

The background of the entire page is a Russian icon of a bearded man, likely a saint or Christ Pantocrator. He has a large, curly, dark brown hairdo with a white crescent-shaped mark on the forehead. His face is golden-brown with a serene expression. He is wearing a red robe with a gold border. The background of the icon is a cracked, aged parchment or gold leaf.

Bonhams

Divine Treasures:

**Important Russian Icons from the Collection
of Ambassador Laurence A. Steinhardt**

Thursday April 10, 2014
New York



**Divine Treasures: Important Russian Icons from
the Collection of Ambassador Laurence A. Steinhardt**
Thursday April 10, 2014 at 1pm
New York

Bonhams

580 Madison Avenue
New York, New York 10022
bonhams.com

Preview

Thursday April 3, 10am to 5pm
Friday April 4, 10am to 5pm
Saturday April 5, 10am to 5pm
Sunday April 6, 10am to 5pm
Monday April 7, 10am to 7pm
Tuesday April 8, 10am to 5pm
Wednesday April 9, 10am to 5pm

Bids

+1 (212) 644 9001
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To bid via the internet please
visit www.bonhams.com

Sale Number: 21771

Lots 1001 - 1062

Catalog: \$35

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Online bidding will be available
for this auction. For further
information please visit:
www.bonhams.com/21771

Please see pages 2 to 6
for bidder information including
Conditions of Sale, after-sale
collection and shipment.

Illustrations

Front cover: Lot 1026
Session page: Lot 1007
Inside back cover: Lot 1039
Back cover: Lot 1019

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be

liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

Mediation and Arbitration Procedures

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

Limited Right of Rescission

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of

such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

Limitation of Liability

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (800) 223 2854 ext. 33550.

Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent

to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the **a** symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a **□** symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a **▢** symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until April 24 without penalty. After April 24 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

Divine Treasures

Lots 1001 - 1062





Laurence A. Steinhardt: Collector, Diplomat and Connoisseur

As the scion of a prominent New York family, Laurence Steinhardt's life was let amid the surroundings of his worldly family, all of whom were of collectors of note in their own right. He was a native New Yorker: raised on East 92nd street, he graduated from Columbia University School of Law in 1915. Ambassador Steinhardt took up his first diplomatic post in 1933, and continued his diplomatic career until his untimely death in 1950 at age 57 in an embassy plane crash while serving as U.S. Ambassador to Canada. From 1933 to 1950 Presidents Roosevelt and Truman appointed him to no less than six ambassadorial level posts, most of which were wartime critical. (Sweden 1933-1937, Peru 1937-1939, the Soviet Union 1939-1941, Turkey 1942-1945, Czechoslovakia 1945-1948, Canada 1948-1950).

Our grandfather, Laurence Steinhardt, developed an interest in Russian icons in the 1930s. His first diplomatic post assignment was as First Minister to Sweden (1933-1937), and it was during that time period that he traveled to the Soviet Union. Photos of our grandparents' apartment at 1125 Fifth Avenue show grandfather seated at his library desk with his earliest prized and rare icons. In this catalogue you'll note the breathtaking early 18th century triptych of Christ Emmanuel flanked by Archangels Gabriel and Michael hanging on the wall behind him in one photo and the fabulous 17th century Smolensk Mother of God triptych in another photo. His preference lay with the smaller icons as he felt they offered a more intimate relationship with the viewer. He appreciated their aesthetic and religious significance and understood their integral essentiality to the Russian psyche. As he often noted at the time, "in Russia few have bread, but everyone has an icon."

Grandfather succeeded Ambassador Joseph Davies to the Soviet Union in 1939, arriving in Moscow at the time of the signing of the Nazi-Soviet Non-Aggression Pact of August 23, 1939. For the next 3 years he held this post during some of the earliest difficulties of WWII. Grandfather negotiated the lend lease agreement with Stalin and evacuated the embassy personnel to Kuibyshev as the Germans approached Moscow. This was an era of a world in turmoil. In the 1930s, piles of books were burnt in Germany and piles of icons went up in flames in Russia. The Soviet government continued to divest itself of all things Tsarist and sold their cultural artifacts for foreign currency. Grandfather purchased selectively what was offered from the state storerooms, growing and maturing his collection to over 150 icons of his own personal choice.

Our family collection has remained privately in our homes for generations. Gradually, we've begun to think that these wonderful icons need to be shared, seen and understood beyond ourselves. In 2004, highlights from the collection were exhibited at Hillwood Museum and Gardens in Washington, D.C. at the exhibition *Tradition in Transition: Russian Icons in the Age of the Romanovs*, which traveled to multiple U.S. destinations for a further 4 years. Additionally, selections of Grandfather's icons were also loaned to Hillwood for their study-in-education programs.

After considerable thought our family has decided that Grandfather's Russian icon collection needs to benefit a wider audience. We are proud to have had the privilege of their ownership within our own family for generations and to have been parties to their legacy and historical preservation. It remains for the future generations to accept stewardship of these icons and their cultural importance. As it is customary to say on parting in Russian, "Do svidaniya."

Laurene A. Sherlock, Trustee
Victor A. Sherlock, Trustee
Steinhardt-Sherlock Trust



Лоуренс Штейнгардт: Коллекционер, Дипломат и Ценитель Искусства

Лоуренс Штейнгардт (1892-1950), наш дедушка, родился и вырос в Нью Йорке в известной семье бизнесменов, политиков и коллекционеров искусства. Знаменитые коллекции, собранные его родственниками, впоследствии были переданы в Метрополитен-музей, а также в некоторые другие музеи города. Выросший в элитной среде Нью-Йорка, он получил разностороннее воспитание и научился разбираться в произведениях искусства.

Получив степень бакалавра юридических наук в Колумбийском университете, Лоуренс Штейнгардт в 1933 году начал свою дипломатическую карьеру, продолжавшуюся до 1950, когда он в возрасте 57 лет трагически погиб в авиакатастрофе самолёта посольства США в Канаде. В течении семнадцати лет он шесть раз был назначен послом США (Швеция 1933-1937, Перу 1937-1939, Советский Союз 1939-1941, Турция 1942-1945, Чехословакия 1945-1948, Канада 1948-1950).


Штейнгардт начал интересоваться иконами в конце 1930х годов во время своих первых поездок в Москву из Швеции, где он занимал пост посла США. Фотографии дедушкиной квартиры на Пятой Авеню в Нью Йорке показывают его сидящим за столом в библиотеке в окружении русских икон. Вы видите великолепный триптих 18 века со Спасом Эманиулом и редкую трёхчастную икону Смоленской Божьей Матери, работы царских мастерских 17 века. Лоуренс Штейнгардт предпочитал иконы небольшого размера, предназначенные для домашних иконостасов и домашних покоев. Он осознал, какую огромную роль эти великолепные произведения искусства играли в истории России и каким глубоким смыслом наделяли их православные верующие. Лоуренс однажды заметил: «В России, может быть, не у всех есть хлеб, но у каждого есть икона.» Дедушка принял пост американского посла в СССР сразу после подписания советско-германского пакта о ненападении в августе 1939 года. Последующие три года были одним из самых сложных периодов второй мировой войны. Ему удалось подписать договор со Сталиным о поставках по ленд-лизу и пришлось организовывать срочную эвакуацию посольства США в Куйбышев, когда немецкая армия стояла на подступах к Москве.

В течение своего пребывания в Москве посол собрал первоклассную коллекцию русских икон, отражающую его глубокий интерес к русской истории и культуре. Многие из представленных в этом каталоге икон - работы высокой художественной значимости, глубокого духовного смысла и необычайной красоты. Усилиями посла Лоуренса А. Штейнгардта эти сокровища русской культуры были сохранены для истории в то время, когда многие образцы русского церковного искусства были преданы забвению. Иконы из закрытых монастырей и разрушенных церквей уничтожались или распродавались через магазины Торгсин, созданные для продаж конфискованных предметов искусства на иностранную валюту.

Собранная усилиями дедушки коллекция находилась в частном владении нашей семьи. С течением времени все мы начали понимать значение этой коллекции и сочли возможным разделить радость общения с великолепными произведениями древнего русского искусства с более широкой аудиторией. В 2004 году часть коллекции была выставлена в музее Хиллвуд в Вашингтоне на выставке «Традиция в эволюции: русская икона в период царствования династии Романовых.» Выставка пользовалась огромным успехом и за четыре года была показана в нескольких городах США. Кроме того, многие иконы находились в музее Хиллвуд для проведения научных и образовательных программ и таким образом продолжали знакомить американскую публику с удивительным искусством русской иконы.

После длительных размышлений наша семья решила, что этой коллекции нужна более широкая аудитория. Мы гордимся тем, что на нашу долю выпала привилегия и счастье обладать этим уникальным собранием, хранить его в нашей семье и сберечь эти сокровища для последующих поколений коллекционеров. Теперь эта ответственность ляжет на плечи нового поколения ценителей русского искусства. Как это принято говорить в России: До свидания!»

Лорен А. Шерлок, Член Правления
Виктор А. Шерлок, Член Правления
Ассоциация Штейнгардт-Шерлок



Timeless Masterpieces of Russian Icon Painting

The present collection of Ambassador Laurence A. Steinhardt was formed in the late 1930s and reflects one of the most dramatic chapters in the history of Russian art after the Revolution of 1917, and the subsequent exportation of art to foreign markets during Stalin's regime. In 1928, the Soviet government began to sell artistic treasures confiscated from Imperial and aristocratic collections, monasteries and churches to wealthy Western buyers. One of the justifications for this undertaking was the raising of funds for the alleviation of the famine and the financing of grand industrial projects.

The ancient art of icon painting suffered in particular due to the anti-religious policies of the Soviet administration. The government's systematic shutdown of churches and monasteries caused icons and works by Old Russian masters to flood the market. The ancient Russian collections of government-run museums also underwent a 'cleansing': museum officials were strictly ordered to deaccession their collections to the 'Antikvariat' for sale to foreign markets.

The representatives of diplomatic missions from Western Europe and the United States who found themselves in Russia at this chaotic time were struck by the beauty and magnificence of the Russian icon, and began to actively purchase Russian antiquities from the government department stores 'Gostorg' and 'Mostorg,' thereby forming the bases of their collections.

One of these collectors was Laurence A. Steinhardt, who first visited Russia in the 1930s, and returned again between 1939 and 1941 as the official United States Ambassador to the Soviet Union. During his time in Moscow, Ambassador Steinhardt acquired a significant collection of over sixty icons. Many of these icons are still affixed with the now-rare labels of the 'Antique artifacts departments of the Mostorg' and their respective prices. Moreover, several of the icons still bear old pre-revolutionary collection labels, suggesting the historic provenance of the icons as first belonging to private collections, then their acquisition by museums before their deaccession to the 'Antikvariat.'

The collection of icons of Ambassador Laurence A. Steinhardt is reflective of his great interest in icons from a variety of historical periods; as a result the collection is comprised of icons from a wide range of styles and eras, beginning with the epoch of Ivan the Terrible and concluding with the last years of the Romanov Imperial Dynasty. A large part of the collection consists of miniature icons intended for personal devotion in a domestic setting, depicting the patron saints of their commissioners.

It is worth noting the exceptional quality of many of the icons in the collection. They include the works of masters of the major Russian icon-painting centers of the late medieval period: Moscow, Rostov, Suzdal, the Northern and Northwestern territories, and various cities of the Povolzhiye region: Kostroma, Yaroslavl, and Nizhnii Novgorod.

Among them are a number of rare and important icons, distinctive for their artistic style and iconography. The icon *The Nativity of Christ* (Russia, Suzdal, 1675-1700, 1009), is particularly remarkable for the complexity of its detailed iconography and fine execution, which was unusual for altar icons of this type. On the other hand, the equally rare *Folding triptych icon of the Smolensk Mother of God* (Russia, Moscow, Kremlin workshop, 1650-1660, lot 1039) combines the images of the Smolensk Mother of God, the Six Days of Services (Shestodnev) and the Saturday of All Saints. The minute details and jewel-like precision in the execution attributes this icon to Old Believer masters. Similarly precise in detail and complex in the execution



1026

of its composition is the *Icon of the Resurrection and Descent into Limbo* (Moscow, Strogonov school, c. 1600, 1024). Moreover, the excellent condition of the earlier icons, subject to only minimal restorations, renders the older part of the collection particularly valuable.

The present collection includes icons remarkable for the rarity and complexity of their iconography, characteristic for the second half of the sixteenth to the first half of the seventeenth centuries. The rare subject matter of the *Icon of the Pure Soul with Saint Zosima and Saint Savatii* (Russia, probably northwestern provinces, c. 1600, 1016), is one of the earliest to include an entire 'iconostasis' of devotional saints, among them the Russian miracle workers. Equally notable for their rarity and complexity are *A pair of wings from a folding icon*, (Russia, Volga region or Central Russian provinces, 1600-1635, 1025) which combine all of the major holidays of the liturgical year. *A triptych icon with Christ Emanuel and Archangels* (Russia, Moscow, 1700-1735, lot 1026) executed in an Old Russian style, is particularly rare; its iconography originates as far back as the twelfth century. At one point such images were incredibly popular in Russia; interest in the subject peaked in the seventeenth century, when the practice of copying ancient icons became fashionable. Today there remain few complete sets of such icons, and the well preserved state of *A triptych icon with Christ Emanuel and Archangels* makes it particularly rare.

The later period saw a renaissance of icon-painting. From the eighteenth to the twentieth centuries, icons underwent major stylistic changes, influenced by the popular Russian style, which is particularly evident in the present collection. The art of Old Believers, who comprised a significant portion of the Russian population, especially flourished. As a testament to the strength of their ideology, the ancient traditions of the Old Believers were maintained during this period. The present collection is comprised of some of the major centers of icon-painting: Palekh, Mstera, Kholui, Guslitsi, Pomoriye, Yaroslavl provinces and the Northern regions.

Icon of the Resurrection and Descent into Limbo (Russia, c. 1800, lot 1010) is an excellent example of nineteenth century icon-painting from Palekh. The still more rare iconographic subjects include *Icon of the Yakhromskaya Eleousa Mother of God with Saint Grigory and Saint Paraskeva* (Russia, Moscow, 1800-1850, lot 1030), *Icon of the Christ Pantocrator with four healers: Saint Kir, Saint Ioan, Saint Kosma and Saint Damian* (Russia, Yaroslavl provinces, 1820s-1830s, lot 1036) and others. It is worth noting, that many of the icons are decorated with precious silver and metal oklads, the repoussé and chased ornamentation of which is also reflective of the early artistic style of the period.

Among the artifacts of the collection of Ambassador Laurence A. Steinhardt, there are a significant number of commissioned presentation icons, intended for personal devotion within the home. These icons preserve the devotion and warmth of the Russian people.

From the three Greek icons in the collection, that of the unique *Icon of Saint Fanourios and Saint Antonius of Padua* (1650-1700, lot 1059) by an icon-writer from Crete, working under the commissions of Venetian merchants and monks.

The collection of Ambassador Laurence A. Steinhardt is remarkable for the exceptional quality and breadth of artistic schools and periods represented, the stylistic richness and excellent condition of the works. This remarkable assemblage represents the collector's enthusiasm and appreciation for the ancient Russian art form and the great masters who practiced it. Highlights from the collection were exhibited at 'Tradition in Transition: Russian Icons in the Age of the Romanovs' at the Hillwood Museum & Gardens in Washington, D.C. in 2004. Lovingly preserved in the family of Ambassador Laurence A. Steinhardt, this important collection now appears on the market for the first time.

Шедевры русской иконописи

Представленная здесь коллекция икон Лоуренса Штейнгардта сформировалась в конце 1930-х гг. и отразила одну из самых драматических страниц истории сохранения памятников искусства в России в эпоху сталинского режима. По решению советского правительства была предпринята массовая распродажа русских художественных ценностей за границу. Одним из главных мотивов была помощь голодающим, и накопление средств для индустриализации. Были организованы специальные антикварные магазины Госторга РСФСР, через которые осуществлялась продажа ценностей.

Особенно больно эта кампания ударила по наследию древней иконописи и древнерусского серебра, поскольку была прямым реантирелигиозной политики Советов. Из закрываемых церквей и монастырей в Госторги переводились сотни и произведения искусства, в том числе выдающиеся произведения древнерусских мастеров. Собрания древнерусского искусства государственных музеев также подверглось «чистке»: по строгому приказу в «Антиквариат» музейные сотрудники обязаны были «списать» большую часть своих фондов.

Оказавшиеся в эти годы в России представители дипломатических миссий Западной Европы и Америки, пораженные величием и красотой русской иконы, стали активно покупать ее в магазинах «Госторга» и «Мосгосторга», формируя свои коллекции. Одним из них был Лоуренс Штейнгардт, впервые посетивший Россию в 1930 году, а затем с 1939 по 1941 годы занявший место официального посла США в СССР. За время пребывания в Москве он собрал значительную коллекцию, – более 60 икон. На обороте некоторых из них сохранились редкие уже теперь наклейки «Антикварно художественного отдела Мосгосторга» с указанием цены за памятник. Встречаются на здесь и фирменные «марки» старых дореволюционных коллекций, поступивших в музеи и оттуда выданные в Антиквариат.

Собрание икон Лоуренса Штейнгардта отражает его интерес к иконам различных исторических периодов, начиная с эпохи Ивана Грозного и заканчивая последними годами царствования императорской династии Романовых. Большая их часть – небольшие по размеру произведения, отражающие личное благочестие русских людей, это заказные вкладные, семейные или монашеские образы.

Следует отметить высокий художественный уровень многих входящих в собрание икон. Они включают творчество мастеров крупнейших на Руси иконописных центров позднего Средневековья – Москвы, Ростова. Суздаля, Северо-запада и Северных земель, разных городов Поволжья – Костромы, Ярославля, Нижнего Новгорода. Среди представленных здесь икон встречаются достаточно редкие по художественному стилю и иконографии. Так небольшая суздальская икона «Рождество Христово» (лот 1009) середины – третьей четверти 16 века отличается чрезвычайно насыщенной подробной иконографией и миниатюрностью исполнения, что было нетипично для аналогичных образов. Напротив, больших размеров (что встречается также очень редко) трехстворчатый столичный по мастерству складень середины 17 века объединяет образы Богоматери Смоленской, Шестоднева и сцены «Суббота всех святых» (лот 1039). Уникален еще один складень, включающий редкие сюжеты на тему Воплощения Христа. Миниатюрность и изысканность

живописи позволяет думать о создании его в кругу поздних Строгановских мастеров. Столь же изящна и ювелирна по отточенности деталей и сложной насыщенной композиции, однако не утратившей цельности, небольшая икона «Воскресение – Сошествие во ад», около 1600 г (лот 1024). Прекрасная сохранность памятников и минимальность вторжения в них поздних поновителей делает древнюю часть собрания особенно ценной.

Есть среди представленных памятников иконы редких и сложных иконографических изводов, ставших характерными для второй половины 16- первой половины 17 века. Это редкий образ «Чистая душа» (лот 1016) – один из ранних, известных в настоящее время; «Четырехрядная» икона позднего 16 века, включающая целый «иконостас» почитаемых святых, в том числе и русских чудотворцев. Это и створки киота, объединившие праздники всего литургического года (лот 1025). Заметным памятником является небольшой оглавный Деисус со Спасом Эммануилом первой трети 18 века (лот 1026), написанный в древнерусских традициях. Иконография его восходит к 12 столетию. Когда-то такие чины на Руси были чрезвычайно распространены; причем интерес к ним активизировался в 17 веке, когда в моду вошла традиция копирования древних икон. В настоящее время известно не так много полных комплексов, к тому же хорошей сохранности.

Следует выделить целый ряд икон, Нового времени, когда искусство иконописания не только не угасло, но переживало колоссальный расцвет. Особенность этого периода заключается в том, что икона прошла в 18–20 веках все большие стили светского искусства, что хорошо видно по художественным особенностям представленных здесь произведений. Однако особый расцвет в эти столетия переживало искусство старообрядцев, составлявших едва ли большую часть населения России и, в силу своей идеологии, сохранявших древние традиции иконописания. Среди икон собрания представлены почти все наиболее крупные иконописные центры – Палех, Мстера, Холуй, Гуслицы, Поморье, Ярославские письма, северные скиты.

Помимо вполне традиционных для этих центров икон, подобно «Воскресению-Сошествию во ад с праздниками» (лот 1010) палехского мастера раннего 19 века, встречаются иконы редких иконографических изводов, например, «Богоматерь Яхромская» (лот 1030), образ четырех святых-целителей (лот 1036), и другие. Следует отметить, что многие иконы украшены драгоценными и металлическими окладами, чеканный орнамент которых также отражает разные художественные стили эпохи.



1010

Среди памятников коллекции Лоуренса Штейнгардта есть немало подносных подарочных камерных икон, предназначенных для домашней молитвы, явно заказанных по каким-то особым случаям жизни отдельных семей. В них сохраняется благочестие и теплота веры русского народа.

Из трех греческих икон, вошедших в собрание, следует выделить уникальный образ святого Фанурия и Антония Падуанского (лот 1059) работы критского мастера, работавшего по заказам венецианских купцов и монахов.

Коллекция посла Лоуренса Штейнгардта уникальна по разнообразию представленных иконописных школ, по высочайшему художественному уровню древних памятников и прекрасной сохранности работ. Она отражает глубокий интерес и восхищение, которые коллекционер испытывал к древнему искусству русской иконы и ко многим русским мастерам-иконописцам, оставившем нам в наследие эти прекрасные произведения искусства. Многие из представленных икон выставлялись в музее Хиллвуд, в Вашингтоне, США на выставке организованной в 2004. Сохраненные в семье коллекционера, эти высокохудожественные и редкие произведения русской иконописи впервые представляются вниманию международных коллекционеров.



1001

1001

Icon of the Only Begotten Son

Russia, Moscow, Old Believer workshop, 1800-1850

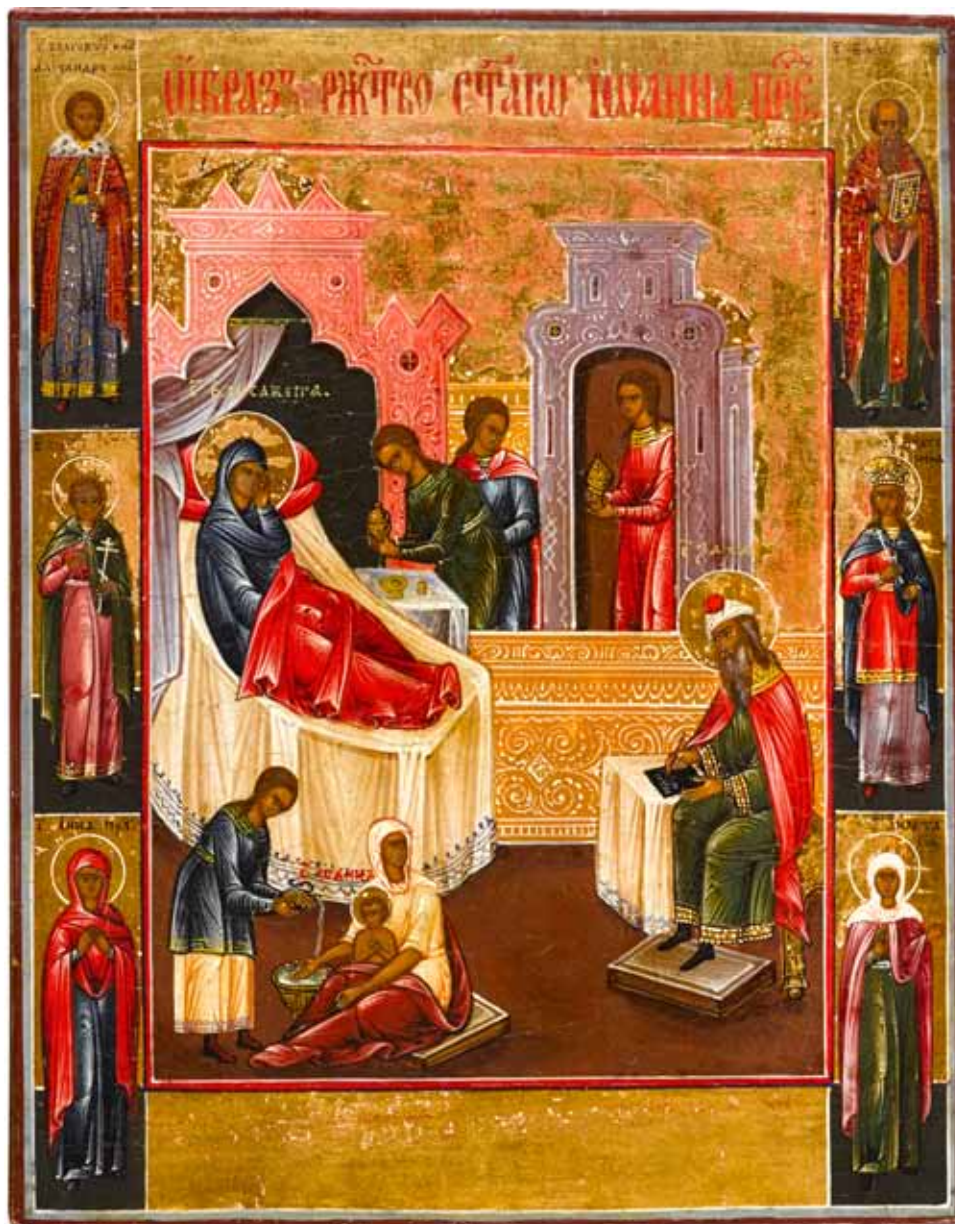
tempera on wood, gilding, silvered metal oklad

31.75 x 25.5cm (12 1/2 x 10in)

\$5,000 - 8,000

£3,000 - 4,800

€3,600 - 5,800



1002

1002

Icon of the Nativity of Saint John

Russia, Vladimir provinces, 1850-1900

tempera on wood with gilding

the borders depicting Saint Alexander Nevsky, Saint Vasilii the Great, an unknown saint, Holy Martyr

Catherine, Saint Anna and Saint Anastasia

21.75 x 17.25cm (8 1/2 x 6 3/4in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600

This is a typical example of an Old Believer icon with a central image of the Nativity of Saint John, probably a patron saint of the original owner. The saints depicted on the periphery borders were most likely patron saints of the members of the family. Stylistically the icon can be attributed to the famous centers of icon painting of the Vladimir region.

Типичный образец заказной старообрядческой иконы с образом Рождества Иоанна Предтечи, видимо, главного патронального образа заказчика, и святыми, соименными членам его семьи. Живопись характерна для продукции иконописцев знаменитых Владимирских иконописных центров.



1003

1003

Icon of the Yakhromskaya Mother of God with Saint Grigory and Saint Paraskeva-Pyatnitsa

Russia, Moscow, 1800-1850

tempera on wood with gilding

30.5 x 15.5cm (12 x 10 in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600

The relatively rare iconography of this Eleusa Mother of God is associated with the Kosmin-Yakhromskii monastery near the city of Vladimir. It was most likely commissioned by a couple, whose patron saints, Saint Grigory and Saint Paraskeva-Pyatnitsa, are depicted on the icon's borders.

Довольно редкий иконографический тип иконы, изображающий вариант иконы Умиление, сочетается с хорошей сохранностью живописи. Заказной семейный образ, видимо, супругов, особенно почитавших святыню Козмина Яхромского монастыря (Владимирские земли).

1004

Icon of the Korsun Mother of God

Russia, 1860-1900

tempera on wood, silvered and gilded brass oklad

31.75 x 25.5cm (12 1/2 x 10)

\$1,500 - 2,500

£900 - 1,500

€1,100 - 1,800

1005

Icon of the Kazan Mother of God

Russia, c. 1900

printed lithographic image laid on wood, gilded

brass oklad with repoussé decoration, verso

enclosed in cotton fabric

31.5 x 26cm (12 3/16 x 10 1/4in)

\$2,000 - 4,000

£1,200 - 2,400

€1,500 - 2,900

A fascinating example of a Russian icon from the late Imperial period, the present lot illustrates how the new fashion for the Russian Art Nouveau style influenced a traditional art form. The realistically rendered image, reproduced with the help of modern technology to imitate en plein enamel painting, is enclosed in an elaborate oklad, partially gilded and decorated with the traditional floral ornamentation of the seventeenth century. This eclectic style was typical for the reign of Nicholas II (1896-1917), when icon painting was profoundly influenced by the search for a new national style. The present icon was likely part of a pair (the other probably an image of the Christ Pantocrator) commissioned as a wedding gift.

Интересный образец русской иконописи эпохи модерна. Сочетание напечатанной на бумаге (пленке) изображения, имитирующего плотную эмалевую живопись, и декора оклада, повторяющего чеканку серебряных изделий 17 века, был чрезвычайно характерно для искусства времени Николая II, когда поиски национального стиля шли в русле развития современной живописи. Подносная подарочная икона, возможно в паре с образом Спасителя предназначавшаяся для обряда бракосочетания.



1004



1005



1006



1006 (without oklad)

1006

Icon of the Protection of the Mother of God

Russia, Moscow, c. 1880

oil on wood, with chased and engraved silver gilt oklad, A.M. Postnikov firm, workmaster S.G., before 1898

45.25 x 38.25cm (17 3/4 x 15in)

\$6,000 - 10,000

£3,600 - 6,000

€4,400 - 7,300

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 15, p. 43, illustrated

The realistically rendered image reflects the influence of academic painting that became particularly prevalent in the icon painting practices of the late nineteenth century. This large icon is entirely enclosed in an elaborate, highly decorative oklad made by the well-known silver firm of A. M. Postnikov, who was an established collector of Russian and Byzantine icons. The decorative elements are highly eclectic, combining traditional Russian motifs with the more modern elements preferred by the firm's sophisticated clientele.

В иконе сочетаются академическая профессиональная живопись, получившая широкое распространение в России в XIX веке, и сплошь покрывающий ее драгоценный оклад, созданный в известной московской фирме А.М.Постникова, собирателя древнерусских икон и ценителя византийского искусства. В декоре оклада, однако, проявился господствующий тогда стиль эклектики, в котором национальные мотивы уживаются с реалистическими чертами.



1007

1007

Icon of Saint Alexander Nevsky

Russian, Nizhnii Novgorod, 1825-1870

tempera and oil on wood with gilding, chased silver oklad, with Cyrillic maker's mark 'IU' for workmaster Ivan Ivanov Udalov, Cyrillic city mark, dated 1869, 84 standard

30.5 x 25.5cm (10 1/2 x 12in)

\$4,000 - 6,000

£2,400 - 3,600

€2,900 - 4,400

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 30, p. 54, illustrated

This icon depicts Saint Alexander Nevskii, a Russian Prince of Novgorod and Vladimir who defeated Swedish invaders on July 15, 1240 on the river Neva. As a result of that victory which solidified the authority of Muscovite Russia, the nineteen year old prince was given the sobriquet 'Nevsky.' From the 1720s onward painters began depicting the saint in princely robes and elaborate armor, with prescribed attributes of power. The iconography of this image dates back to religious painting by Vasilii Kuzmich Shebuev (1836). The patron saint of three Russian Emperors, Saint Alexander Nevsky was among the most popular saints in Russia.

Стильная хорошей сохранности икона, посвященная одному из популярных в 19 веке святому князю Александру Невскому. В связи с правлением трех Александров, иконы с таким сюжетом были особенно востребованы в России в этом столетии. Характерное для времени письмо, сочетающее древние традиции и новый канон, восходящий к картине Василия Кузмича Шебуева (1836), с одной стороны, и оклад с декором, который включает элементы типичные для эпохи историзма, с другой.



1008

1008

Icon of Saint Alexander Nevsky

Russia, Moscow, 1908-1917

oil on wood, with a chased and engraved parcel-gilt oklad, with workmaster's stamp in Cyrillic 'S.G'
22.25x 17.75cm (8 3/4 x 7in)

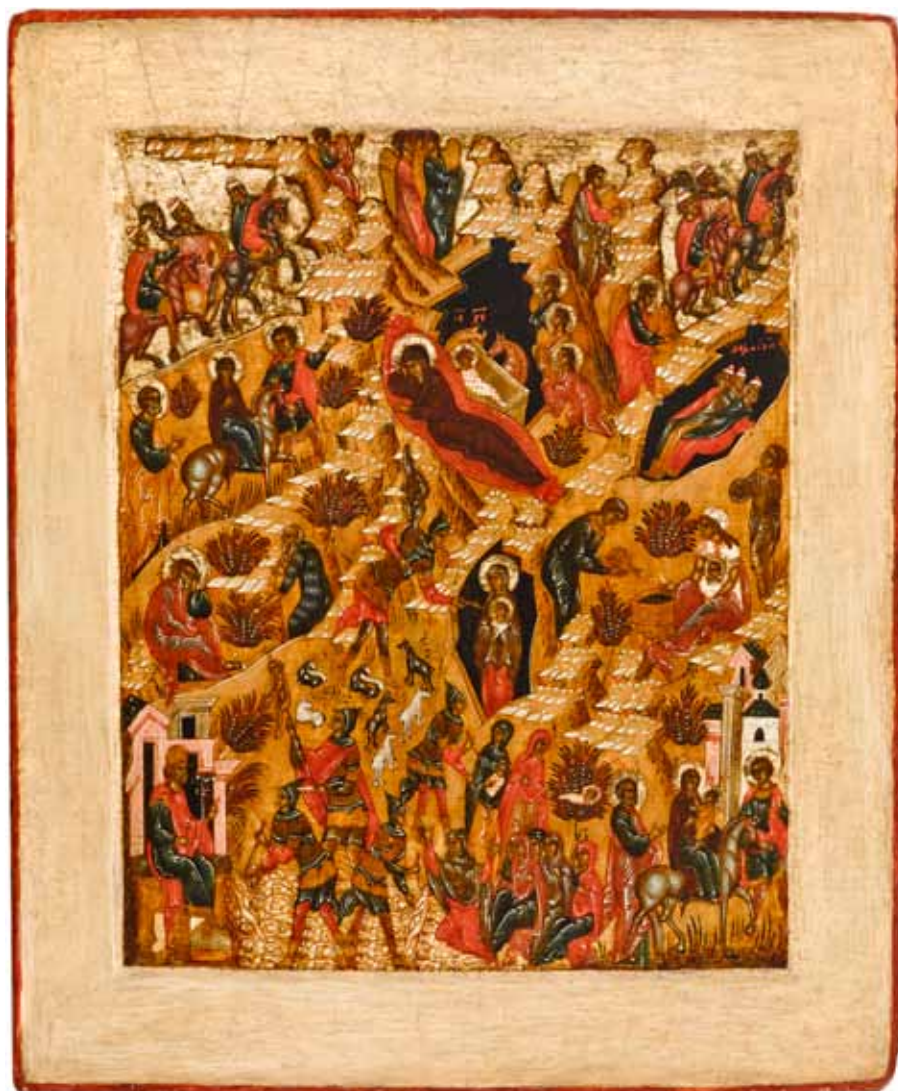
\$5,000 - 7,000

£3,000 - 4,200

€3,600 - 5,100

The iconographic prototype for Saint Alexander Nevsky can be traced to a famous image created by Vasilii Kuzmich Shebuev (1836). The image of Alexander Nevsky, who was the patron saint of three Russian Emperors (Alexander I (1777-1825), Alexander II (1818-1881), and Alexander III (1845-1894)), was incredibly popular during this period.

Иконография иконы восходит к известному портрету Александра Невского кисти Василия Шебуева (1836). В связи с тем, что святой был соименен трем правящим императорам России XIX века, его образ был чрезвычайно распространен в это время. В Петербурге число таких икон было весьма значительно, поскольку главная святыня города – мощи великого Князя Александра Невского покоились в одноименном монастыре. По заказу монастыря, писали немало икон с образом святого для поднесения знатым посетителям лавры.



1009

1009

Icon of the Nativity of Christ

Russia, Suzdal, 1675-1700

tempera on wood with gilding

30.5 x 25cm (12 3/16 x 10 1/8in)

\$20,000 - 30,000

£12,000 - 18,000

€15,000 - 22,000

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 10, p. 38, illustrated

This small and densely populated icon depicts an unusual profusion of scenes connected with the birth of Jesus Christ. Such mastery of miniature painting and narrative details are unique in a small devotional icon, making the present work of high importance.

Очень редкая аналойная икона, в которой сцена Рождества Христова представлена в развернутом варианте, как это было принято в больших храмовых образах. Древность памятника, миниатюрное письмо и художественность стиля придают ей особую ценность. Икона является музейной по своему значению.



1010

1010

Icon of the Resurrection and Descent into Limbo

Russia, Palekh, c. 1800

tempera on wood with gilding

depicting the Twelve Holiday Feasts and scenes of the Only Begotten Son, the Fiery Ascension of Saint Ilya the Prophet, and the Protection of the Mother of God (Feast of the Intercession)

40.75 x 5.5cm (16 7/8 x 14in)

\$25,000 - 35,000

£15,000 - 21,000

€18,000 - 25,000

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 18, p. 47, illustrated

This is a wonderful example of an important icon from one of the leading centers of icon painting in Russia during the late eighteenth and nineteenth centuries. The multi-figural scene of the Descent into Limbo and the Resurrection occupies the center of the icon. The eighteen surrounding scenes from the lives of Christ and the Mother of God are painted with virtuoso precision. Above it, in a round reserve, a scene showing Christ as God's only Begotten Son completes the complex iconography of this magnificent icon.

Типичная для палехских мастеров заказная икона с изображением Воскресения- Сошествия во ад в центре, окруженного праздничными сценами, среди которых, помимо обычных двенадцатых праздников, представлены «Единородный сыне» - сюжет, получивший большое распространение в старообрядческой среде, и композиции «Огненное восхождение пророка Ильи» и «Покров Богоматери», напоминавшие о посвящении церквей в самом Палехе.



1011

1011

Icon of Saint Nicholas the Miracle Worker

Russia, 1800-1850

tempera on wood with brass oklad

28 x 22.25cm (11 x 8 3/4in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600

1012

Icon of Vasilii the Great, Grigory the Great and St. Ioan Zlatoust

Russia, 1875-1900

tempera on wood with silver gilt metal oklad

30.5 x 25.5cm (10 x 12in)

\$1,200 - 1,800

£720 - 1,100

€870 - 1,300

Exhibited

Washington, DC, Hillwood Museum & Gardens,

Tradition in Transition: Russian Icons in the Age of the Romanovs, 2004

Literature

Wendy R. Salmond, *Tradition in Transition:*

Russian Icons in the Age of the Romanovs,

Hillwood Museum & Gardens, Washington, DC,

2004, no. 38, p. 58, illustrated



1012

1013

Icon of Saint Alexander Nevsky

Russia, St. Petersburg, 1876

oil on wood, silver oklad with Cyrillic
workmaster's mark 'IFS,' possibly for Efim
Sidorov and St. Petersburg city mark, dated
'1876,' 84 standard

22.25 x 17.75cm (8 3/4in x 7in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600



1013

1014

Icon of Saint Nicholas the Miracle Worker

Russia, Palekh, Old Believer workshop, 1750-1800

tempera on wood with metal oklad

31.75 x 15.5cm (12 1/2 x 9 1/2in)

\$5,000 - 7,000

£3,000 - 4,200

€3,600 - 5,100



1014



1015

1015

Icon of the Ascension, from the Major Feasts tier of an iconostasis

Russia, Povolzhye, c. 1600-1635

tempera on wood

30.5 x 26cm (12 x 10 1/4in)

\$8,000 - 12,000

£4,800 - 7,200

€5,800 - 8,700

1016

Icon of the Pure Soul with Saint Zosima and Saint Savatii

Russia, probably northwestern provinces, c. 1600

tempera on wood

32 x 27cm (10 1/2 x 12 5/8in)

\$10,000 - 15,000

£6,000 - 9,000

€7,300 - 11,000

Exhibited

Washington, DC, Hillwood Museum & Gardens,

Tradition in Transition: Russian Icons in the Age of the Romanovs, 2004

Literature

Wendy R. Salmond, *Tradition in Transition:*

Russian Icons in the Age of the Romanovs,

Hillwood Museum & Gardens, Washington, DC, 2004, no. 9, p. 38, illustrated

This extremely rare icon depicts an unusual subject taken from moralizing instructional texts that were popular among the defenders of tradition. The young maiden, wearing an ornate royal robe, triumphs over the monsters that personify the moral sins and death. The naked man locked in the cave in the lower right corner embodies the Sinful Soul. With a path of spiritual purity, the Pure Soul is saved, and she appears again next to the throne of the Savior in the demi-lune reserve above. Flanking the main scene are standing figures of Saints Zosima and Savatii, founders of the famous Solovetskii Monastery, in far northern Russia, who represent the spiritual journey of the monastic life.

Редкая икона хорошей сохранности, написана на аллегорический сюжет, который заимствован из назидательных книг. Такие сложные по содержанию иконы получили особое распространение в искусстве позднего 16-17 века. Образы иногда сопровождаются текстом, взятым из книг духовного содержания и поясняющим сюжет: «Душа чистая яко девица преукрашенная, стоит выше солнца и луна под ногами ея, на главе своей царский венец. Стоит перед Богом и молится, а молитва у нее из уст восходит на небо, слезами пламень огненный погаси, и терпение греховное потреби, постом льва связя, смирением змия укроти, ненависник дьявол паде на землю яко кот, не могий терпети доброты ея».



1016

1017

Icon of Saint John the Warrior

Russia, Moscow, 17th century with later 19th century repainting
tempera on wood

31.75 x 26.75cm (12 1/2 x 10 1/2in)

\$4,000 - 6,000

£2,400 - 3,600

€2,900 - 4,400

1018

Icon of the Presentation to the Temple

Russia, Yaroslavl province, c. 1650

tempera on wood

31.1 x 25.4cm (12 1/4 x 10in)

\$6,000 - 8,000

£3,600 - 4,800

€4,400 - 5,800

This icon belonged to the Feasts tier of an iconostasis. The complexity of the depicted architectural details and virtuoso painting of the faces strongly suggest the hand of a skilled painter from the Yaroslavl province.

Икона принадлежала праздничному ряду камерного иконостаса. Сложное «палатное письмо» и характерное «личное письмо» позволяют думать о ярославском происхождении мастера.



1017



1018

1019

Icon of the Annunciation, with Saint Christopher and Saint Aleksander Svirskii

Russia, Yaroslavl, 1625-1650, oklad 1650-1700

tempera on wood, repoussé and chased jeweled silver gilt oklad, the bezel framed with pearls, surmounted by a red faceted stone, with an additional green cabochon on the border

31.5 x 25.75 (12 3/8 x 10 3/16in)

\$25,000 - 35,000

£15,000 - 21,000

€18,000 - 25,000

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

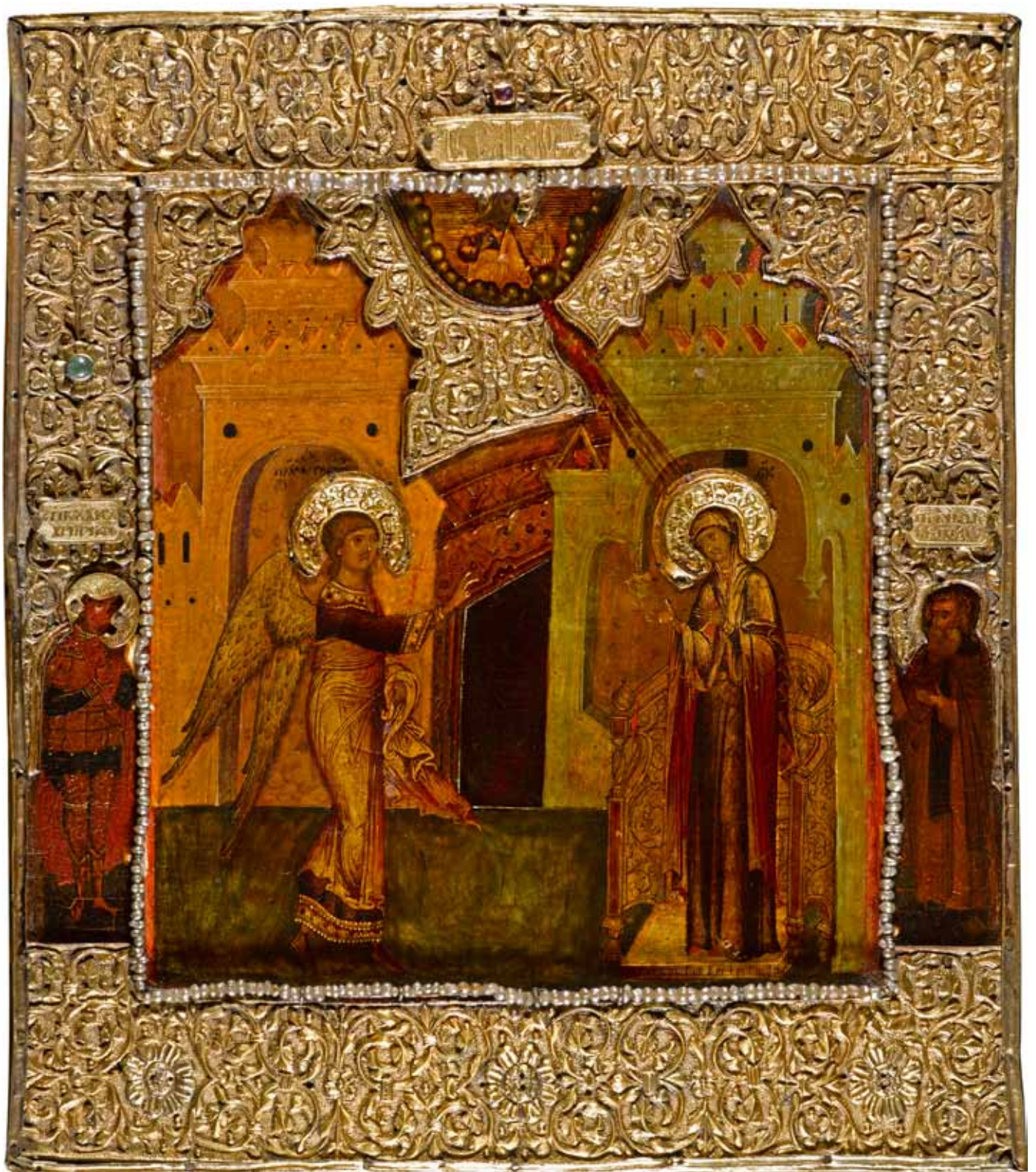
Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 21, p. 49, illustrated

The fine painting, elegant composition, and jeweled oklad signify the importance of this icon. It was most likely a gift from a wealthy donor to a church. The figure of Saint Christopher the Martyr, depicted on the left as a dog-headed man, and Saint Alexander Svirsky on the right side, were most likely added as a request by the owner of the icon. Thin strips of finely chased gilded silver originally decorated with many gemstones are attached along the borders along with a string of small pearls outlining the central image.

Аналойная икона была заказана как драгоценный вклад, возможно, на помин души.

Небольшие фигуры святых на полях были соименны заказчикам образа. Достаточно редким изображением является фигура Христофора, представленного с песьей головой.



1019



1020

1020

Icon of the Smolensk Mother of God

Russia, Mstera, Vladimir province, 1860-1900, oklad 1730-1732

tempera on wood with gilding, with a chased, engraved and applied metal oklad, stamped '1730' and '1732,' with additional marks '0' and '12,' verso encased in an old brocade fabric and dated '1746'

30.5 x 25.5cm (12 x 10in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600

The present icon is as an important example of the sophisticated style practiced in the Old Believer icon painting centers in the late nineteenth century. The image of the Mother of God known as Hodigitria became especially popular in the Moscow and Volga areas in the seventeenth century. The oklad is a rare example of a dated icon cover from the early eighteenth century.

Икона представляет типичный образец высокопрофессиональной старообрядческой живописи последних десятилетий XIX века. Восходит к особому изводу иконографии Богородицы Одигитрии, получившей распространение в Москве и Поволжье в 17 столетии. Редкий пример датированного оклада своего времени, в декоре его сочетаются древние традиции среброделия и искусства раннего Екатерининского времени.



1021

1021

Icon of the Vladimir Mother of God

Russia, Moscow, 1700-1750

tempera on wood, with silver repoussé oklad, with maker's marks 'IE,' marked with partially visible date '1731'

31.75 x 22.25cm (12 1/2 x 9 3/4in)

\$6,000 - 8,000

£3,600 - 4,800

€4,400 - 5,800

The present work is one of many icons made in the style of one of the earliest Byzantine icons brought to Russia shortly after its adoption of the Orthodox religion. It closely follows the prototype of the most revered and venerated image within the Russian Orthodox faith, the icon of the Vladimir Mother of God. Dating to the eleventh century, it became famous for its loving tenderness and expressive features. The present icon shows a variant of the prototype popular in the eighteenth century. The image of the

Vladimir Mother of God became especially popular in Moscow, where such an icon comprised a part of nearly every household's personal iconostasis, worshiped by members of the family. The present icon, with its elaborate silver basma border, is especially decorative and was most likely the result of a private commission by a wealthy Moscow client.

Повторяет иконографию и образ византийской иконы Богородицы Владимирской XI века – главной святыни Москвы и всего Русского государства. Она сохраняет тот облик, который она получила в 18 столетии. Ее повторения в камерных небольших произведениях писали по разному случаю, но особое распространение они получили в Москве, где почти в каждом домашнем иконостасе стояла такая икона. Памятник представляет собой заказной образ, украшенный басмой, исполненной в традициях 17 века.



1022

1022

Icon of the Minea for December

Guslitsi, Old Believer workshop, 1875-1900

tempera on wood with gilding

35 x 30.5cm (14 x 11in)

\$5,000 - 8,000

£3,000 - 4,800

€3,600 - 5,800



1023

1023

Deesis Row Icon, with major feasts and selected saints

Russia, Rostov the Great area, 1570-1600

tempera on wood with gilding

40 x 33cm (15 3/4 x 13)

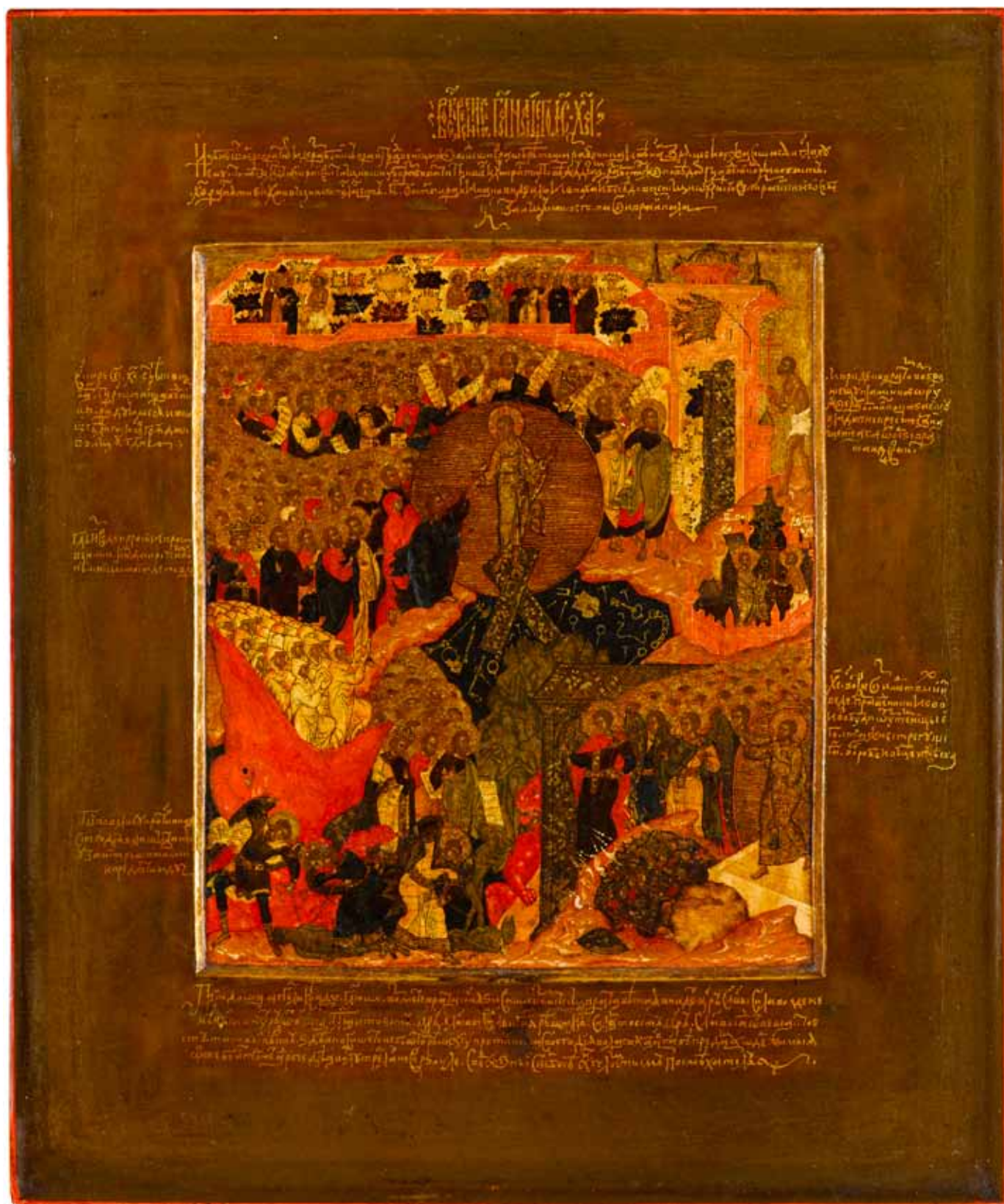
\$18,000 - 25,000

£11,000 - 15,000

€13,000 - 18,000

The present lot is a very rare example of a specially commissioned icon that includes the main holidays of the Orthodox calendar, a profusion of local saints that were venerated in the city of Yaroslavl and Rostov provinces. The three main feasts depicted in small square reserves on the borders of the icon include the Old Testament Trinity, the Veneration of the Cross, and the Protection of the Mother of God. It is truly an exceptional example of an early Russian icon.

Редкая по иконографии древняя икона, представляющая собой камерный домашний «иконостас», в котором по чинам выстроены образы святых. Большое число канонизированных русских святых, в том числе московских, ростовских и ярославских, говорит о заказном характере памятника. Хорошая сохранность и древность памятника, отражающего стиль позднего XVI века, наделяют икону поистине художественным и музейным значением.



1024

Icon of the Resurrection and Descent into Limbo

Moscow, Stroganov school, c. 1600

tempera on wood with gilding

verso with circular inscription in Cyrillic of the ownership of the icon by H. G Stroganov (1560-1616), and of its descent to his nephew, F.P Stroganov in 1652

36 x 30.5cm (14 3/16 x 12in)

\$25,000 - 35,000

£15,000 - 21,000

€18,000 - 25,000

Provenance:

N.G. Stroganov (1560-1616)

Then by descent to his nephew, F.P. Stroganov (1652)

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 16, p. 46, illustrated

Christ's triumph over death is celebrated in this exceptional icon. The radiant figure of Christ rising from the dead is at the center of the pictorial narrative. He reaches out to the crowd of the Blessed with gilded halos that form an endless stream, roping around scenes and disappearing into the margins. The accomplished master of this spectacular icon was most likely an icon painter working in the Moscow workshop who completed it for the Boyars Stroganov.

Прекрасная икона с развернутым сюжетом "Воскресения – Сошествия во ад," сложившемся в России во второй половине 16 века. Тонкость и изысканность письма, миниатюрность надписей позволяют думать о создании ее в столице Русского государства мастерами, обслуживающими заказы бояр Строгановых. Художественные особенности памятника и высокое профессиональное мастерство исполнения наделяют его музейным значением.



1025

1025

A pair of wings from a folding icon

Russia, Volga region or Central Russian provinces, 1600-1635

tempera on wood with gilding

depicting the Creation of Man, the Expulsion of Adam and Eve from the Garden of Eden, and scenes of the major holiday feasts in five tiers

54.75 x 17.5in (21 1/2 x 6 3/4in)

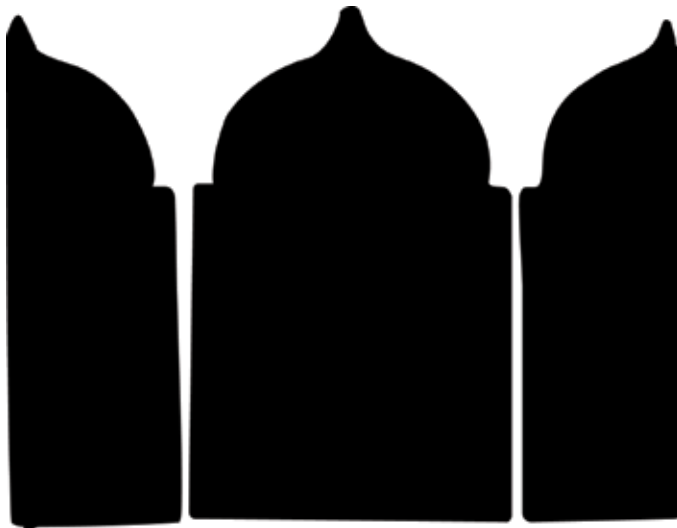
\$20,000 - 40,000

£12,000 - 24,000

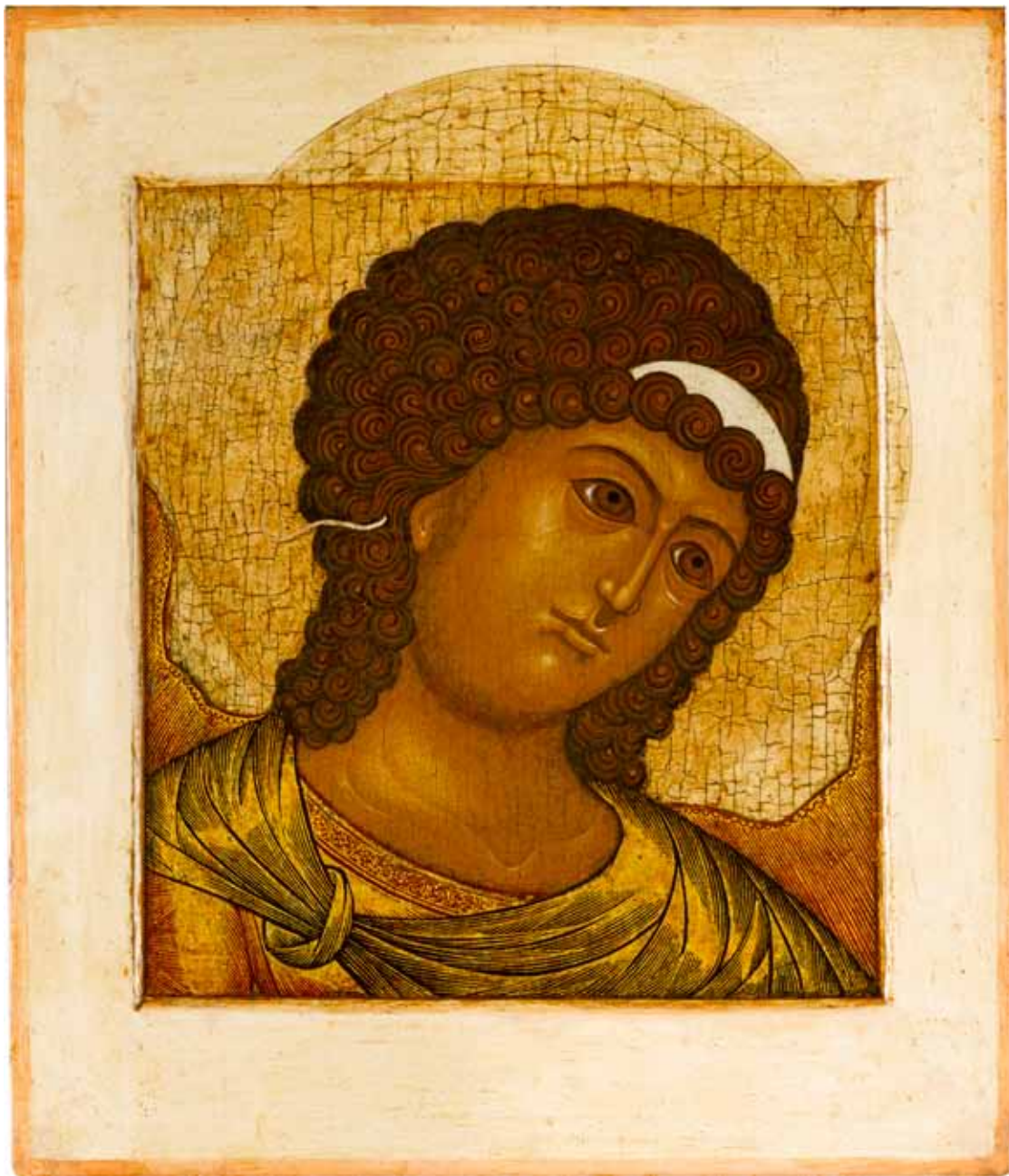
€15,000 - 29,000

The five rows of the left and right wings of this icon depict the Creation of Man, the Expulsion of Adam and Eve from the Garden of Eden, and scenes of the major holiday feasts in five tiers. The central panel, now missing, was most likely painted with a scene of the Resurrection or with a large image of Christ, along with tiers of additional holiday feasts, linking the narrative between the wings and the central panel. The unusual selection of scenes on both side panes include the Old Testament scenes of the Creation of Man and the Expulsion of Adam and Eve from the Garden of Eden. Such icons, which typically featured a central wonder-working image surrounded by smaller miracle scenes, were often created either for domestic veneration or for a church iconostasis. In either case, these large folding icons would have been the result of an important commission, and were particularly popular in the Volga region of Russia.

Судя по составу клейм, сцены праздников продолжались на недошедшем до нас центральном образе, включавшем образ Христа или сцену Воскресения. Необычны здесь изображения «Сотворения и изгнания из Рая Адама и Евы», чаще входящих в циклы библейских событий. Такие киоты чаще всего заказывались для домашних иконостасов, но нередко ставились на подставках в храмах, - в любом случае, это были заказные образы, в которых список чудотворного образа окружался клеймами чудес или подробным Страстным циклом. Широкое распространение киоты больших размеров получили в городах Поволжья, но писались они повсеместно.



A similar folding icon with two wings (demonstration)



1026

1026

A triptych icon with Christ Emanuel and Archangels

Russia, Moscow, 1700-1735

tempera on wood with gilding

total 30.5 x 78.75cm (12 x 31in)

\$80,000 - 120,000

£48,000 - 72,000

€58,000 - 87,000

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 11, p. 39, illustrated



1026



1026



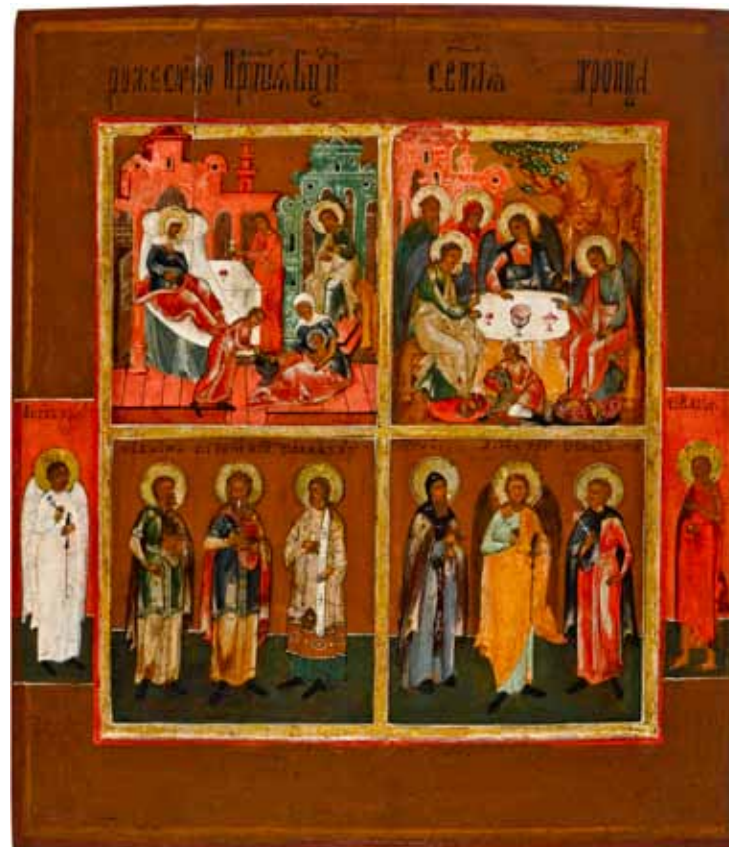
1027

1027
Icon of the Tikhvin Mother of God
 Moscow, Old Believer, c. 1860-1900
 tempera on wood with gilding
 35 x 30.5cm (13 3/4 x 12in)
\$3,000 - 5,000
£1,800 - 3,000
€2,200 - 3,600

1028
A four-part icon with the Archangel and Saint Maria
 Russia, Guslitsi, Old Believer workshop,
 1850-1900
 tempera on wood
 top row from the left: the Nativity of the
 Mother of God and the Old Testament Trinity,
 bottom row from the left: Martyr Saints
 Samon, Gurii, priest Aviv, followed by Saint
 Moses Myrin, Archangel, and Saint Bonifatsii,
 the borders with figures of the Archangel and
 Saint Maria from Egypt, painted on an older
 board, typical for Old Believer communities
 35 x 31cm (12 3/16 x 13 3/4in)
\$3,000 - 5,000
£1,800 - 3,000
€2,200 - 3,600

The current lot is a triptych group, comprising three separate icons forming a Deesis: the shoulder-length image of a youthful Christ in the center is flanked by the Archangels Gabriel and Michael, who gently tilt their heads toward Christ. Such groups were placed above entrance gates to cathedrals and palace interiors. The stylized elegance of the image is reminiscent of the best examples of Kremlin icon painting of the seventeenth century. The present lot is a very rare example of a complete deesis from the early eighteenth century.

Подобные комплексы в России издавна служили «надвратными» иконами – их ставили над входными дверьми храмов и жилых палат. Иконы продолжают традиции царских писем XVII века, что выразилось в сохранение не только техники письма, но и использовании древней иконографии. От 18 века таких полных комплексов сохранилось немного, что повышает ценность этих икон.



1028

1029

A four-part icon with scenes from the Life of Christ

Russia, probably southwestern regions, 1750-1800
tempera on wood, with an additional wood frame comprising four scenes of the Annunciation, the Crucifixion, the Nativity, and the Resurrection, the rather naïve depiction of the scenes combined with the color palette and the construction of the board suggest that the present icon was painted in the Southwestern

31.5 x 24.75cm (12 1/4 x 9 3/4in)

\$4,000 - 6,000

£2,400 - 3,600

€2,900 - 4,400

1030

Icon of the Fedorov Mother of God with a Guardian Angel and Saint Paraskeva

Russia, Guslitsi, Old Believer workshop,
c. 1830-1860
tempera on wood

31 x 35cm (12 3/6 x 13 3/4in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600



1029



1030



1031

1031

Icon of the Christ Pantocrator with the Apostles Saint Simeon and Saint Mark

Russia, Moscow, Old Believer workshop, late 19th century

tempera on wood, probably silver-gilt oklad, glass beads, paste stones, *unmarked*

35 x 30cm (14 x 13in)

\$8,000 - 12,000

£4,800 - 7,200

€5,800 - 8,700



1032

1032

Icon of the Tikhvin Mother of God

Northern Russia, Old Believer workshop, 1750-1850

tempera on wood with chased gilded brass oklad

31.75 x 26cm (12 1/2 x 10 1/8in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600

1033

Icon of Saint Evdokia, with sixteen scenes from her life

Russia, Pomorie region, Old Believer workshop, 1800-1850

tempera on wood

44 x 39cm (17 1/2 x 15 1/2in)

\$5,000 - 8,000

£3,000 - 4,800

€3,600 - 5,800

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition:*

Russian Icons in the Age of the Romanovs, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 31,

p. 54, illustrated

The present lot is a very rare example of this type of icon, painted with an elaborate series of scenes depicting the saint's life and martyrdom. The profusion of text next to each miniature scene quoting the canonical writing about St. Evdokia, as well as the style of painting, strongly suggest that the present icon was created in one of the Old Believer monasteries in the Pomorie of Northern Russia, well known both for the production of illuminated manuscripts and icon painting.

Представлен редкий вариант житийной иконы, посвященной преподобной Евдокии в житии. Обилие каллиграфических надписей, восходящих к тексту жития, и характерное письмо свидетельствует о создании иконы в старообрядческих скитах Поморья (Русского Севера), прославившихся искусством как рукописного книжного письма, так и иконописи.

1034

Deesis, with scenes of the New Testament Holy Trinity, Saint Philip and Saint Aleksei

Vladimir villages, Old Believer, 1850-1900

tempera on wood

39 x 34cm (15 1/2 x 13in)

\$2,000 - 4,000

£1,200 - 2,400

€1,500 - 2,900



1033



1034



1035

1035
Icon of Triod

Russia, Stroganov School, city of Perm', 1600-1650, oklad probably eighteenth century
tempera on wood, gilding, chased and engraved metal oklad from the 18th century
26.75 x 21.5cm (10 1/2 x 8 1/2in)

\$20,000 - 30,000

£12,000 - 18,000

€15,000 - 22,000

This icon depicts scenes of important feasts of the Christian Orthodox calendar, starting from the Parable of the Pharisee and the Tax Collector at the beginning of the Lent period and includes scenes associated with the Sunday of Forgiveness and the Revelations of the Last Judgment, combined with the feasts of the Holy Week. All of the scenes are depicted in accordance with Orthodox services held during Lent and the Holy Week described in the Book of Triod. Especially significant is the central depiction of the Savior of Smolensk, an image that became famous and popular in Moscow in the late sixteenth century. The present icon is an important example of miniature icon painting from the first half of the seventeenth century.

Икона включает изображение всех подвижных праздников литургического года, начиная с Недели о мытаре и фарисее, включает сцены, связанные со службами Прощеного Воскресения и воспоминанием о Страшном суде; вплоть до праздников Светлой седмицы. Все изображенные сцены отражают богослужение Великого Поста и Пасхальной недели и соответствуют службе по книге Триоди Постной и Цветной. Редким иконографическим решением является небольшой средник, где представлен образ Спаса Смоленского, иконы прославившейся в Москве в XVI веке. Представляет интересный образец миниатюрного письма первой половины XVII века.



1036

1036

Icon of the Christ Pantocrator with four healers: Saint Kir, Saint Ioan, Saint Kosma and Saint Damian

Russia, Yaroslavl provinces, 1820s-1830s

tempera on wood with gilding

26 x 22cm (10 1/4 x 8 11/16in)

\$5,000 - 7,000

£3,000 - 4,200

€3,600 - 5,100

This is a rare example of a commissioned family icon depicting the four most important healer saints in Russian Orthodoxy. It exemplifies a type of icon particularly popular among the Old Believer communities that settled around the Yaroslavl area of Russia.

Редкий образец заказной семейной иконы-«целительницы» с четырьмя наиболее известными в христианском мире образами врачей-целителей. Является типичным образцом поволжских (ярославских) писем – творчества иконописцев одного из ведущих в XVIII-XIX веках старообрядческого центра.



1037

1037

Icon of the Meeting of Saint Joachim and Saint Anne at the Golden Gate

Russia, Povolzhiye, c. 1600

tempera on wood with gilding

30.5 x 26.5cm (12 1/4 x 10 3/4in)

\$4,000 - 6,000

£2,400 - 3,600

€2,900 - 4,400

Brilliant in both execution and condition, this icon was the creation of Povolzhiye masters. The icon depicts the meeting of Saint Anne and her husband Saint Joachim at the Golden Gate of Jerusalem after the annunciation to Saint Joachim and Saint Anne about the future birth of their daughter, the Virgin Mary. Evidently, this icon comprised part of the Feasts tier of an iconostasis in a Northern wooden cathedral. However, icons featuring this subject were also often commissioned by childless couples for private devotion.

Прекрасная по сохранности и художественным особенностям икона, созданная одним из поволжских мастеров. Видимо, входила в праздничный ряд камерного иконостаса северного деревянного храма. Однако нередко иконы с таким сюжетом заказывали в семьях, в которых горячо молились о «даровании плода».



1038

1038

Icon of Saint Elijah in his fiery chariot

Central Russia, probably Old Believer monastery, mid 19th century

tempera on wood

32 x 29cm (12 5/8 x 11 7/16in)

\$4,000 - 6,000

£2,400 - 3,600

€2,900 - 4,400

The present icon depicts one of the most popular subjects in Russian icon painting – the biblical story about the prophet Elijah ascending to the heavenly realm in his fiery chariot. The saint was venerated for his devotion to the Orthodox faith and his associations with the atmospheric elements and the weather. As such he was a particularly popular subject of icons painted in Novgorod and the northern Russian territories, especially among Old Believer communities. A certain naïveté of depiction and simplicity of composition suggest that the present icon was painted in a rural community.

Один из самых излюбленных сюжетов русской иконописи, посвященный библейскому эпизоду из жизни пророка Ильи: взятие его живым на небо в огненной колеснице. В силу почитания святого как строгого ревнителя веры и его покровительства небесным стихиям (грому, дождю), его образ получил особенно широкое распространение в новгородских и северных землях, в том числе, среди старообрядческого населения. Наивность и простота образов свидетельствуют о создании ее в крестьянской среде.



1039

1039

Folding triptych icon of the Smolensk Mother of God

Russia, Moscow, Kremlin workshop, 1650-1660

tempera on wood with gilding, silver gilt oklad, metal frame, *unmarked*

total 34.75 x 89cm (13 5/8 x 35in)

\$80,000 - 120,000

£48,000 - 72,000

€58,000 - 87,000

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 19, p. 49, illustrated

The central image depicts one of the most venerated images in Russian Orthodoxy, the Mother of God of Smolensk. The side panels are decorated with densely painted scenes following the Book of the Six Days

of Services (Shestodnev) and scenes of the Saturday of All Saints. Taken as a whole, the icon represents the church services of the entire week, and was intended for private veneration.

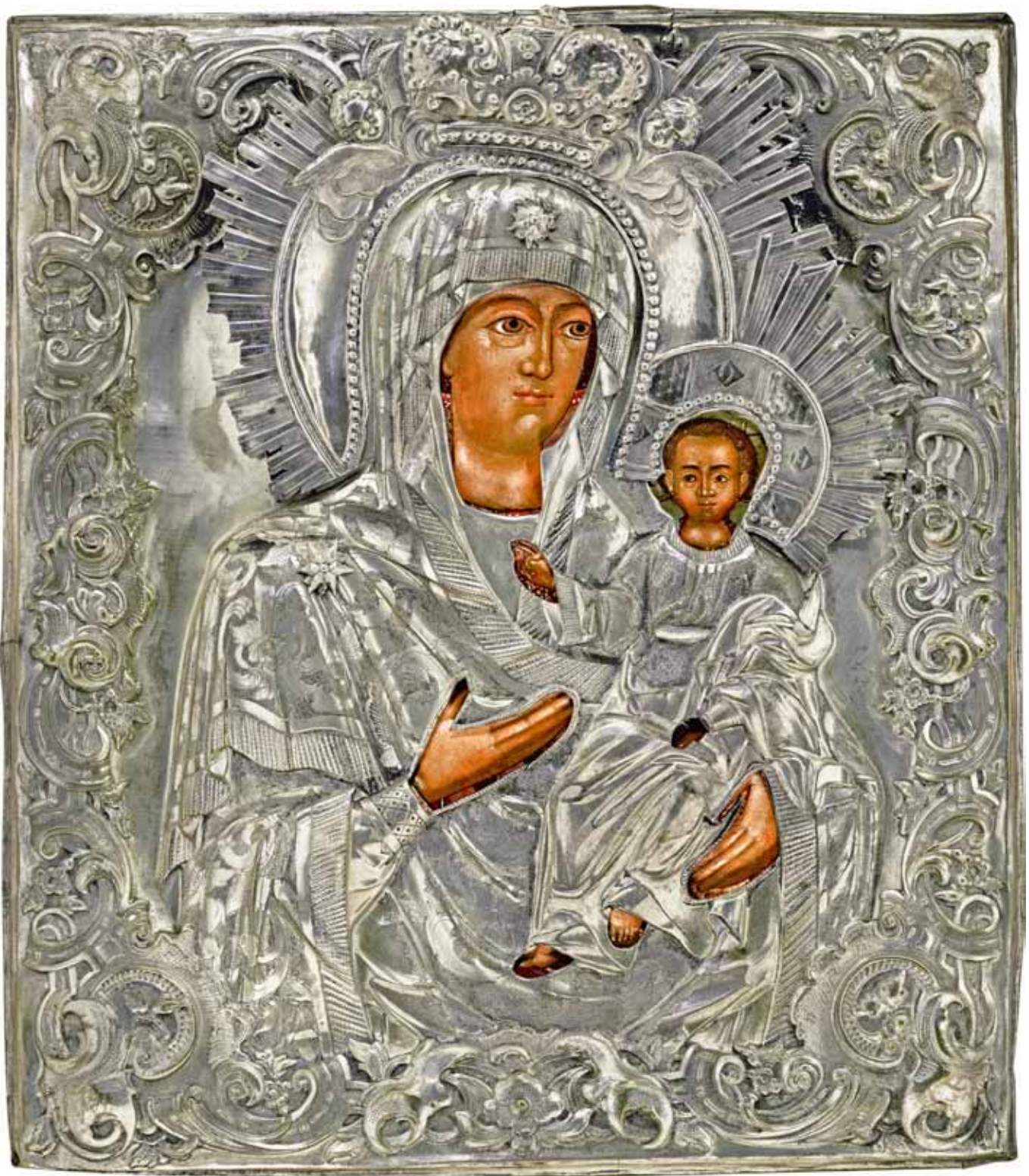
Тонкого письма складень отличается высоким художественным уровнем и необычной иконографией. Образ одной из самых чтимых на Руси чудотворных икон – Богоматери Смоленской обрамлен плотными композициями боковых крыльев с изображением Шестоднева – праздников и святых, воспоминаемых Церковью каждый день недели, и сценой Суббота всех святых, - субботних служб. Вкупе с центральным образом складень представляет собой церковные службы каждой недели и предназначался для личного использования..





1040

1040
Icon of Tikhvin Mother of God in gesso oklad
Russia, 1775-1800
tempera on wood, gilded gypsum oklad
42 x 34.25cm (16 1/2 x 13 1/2in)
\$5,000 - 8,000
£3,000 - 4,800
€3,600 - 5,800



1041

1041

Icon of the Smolensk Hodigetria Mother of God

Russia, Kostroma, c. 1700, oklad c. 1750

tempera on wood, oklad probably silver gilt, *unmarked*

32 x 28cm (12 5/8 x 11 in)

\$4,000 - 5,000

£2,400 - 3,000

€2,900 - 3,600



1042

1042

Icon of Saint Nicholas the Miracle Worker
with Saint Timothy and Saint Evdokia

Central Russia, mid nineteenth century
tempera on wood, gilding

27.3 x 24.25cm (10 3/4 x 9 1/2in)

\$2,000 - 4,000

£1,200 - 2,400

€1,500 - 2,900

1043

Icon of an Archangel, with an image
of the Mother of God of the Sign and
additional saints

Russia, probably Palekh, c. 1850

tempera on wood

30.5 x 25.5cm (12 x 10in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600

Central to the entire composition is a representation of the Icon of the Mother of God of the Sign, one of the most venerated icons in Russian Orthodox households. Beneath the miniature icon stands a figure of a winged Archangel flanked by multi-figural groups of saints, including Saints Varvara, Catherine, Foma, Evfrosinia, Bonifatsii, Sergei Radonezhsky, Varlaam Khutynskii, and John the Baptist. On the borders are Saints Flor and Lavr, and the Apostles Peter and Paul. Such icons were often privately commissioned by a wealthy patron who was interested in having an icon painted with images of the patron saints of various family members.



1043

Типичная для 19 века заказная семейная икона, включающая почитаемую в доме святыню – возвышающийся над всей композицией образ Богородицы Знамения, и святых (Мученицы Варвара, Фомаида, Катерина, Евфросиния, муч. Вонифаций, преп. Сергей Радонежский, Варлаам Хутынский, неизвестный преподобный, Иоанн Богослов, Иоанн Предтеча, неизвестный святитель, апостолы Петр и Павел, мученики Флор и Лавр), соименных членам рода, которые окружают фигуру Ангела-хранителя.

1044

A four-part icon of the Mother of God and selected saints

Russia, Guslitsi, Old Believer workshop, c. 1850
tempera on wood

the four parts comprising images of the Pokrov
Mother of God, the Semistrel Mother of God
(‘Soothing Evil Hearts’), Saints Aleksei and Yakov
Perskii, Gurii, Samon and Aviv

35.5 x 28cm (14 x 11in)

\$2,000 - 4,000

£1,200 - 2,400

€1,500 - 2,900

1045

Icon of Saint Seraphim of Sarov

Central Russia, c. 1910

oil and tempera on wood

31 x 27.25cm (12 1/8 x 10 3/4in)

\$2,000 - 4,000

£1,200 - 2,400

€1,500 - 2,900

Exhibited

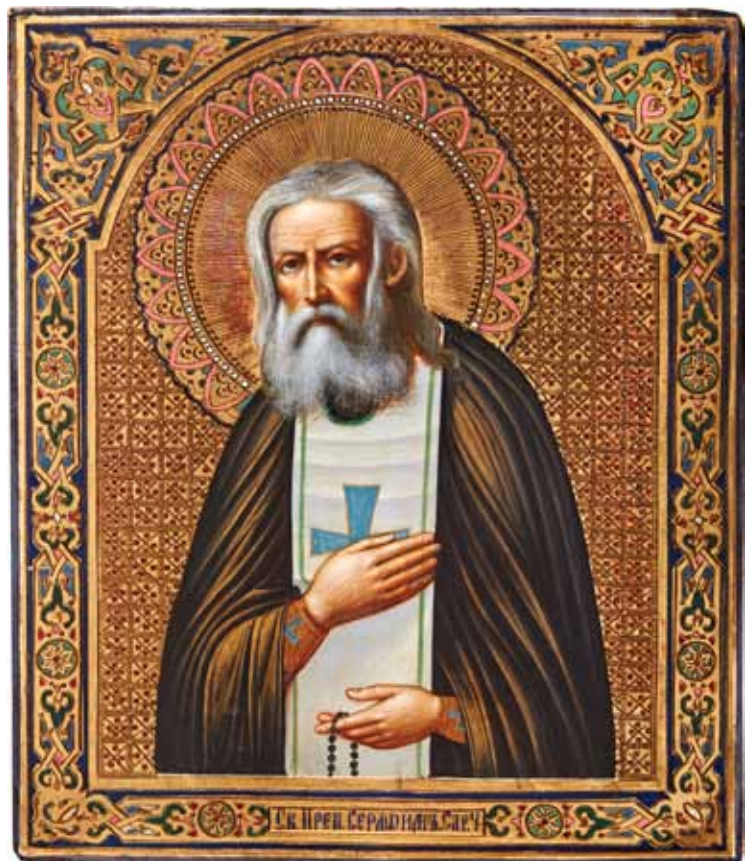
Washington, DC, Hillwood Museum & Gardens,
*Tradition in Transition: Russian Icons in the Age
of the Romanovs*, 2004

Literature

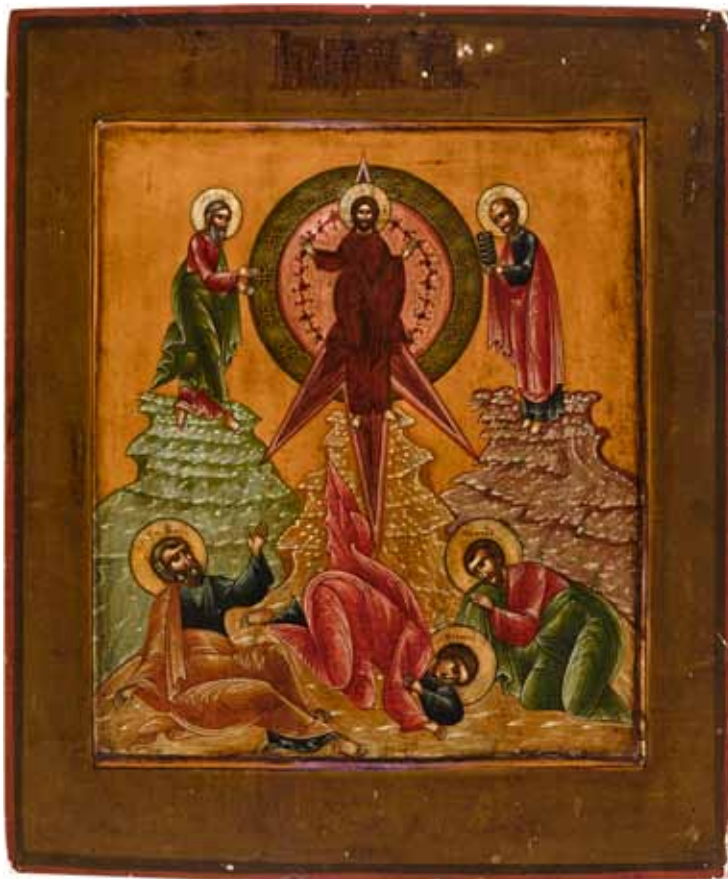
Wendy R. Salmond, *Tradition in Transition:
Russian Icons in the Age of the Romanovs*,
Hillwood Museum & Gardens, Washington, DC,
2004, no. 32, p. 55, illustrated



1044



1045



1046

1046

Icon of the Transfiguration

Northwestern Russia, possibly Novgorod,
Old Believer workshop, late 18th century
tempera on wood

30.5 x 25.5in (12 x 10in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600

1047

Icon of the Crucifixion with four miracle-working icons of the Mother of God

Russia, Vladimir villages, possibly Mstera or
Kholui, c. 1875-1900

tempera on wood, gilding

30.5 x 25.5cm (12 x 10in)

\$2,000 - 4,000

£1,200 - 2,400

€1,500 - 2,900

Exhibited

Washington, DC, Hillwood Museum & Gardens,
*Tradition in Transition: Russian Icons in the Age
of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition:
Russian Icons in the Age of the Romanovs*,
Hillwood Museum & Gardens, Washington, DC,
2004, no. 36, p. 57, illustrated



1047



1048

1048

Triptych on the Theme 'In Thee Rejoiceth'

Russia, Stroganov School, 1600-1630

tempera on wood, gilding, with metal frame, verso inscribed with commission instructions from 'Maksim Yakvlech Stroganov' (1557-1631) in Cyrillic

total 20 1/3 x 50 3/4 (8 x 20in)

\$10,000 - 15,000

£6,000 - 9,000

€7,300 - 11,000

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 17, p. 47, illustrated

An exceptional example of the celebrated Stroganov School of icon painting, the present icon was most likely a special commission by a high-ranking Russian court official or wealthy patron. This triptych communicates three detailed narratives, following the text of the theological hymns written in praise of the Mother of God. The multi-figural compositions are arranged in a complex tiered hierarchy centered around the recurring image of the Mother of God. The miniature scale of each scene, filigree precision of the painting and the complexity of the composition suggest that the present icon was created by one of the leading painters of the Stroganov icon-painting workshop.

Прекрасный по сохранности и высокому художественному уровню камерный складень-триптих, форма и иконография которых получила широкое распространение в 17 веке. Такие иконы брали собой миряне и священнослужители во время путешествий и далеких походов, их привешивали к чудотворным и почитаемым иконам, ставили на полку в монашеских кельях. Однако тонкая миниатюрная живопись, свидетельствующая о работе одного из ведущих московских мастеров Строгановского направления в искусстве начальной эпохи царской династии Романовых, позволяет думать, что и в древности складень был дорогим заказным произведением, предназначенным для личной молитвы какого-то высокопоставленного лица. Особую ценность памятнику добавляет редкий состав клейм, написанных на слова пророка Исаий о будущем непорочном зачатии Спасителя; а также на текст песнопения, основанного на евангельских словах, сказанных при встрече Богородицы – будущей матери Христа, и Елизаветы, носившей младенца Иоанна Предтечу. Третья створка иллюстрирует слова Рождественской стихиры. Сильно разбеленные лики, миниатюрность письма, многоплановость композиций говорят о работе одного и поздних московских мастеров, писавших по заказам бояр Строгановых. Надпись на обороте сообщает о написании складня, от которого не сохранилась четвертая створка, по заказу Максима Яковлевича Строганова (1557-1631).



1049

1049

Icon of the Christ Pantocrator

Russia, Mstera, Vladimir provinces, c. 1900
tempera on wood, gilded brass oklad with
repoussé and chasing
30.5 x 26 (12 x 10in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600

1050

Icon of Saint Ulita and her son, Kirik

Russia, 1875-1900
tempera on wood, brass oklad, with punched
maker's marks in Cyrillic 'F.M.K.'
29.8 x 24.1 (11 3/4 x 9 1/2in)

\$1,500 - 2,500

£900 - 1,500

€1,100 - 1,800

Exhibited

Washington, DC, Hillwood Museum & Gardens,
Tradition in Transition: Russian Icons in the Age of the Romanovs, 2004

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



1050

1051

Icon of Saint Ilya the Prophet, Saint Maksim the Monk, Saint Varvara the Martyr, and Saint Nicholas

Russia, Moscow, 1863

oil and tempera on wood, silver gilt repoussé and chased oklad, marked with Cyrillic maker's mark 'AGA' and the Moscow city mark, dated 1863, 84 standard

35.5 x 31.5cm (13 3/4 x 12 3/16in)

\$6,000 - 8,000

£3,600 - 4,800

€4,400 - 5,800

The unusual selection of saints in the foreground underneath a small image of the Christ Pantocrator in a cloud above suggest that the present icon was most likely privately commissioned and that the patron saints were chosen to represent the names of the family members of the owner of the icon. The realistically painted figures reflect the influence of the Western style of painting popular in the mid nineteenth century. The heavy and elaborately sculpted oklad covers the icon almost completely.

Стильная икона, характерная для столичной живописи 19 века. Судя по иконографии, это был заказной семейный образ, включающий святых, соименных семье заказчика. Живопись сочетает профессиональное академическое письмо ликов и драгоценный сплошной оклад, закрывающий почти все изображение. Отражает ранний период поиска национального стиля в искусстве эпохи Николая I.



1051

1052

Icon of Saint Nicholas the Miracle Worker

Russia, mid 19th century

tempera on wood, silvered and gilded brass oklad with repoussé and chased decoration

22.3 x 7.75cm (8 3/4 x 7in)

\$1,000 - 1,500

£600 - 900

€730 - 1,100



1052



1053

1053

Icon of Saint John the Merciful and Saint Catherine

Russia, Palekh, 1875-1900

oil and tempera on wood with gilding

26.75 x 21.75cm (10 1/2 x 8 1/2in)

\$5,000 - 8,000

£3,000 - 4,800

€3,600 - 5,800

Exhibited

Washington, DC, Hillwood Museum & Gardens, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 14, p. 43, illustrated

The present icon was most likely privately commissioned, possibly as a wedding gift. Above the two realistically painted standing saints is a miniature replica of the icon of the Mother of God of Kazan. A remarkable example of the famous icon painting school of Palekh, the icon is highly decorative, with ornate borders imitating traditional enamel decoration.

Заказная семейная икона, возможно, связанная с бракосочетанием супругов. Прекрасный образец академического письма в палехском искусстве, обычно сочетающегося с традиционным решением полей, уподобленных древнерусскому драгоценному эмалевому окладу.

1054

Icon of the Transfiguration

Russia, Moscow, early 20th century

tempera on wood, gilding

21.6 x 17.75cm (8 1/2 x 7in)

\$2,000 - 3,000

£1,200 - 1,800

€1,500 - 2,200

The present lot is an example of a presentation icon painted in the Art Nouveau style of the early twentieth century. The combination of the realistically painted figures rendered in a picturesque manner, with the heightened sentimentality of the images and the highly decorative borders rendered in imitation of Byzantine enamel work, is characteristic of the last two decades of the Russian Empire.

Красивая подарочная икона, написанная в характерном для эпохи Николая II стиле модерн. Сочетание живописной манеры с академически исполненными ликами, сентиментальностью образов и декоративного обрамления, из цитированных полей, имитирующих технику византийских эмалей, была характерна для последних двух десятилетий Императорской России.



1054

1055

Icon of the Apostles Peter and Pavel, and the Martyrs Boris and Gleb, in reverence of the Savior

Russia, oklad c. 1850, figures mostly 20th

century repaintings

tempera on wood, parcel-gilt and silvered metal

44 x 38cm (17 5/16 x 14 15/16in)

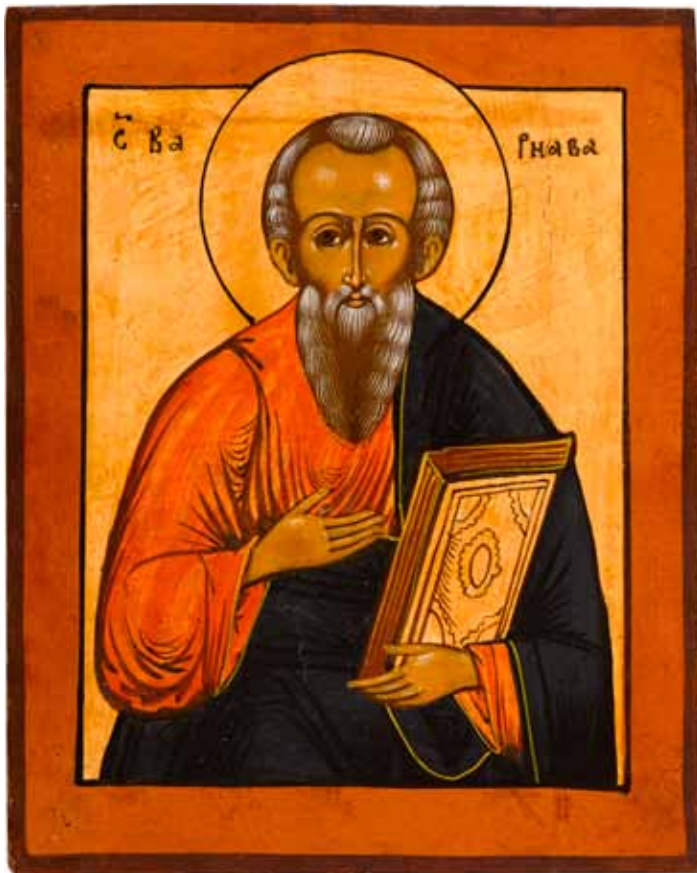
\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600



1055



1056

1056

Icon of the Apostle Barnabus

Russia, c. 1860-1900

tempera on wood

17.75 x 22.25cm (7 x 8 3/4in)

\$800 - 1,200

£480 - 720

€580 - 870

Exhibited

Washington, DC, Hillwood Museum & Gardens,
Tradition in Transition: Russian Icons in the Age of the Romanovs, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 40, p. 59, illustrated

This is a typical example of a popular type of icon sold as a souvenir of pilgrimage to a famous monastery or religious site. Painted in a predominantly red color palette, these icons came to be known as 'red' or 'krasnushki' icons. Inexpensive and plentiful at the time, they were meant to be covered by a metal or silver oklad. The present icon depicts a rare subject.

Типичный образец народной иконы, по обилию в скудной палитре красноватых пигментов, получивший название в России «краснушек», Это были самые доступные домашние образы, писавшиеся специально под металлические оклады. Икона посвящена редкому святому.



1057

1057

Icon of the Mother of God 'Joy to All who Grieves (with Coins)'

Russia, Kholui or Mstera, Vladimir province, late nineteenth century

tempera on wood

17.5 x 14 (6 3/4 x 5 1/2in)

\$1,500 - 2,500

£900 - 1,500

€1,100 - 1,800

Exhibited

Washington, DC, Hillwood Museum & Gardens,
Tradition in Transition: Russian Icons in the Age of the Romanovs, 2004

Literature

Wendy R. Salmond, *Tradition in Transition: Russian Icons in the Age of the Romanovs*, Hillwood Museum & Gardens, Washington, DC, 2004, no. 42, p. 60, illustrated

1058

Icon of Saint Charalampos

Greece, 1800-1850

tempera on panel with silver, with marks of an unknown maker

14.5 x 10.75cm (5 3/4 x 4 1/4in)

\$800 - 1,200

£480 - 720

€580 - 870

1059

Icon of Saint Fanourios and Saint Antonius of Padua

Greece, Crete, 1650-1700

tempera on wood with gilt

27 x 21cm (10 5/8 x 8 1/4in)

\$4,000 - 6,000

£2,400 - 3,600

€2,900 - 4,400

The current icon was probably copied from a rare work by the icon painter Angelos or his circle of artists. This rare icon was most likely commissioned by a Franciscan monastery and created by a painter from Crete residing in Venice.

Редкая (если не уникальная) иконография, сделанная с раннего образца 15 века (мастера Ангелоса или восходящего к его работам). Видимо икона была заказана в Венеции у одного из критских мастеров представителем какого-то францисканского монастыря. Профессиональное и высокохудожественное исполнение свидетельствуют о создании ее в кругу мастеров, близких Эммануилу Тзаносу (Цанес) (1637–1694).

1060

Icon of the Annunciation

Greece, c. 1850s

tempera on wood, silver or metal oklad, encased in a wood frame

28 x 20.3cm (11 x 8in)

\$1,000 - 2,000

£600 - 1,200

€730 - 1,500



1058



1059



1060



1061



1061



1062



1062

1061

An Icon of the Annunciation, with an additional Icon of the Presentation of the Virgin to the Temple

Russia, Moscow, c. 1600-1630 (Annunciation), 1860-1900 (Presentation to the temple)

tempera on wood

the bigger 17.3 x 13.1cm (6 13/16 x 5 3/16in)

\$3,000 - 5,000

£1,800 - 3,000

€2,200 - 3,600

The Annunciation was one of the most popular and widely depicted subjects among icons created for personal worship. They were often painted for use in monastic dormitories and gifted within families to celebrate the firstborn. The miniature execution of this scene provides evidence that it was created in the capital.

Небольшой образ с изображением Благовещения был одним из самых распространенных среди заказных икон личного благочестия. Их часто писали для монашеских келий, дарили к рождению в семье первенца. Миниатюрно исполненная живопись иконы позволяет предполагать столичное происхождение мастера.

1062

A two-sided icon with Saint Spiridon, Saint John Chrysostom and Saint John the Evangelist

Greece, probably Crete, c. 1800

tempera on wood

18 x 13cm (7 x 5in)

\$1,500 - 2,000

£900 - 1,200

€1,100 - 1,500

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