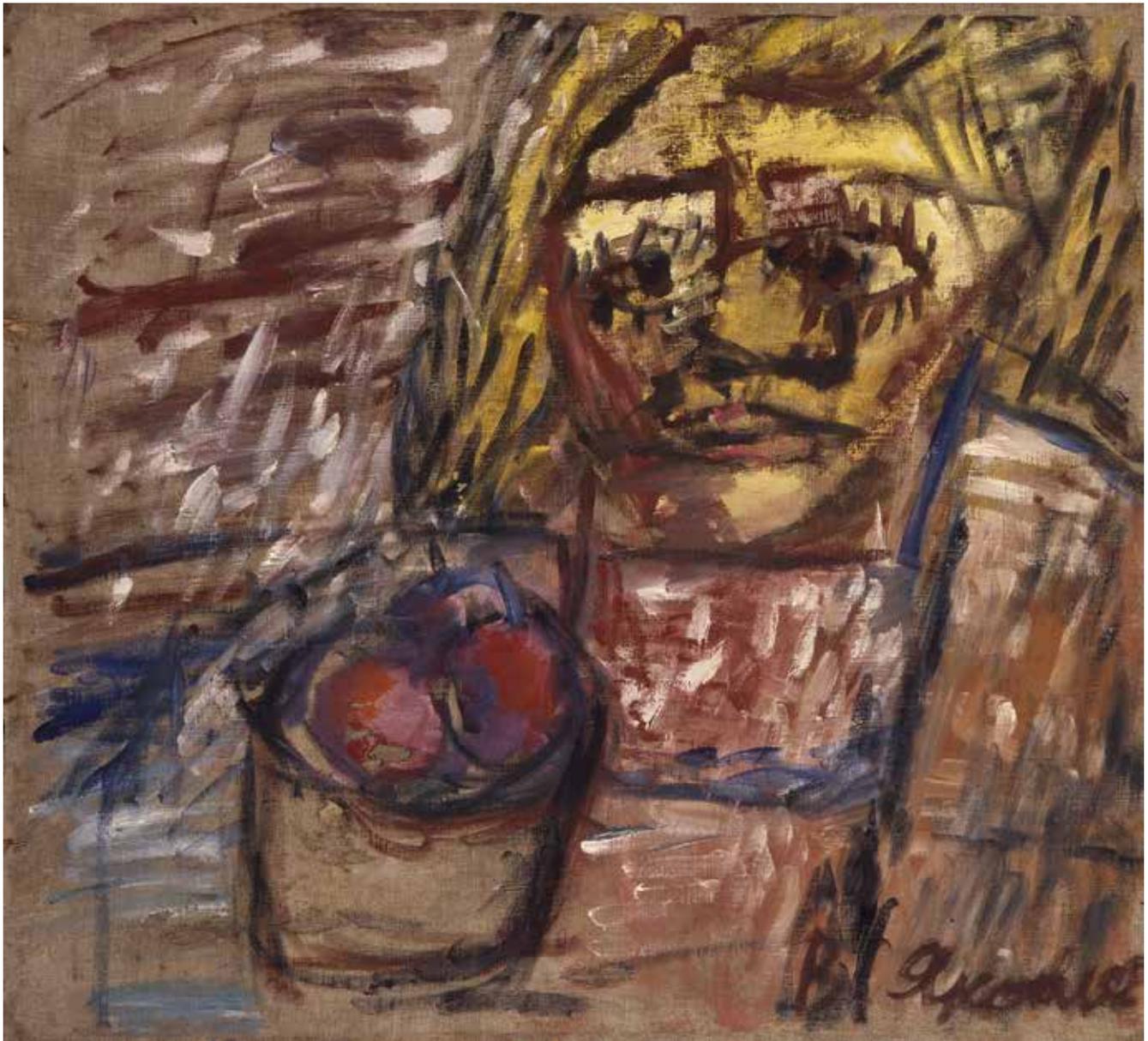
**Exhibited**

Moscow, Multimedia Art Museum, *Sometimes a dream is like sight...*  
*In the memory of Vladimir Yakovlev*, December 2014 - January 2015

**Literature**

A. Kronik et al., *My circle: Nonconformist artists in the collection of Alexander Kronik*, Moscow, 2010, illustrated p. 283, no. 562  
Exh. cat. *Sometimes a dream is like sight... In the memory of Vladimir Yakovlev*, Moscow, 2014, illustrated p. 115





54 \*

**VLADIMIR YAKOVLEV (1934-1998)**

Female portrait with apples in a vase  
signed in Cyrillic (lower right)  
oil on canvas laid on cardboard  
63.5 x 70cm (25 x 27 9/16in).

£12,000 - 15,000

€14,000 - 17,000

US\$17,000 - 21,000

**Provenance**

Collection of Professor Mikhail M. Fotiev  
Collection of Alexander Kronik (acquired from the above)

**Exhibited**

Moscow, Multimedia Art Museum, *Sometimes a dream is like sight... In the memory of Vladimir Yakovlev*, December 2014 - January 2015

**Literature**

A. Kronik et al., *My circle: Nonconformist artists in the collection of Alexander Kronik*, Moscow, 2010, illustrated p. 282, no. 360  
Exh. cat. *Sometimes a dream is like sight... In the memory of Vladimir Yakovlev*, Moscow, 2014, illustrated p. 137

55 \*

**VLADIMIR YAKOVLEV (1934-1998)**

Woman with blue eyes  
signed in Cyrillic (lower right)  
gouache and charcoal on paper  
55.5 x 53cm (21 7/8 x 20 7/8in).

£7,000 - 9,000

€8,100 - 10,000

US\$9,700 - 13,000

**Provenance**

Collection of Professor Mikhail M. Fotiev  
Collection of Alexander Kronik (acquired from the above)

**Literature**

A. Kronik et al., *My circle: Nonconformist artists in the collection of Alexander Kronik*, Moscow, 2010, illustrated p. 291, no. 667



55

55A \*

**VLADIMIR YAKOVLEV (1934-1998)**

Still life with three red flowers  
signed in Cyrillic (lower left)  
gouache on paper  
61.3 x 43cm (24 1/8 x 16 15/16in).

£10,000 - 12,000

€12,000 - 14,000

US\$14,000 - 17,000

**Provenance**

Collection of Professor Mikhail M. Fotiev  
Collection of Alexander Kronik (acquired from the above)

**Exhibited**

Moscow, New Hermitage, *Vladimir Yakovlev. To the 70th anniversary of birth*, September - October 2004  
Moscow, Romanov Gallery, *Anatoly Zverev and Vladimir Yakovlev. From the collection of Alexander Kronik*, May 2006

**Literature**

Exh. cat. *Vladimir Yakovlev. To the 70th anniversary of birth*, Moscow, 2004, illustrated p. 92, listed p. 117, no. 84, titled *Three flowers and a vase*

A. Kronik et al., *My circle: Nonconformist artists in the collection of Alexander Kronik*, Moscow, 2010, illustrated p. 292, no. 674



55A



56 \*

**DMITRI PLAVINSKY (1937-2012)**

A group of three etchings:

*Old Woman*, 1972; *Scarecrow*, 1976; *Big tree with a moon*, 1972 each signed in Cyrillic (lower right); 'Old Woman' numbered 'III 6/15' (lower left); 'Scarecrow' numbered 'II 1/15' (lower left) etching on paper

Size of the largest: 78.5 x 61.5cm (25 3/8 x 26 15/16in). unframed

(3)

£3,000 - 4,000

€3,500 - 4,600

US\$4,200 - 5,600



Dmitry Plavinsky in his studio © Alexander Kronik

**Provenance**

Acquired by the present owner directly from the artist  
Collection of Alexander Kronik

**Exhibited**

Moscow, Romanov Gallery, *Dmitry Krasnopevtsev and Dmitry Plavinsky from the collection of Alexander Kronik*, 2006 (*Old woman*, *Scarecrow*)

**Literature**

A. Kronik et al., *My circle: Nonconformist artists in the collection of Alexander Kronik*, Moscow, 2010, *Old woman* illustrated p. 255, no. 307; *Scarecrow* illustrated p. 258, no. 313

For impressions in the collection of the State Pushkin Museum of Fine Arts, Moscow, see John E. Bowlt, *Dmitry Plavinsky*, New York, 2000, *Old woman* illustrated p. 208; *Big Tree with a Moon* illustrated p. 211; *Scarecrow* illustrated p. 217.

One of the most renowned representatives of unofficial art, Dmitry Plavinsky is an artist of unsurpassed craftsmanship and style. His interest in history, paleography, and the theme of cultural decay resulted in a highly regarded body of multi-layered, philosophical compositions in a variety of media and genres. The present three etchings from the collection of Alexander Kronik, inspired by the artist's travels in Russia, are well-known examples of Plavinsky's virtuosity in the medium. In 2006, the Romanov Gallery in Moscow hosted an exhibition of Plavinsky's works, which included two of the offered lots.

**PROPERTY FROM AN IMPORTANT  
DUTCH COLLECTION  
OF NON-CONFORMIST ART**

57 \* AR

**LIDIA MASTERKOVA (1927-2008)**

Untitled no. 36  
signed in Cyrillic and dated '62' (lower  
right); further signed, dated, and numbered  
'36' (verso); backing board with attached  
photograph of the artist and a reproduction of  
the sheet verso  
pencil on paper  
28 x 46cm (11 x 18 1/8in).

**£1,000 - 1,200**  
**€1,200 - 1,400**  
**US\$1,400 - 1,700**

The present lot is offered with a photographic  
portrait of Lidia Masterkova by Igor Palmin  
(born 1933), 1968, signed and dated '68'  
on reverse (42.5 x 52.5cm) and catalogue  
M. Mautner Markhof, *Kunst im Untergrund:  
Nonkonformistische Künstler aus der  
Sowjetunion*, Vienna, 1999.  
(3)

**Provenance**

Acquired by the present owner directly from  
the artist in Paris

**Exhibited**

Vienna, Albertina im Akademiehof, *Kunst im  
Untergrund: Nonkonformistische Künstler aus  
der Sowjetunion*, December 1999 - February  
2000

**Literature**

M. Mautner Markhof, *Kunst im Untergrund:  
Nonkonformistische Künstler aus der  
Sowjetunion*, Vienna, 1999, illustrated pp.  
140-141, no. 6



57 Igor Palmin (b. 1933), *Lidia Masterkova*, 1968



57

58 \*

**VLADIMIR NEMUKHIN (1925-2016)**

Jack-Retro  
signed in Cyrillic and dated '2005 (lower  
middle) and titled (lower right); further signed,  
dated, titled and inscribed 'Ratingen' (verso)  
gouache and pencil on paper  
70.3 x 54.5cm (27 11/16 x 21 7/16in).

**£800 - 1,200**  
**€920 - 1,400**  
**US\$1,100 - 1,700**

The present lot is offered with a photographic  
portrait of Vladimir Nemukhin in his studio by  
Igor Palmin (born 1933), signed in Cyrillic and  
dated '78' on reverse (52.5 x 42.5cm), and  
catalogue Kenda & Jacob Bar-Gera, *Vladimir  
Nemuchin*, Gallery Bargergera, Cologne 1990.  
(3)

**Provenance**

Acquired by the present owner directly from  
the artist in Moscow



58 Igor Palmin (b. 1933), *Vladimir  
Nemukhin in his studio*, 1978



58



59

59 \* AR

**MIKHAIL ROGINSKY (1931-2004)**

View from above, 1993

titled in Cyrillic (upper right), signed in Latin and dated '13 June' (upper verso)

acrylic on cardboard

101 x 50cm (39 3/4 x 19 11/16in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,200 - 7,000

The present lot is offered with catalogues *Mikhail Roginsky. Pedestrian zone*, Moscow, 2003 and *Roginsky*, Galerie Jorge Alyksewycz, Paris, 1992.

(3)

**Provenance**

Acquired by the present owner directly from the artist in 1999

We are grateful to the Mikhail Roginsky Foundation for confirming the date of execution of the present lot.



60

60 \*

**IGOR SHELKOVSKY (BORN 1937)**

Untitled

signed in Latin and dated '86' (verso)

painted wood

69 x 32cm (27 3/16 x 12 5/8in).

£3,000 - 4,000

€3,500 - 4,600

US\$4,200 - 5,600

**Provenance**

Acquired by the present owner directly from the artist in France

For a comparable work by Shelkovsky from 1986 see further *Russlands Zweite Avantgarde: Schärding Verein zur Förderung Moderner Kunst*, Passau Museum Moderner Kunst, Vienna, 1998, p. 34.

61 \*

**FRANCISCO INFANTE (BORN 1943)**

'Life of a Triangle' from the *Artifacts* series, artist's proof signed in Cyrillic, titled, inscribed 'artist's proof', and marked with artist's stamp (verso)

colour print

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

£5,000 - 7,000

€5,800 - 8,100

US\$7,000 - 9,700

The present lot is offered with catalogues G. Sonnberger, *Russlands Zweite Avantgarde: Schärding Verein zur Förderung Moderner Kunst*, Passau Museum Moderner Kunst, Vienna, 1998, and *Art of the Twentieth Century*, State Tretyakov Gallery, Moscow, 2000. (3)

**Provenance**

Acquired by the present owner directly from the artist in Moscow

**Exhibited**

Passau, Museum Moderner Kunst, *Russlands zweite Avantgarde*, August - October 1998

Vienna, Albertina im Akademiehof, *Kunst im Untergrund: Nonkonformistische Künstler aus der Sowjetunion*, December 1999 - February 2000

**Literature**

Exhibition catalogue *Russlands zweite Avantgarde*, Passau, Museum Moderner Kunst, 1998, illustrated p. 85

M. Mautner Markhof, *Kunst im Untergrund: Nonkonformistische Künstler aus der Sowjetunion*, Vienna, 1999, illustrated p. 67, no. 5

See also *Francisco Infante. Artifacts. Retrospective*, Moscow, National Centre for Contemporary Arts, 2004, p. 165, no. 888.

*Artifacts* is one of the most recognised and extensive series by Francisco Infante. Started in the early 1970s, the photographic series documenting open-air installations explores the relationship between nature and artificial objects. By juxtaposing natural landscape with geometrical mirror constructions, the artist creates an optical illusion of a double reality, environmental and man-made, reflective of one another, while the visible shade of a human head suggests the presence of the artist in both. As Infante explained: 'Where the artifact interacts with nature, a field of play develops. It acts as an organizing principle - a kind of carcass or sphere, inside which one can order the attributes of nature itself: sunlight, three-dimensionality, snow, earth, the sky, etc. The artist, in as much as he has inspired this situation, finds himself in the epicentre of this field of play. Through him as through a magnetic centre pass all the force lines of the field.'

62 \*

**SERGEI SHUTOV (BORN 1955)**

'Portrait', together with 'Provincial travels'

'Portrait': signed in Cyrillic, further inscribed with title and dated '1996' (verso); 'Provincial travels': signed in Cyrillic and dated '87' (lower right); backing board with attached printed paper label with artist's name, title and date and an export stamp

'Portrait': mixed media on canvas; 'Provincial travels': mixed media and collage on paper

Size of the largest: 61 x 43cm (24 x 16 15/16in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,100 - 2,800

The present lot is offered with catalogue *Hermitage in Holland*, Nieuwe Weelde, Rotterdam, 1988. (3)

**Provenance**

Acquired by the present owner directly from the artist in Moscow



61



62 Sergey Shutov (b. 1955), *Provincial travels*, 1987



63

63 \* AR

**LARISA ZVEZDOCHETOVA (BORN 1958)**

Triptych 'Solitary Pursuits'

central part signed in Cyrillic 'L. Rezun-Zvezdochetova,' dated '1996' and titled (verso); other parts further signed and dated (verso)  
collage on board

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

£6,000 - 8,000

€6,900 - 9,200

US\$8,300 - 11,000

The present lot is offered with catalogues *UDSSR Heute. Sowjetische Kunst aus der Sammlung Ludwig*, Aachen, 1989, and *Serebriakova, Turnova, Rezun-Zvezdochetova*, Amsterdam, 1991 with an autograph and dedication, dated '1999/09/09'.

(5)

**Provenance**

Acquired by the present owner directly from the artist's studio in Moscow



64

64 \*

**IGOR GANIKOVSKY (BORN 1950)**

Tallit

signed with Cyrillic initials 'IG' and dated '2001' (lower left)  
acrylic on paper laid on cardboard  
56.5 x 36cm (22 1/4 x 14 3/16in).

£800 - 1,000

€920 - 1,200

US\$1,100 - 1,400

The present lot is offered with catalogue W. Zemter, *Igor Ganikovskij*, Bonen, 1996.

(2)

**Provenance**

Acquired by the present owner in Cologne, Germany, in 2002

The present lot consisting of painted and folded paper sheets belongs to the *Tallit* series produced by Igor Ganikovsky circa 2000 and is emblematic of the artist's continuous interest in philosophical and religious symbolism. Traditionally worn for Jewish prayers, a tallit is a symbol of faith and detachment from the material world, and in Ganikovsky's formal constructivist interpretation, a symbol of the invisible world hidden behind a visible geometrical shape.

For variants from the *Tallit* series from 1999, see *Igor Ganikowskij: Liberation of light*, Meschede, 2004, pp. 17, 19.

65 \*

**VICTOR LYSAKOV (BORN 1952)**

Green unicyclist on a rope  
signed in Cyrillic and dated '94' (upper left); bearing an export stamp  
(verso)

acrylic on canvas

60 x 39.5cm (23 5/8 x 15 9/16in).

£1,000 - 1,200

€1,200 - 1,400

US\$1,400 - 1,700

The present lot is offered with catalogues *Victor Lisakov*, Moscow, 1992, and *Neues Labyrinth: 10 Künstler aus Russland*, Cologne, 1992. (3)

**Provenance**

Acquired by the present owner directly from the artist in Moscow

For a comparable composition from 1988, see *Victor Lisakov*, Moscow, 1992, p. 5.



65

66 \*

**VADIM ABRAMOVICH SIDUR (1924-1986)**

Untitled, from the *Lovers* series  
signed in Cyrillic and dated '84' (lower left); backing board with  
attached paper inscribed with title and date  
watercolour and ink on paper  
36.5 x 24.5cm (14 3/8 x 9 5/8in).

£600 - 800

€690 - 920

US\$840 - 1,100

The present lot is offered with catalogue M. Sidur, *Vadim Sidur*, Moscow, 2004. (2)

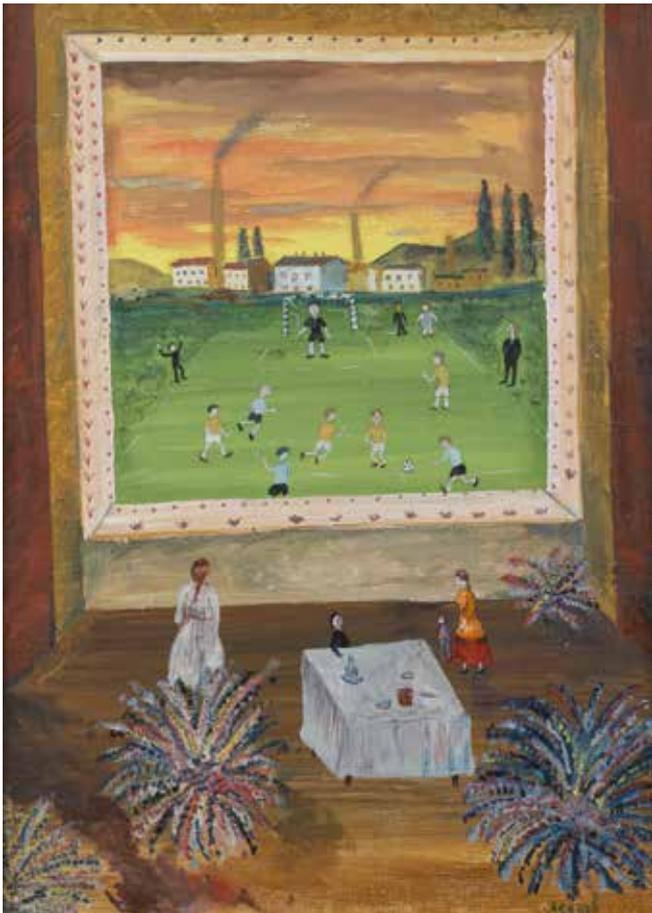
**Provenance**

Acquired by the present owner from the artist's wife in Moscow in 1989



66

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.



67

67 \*

**PAVEL LEONOV (1920-2011)**

A football game  
signed in Cyrillic (lower right); with attached reproduction dated '1972'  
(verso)  
oil on canvas  
60 x 44cm (23 5/8 x 17 5/16in).

**£2,000 - 4,000**  
**€2,300 - 4,600**  
**US\$2,800 - 5,600**

The present lot is offered with catalogue K. Bogemskaya, *Naïve Art: Pavel Leonov*, St. Petersburg, 2005.  
(2)

**Provenance**

Acquired by the present owner directly from the artist's studio

Pavel Leonov called his paintings inventions. Completely self-taught, he became one of the greatest 20th century Naïve artists. His success did not gather fame as he had hoped, not because of his lack of talent, but because of his circumstances and his enjoyment of the simple life. He created his own image of Russia in a way that has not been attempted before, through a style that belonged only to him. His earlier works were painted in gloomy colour and in them he kept elements of the 'correct' straightforward perspective. In the middle of the 1990's, art became richer in colour and paintings become completely flat. Leonov used this popularity of radical colours, feeling the rhythm with his coarse brush stroke and distorted figures. However, his distinction was in the way the artist created space.

Leonov called his paintings constructions. In his paintings, he constructs a world and then places it in another. His work followed a grid-like system of vertical and horizontal lines. The sizes of the grid segments varied, and you can peep into them like into a television screen, into a separate scene. He usually began with the inner frame of the whole composition and then moved to the smaller frame. The depth was created through planes, each of which is parallel to the surface of the image and is the next picture within the picture. Leonov claimed that he always felt short of space – and he kept on evolving into larger formats. It is as if he wanted to embrace the whole world and the alternative world within his paintings and thus, establish an equilibrium between dream and reality.

For comparable compositions created by Leonov in the early 1970s, *Circus* and *By the factory* (collection of State Russian House of Folk Art), see further *Pavel Leonov. Paintings.*, Moscow, 2005, pp. 17, 21.



68

68 \*

**VASILY ANDREEVICH GOLUBEV (BORN 1964)**

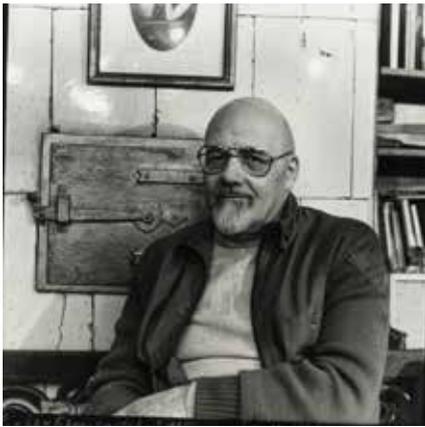
Whistle of a ship on the Neva river  
signed with Cyrillic initials 'GV' and dated '99' (lower right); further inscribed with artist's name, title and date (verso)  
oil on canvas  
60 x 70cm (23 5/8 x 27 9/16in).

**£700 - 900**  
**€810 - 1,000**  
**US\$970 - 1,300**

The present lot is offered with catalogue *Krasnaya Strela [Red Arrow]*, St. Petersburg, Moscow, 2003.  
(2)

**Provenance**

Acquired by the present owner directly from the artist's studio in St. Petersburg in 2000



69 Lev Melikhov (b. 1951),  
*Lev Kropivnitsky*, 1985

69 \*

**LEV KROPIVNITSKY (1922-1995)**

*Kindred Spirits II*  
 signed with Cyrillic initials and dated 'LK-89'  
 (lower left); further inscribed with artist's name,  
 titled and dated '11.1989' (verso)  
 oil on canvas  
 90 x 80.4cm (35 7/16 x 31 5/8in).  
 unframed

£2,000 - 3,000  
 €2,300 - 3,500  
 US\$2,800 - 4,200

The present lot is offered with a photographic  
 portrait of Lev Kropivnitsky by Lev Melikhov  
 (born 1951), signed in Latin, titled and dated  
 '1985' (41 x 31cm), and catalogues *Lev*  
*Kropivnitsky*, Moscow, 1989, and *Neues*  
*Labyrinth: 10 Künstler aus Russland*,  
 Cologne, 1992.  
 (4)

**Provenance**

Acquired by the present owner directly from  
 the artist in Moscow

**Literature**

*Lev Kropivnitsky, 1922-1994: Life and Work*,  
 Moscow, 1995, listed p. 224, no. 209

70 \*

**ARKADI PETROV (BORN 1940)**

'Thank you for your purchase'  
 signed in Cyrillic, titled and dated '1983', with  
 attached photograph (verso)  
 oil on canvas  
 60 x 80cm (23 5/8 x 31 1/2in).

£3,000 - 5,000  
 €3,500 - 5,800  
 US\$4,200 - 7,000

The present lot is offered with catalogue J.  
 Kiblitky et al., *Arkady Petrov - Paradise with*  
*the Kremlin*, St. Petersburg, 2007.  
 (2)

**Provenance**

Acquired by the present owner directly from  
 the artist's studio in Moscow



69



70



71



72

71 \*

**ALEXANDER BATURIN (1914-2003)**

A road in Mikhailovskoe  
signed with Cyrillic monogram (lower right); further inscribed, titled and dated '2002' (verso)  
oil on canvas  
50 x 61cm (19 11/16 x 24in).

£800 - 1,000  
€920 - 1,200  
US\$1,100 - 1,400

The present lot is offered with catalogue I. Kushnir, *Alexander Baturin*, St. Petersburg, 2002. (2)

**Provenance**

Acquired by the present owner directly from the artist studio in St. Petersburg in 2002

Born in Helsinki, Alexander Baturin is an artist of exceptional taste and of a difficult fate. Having received training from Vladimir Sterligov, a student of Kazimir Malevich also known as 'the last artist of the Russian avant-garde', Baturin spent many years in exile in the Soviet camps. Under the influence of the Sterligov school, Baturin's art presents a gracious continuity of the Russian avant-garde tradition which culminates in majestic landscapes defined by a fine palette, soft cubist forms, dynamic brushstroke, and true admiration of nature.



73

72

**KOMAR & MELAMID (BORN 1943 AND BORN 1945)**

'Mausoleum' from the project *Monumental Propaganda*  
signed in Cyrillic and dated '92' (along the right edge); backing board with attached reproduction and colour photograph inscribed in Cyrillic and bearing an export stamp  
hand-coloured print  
28 x 43.5cm (11 x 17 1/8in).

£3,000 - 5,000  
€3,500 - 5,800  
US\$4,200 - 7,000

The present lot is offered with catalogue *Gallery Marat Guelman*, Moscow, 1995. (2)

**Provenance**

Acquired by the present owner directly from Vitaly Komar in New York

"Today, any effort to save Russia's Socialist Realist monuments from destruction would surely be seen as an attempt to preserve a totalitarian tradition. We propose neither worship nor annihilation of these monuments, but a creative collaboration with them — to leave them at their sites and transform them, through art, into history lessons, - Komar and Melamid, "What's To Be Done with Monumental Propaganda?", a project for *ArtForum*, vol. 30, no. 9, May 1992.

73 \*

**SERGEY SHABLAVIN (BORN 1944)**

Counterpoint  
inscribed with artist's name, title, and dated '1974' (verso); backing board with attached colour photograph and reproduction signed in Cyrillic titled and inscribed 'Moscow - 4 April 2006'  
gouache, pencil and liquid emulsion on paper  
61.5 x 59.5cm (24 3/16 x 23 7/16in).

£3,000 - 5,000  
€3,500 - 5,800  
US\$4,200 - 7,000

The present lot is offered with catalogue *Drei Beobachter in der russischen Landschaft*, Galerie Karenina, Wien, 1992 and a document S. Shablavin. *Some undressing thoughts of the artist about his art.* (3)

**Provenance**

Acquired by the present owner directly from the artist in Moscow

74 \* AR

**VALENTINA KROPIVNITSKAYA (1924-2008)**

La gorge

coloured pencils on paper

signed with Latin initials and dated 'VKR-88' (lower right); further inscribed, titled, dated and numbered '766' (verso); backing board with attached photograph of the artist  
40 x 32cm (15 3/4 x 12 5/8in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,100

The present lot is offered with catalogue E. Petrova, *Valentina Kropivnitskaya*, St. Petersburg, 2010. (2)

**Provenance**

Acquired by the present owner directly from the artist in Paris in 1988

75 \*

**VLADIMIR YANKILEVSKY (1938-2018)**

'Head I' from the album *Anatomy of Feelings*

signed in Cyrillic, titled, dated '72' and inscribed 'EA' (lower edge)

etching on paper

plate: 29 x 25cm (11 7/16 x 9 13/16in); sheet: 49 x 60.2cm (19 5/16 x 23 5/8in).

£600 - 800

€690 - 920

US\$840 - 1,100

The present lot is offered with catalogue W. Schlott et al., *Vladimir Jankilevskij. Radierungen: Anatomie der Gefühle. Stadt - Masken. Mutanten.*, Bremen, 1999. (2)

**Provenance**

Acquired by the present owner directly from the artist's studio

76 \*

**VLADIMIR WEISBERG (1924-1985)**

Nude (from the back)

signed in Cyrillic (upper right)

pencil on paper

30 x 40cm (11 13/16 x 15 3/4in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

The present lot is offered with catalogue E. Logvinskaya et al., *Art of the Twentieth Century*, State Tretyakov Gallery, Moscow, 2000, and exhibition catalogue *Weisberg*, Paris, Galerie Gorky Basmadjian, 1984. (3)

**Provenance**

Galerie Basmadjian, Paris

Acquired from the above by the present owner in 1999

**Exhibited**

Paris, Galerie Basmadjian, *Weisberg*, June - September 1984

**Literature**

Exhibition catalogue *Weisberg*, Paris, Galerie Gorky Basmadjian, 1984, p. 37, no. 87 (titled *Nu de dos* and dated '1980')

For comparable nude studies, see *Vladimir Weisberg. Collection particuliere Elfrida Filippi*, Moscow, 1997, pp. 48-53.

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.



74



75



76



**VARIOUS PROPERTIES**

77 \* AR

**MIKHAIL ROGINSKY (1931-2004)**

Two etchings: 'Tramway' and 'Mechanical flying horse'  
 first: signed and dated '76' in pencil (lower right), and also signed on plate (lower left); second: inscribed in Cyrillic and dated '76' (lower right) first: etching in back ink with bisque pigment on wove paper; second: etching and aquatint on wove paper  
 first: plate size: 36.8 x 50.8cm (14 1/2 x 20 in); sheet size: 45 x 57cm (17 3/4 x 22 1/2in); second: plate size: 32 x 48.5cm (12 7/7 x 19 1/8in); sheet size: 46 x 57cm (18 1/8 x 22 1/2in).  
 unframed  
 (2)

**£2,000 - 4,000**  
**€2,300 - 4,600**  
**US\$2,800 - 5,600**

**Provenance**

Acquired by an American collector in Russia, mid-1970s.



77



78 \* AR

**MIKHAIL ROGINSKY (1931-2004)**

'Zagorsk'  
 signed in Cyrillic, dated '58' for 1958 and inscribed with the title (verso)  
 oil on canvas  
 75 x 71cm (29 1/2 x 28in).

**£10,000 - 15,000**  
**€12,000 - 17,000**  
**US\$14,000 - 21,000**

**Provenance**

Acquired by an American collector in Russia, mid-1970s

78

78A \*

**ANNAMUKHAMED ZARIPOV (BORN 1947)**

'The Road of Life 4'

inscribed in Cyrillic with artist's name, title and date '1989' (verso)

oil on canvas

114 x 114cm (44 7/8 x 44 7/8in).

£2,000 - 4,000

€2,300 - 4,600

US\$2,800 - 5,600

**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**

Collection of *Artist A. Zaripov XX century*, Moscow, 2008, illustrated p. 33

**NO RESERVE**

78B \*

**KAMO SAHAKYAN (CALLED KAMSAR) (BORN 1961)**

'Sadness'

signed in Armenian and dated '1987' (lower right); further inscribed in Armenian with artist's name, title, date, and location 'Yeghegnadzor' (verso)

oil on cardboard

61 x 54.5cm (24 x 21 7/16in).

£800 - 1,000

€900 - 1,200

US\$1,100 - 1,400

**NO RESERVE**

78C \*

**BORIS KOCHEISHVILI (BORN 1940)**

Untitled ('Horse') 1990

signed (lower right)

oil on hardboard

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

£1,500 - 2,500

€1,700 - 2,900

US\$2,100 - 3,500

**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 descen

**NO RESERVE**

78D \*

**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).

£2,000 - 4,000

€2,300 - 4,600

US\$2,800 - 5,600

**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

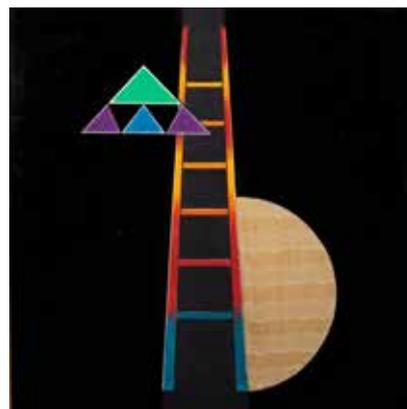
Thence by descent

**Literature**

*Annamukhamed Zaripov*, Moscow, 2006, illustrated p. 165

**NO RESERVE**

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.



78A



78B



78C



78D



79

79 \*

**MIKHAIL CHEMIAKIN (BORN 1943)**

Two figures from 'The Carnival in St.

Petersburg ' series

each with insized signature in Latin and number 2/4

bronze, green variegated finish

height of the the tallest including pedestal: 48.3cm (19in).

(2)

£8,000 - 10,000

€9,200 - 12,000

US\$11,000 - 14,000



80

**MIKHAIL CHEMIAKIN (BORN 1943)**

Animaux Fantastiques

signed in Latin twice and dated '1980' (upper left and lower right)

watercolour, ink and pastel on paper

33 x 33cm (13 x 13in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

80



81 \*

**NATALIA NESTEROVA (BORN 1944)**

Triptych: 'MASK A', 'MASK V', 'MASK O'  
each signed in Latin (lower left); further signed, titled and dated '1994' (verso)  
oil on canvas  
each part: 50.8 x 45.72cm (20 x 18in).

£6,000 - 8,000

€6,900 - 9,200

US\$8,300 - 11,000

**Provenance**

Acquired by present owner from Hal Bromm Gallery, New York, 1994  
Private collection, Italy



82 \*

**ANNAMUKHAMED ZARIPOV (BORN 1947)**

'I believe in the Transmigration of Souls'  
inscribed in Cyrillic with artist's name, title and  
date '1988 Moscow' (verso)

oil on canvas

114 x 114cm (44 7/8 x 44 7/8in).

£2,000 – 4,000

€2,300 – 4,600

US\$2,800 – 5,600

**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 ZariPOV*, Moscow, 2006,  
illustrated p. 97

**NO RESERVE**

82



83 \*

**ANATOLY SLEPYSHV (1932-2016)**

Hunter

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

oil on canvas

60 x 80.5cm (23 5/8 x 31 11/16in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

**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

**NO RESERVE**

83

84 \*

**ERNST NEIZVESTNY (1926-2016)**

Torso

signed in Cyrillic and dated '1967'

ink on paper laid on cardboard

73 x 55cm (28 3/4 x 21 5/8in).

£2,500 - 3,000

€2,900 - 3,500

US\$3,500 - 4,200

**Provenance**

Acquired directly from the artist

Private collection, Rome



84

85 \*

**IGOR VULOKH (BORN 1938)**

Interior

signed in Cyrillic (lower left); further inscribed

in Cyrillic with artist's name, title, and date

'1981-90' (verso)

tempera on canvas

90 x 70cm (35 7/16 x 27 9/16in).

unframed

£4,000 - 6,000

€4,600 - 6,900

US\$5,600 - 8,300

**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

**Exhibited**

Possibly, Moscow, Gallery 'Segodnia'

('Today'), *Igor Vulokh*, October 1990

**NO RESERVE**



85



86

86 \*

**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).

£2,000 - 4,000

€2,300 - 4,600

US\$2,800 - 5,600

**Provenance**

Private collection, Denmark



87

87 \*

**BORIS KOCHEISHVILI (BORN 1940)**

Paradise VI

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

oil on hardboard

112 x 124cm (44 1/8 x 48 13/16in).

£1,500 - 2,500

€1,700 - 2,900

US\$2,100 - 3,500

**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

**Exhibited**

Moscow, Gallery 'Segodnia' ('Today'), Boris Kocheishvili, April 1990

**Literature**

Exhibition booklet, *Boris Kocheishvili*, Gallery 'Segodnia', Moscow, 1990, illustrated on the cover as *Paradise VI*, 1990

The present painting belongs to a body of architectural motives created by Boris Kocheishvili in 1980-1990s and presents a masterful play of pure artistic improvisation against stringent geometrical shapes, lines and ornaments. In *Paradise VI*, the classic architectural elements - a column, a gate, a cube, the entire architectural space - are being transformed under the pressure of creative spontaneity, and take on a completely different physical qualities and symbolic roles.

**NO RESERVE**



88 \*

**VLADIMIR OVCHINNIKOV (1941-2015)**

'Final rehearsal (Boyar woman Morozova)'

signed in Cyrillic and dated '95'; inscribed with the artist's name, the title, date '1995' and size (verso)

oil on canvas

130 x 195cm (51 3/16 x 76 3/4in).

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 21,000



89 \*

**MERAB ABRAMISHVILI (1957-2006)**

Ascension

signed in Georgian (lower right); further signed, titled and dated '2001'

in Georgian and Latin (verso)

tempera on board

50 x 52cm (19 11/16 x 20 1/2in).

£12,000 - 15,000

€14,000 - 17,000

US\$17,000 - 21,000



**PROPERTY FROM A PRIVATE COLLECTION, CANADA**

90 \*

**ILYA SERGEEVICH GLAZUNOV (1930-2017)**

Prince Igor

signed in Cyrillic (upper left), further signed in Cyrillic, dated '1980' and inscribed in Russian and in German "Prince Igor", 'Moscow' (verso)

oil on canvas

80 x 123cm (31 1/2 x 48 3/8in).

£18,000 - 25,000

€21,000 - 29,000

US\$25,000 - 35,000

**Provenance**

Commissioned by the present owner from the artist in 1980

## VARIOUS PROPERTIES

91 \*

### VALERY KOSHYLYAKOV (BORN 1962)

Alexandria

signed in Cyrillic, titled and dated '1995-1998' (verso)  
tempera and acrylic on canvas  
150 x 150cm (59 1/16 x 59 1/16in).

£30,000 - 50,000

€35,000 - 58,000

US\$42,000 - 70,000

Valery Koshlyakov studied at the Grekov Art College in Rostov-on-Don and has become well known for his large-scale paintings of historical monuments, political scenes, and ruins. The present work creates a sense of the passing of time and melancholy, of history fading and the destruction of greatness. He fashions evocative architectural masterpieces, with monumental subjects that in ways cry paradoxically of a failed ideal world. By naming this piece as *Alexandria*, one cannot but think that the artist might be depicting his own version of the Library of Alexandria. This city named by the Macedonian Alexander the Great, became the capital of knowledge and learning as the library was known to encapsulate all the literature of the civilised world and became a meeting place for all the famous ancient scholars. However, for the viewer, he seems to base the building on a more familiar building, the Parthenon in Athens.

To the right is a depiction of a winged Nike that was probably based on the Nike of Samothrace (the Greek goddess of Victory which is displayed at the Louvre). The sculpture was found in the sanctuary at Samothrace and the Nike was an important symbol to the Macedonian kings. The Nike stands out as it is the most detailed aspect of the painting. The sculpture, which is renowned in art history for its flowing drapery, is almost three-dimensional in perspective, moving toward the viewer as if alive and floating amongst the rubble below. The broken marble, as if a sketch, in the left-hand corner gives a sense of destruction and desolation, and this is reinforced by the ghostly head in the bottom right corner of the painting. The romanticised artwork reminds one of P. B. Shelley's poem and the great *Ozymandias* laying shattered "Nothing beside remains. Round the decay Of that colossal Wreck, boundless and bare, The lone and level sands stretch far away."

This romantic and philhellenic painting depicts the ancient world but in numerous dizzy unfinished details. The texture created by the vigorous brushstrokes make this landmark into a half idealised and partly precarious monument in the air. The cloud-like, as if watered down paint, gives an effect of the empty ruins of Alexandria becoming encapsulated in the eerie past, leaving it desolate. Koshlyakov said; "Here yesterday, gone today. It's an eternal human theme, and the pictures—they are metaphors of this thought, like mourners."

“I work with the pure terrifying category which is inaccessible to man—the tragedy of dying, fading,”

- Valery Koshlyakov.





92

92 \*

**GENNADY IVANOVICH SOLOVYKH (1932-2011)**

The Chronicle

inscribed in Cyrillic with artist's name, title and date '86',  
stretcher bearing a label of V/F SoyuzKhudozhExport  
(verso)

oil on canvas

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

**£2,000 - 4,000**

**€2,300 - 4,600**

**US\$2,800 - 5,600**

**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

**NO RESERVE**

Born in 1932, Gennady Solovykh received training at  
MSHSH and then at the Moscow Art School "In Memory  
of 1905." Images of Moscow Kremlin, its historical sites  
and architecture, are central to the artist's oeuvre. The  
present lot offers a magnificent panoramic view of the  
Kremlin with the Cathedral of the Annunciation, the  
Cathedral of the Assumption, and The Ivan the Great Bell  
Tower among other great historical Kremlin monuments.



93

93 \*

**AFA MARYAM (BORN 1976)**

'Tenderness'

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

oil on canvas

80 x 70cm (31 1/2 x 27 9/16in).

**£5,000 - 7,000**

**€5,800 - 8,100**

**US\$7,000 - 9,700**

**Provenance**

Property of the artist

One of the inspiring Azerbaijani female artists, Afa Maryam  
graduated from the Azerbaijan State Academy of Fine  
Arts in 2008. The following year, two personal exhibitions  
of her work were held in Azerbaijan and Germany. In the  
recent decade, the artist participated in many international  
exhibitions and art fairs in Baku, Abu Dhabi, Paris, New  
York, and Istanbul. A member of the Union of Artists of  
Azerbaijan, Afa Maryam's paintings are housed in the  
Azerbaijan National Museum of Art, as well as many  
prestigious private collections worldwide.

Rooted in the rich traditions of Azerbaijani painting, Afa  
Maryam's art presents a blend of cross-cultural influences.  
Her visual language, inspired by impressionism, is defined  
by flowing forms, a subtle palette, and a preoccupation  
with the changing quality of light. The artist's interest in  
the Sufi practices reflects in her treatment of colour and its  
symbolic meaning as an instrument of spiritual expression,  
granting her compositions simultaneously a distinctive  
decorative appeal and a deeply meditative quality.

# Works of Art



94



94 \*

**A JEWELLED GOLD MINIATURE EGG PENDANT**

Fabergé, workmaster's mark 'AT' probably for A. Tillander or A. Thielemann, St. Petersburg, 1898-1908

body with vertical ribs, each rib perforated with diamond-shape opening centred with faceted red stone or a rose-cut diamond; on small loop attached to a larger suspension loop, 56 standard length with loop: 2.5cm (1 in).

£3,000 - 5,000  
€3,500 - 5,800  
US\$4,200 - 7,000

95



95 \*

**A JEWELLED GOLD MINIATURE EGG PENDANT**

Fabergé, workmaster Henrick Wigstrom, 1908-1917

body with lobed design reminiscent of beehive; centred with applied three-leaf clover set with three cabochon red-coloured stones and one rose-cut diamond; on small loop, suspended on a larger loop; 56 standard

length with loop: 2.3cm (7/8in).

£2,500 - 3,500  
€2,900 - 4,000  
US\$3,500 - 4,900

96



96 \*

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

Tillander, St. Petersburg, 1899-1903

body decorated in oyster-white translucent enamel over the engine-turned ground, with zig-zag border of rose-cut diamonds and red-coloured stones, suspended on gold loop, 56 standard length with loop: 2.7cm (1 1/16 in).

£3,000 - 5,000  
€3,500 - 5,800  
US\$4,200 - 7,000

97 \*

**A JEWELLED AND GOLD-MOUNTED ENAMEL MINIATURE EGG PENDANT**

Fabergé, workmaster Henrick Wigstrom, St. Petersburg, 1908-1917  
body decorated in translucent pink over engine-turned ground, with  
horizontal row of rose-cut diamonds, on a small loop suspended from  
a larger loop, 56 standard  
length including suspension loop: 2.5cm (1in).

£3,500 - 4,500  
€4,000 - 5,200  
US\$4,900 - 6,300



97

98 \*

**A GOLD AND ENAMEL PENCIL HOLDER**

Fabergé, with partial workmaster's mark, St. Petersburg, 1908-1917  
oblong, with rounded end and suspension loop, the body enamelled in  
translucent blue over wavy engine-turned ground, the collar set with a  
band of chased foliage, the pencil held in a pull-off top, 56 standard  
length including suspension loop: 8.6cm (3 3/8in).

£1,200 - 1,500  
€1,400 - 1,700  
US\$1,700 - 2,100



98

99 \*

**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).

£6,000 - 8,000  
€6,900 - 9,200  
US\$8,300 - 11,000



99



100

100 \*

**A JEWELLED GOLD-MOUNTED BRACELET WITH HARDSTONE LINKS**

Fabergé, workmaster Henrick Wigstrom, St. Petersburg, 1908-1917

consists of twelve oval links made of various hard stones connected with narrow gold bands set with small rose-cut diamonds, with diamond-set circular clasp; in original fitted box marked with Hammer Gallery's insignia; *marked on underside on one of the band length: 17cm (7in).*

£6,000 - 8,000

€6,900 - 9,200

US\$8,300 - 11,000

**Provenance**

Doyle, New York, 28 October, 2020, lot 110  
Acquired by present owner from the above



101

101 \*

**A SILVER ENAMEL EVENING BAG FRAME**

Fabergé, Moscow, 1908-1917, with scratched inventory number '30118' rectangular, enamelled in cobalt blue matte with applied ribbon-tied lily wreath between two rosettes and two griffins, all set within three panels formed by geometrically patterned borders, with ball clasps, 84 standard, suspended from a later replacement chain handle, *unmarked width: 13.5cm (5 5/16in).*

£2,000 - 4,000

€2,300 - 4,600

US\$2,800 - 5,600

**Provenance**

Acquired by Ennio De Concini (1923 - 2008) in 1960s  
Thence by descent

Ennio De Concini (1923-2008) was a famous Italian screenwriter and film director and winner of the Academy Award in 1962 for the "Best Original Screenplay" for the celebrated classic *Divorce Italian Style*. He was the co-screenwriter of *The Red Tent*, a 1969 Soviet-Italian film starring Sean Connery based on the story of the 1928 mission to rescue Umberto Nobile and the other survivors of the crash of the airship *Italia*. Among the 60 films to De Concini's credit are *The Twist* (1976), *Four of the Apocalypse* (1975), *War and Peace* (1956) etc.



102

**A LARGE SILVER-MOUNTED AND GUILLOCHÉ ENAMEL  
MAHOGANY PHOTOGRAPH FRAME**

Fabergé, workmaster Karl Armfelt, St. Petersburg, 1904-1908  
upright rectangular, central aperture of translucent white enamel  
over engine-turned ground with silver beaded and gadroon borders,  
surmounted with cast and chased gilded bow, borders of light wood,  
with wooden back and strut in a later fitted Wartski box, 91 *standard*  
*height: 35.2cm (13 7/8in).*

£2,000 - 4,000

€2,300 - 4,600

US\$2,800 - 5,600

**Provenance**

Private collection, London

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.



103 \*

**A LARGE JEWELLED SILVER-GILT, ENAMEL AND WOOD  
DOUBLE-PHOTOGRAPH FRAME**

Fabergé, workmaster Viktor Aarne, St. Petersburg, 1899-1908 rectangular with two vertical apertures; border of translucent emerald-green enamel over the wavy engine-turned ground applied with rococo scrolls and foliate vines set with eighteen large garnet cabochons; the lower centre with vignette centring the date in Cyrillic '10 June 1903'; all mounted in light wood lacquered frame, with elaborate heavy silver-gilt strut in rococo taste; 88 standard, marked with standard marks on foliate scrolls, with Fabergé and workmaster's marks on the triangular pelmets on the interior of the frame, and with assayer's mark and workmaster's stamp on the strut, in a later fitted brown leather box lined with white silk and velvet and stamped with Wartski's insignia 33.5 x 36cm (13 1/4 x 14 1/8in).

£50,000 - 80,000  
€58,000 - 92,000  
US\$70,000 - 110,000

**Provenance**

Sotheby's, Geneva, 16 May 1985, lot 464  
Acquired from above by Lily and Edmond J. Safra  
Sotheby's, New York, 3 November 2005, lot 41  
Acquired from above by the present private collector



(hallmarks)



104 \*

**A SILVER AND PICTORIAL ENAMEL NEO-CLASSICAL BOX**

Fabergé, workmaster Julius Rappoport, St. Petersburg, 1899-1904 rectangular, the hinged lid inset with a plaque painted *en plein* enamel after *Reply of the Zaporozhian Cossacks* by Ilya Repin, the sides applied with opposing griffins within anthemion and laurel borders, on four lion paw feet, gilt interior, 88 standard length: 21cm (8 1/4in).

£55,000 - 65,000  
 €63,000 - 75,000  
 US\$77,000 - 90,000

**Literature**

Gerard Hill, *Fabergé and the Russian master goldsmiths*, 1989, illustrated p. 150



(detail)



105

105 \*

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

Pierre Theremin, St. Petersburg, 1795-1799, with Cyrillic mark 'AZ' for unidentified assayer 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  
 €6,900 - 9,200  
 US\$8,300 - 11,000



106

verso

106

**A SILVER-GILT AND ENAMEL PICTORIAL SPOON**

marked 'PM', probably for Petr Milyukov, Moscow, 1880-1890  
 the underside of the round bowl painted en plein with a view of the Red Gate in Moscow within cloisonné enamel borders of floral motifs and turquoise dots, the stem and finial enamelled with geometric motifs, *84 standard length: 17cm (6 11/16 in.)*

£1,500 - 2,000  
 €1,700 - 2,300  
 US\$2,100 - 2,800

**Provenance**

By repute gifted to the grandmother of the present owner by a friend, daughter of a Russian nobleman  
 Thence by descent



107 \*

**A SILVER-GILT PLIQUE-À-JOUR AND CLOISONNÉ  
ENAMEL KOVSH**

Pavel Ovchinnikov, Moscow, 1899-1908

of traditional form, with a raised prow, the body enamelled in varicoloured plique-à-jour divided into six panels with foliate and floral motifs centring swans, owls and birds, the plique-à-jour enamel base with two fish, the rim and hook-shaped handle enriched with cloisonné enamel geometric and foliate motifs, on a spreading foot with twisted ropework border, the underside further decorated with cloisonné enamel with beaded geometric ornament within twisted ropework borders, 84 standard

*length including handle: 18cm (7 1/16in).*

£5,000 - 7,000

€5,800 - 8,100

US\$7,000 - 9,700



108



108 (verso)

108 \*

**A GOLD AND ENAMEL RAILWAY JETON**

Alexander Tillander, St. Petersburg, 1899-1903

pear-shaped, surmounted with Russian Imperial Crown; front decorated in white and blue matte enamel and centred with round gold reserve chased with ribbon-tied laurel garland and applied with three enameled miniature coat-of-arms; with two larger coat-of-arms mounted above the reserve; bottom with Cyrillic inscription in gold 'S. (for Society) of Moscow-Vindavo-Rybinskyia Railway'; verso decorated in *guilloché* enamel in chartreuse green with applied with large naval anchor draped in white banner inscribed in Cyrillic in gold letters 'G.I.Mozheiko', on suspension loop, 56 *standard* length with loop: 4.5cm (1 3/4in).

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



109



109 (verso)

109 \*

**GOLD AND ENAMEL RAILWAY JETON**

master's mark in Latin 'HW', St. Petersburg, 1899

circular form, mounted on top with the Russian Imperial crown, front decorated in translucent red enamel over the engine-turned ground and applied with princely crown, three coat-of-arms, and inscription in Cyrillic 'Samarkand-Andizhan railroad/1895-1899'; verso centred with enamel plaque showing Central Asian landscape and a train, border with enamel inscription in Cyrillic 'Sergei Petrovich Shchepot'ev'; on large suspension loop, 56 *standard* length with loop: 4.8cm (1 7/8in).

£5,000 - 6,000  
 €5,800 - 6,900  
 US\$7,000 - 8,300

Sergei Petrovich Shchepot'ev (born in 1862) was a nobleman, railroad engineer, and member of Technical Council at the Ministry of Railroad Operations. He began working at the agency in 1884. In 1916, he was awarded Order of St. Anna, 3rd Class (1897) and St. Stanislav (1st class) among other awards and medals.

110 \*

**A GOLD AND ENAMEL RAILWAY JETON**

master's mark in Latin 'SA', St. Petersburg, 1878

circular, front centred with two applied enamelled coat-of-arms and surmounted with Russian Imperial crown; all encircled with *en plein* enamel inscription in Cyrillic 'Society of Bresto Graevskaya Railway/1878'; verso decorated with Cyrillic inscription in *champleve* enamel 'Feliks Antonovich Zeims'; suspended on a loop; 56 standard diameter without loop: 2.8cm (1 1/8in).

£4,000 - 5,000

€4,600 - 5,800

US\$5,600 - 7,000



110



110 (verso)

111 \*

**A SILVER-GILT JEWELLED ENAMEL VANITY CASE**

Andre Adler, St. Petersburg, 1908-1917 in three sections, the surface enamelled in translucent white over engine-turned ground opening to reveal silver-gilt and fabric lined compartments, coin tidy and mirror, 88 standard length: 12.1cm (4 3/4in).

£7,500 - 8,500

€8,600 - 9,800

US\$10,000 - 12,000



111

112 \*

**A JEWELLED SILVER-GILT AND ENAMEL CIGARETTE CASE**

Andre Adler, St. Petersburg, 1908-1917 shaped rectangular, the white guilloché over wavy engine turned ground opening at diamond-set thumbpiece to reveal gilt interior, 88 standard length: 9.5cm (3 3/4in).

£2,500 - 3,500

€2,900 - 4,000

US\$3,500 - 4,900



112



113

113 \*

**A LARGE PARCEL-GILT TROMPE L'OEIL CIGAR BOX**

maker's mark in Cyrillic 'Ae.K.', St. Petersburg, before 1898 rectangular, the hinged cover and sides chased and engraved to simulate woodgrain, tobacco tax bands and manufacturer's label reading 'Regalia Elegante', 'Tobacco' and '100 pieces' among others; lid with rectangular reserve engraved with interlocking scrolls, underside with dedication inscription in German 'In commemoration of the tour at the theatre Nemetti in St. Petersburg in March 1900 from Directors Vladimir Schultz and Anton Peiser'; with gilded interior, 84 standard 10 x 22.1 x 12.8cm (4 x 8 3/4 x 5in).

£10,000 - 12,000  
 €12,000 - 14,000  
 US\$14,000 - 17,000



114

114

**A GEM-SET SILVER-MOUNTED CUT-GLASS KOVSH**

maker's mark 'NT' for Nikolai Tarabrov, Moscow, 1908-1917 the circular glass bowl cut with fan and crosshatching patterns centring a hobstar, mounted with flattened handle in the Art Nouveau taste enriched with foliate scrolls, applied with two oval cabochon stones and engraved with Cyrillic monogram 'Ae.V.A', the rim chased and engraved with a leaf garland within beaded borders applied with a round cabochon to the front, the underside of the handle engraved in Cyrillic '26 May 1913', 84 standard length: 21.1cm (8 5/16in).

£2,000 - 4,000  
 €2,300 - 4,600  
 US\$2,800 - 5,600



115 \*

**A PARCEL-GILT SILVER-MOUNTED CUT-GLASS INKWELL**

Fabergé, workmaster Julius Rappoport, St. Petersburg, 1899-1904  
the round-shaped glass inkwell cut with a diamond and star patterns,  
mounted with chased and engraved silver collar with hanging ribbon-  
tied laurel swags, the hinged silver lid decorated in the Empire taste  
with a pinecone finial, opening to reveal gilt interior, 88 standard  
height: 16.5 cm (6 1/2 in).

£10,000 - 12,000

€12,000 - 14,000

US\$14,000 - 17,000

**Provenance**

Private collection, Finland

The present lot is accompanied by expertise from V.V. Skurlov, 2018.



(hallmarks)



116

116 \*

**A LARGE NEO-CLASSICAL SILVER MOUNTED TABLE MIRROR**

V. Morozov, St. Petersburg, before 1898

rectangular with ogee-shaped top, enclosed in finely cast and chased silver frame of laurel leaves, with small finials shaped as artichokes and laurel garlands on the shoulders of the frame; surmounted with shaped arch featuring a plain reserve, laurel garlands and lush vegetation; lower corners rest on two lion paw's supports; mirror with bevelled border; verso with a wood panel with hinged wooden strut:

*84 standard*

*height: 66cm (26in).*

**£12,000 - 15,000**

**€14,000 - 17,000**

**US\$17,000 - 21,000**



117

117 \*

**A PAIR OF ORNATE SILVER PHOTO FRAMES  
IN NEO-ROCOCO STYLE**

A. K. Schubert, St. Petersburg, before 1898

elongated design with oval aperture on top surmounted with small Russian Imperial crown, surrounded with elaborately cast and chased scrolls and rocaille motifs, shells and floral vines; lower half with symmetrical s-shaped scrolls, reeded and ribbon-tied elements; verso with straight strut terminating with two scrolls on the bottom; mounted with later photographs of members of Russian Imperial family; *marked on strut, additional small marks on the top of verso are not readable* (*height: 24cm (9 1/4in).*)

(2)

**£6,000 - 8,000**

**€6,900 - 9,200**

**US\$8,300 - 11,000**

## PROPERTY OF A LADY OF TITLE

118 \*

### A PARTIAL SILVER-GILT NAUTICAL FLATWARE SET, FROM A YACHT SERVICE MADE FOR THE GRAND DUKE ALEXANDER MIKHAILOVICH

Grachev firm, workmaster's Cyrillic mark 'KA', St. Petersburg, 1890 comprising five forks and five knives; handles cast and chased with nautical motifs, including elaborately interlaced ropes and twisted cables centred with naval anchor and superimposed with interlaced Cyrillic monogram 'AM' under the Russian Imperial Crown, 84 standard

length of knife: 22.3cm (8 3/4in); length of fork: 18.3cm (7 1/8in). (10)

£5,500 - 6,500  
€6,300 - 7,500  
US\$7,700 - 9,000

#### Provenance

Commissioned for the Grand Duke Alexander Mikhailovich, 1890  
Property of Grand Duke Nikita Aleksandrovich, son of Grand Duke Alexander Mikhailovich and Grand Duchess Ksenia  
Thence by descent

It has been suggested that the service was made for the yacht 'Tamara', a personal yacht that belonged to Grand Duke Alexander Mikhailovich. In 1890-1891 the Grand Duke completed an around-the-world trip on this yacht, a Grand Tour described in Gustav Radde's book *23,000 miles on yacht 'Tamara'. Voyage of Grand Dukes Aleksandr and Sergei Mikhailovich in 1890-1891*, 1892.

The design of the present flatware strongly resembles the silver-gilt flatware service designed by architect Ippolite Monigetti (1819-1878) in 1874 for the Imperial yacht 'Derzhava' that Emperor Alexander II travelled on the Baltic Sea. Handles of the flatware were designed with similar elaborate interlaced nautical ropes and cables and centered a 'derzhava' (orb), a State symbol of Imperial power (for published design of Monigetti's service see: V.V. Znamenov, T.N. Nosovich, *Russkie Imperatorskie Yakhty 19-20 vekov*, St. Petersburg, 1997, p. 38). Given the obvious resemblance, it is most likely that Monigetti's design served as inspiration for the present flatware service.



118

## VARIOUS PROPERTIES

119 \*

### TWO PARCEL-GILT SILVER SERVICES

Fabergé, St. Petersburg, 1908-1917

each comprising two two-tine serving forks, a serving trowel, a cheese knife, an asparagus server, a cake knife, one set with handles decorated with ribbon-tied laurel garlands in the Classical taste, the other with scrolling interlaced foliate motifs, in original fitted boxes, 84 standard

length of the cake knife: 19.5cm (7 11/16in).

(14)

£4,000 - 6,000  
€4,600 - 6,900  
US\$5,600 - 8,300

#### Provenance

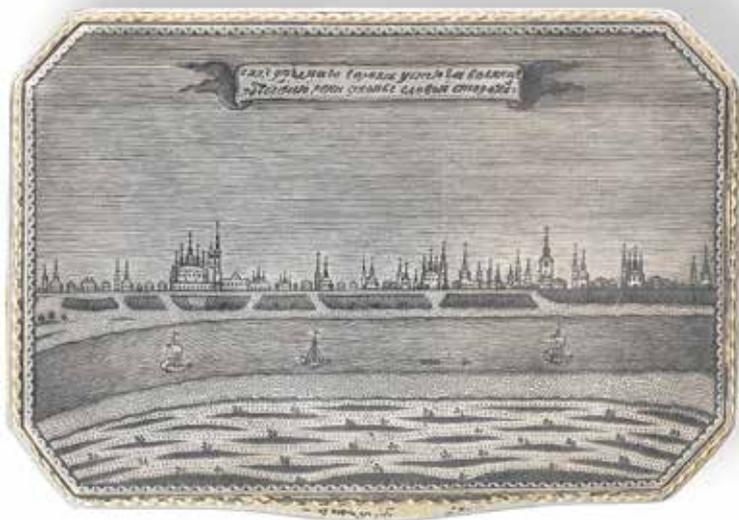
Acquired by Ennio De Concini (1923 - 2008) in 1960s  
Thence by descent

Ennio De Concini (1923-2008) was a famous Italian screenwriter and film director and winner of the Academy Award in 1962 for the "Best Original Screenplay" for the celebrated classics *Divorce Italian Style*. He was the co-screenwriter of *The Red Tent*, a 1969 Soviet-Italian film starring Sean Connery based on the story of the 1928 mission to rescue Umberto Nobile and the other survivors of the crash of the airship Italia. Among the 60 films to De Concini's credit are *The Twist* (1976), *Four of the Apocalypse* (1975), *War and Peace* (1956) etc.



119 1(2)

119 2(2)



120  
**A PARCEL-GILT SILVER AND NIELLO  
 CARTOGRAPHIC BOX**

mark of Feodor Bushkovskii, Velikii Ustiug, 1822  
 rectangular with cut corners, the hinged cover with a  
 niello panoramic view of Velikii Ustiug seen from the left  
 bank of the river Sukhona, with a Russian descriptive  
 banner above, the reverse nielloed with a map of the  
 Vologda region on stippled gilt ground, with keys, scale  
 and distance chart, the sides with coat-of-arms of Vologda  
 region, bright-cut rims on the cover and sides, gilt interior,  
 84 standard  
*length: 9cm (3 9/16in); width: 6.3cm (2 1/2in).*

**£5,000 - 7,000**  
**€5,800 - 8,100**  
**US\$7,000 - 9,700**

**Provenance**  
 Christie's, London, anonymous sale, 9 June 2009, lot 138  
 Acquired at the above by the previous owner  
 Private collection, UK  
 Thence by succession to the present owner

For comparable silver-gilt and niello cartographic cases,  
 see A. von Solodkov, *Russian Gold and Silver*, Fribourg,  
 1981, pp. 106-107, nos. 116-120.

120



121  
**TWO SILVER-GILT BONBONNIÈRES**

Russia, late 18th - early 19th century  
 the larger circular, the detachable cover set with a  
 medallion depicting Catherine II in profile, signed in  
 Russian 'Timofey Ivanov', the base engraved with a trophy  
 of arms, *marked inside cover and base with Moscow  
 town mark*; the other circular, the detachable cover and  
 base set with medallions, the cover depicting a profile of  
 Catherine II, signed in Russian 'Timofey Ivanov', the base  
 with a personification of the victorious Russia with fleet  
 ranged behind, commemorating peace with The Treaty  
 of Kuchuk-Kainardji between the Russian Empire and  
 Ottoman Empire in July 1774, bearing inscription 'With  
 strength, wisdom and power / Peace with the Ottoman  
 Porte / concluded on 10 July / 1774', *marked inside cover  
 and base with maker's mark 'FS'*,  
*with French import marks*  
*diameter of largest: 9.3cm (3 11/16in).*  
 (2)

**£1,600 - 2,000**  
**€1,800 - 2,300**  
**US\$2,200 - 2,800**

**Provenance**  
 Galerie Popoff, Paris  
 Christie's, London, *Galerie Popoff: An Enduring Passion  
 for Russian Art*, 12-13 October 2009, lots 401 and 402  
 Acquired at the above by the previous owner  
 Private collection, UK  
 Thence by succession to the present owner

121

121 (verso)



122 \*

**A SILVER KOVSH IN NEO-RUSSIAN STYLE**

Fedor Lorie, workmaster Igor Cheriатов, also with Cyrillic mark 'PL',  
Moscow, 1908-1917

traditional form on spreading oval foot; with raised prow surmounted  
with cast and chased Russian double-headed Imperial eagle; upright  
handle with cast and chased figural head of Russian medieval warrior  
'Bogatyr'; *repousse* and chased with scrolling vegetation and scrolls,  
*marked on the rim of the foot and on the border, 84 standard*  
*length: 24cm (9 1/2in); height: 21.5m (8 1/2in).*

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 21,000

123 \*

### A MONUMENTAL SILVER SOUP TUREEN

George Friedrich Pomo (active 1787-c.1825), St. Petersburg, 1811 of circular form, the cover with finial of eagle surveying cupid's attributes, gently flaring from ribbon-bound laurel band, the bowl containing conforming metal liner, flanked by scroll handles at leaf junctions, the stepped body with applied vegetation emanating from mandrakes tapering to foot affixed to circular platform surmounting four acorn feet, the surface decorated with foliate bands and further enriched with engraved stiff leaf and scrolling motifs, fully marked under foot and platform, *84 standard*, lid apparently unmarked but with palace-style inventory number "1" repeated throughout 54 x 43cm (21 1/4 x 16 15/16in).

£30,000 - 50,000

€35,000 - 58,000

US\$42,000 - 70,000

This impressive soup tureen is a rare example of early 19th century Petersburg silver distinguished by its large scale and fine quality. Stylistically, the tureen's ornament is reminiscent of the earlier Saltykoff (Saltikov) service created by the French master Antoine Boullier 1782-1784 and included in Baron de Foelkersam's 1907 inventory (plate 42). The proposed lot is likely to have been made for the dowry of Grand Duchess Anna Pavlovna by an acclaimed Petersburg maker well-versed in the Neo-Classicism favoured at Court.



(detail)

George Friedrich Pomo (Pameau) was a prominent silversmith: born in St. Petersburg and apprenticed to his Austrian father, Herman Friedrich Pomo, George (sometimes Egor) became a master in 1797 and remained active until at least 1825. Although few examples of his output survive, we know that he completed a number of prestigious orders for the Russian Imperial Court preserved in the Kremlin Armoury, the Hermitage Museum and elsewhere. Among these are herald's staffs for the Russian orders of Alexander Nevsky, St. Anne and St. Catherine circa 1797, an impressive desk set gifted by St. Petersburg merchants to Alexander I on the occasion of his coronation in 1801 and a silver dowry service for Grand Duchess Ekaterina Pavlovna in 1809.

Following further Imperial commissions, Pomo was entrusted with a monumental table service for the dowry of Grand Duchess Anna Pavlovna (1795-1865), youngest daughter of Paul I, sister of Alexander I and Nicholas I. It is for this service that the proposed soup tureen is thought to have been created. From 1811-1813, four silver tureens were complemented by an enormous array of serving pieces, dinner and breakfast sets in addition to dozens of candlesticks complemented by an extensive porcelain service from the Imperial Porcelain factory. The dowry also included furniture, jewellery and large sums of money.

The lavish wedding of Anna Pavlovna to William of Orange, the Dutch Crown Prince took place on 21 February 1816 and their ascension to the throne of the Netherlands in 1840. Queen Anna Pavlovna maintained the customs she had learned at her parents' table. She took an active interest in the daily menu at court and was critical of her chefs meanwhile longing for the sophisticated dining traditions she had known during her upbringing.

For further information on George Friedrich Pomo, see M.M. Postnikova-Loseva, N.G. Platonova, B.L. Ulyanova, *Zolotoe i serebriannoe delo XV - XX vv. USSR Territory*, Moscow, 1995, and L. Kuznetsova, *Peterburgskie Yuveliry XX vek. Dnei Alexandrovih prekrasnoe nachalo*, Moscow, 2012.

We are grateful to Dr. Ludmila Dementieva of the State Historical Museum, Moscow, for her contribution to this entry.





124

124

**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 Ershov 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).

**£1,000 - 2,000**  
**€1,200 - 2,300**  
**US\$1,400 - 2,800**

**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.

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.

125 \*

**A PARCEL-GILT SILVER AND NIELLO BONBONNIÈRE**

maker's mark 'M.B.', Russia, late 18th - early 19th century circular, the cover nielloed with an image of the equestrian monument of Peter the Great after Falconet, the reverse with a trophy of arms, the rim of the base engraved with Cyrillic initials 'A. I. S.', interior gilt diameter: 8.6cm (3 3/8in).

**£800 - 1,200**  
**€920 - 1,400**  
**US\$1,100 - 1,700**

**Provenance**

Christie's, London, anonymous sale, 9 June 2009, lot 140  
 Acquired at the above sale by the previous owner  
 Private collection, UK  
 Thence by succession to the present owner



125

126 \*

**A SILVER-MOUNTED LEATHER FOLIO**

Fabergé, Moscow, 1908-1917  
 rectangular, with neo-classical borders, centred with oval reserve engraved in Cyrillic with name 'Gavriil' and surmounted with silver ribbon-tied bow; all mounted on brown leather-covered folio; verso with four silver cast supports chased with laurel garlands; interiors lined with moss-green moire silk with pockets, mounted with brown card pages, 84 standard 38.3 x 27cm (15 1/8 x 10 3/8in).

**£5,000 - 8,000**  
**€5,800 - 9,200**  
**US\$7,000 - 11,000**



126



127 \*

**A FINE ORMOLU AND CUT-GLASS TWENTY-LIGHT  
CHANDELIER**

Russia, probably St. Petersburg, c. 1820

the corona cast with foliate plumes supporting five chains, each link cast with flowerheads, the circular tier cast with pierced rinceaux surmounted by a band of putti towing Demeter reclining in a chariot, cast with masks of Diana issuing curved, leaf cast candle arms, the glass insert cut with foliate designs above a floral bouquet knob  
*height: 117cm (46in); diameter: 81.2cm (32in).*

**GBP10,000 - 15,000**

**€12,000 - 17,000**

**US\$14,000 - 21,000**

**Provenance**

Acquired by the present owner at Sotheby's, New York, 19 May 2006,  
lot 433



128

128 \*

**A SILVER AND CUT-GLASS FOOTED BOWL**

St. Petersburg, 1908-1917, with Cyrillic mark of 'G & Sh' circular, with stepped oblong body cut with diamond pattern and rosette on the bottom, with shaped border around the opening cut with alternating palm leaves and snowflakes; supported by a stand formed by three stylized fishes holding a circular band; *84 standard height: 18.3cm (7 1/8in); diameter: 26.3cm (10 3/8in).*

**GBP4,000 - 5,000**

**€4,600 - 5,800**

**US\$5,600 - 7,000**



129

129 \*

**A GLASS WINE DECANTER FROM THE IMPERIAL BANQUET SERVICE**

Imperial Glass Factory, St. Petersburg, c. 1890s of mallet form, body with lobbed sides and ring-moulded waisted neck with moulded scalloped stopper, centred with an enamelled medallion with gilt foil insert depicting the crowned Cyrillic monogram 'AF' against ermine mantling, *unmarked height: 28.5cm (11 1/4in).*

**GBP4,000 - 5,000**

**€4,600 - 5,800**

**US\$5,600 - 7,000**

**Provenance**

Purchased by Kenneth Ohlander, a private American collector, from the Hammer Galleries, 682 fifth Avenue, New York in March 1945; gallery's' certificate listed decanter under number 6777-3 Thence by descent in the family



130 \*

**AN EXTENSIVE GLASSWARE SERVICE WITH IMPERIAL MONOGRAM**

probably Imperial Glass Factory, Russia, 1840-1890 comprising: two wine decanters with stoppers, six large glass goblets, six wine glasses, six champagne coupes, bodies with wide plain facets, foot terminate with petal-shape support; all, for the exception of one decanter, are engraved with a monogram 'EM' under the Russian Imperial crown

*height of the stopper: 26 cm (10 1/4 in).*

(20)

**GBP10,000 - 15,000**

**€12,000 - 17,000**

**US\$14,000 - 21,000**

Albeit without known additional pieces in existence, the monogram suggests that the service most likely was made for Grand Duchess Ekaterina Mikhailovna (1827-1894), daughter of Grand Duke Mikhail Pavlovich and Princess Charlotte of Wurtemberg. She was the wife of Duke Georg August of Mecklenburg-Strelitz.

The forms of the glasses and wide facets of the decoration are very similar to the glass service known as 'Service with wide facets', which is preserved in the collection of the State Hermitage in St. Petersburg and in the Decorative Art Museum in Moscow and is dated to 1840-1890s. Both services are characterised by solid forms, thick glass mass, and wide plain facets which allowed particularly lively and beautiful light reflections. For illustration of the latter glass service see: T. A. Malinina, 'O nekotorykh servizakh XIX veka Imperatorskogo Stekliannogo Zavoda', in *Kultura i iskusstvo Rossii 19 veka*, Leningrad, 1985, pp. 108-109.



131 \*

**A LARGE NEO-CLASSICAL KALGAN JASPER PALACE VASE**

Imperial Lapidary Factory, Ekaterinburg, second half of 19th century in two-parts; upper part of bandeau form with flared lobbed neck, gadrooned lower section with carved laurel leaf border above, front and back with swags of fruits and flowers carved in high relief, all flanked by scrolling handles issuing from a foliate bracket with griffin terminal and ascending towards the lid terminating in split-end foliate scrolls; with small fitted circular domed cover; lower part carved with neoclassical border extending above the carved frieze of leaves over gadrooned stem terminating into a stepped circular pedestal  
*height: 63cm (24 3/4in).*

**GBP12,000 - 18,000**  
**€14,000 - 21,000**  
**US\$17,000 - 25,000**

132

### A PORCELAIN DISH FROM THE MOSCOW SERVICE

Gardner Porcelain Factory, Moscow, period of Catherine II, circa 1790 oval, with undulating rim, the centre painted with a green oval medallion containing the gilt monogram 'PM' surmounted by the Imperial crown, within a gilt band wound round with a puce garland of flowers and surmounted by a ribbon-tied bow, the green ground border decorated with a wound puce and gilt band with an interweaved puce garland of flowers, gilt rim, *marked under base with underglaze blue factory mark* length: 26.7 cm. (10 1/2in).

GBP4,000 - 6,000

€4,600 - 6,900

US\$5,600 - 8,300

#### Provenance

Galerie Popoff, Paris  
Christie's, London, *Galerie Popoff: An Enduring Passion for Russian Art*, 12-13 October 2009, lot 109  
Acquired at the above by the previous owner  
Private collection, UK  
Thence by succession to the present owner

#### Literature

M.Baruch, *Masterpieces of 18th century Russian porcelain from the Collection of the Popoff & Co Gallery*, Moscow, 2009, illustrated p. 252, no. 159



132

133

### A PORCELAIN CUP AND SAUCER

Imperial Porcelain Factory, St. Petersburg, first quarter of 19th century the cylindrical cup, painted with a portrait of Emperor Alexander I after G. Kügelgen, within a gilt rim and burgundy reserve, interior gilt; the saucer with a multi-coloured border, the centre containing gilt Imperial coat-of-arms within a square burgundy reserve and gilt rims, apparently *unmarked, incised with initial 'P' under base of the cup* height of cup: 6.2cm (2 7/16in).  
(2)

GBP3,000 - 5,000

€3,500 - 5,800

US\$4,200 - 7,000

#### Provenance

Galerie Popoff, Paris  
Christie's, London, *Galerie Popoff: An Enduring Passion for Russian Art*, 12-13 October 2009, lot 501  
Acquired at the above by the previous owner  
Private collection, UK  
Thence by succession to the present owner

#### Exhibited

Moscow, State Historical Museum, *War and Peace 1812, an exhibition from private domestic and foreign collections*, December 2008 - March 2009

#### Literature

A. L. Kusakin et al., *War and Peace 1812, an exhibition from private domestic and foreign collections*, Moscow, 2008, p. 202, no. 324(1)



133



134



135

134 \*

**A PORCELAIN IMPERIAL ARMORIAL PLATE**

China, circa 1770-1790s

circular, the centre painted in sepia with the Imperial double-headed eagle holding a sceptre and orb, surmounted by the Imperial crown, with details of the crown, sceptre, orb and the chain painted in gold, the outer border with an openwork lattice design and fine gilt scrolling band, the inner border painted with an intertwining dark grape ribbon and a garland of stems, leaves and multicoloured flowers, apparently unmarked

diameter: 25.7cm (10 1/8in).

**GBP1,000 - 1,500**

**€1,200 - 1,700**

**US\$1,400 - 2,100**

**Provenance**

Galerie Popoff, Paris

Christie's, London, *Galerie Popoff: An Enduring Passion for Russian*

*Art*, 12-13 October 2009, lot 168

Acquired at the above by the previous owner

Private collection, UK

Thence by succession to the present owner

**Literature**

M. Baruch, *Masterpieces of 18th century Russian porcelain from the*

*Collection of the Popoff & Co Gallery*, Moscow, 2009, illustrated pp.

316-317, no. 197

135 \*

**A PAIR OF PORCELAIN SOUP PLATES FROM THE ST. ANDREW SERVICE**

Imperial Porcelain Factory, St. Petersburg, 1855-1881

circular with gilded border; painted to the border with the Imperial double-headed eagle, the badge of the Order of St. Andrew and three floral sprays, marked on underside with green monogram of Emperor Alexander II

diameter: 25.3cm (9 7/8in).

(2)

**GBP3,000 - 5,000**

**€3,500 - 5,800**

**US\$4,200 - 7,000**



136



137



136 \*

**A PAIR OF PORCELAIN DINNER PLATES FROM THE GRAND DUKE PAUL PETROVICH SERVICE**

Imperial Porcelain Factory, St. Petersburg, 1855-1881  
circular, with gilt scalloped rim, the centre decorated with an Imperial Russian double-headed eagle holding the coats-of-arms of the Russian Empire and the Duchy of Holstein-Gottorp, *marked under base with underglaze green factory mark*  
*dia: 24.8cm (9 3/4in).*  
(2)

GBP3,000 - 5,000  
€3,500 - 5,800  
US\$4,200 - 7,000

137 \*

**TWO PORCELAIN SOUP PLATES FROM THE SERVICE OF 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)

GBP3,000 - 4,000  
€3,500 - 4,600  
US\$4,200 - 5,600

**Provenance**

Private collection, Germany



138

138 \*

**A LARGE PORCELAIN BEER PITCHER IN A SHAPE OF A SEATED BURGHER**

Miklashevsky Factory, Volokitino, 1839-1861 realistically, albeit comically modelled as a seated burgher wearing a brown double-breasted long coat, light green pants and a black triangular hat, holding a white pitcher; a stopper in a shape of the removable top of the hat; with an s-shaped handle on the back, *marked underside with dark red overglazed factory mark*  
*height including stopper: 25cm (9 5/8in).*

**GBP4,000 - 6,000**

**€4,600 - 6,900**

**US\$5,600 - 8,300**

For an identical example and few similar examples of the figure, see: Aelvira Sametskaya, *Farfor zavoda A. M. Miklashevskogo*, Moscow, 2010, vol. 2, p. 52, nos. 172-175.



139

139 \*

**A GROUP OF THREE PORCELAIN FIGURES**

all probably by Kudinov Porcelain Factory, 1840-1860  
 First: modelled as a street vendor selling hot sbiten-drink, *unmarked*; second: modelled as a peasant-traveler, *unmarked*; and a peasant-gardener holding a rake and a shovel, *unmarked*  
*height of the tallest: 17cm (6 3/4in).*  
 (3)

**GBP2,000 - 3,000**

**€2,300 - 3,500**

**US\$2,800 - 4,200**

**Provenance**

Acquired at Bonhams, London: first and third figures: June 1, 2006, lots 342 and 297' third: 27 November 2006, lot 272.

For a comparable group of figures from the Kudinov Manufactory, see Vsevolod Popov, *Russkii Farfor: Chastnie Zavodi*, Leningrad, 1980, no. 176.

140 \*

**A PORCELAIN FIGURE OF AN ODALISQUE, 'THE BEAUTY PALASHA'**

Miklashevsky Factory, Volokitino, 1839-1861

the nude figure reclining on luxuriant bedcovers and wearing a turban, holding a fan in her left hand and fiddling with a string a long bead necklace, marked with dark red overglaze factory mark on underside length of pedestal: 23.5cm (9 1/4in).

GBP7,000 - 9,000

€8,100 - 10,000

US\$9,700 - 13,000

Similar examples are in the collections of the State Historical Museum, Moscow (inventory no. 7939) and the Kharkov Art Museum (inventory no. 2969); illustrated in Aelvira Sametskaya, *Farfor zavoda A. M. Miklashevskogo*, Moscow, 2010, vol. 2, p. 120, nos. 20-21.



140

141 \*

**AN AMUSING PORCELAIN FIGURAL PENCIL STAND**

Gardner Porcelain Factory, Moscow, late 19th century

realistically modelled as a small vase and featuring a figure of a toddler boy wearing oversized military helmet and relieving himself in round oversized chamber pot, marked on underside with dark red factory stamp, with inscribed dedication dated 2 April 1903 in brown ink height: 12.5cm (4 7/8in).

GBP1,000 - 2,000

€1,200 - 2,300

US\$1,400 - 2,800



141

142 \*

**A LARGE PORCELAIN FIGURE OF A YOUNG PAGE BOY HOLDING A BIRD NEST**

Gardner Porcelain Factory, Verbilki, 1880s

realistically modelled as a page boy, holding a bird nest in his right hand, wearing a taupe jacket and blue vest with a cravat, light blue breeches, with a hat by his feet, standing before a tree-stump, on a circular naturalistic base, marked under base with overglaze dark red impressed factory marks, also further impressed with numeral '1' height: 28.5cm (11 1/8in).

GBP1,500 - 2,500

€1,700 - 2,900

US\$2,100 - 3,500



142



143

143 \*

**A GROUP OF THREE PORCELAIN FIGURES**

first: possibly Popov Porcelain Factory, late 19th century; second and third: probably Kudinov Porcelain Factory, 1840-1860

first: modelled as a man holding a barrow containing ink and pounce pots, *the lid of the barrow missing, unmarked*; second: a figure is modelled as a dancing peasant *unmarked*, third: as a peasant traveller, *unmarked*  
height of the first: 17cm (6 3/4in).  
(3)

GBP2,000 - 3,000

€2,300 - 3,500

US\$2,800 - 4,200

**Provenance**

All were acquired at Bonhams, London, 1 June 2006, lots 336, 303

For a comparable group of figures from the Kudinov Manufactory, see Vsevolod Popov, *Russkii Farfor: Chastnie Zavodi*, Leningrad, 1980, no. 176.



144

144 \*

**A LARGE PORCELAIN GROUP OF A HUNTER AND A LITTLE GIRL**

after a model by August Spiess (1817-1904), Gardner Porcelain Factory, Verbilki, 1864-1866 realistically modelled as a hunter striding on a circular base next to a tree trunk, a slain deer at his feet, carrying a little girl on his shoulders, *marked under base with red overglaze and impressed factory marks, and the incised number '5'*  
height: 29.3cm (11 1/2in).

GBP3,000 - 4,000

€3,500 - 4,600

US\$4,200 - 5,600

For a similar example of the figure, see: Ekaterina Khmel'nitskaia, *August Spiess i Imperatorskii Farforovii Zavod*, Moscow, 2012, no. 247, illustrated on pp. 263 and 430.



145

145 \*

**TWO PORCELAIN PEN RESTS MODELLED AS GROUPS OF PLAYING CHILDREN**

Gardner Porcelain Factory, Verbilki, late 19th century  
first: modelled as two adolescent peasant boys arguing at the tree trunk and a broken cart wheel; second: as a pair of peasant toddlers offering a kitten a milk from a plate; *both marked underside with dark red overglaze factory stamp, second figure also marked with impressed number '52'*  
height of the first: 14.5cm (6 1/8in).  
(2)

GBP2,000 - 4,000

€2,300 - 4,600

US\$2,800 - 5,600

146 \*

**A PORCELAIN FIGURE OF AN OLD JEWISH WOMAN**

Gardner Porcelain Factory, Verbilki, late 19th century realistically modelled as a standing old woman wearing a long overcoat, a kerchief and holding a bundle, *marked under base dark red overglaze and impressed factory marks, and impress number '37'*  
*height: 21cm (8 1/4in).*

GBP1,500 - 2,500

€1,700 - 2,900

US\$2,100 - 3,500



146

147 \*

**A PORCELAIN FIGURE OF A DRUNKEN PEASANT ACCOMPANIED BY A YOUNG WOMAN HOLDING A CHILD**

Gardner Porcelain Factory, Verbilki, late 19th century realistically modelled and intricately painted, on naturalistic oval base, *marked on underside with dark red overglaze and impressed factory stamp*  
*height: 23.8cm (9 3/8in).*

GBP2,000 - 4,000

€2,300 - 4,600

US\$2,800 - 5,600



147



148



149

148 <sup>Ω</sup>

**A GROUP OF EIGHT SOVIET PORCELAIN FIGURINES BASED ON NIKOLAI GOGOL'S NOVEL 'DEAD SOULS' AND COMEDY 'THE GOVERNMENT INSPECTOR'**

after models by Boris Vorobiev (1911-1990), Lomonosov Porcelain Factory, Leningrad, 1950s comprising figures of Chichikov, Sobakevich, Nozdrev, Korobochka, Manilovs from *Dead Souls* and Khlestakov, Gorodnichii, Bobchinskii and Dobchinskii from *The Government Inspector*, with blue factory marks, eight numbered  
height of the tallest: 16cm (6 1/4in).  
(8)

GBP3,000 - 5,000  
€3,500 - 5,800  
US\$4,200 - 7,000

149 <sup>Ω</sup>

**TWO PORCELAIN FIGURES**

first: Dmitrov Porcelain Factory, 1930s; second: Gardner Porcelain Factory, Verbilki, late 19th century  
first: a young woman carrying a wrapped baby, realistically modelled and painted as a woman wearing a dress, coat and a kerchief, holding a baby and a bundle, on a naturalistic circular base, *marked on underside with overglaze blue factory stamp*; second: a wet nurse with a baby, realistically modelled as a peasant woman in a traditional summer dress seated on a wooden pedestal and feeding a small toddler in her arms, *marked under base with dark red and impressed factory marks and impressed number '4'*  
height of the first: 24.5cm (9 3/4in).  
(2)

GBP1,000 - 1,500  
€1,200 - 1,700  
US\$1,400 - 2,100



150



(verso)

150 \*

**A LARGE PORCELAIN VASE**

Imperial Porcelain Factory, St. Petersburg, 1913  
of conical form, painted overall with continuous winter forest landscape featuring trees in the snow, two peasant houses and a small lake; all painted underglaze in rich hues of emerald and forest green with patches of blue; *marked on underside with green underglaze factory mark and date '1913'*  
*height: 37.5cm (14 3/4in).*

**GBP20,000 - 30,000**  
**€23,000 - 35,000**  
**US\$28,000 - 42,000**



(highlight)



151

151

**A SOVIET PORCELAIN PLATE 'HE WHO DOES NOT WORK DOES NOT EAT'**

after a design by Mikhail Adamovich (1884-1947), State Porcelain Factory, Petrograd, 1921  
circular, with undulating rim, painted with a portrait of V.I. Lenin after a sketch by Natan Altman, half an Imperial Eagle, a red star and ration cards, inscribed 'RSFSR' and 'Lenin' in Cyrillic, the border with varicoloured slogan, marked on the underside with blue hammer, sickle and cog, dated 1921, and bearing exhibition label for E. Ekstein Ltd. & I.J. Mazure Ltd., 1987  
diameter: 24.2 cm (9 1/2 in.)

**GBP3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$4,200 - 7,000**

**Provenance**

With E. Ekstein Ltd. & I.J. Mazure Ltd., circa 1987 (label on verso)  
Private collection, UK

**Exhibited**

London, E. Ekstein Ltd. & I.J. Mazure Ltd. (90 Jermyn St.), *A Unique Exhibition of Russian Agitprop Porcelain Plates*, 14 - 24 December 1987, no. 14



152

152

**A RARE SOVIET PORCELAIN VASE '30TH ANNIVERSARY OF OCTOBER'**

after a design by Sergey Chekhonin (1878-1936), Lomonosov Porcelain Factory, Leningrad, c. 1947  
shaped as an urn, cylindrical neck with a gilt rim, one side painted with a red star and slogan in Russian '30 let' in gold and black against sunburst purple background set within an oval, the other inscribed in Russian 'SSSR' in brown and gold lettering decorated with green leaves and a golden ears of wheat, with painted blue under glaze factory mark  
height: 15.4cm (6 1/16in.)

**GBP3,000 - 5,000**  
**€3,500 - 5,800**  
**US\$4,200 - 7,000**

**Provenance**

Private collection, UK

For a similarly designed vase in the collection of the Perm State Art Gallery (inv.no. K-1281 ПГХГ КП-4645), see the collection catalogue online at <https://permartmuseum.ru/exhibit/13563>



153

153

**A PORCELAIN VASE**

Viktor Mikhailovich Zhananov, 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 Zhananov  
height: 24.5cm (9 5/8in.)

**GBP1,500 - 2,000**  
**€1,700 - 2,300**  
**US\$2,100 - 2,800**

**Provenance**

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

Viktor Mikhailovich Zhananov (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.

154 \*

**AN EQUESTRIAN BRONZE FIGURE OF  
'HUSSAR BUGLER'**

after a model by Evgeny Lanceray (1848-1886), cast by Berto factory, 1892-1902  
on naturalistic oval pedestal signed in Cyrillic  
'E. Lanceray' and 'cast by K. Berto'  
*height: 39.5cm (15 1/2in).*

GBP8,000 - 12,000

€9,200 - 14,000

US\$11,000 - 17,000



154

155 \*

**A BRONZE FIGURE OF A STANDING  
CHERKESS**

after a model by Vasily Grachev (1831-1905),  
cast by Woerffel Foundry  
realistically modelled as a Cherkess leaning  
on his left leg and holding a drawn saber,  
on naturalistic circular base mounted on  
a stepped plain bronze circular pedestal,  
*marked on the base*  
*height with pedestal: 26cm (10 1/4in).*

GBP2,000 - 4,000

€2,300 - 4,600

US\$2,800 - 5,600

**Provenance**

Private collection, New York



155



156

156

**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).

**GBP1,500 - 2,000**

**€1,700 - 2,300**

**US\$2,100 - 2,800**

**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

157 \*

**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 5/8in).

**GBP3,000 - 4,000**

**€3,500 - 4,600**

**US\$4,200 - 5,600**

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.



158

158 \*

**A BRONZE EQUESTRIAN GROUP 'CHERKESSIAN DJIGITOVKA' ('TRICK RIDER')**

after a model by Evgeny Lanceray (1848-1886), cast by Chopin Foundry

on thin naturalistic base mounted on rectangular green marble

pedestal, realistically cast as a Cherkess dressed in a traditional attire and standing on the horse's back aiming with his rifle; signed on the base

height without pedestal: 27.5cm (10 3/4in); pedestal: 21.2 x 9.5 x 3.8cm (8 3/4 x 3 3/4 x 1 1/2in).

**GBP3,000 - 5,000**

**€3,500 - 5,800**

**US\$4,200 - 7,000**

**Provenance**

Private collection, New York

159 \*

**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: 142cm (55 7/8in).*

**GBP5,000 - 7,000**

**€5,800 - 8,100**

**US\$7,000 - 9,700**

**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.



159

160

**GROUP OF RUSSIAN WARES INCLUDING TWO PAPIER-MACHÉ LACQUER EASTER EGGS**

various makers, 19th century

both ovoid form, the larger egg with *Resurrection and Descent into Hell* depicted to obverse and St. Sergius of Radonezh to reverse, all against red background, dividing in half to reveal painted interior; the smaller papier-mâché egg centring an oval reserve with finely painted Vladimirskaya Mother of God, reverse depicting Ivan the Great Bell Tower in Kremlin against golden background, dividing in half to reveal a smaller metal egg inside, marked 'CL' for an identified maker; together with silver-gilt miniature cup, saucer and spoon, all engraved with foliate motives and bearing maker's marks 'CL' and St. Petersburg import marks, last quarter of XIX century, 88 standard  
*height of the largest egg: 16.5cm (6 1/2in).*

(6)

**GBP1,000 - 1,500**

**€1,200 - 1,700**

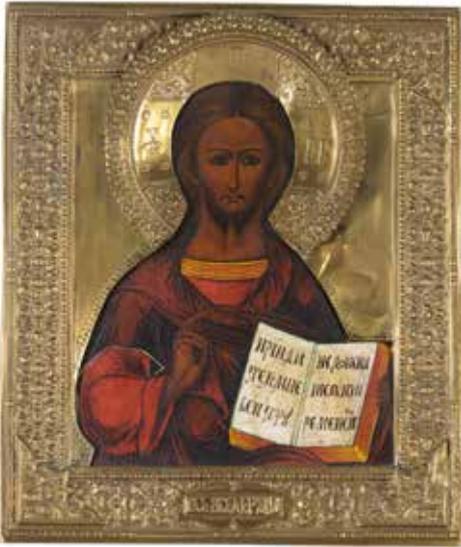
**US\$1,400 - 2,100**



160



160 (verso)



161

161 \*

**ST. ULITA AND HER SON KIRIK, TOGETHER WITH CHRIST PANTOCRATOR**

first: Russia, 1875-1900; second: city of Mstera, Vladimir provinces, c. 1900

first: tempera on wood, brass oklad, with punched maker's marks in Cyrillic 'F.M.K.'; second: tempera on wood, gilded brass oklad with repoussé and chasing

first: 29.8 x 24.1cm (11 3/4 x 9 1/2in); second: 30.5 x 26cm (12 x 10in).

(2)

**GBP2,000 - 4,000**

**€2,300 - 4,600**

**US\$2,800 - 5,600**

**Provenance**

Bonhams, New York, *Divine Treasures: Important Russian icons from the collection of Ambassador Laurence A. Steinhardt*, 10 April 2014, lots 1049 and 1050

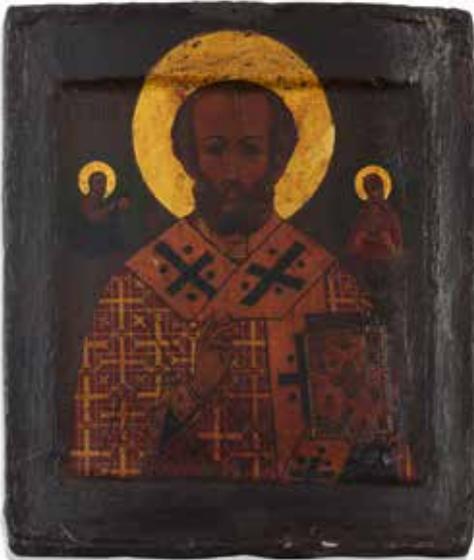
Acquired from above by a private American collector

**Exhibited**

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004 (Icon of St. Ulita and her son Kirik)

**Literature**

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 37, p. 58, illustrated *Icon of St. Ulita and her son Kirik*



162

162 \*

**ST NICHOLAS THE MIRACLE WORKER**

Russia, 18th century with later restoration

tempera on wood, gilding, later restorations, varnish enclosed in fitted glass frame

verso: with paper label of Mostorg Antique store, numbered C5803, dating the icon to beginning of 18th century

24 x 21cm (9 3/4 x 8 1/4in).

**GBP800 - 1,200**

**€920 - 1,400**

**US\$1,100 - 1,700**

**Provenance**

Acquired by American collector in the USSR in 1930s at Mostorg store Thence by descent



163

163 \*

**TIKHVIN MOTHER OF GOD**

Russia, 1775-1800

tempera on wood, gilded gesso oklad 42 x 34.25cm (16 1/2 x 13 1/2in).

**GBP3,000 - 5,000**

**€3,500 - 5,800**

**US\$4,200 - 7,000**

**Provenance**

Bonhams, New York, *Divine Treasures: Important Russian icons from the collection of Ambassador Laurence A. Steinhardt*, 10 April 2014, lot 1040

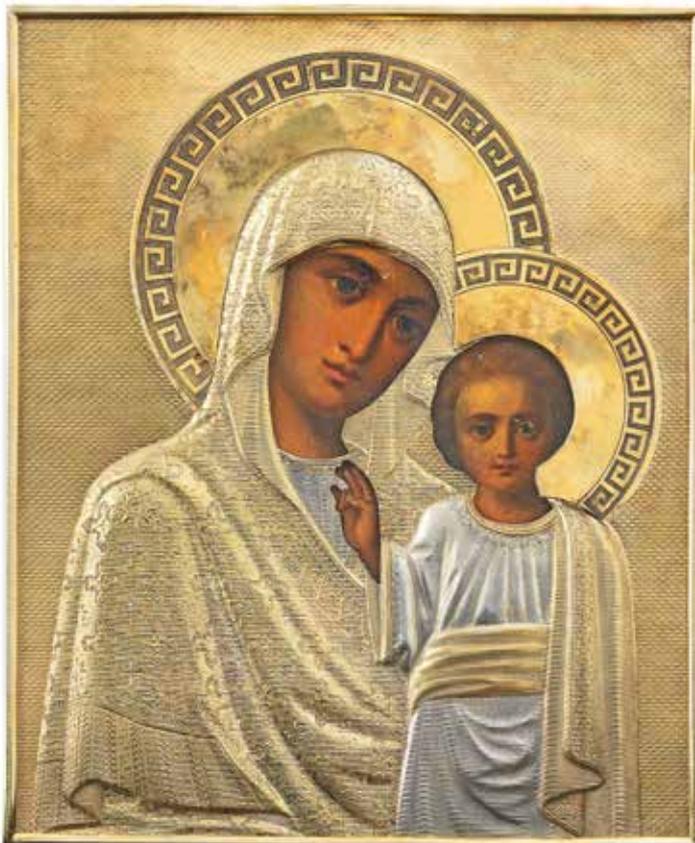
Acquired from above by a private American collector

164

**THE MOTHER OF GOD OF KAZAN**

Morozov, maker's mark in Cyrillic 'I.G.', St. Petersburg, 1908-1917  
realistically painted, in repoussé, chased and engraved parcel-gilt oklad  
26.5 x 22cm (10 7/16 x 8 11/16in).

GBP1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800



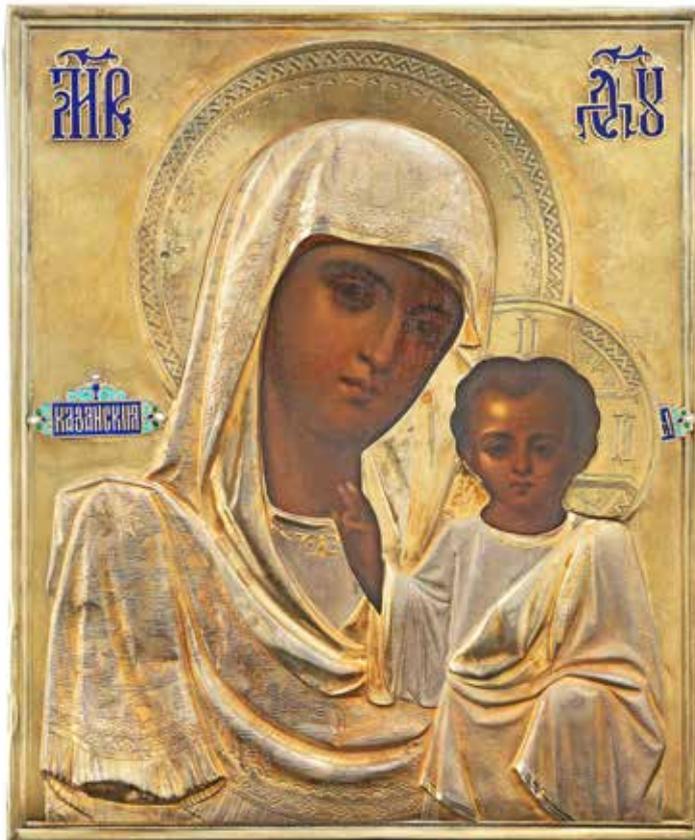
164

165

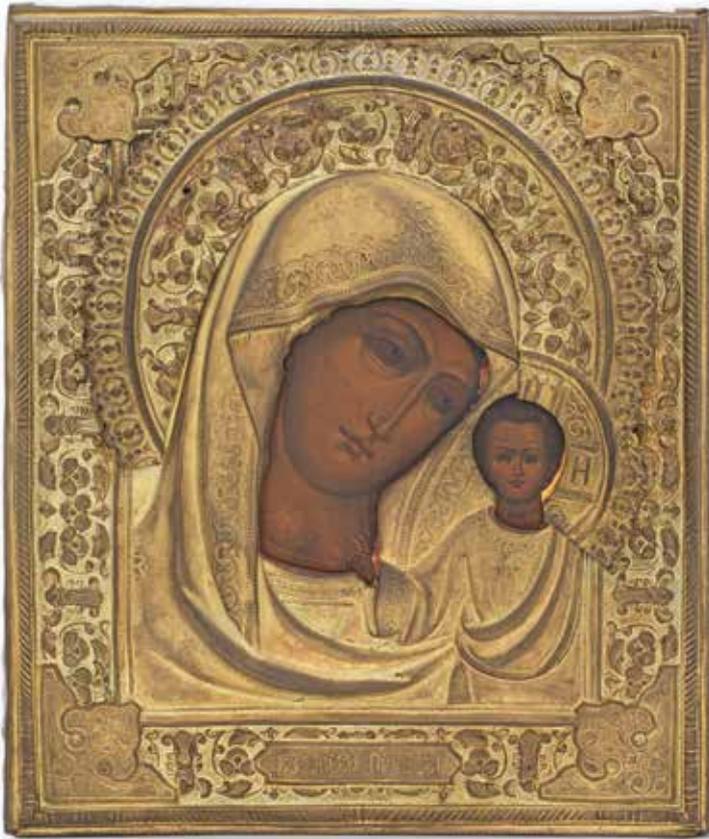
**THE MOTHER OF GOD OF KAZAN**

Russia, early 20th century  
realistically painted, in repoussé, chased and engraved parcel-gilt oklad with champlévé  
name initials and captions, maker's mark in Cyrillic 'SG', 84 standard  
26.5 x 22cm (10 7/16 x 8 11/16in).

GBP1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800



165



166

166 \*

**KAZAN MOTHER OF GOD**

Russia, 19th century  
traditionally painted in strong colours in  
repoussé chased and engraved brass oklad  
31 x 26.5 cm (12 3/16 x 10 7/16 in).

GBP800 - 1,000  
€920 - 1,200  
US\$1,100 - 1,400



167

167

**THE MOTHER OF GOD OF KAZAN**

maker's mark in Cyrillic 'SG', Moscow, c.  
1908-1917  
realistically painted, in repoussé, chased  
and engraved parcel-gilt oklad with shaded  
cloisonné enamel haloes, with champlevé  
name initials and captions, 84 standard  
26.5 x 22cm (10 7/16 x 8 11/16in).

GBP1,500 - 2,000  
€1,700 - 2,300  
US\$2,100 - 2,800

**END OF SALE**

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## “ANALYSING ART:

## NEW TECHNOLOGIES - NEW APPLICATIONS”

The True Image Solutions Ltd. (UK), The Institute for Diagnostic Imaging Research (Canada), along with The British Institute of Non-Destructive Testing (BINDT) with the kind support of the Italian Society for Non-Destructive Testing Monitoring Diagnostics (AIPnD), the Opificio delle Pietre Dure and a number of other partners, would like to cordially invite you to participate in the third international three-day workshop *Analysing Art: New Technologies - New Applications*, which will be held at the Michelangelo Hotel in Florence, Italy from October 4 - 6<sup>th</sup>, 2021.

The multi-disciplinary workshop will focus on non-destructive evaluation for the preventive conservation of artwork as it relates to the sustainability of cultural heritage and will bring together scientists, engineers, museum curators, restoration experts, conservationists, and art historians. This event will be a unique confluence of art and technology communities and is indicative of the high-technology advances that are impacting cultural heritage.

We expect to host leading experts in these multidisciplinary fields from all over the world and have prepared a stimulating and informative scientific programme including substantial professional networking opportunities.

We are seeking sponsors to cover administrative and other related expenses for the workshop. Support from your side is crucial for the success of this event and cultural heritage as a whole.

### SPONSORSHIP LEVELS

#### PLATINUM LEVEL SPONSORSHIP €5000

- Company logo to be displayed on the official workshop banner and various publication materials
- First choice of a prime exhibit position
- Acknowledgement of sponsorship during the opening ceremony and in the workshop programme
- Admission for 3 delegates with free registration

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- Secondary choice of exhibit position
- Acknowledgement of sponsorship during the opening ceremony and in workshop programme
- Admission for 2 delegates with free registration

#### SILVER LEVEL SPONSORSHIP €1500

- Acknowledgement of sponsorship during the opening ceremony and in workshop programme
- Admission for 1 delegate with free registration



If you would like to take up a sponsorship opportunity please contact the undersigned by **May 7<sup>th</sup>, 2021**

email: [jt@thetrueimagesolution.com](mailto:jt@thetrueimagesolution.com)  
phone: +44 (0)7786854920

Thank you for your consideration.

**Mr. John Twydale**  
Chairman of the Sponsor Committee

**Prof. Roman Gr. Maev**  
Workshop Chair  
Chairman of the Programme Committee

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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.

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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, historical 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*.

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*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*.

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#### *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*.

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### 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 "AF" 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).

Hammer Price	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 licences 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 Buyer's 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 DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

#### 18. FURNITURE

##### Upholstered Furniture

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

#### 19. JEWELLERY

##### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years

to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

#### Estimated Weights

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

#### Signatures

##### 1. A diamond brooch, by Kutchinsky

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

##### 2. A diamond brooch, signed Kutchinsky

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

##### 3. A diamond brooch, mounted by Kutchinsky

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

#### 20. PHOTOGRAPHS

##### Explanation of Catalogue Terms

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

#### 21. PICTURES

##### Explanation of Catalogue Terms

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

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

#### 22. PORCELAIN AND GLASS

##### Damage and Restoration

For your guidance, in our *Catalogues* we 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.

\*, †, ‡, §, ¶, Ⓜ, Ⓝ see clause 8, VAT, for details.

#### DATA PROTECTION – USE OF YOUR INFORMATION

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

#### APPENDIX 1

#### 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, its fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.**

#### 1 THE CONTRACT

- 1.1 These terms 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 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 Buyer's 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 your 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 Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and
- 8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the Seller or to Bonhams by you.
- 8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the Seller becomes liable to pay the same until payment by you.
- 8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.

#### 9 THE SELLER'S LIABILITY

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

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

## 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents 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.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the Lot in accordance with paragraph 5;
  - 1.5.2 subject to any power of the Seller or us to refuse to release the Lot to you, we will release the Lot to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller 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 our 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: the *Purchase Price* for the Lot;
  - 3.1.1 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 [A<sup>2</sup>], 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-terrorist 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 FORGERY**
- 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
- 9.3.2 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 stringed 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. 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](http://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](mailto:info@bonhams.com).

### APPENDIX 3

#### DEFINITIONS AND GLOSSARY

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

#### LIST OF DEFINITIONS

**"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](http://www.bonhams.com)

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

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

#### GLOSSARY

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

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

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

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "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: Wednesday 9 June 2021
Sale no. 26796	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 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

**The auctioneer has discretion to split any bid at any time.**

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
<b>Please answer all questions below</b>	
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="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>

**Please note that all telephone calls are recorded.**

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

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

<b>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.</b>	
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. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.





**Bonhams**  
101 New Bond Street  
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bonhams.com

**AUCTIONEERS SINCE 1793**