

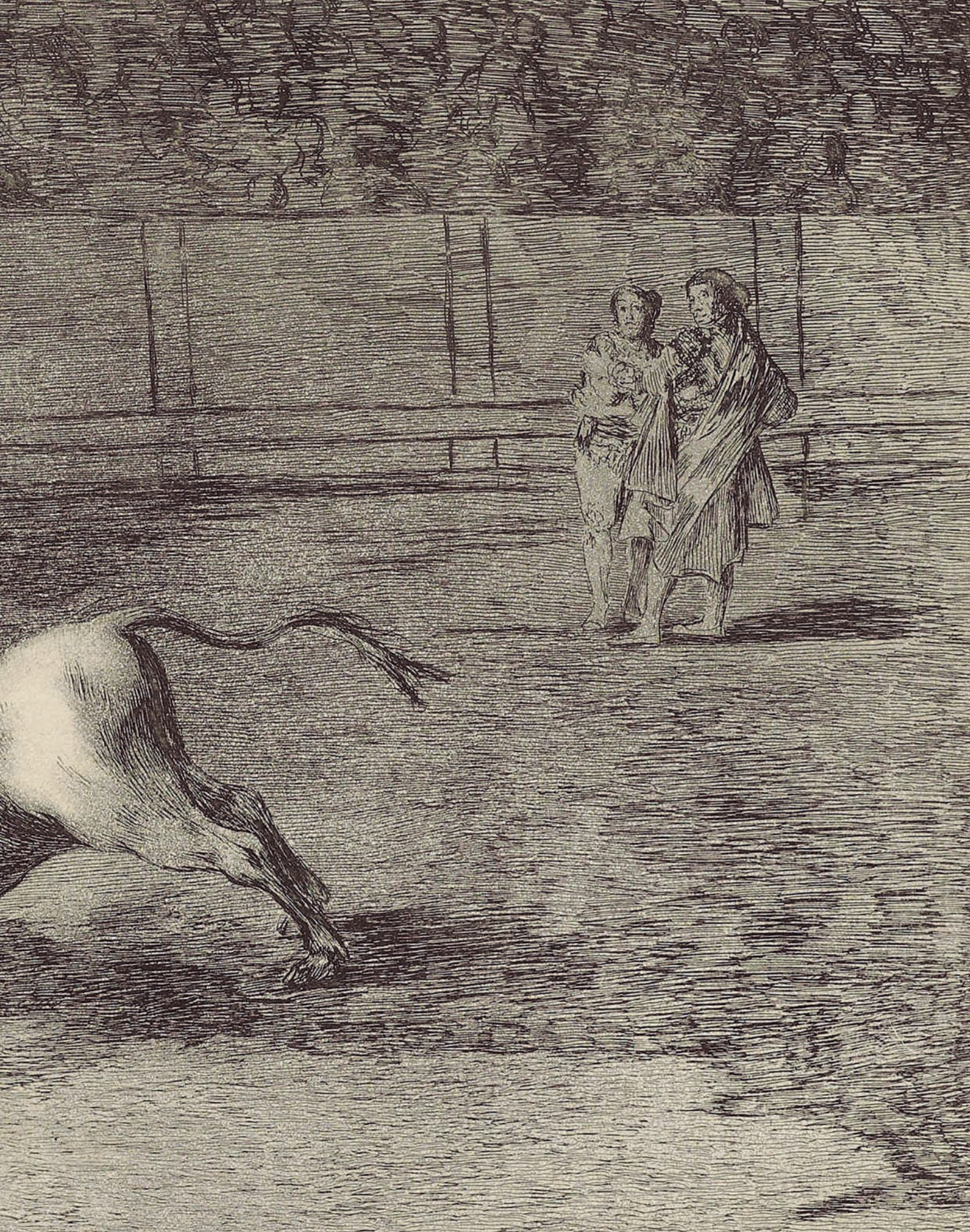
OLD MASTER PRINTS

London 14 December 2017



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Alice L'Estrange
Sale Co-ordinator

PRINTS DEPARTMENT

SPECIALISTS

Tim Schmelcher
International Specialist
Head of Sale
Tel: +44 (0)20 7389 2268

Richard Lloyd
International Head of
Department
Tel: +1 212 636 2286

Murray Macaulay
Head of Department
Tel: +44 (0)20 7389 2252

Alexandra Gill
Senior Specialist
Tel: +44 (0)20 7752 3109

Charlie Scott
Specialist
Tel: +44 (0)20 7389 2261

James Baskerville
Junior Specialist
Tel: +44 (0)20 7752 3385

Frédérique
Darricarrère-Delmas (Paris)
Senior Specialist
Tel: +33 (0)1 40 76 85 71

SALE COORDINATOR

Alice L'Estrange
Tel: +44 (0)20 7752 3083

BUSINESS MANAGER

Giulia Archetti
Tel: +44 (0)20 7389 2317

EUROPEAN MANAGING DIRECTOR

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Tel: +44 (0)20 7389 2193

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Front cover: Lot 133
Back cover: Lot 158

OLD MASTER PRINTS

THURSDAY 14 DECEMBER 2017

AUCTION

Thursday 14 December 2017
at 2.00 pm Lots 1-204
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred to
as **REDEMPTION-14914**

VIEWING

Saturday	9 December	12.00 pm - 5.00 pm
Sunday	10 December	12.00 pm - 5.00 pm
Monday	11 December	9.00 pm - 4.30 pm
Tuesday	12 December	9.00 pm - 8.00 pm
Wednesday	13 December	9.00 pm - 4.30 pm

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CHRISTIE'S

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(actual size)

PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION (LOTS 1-36)

***1**

ALBRECHT ALTDORFER (1480-1538)

The Fall and Redemption of Man

the complete set of forty woodcuts, circa 1513, on laid paper, one sheet with a partial Bull's Head watermark, the others without watermark, an extremely fine, early and uniform set, with thread margins, in excellent condition

Plates 73 x 48 mm., Sheets 75 x 49 mm.

(40)

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Fürst von Fürstenberg, Donaueschingen (Lugt 995); their sale, C. G. Boerner, Leipzig, 8 November 1932, lot 35 ('*Ein prachtvolles Exemplar der Folge, von gleichmäßiger, größter Frische. Durchgängig mit kleinem Rändchen. Selten so schön.*') (400 Rm.)

LITERATURE:

Bartsch, Hollstein 1-40; Winzinger 25-64; New Hollstein W. 1-40

Albrecht Altdorfer's series of forty small woodcuts is one of greatest achievements in the history of woodcut printing. Conceived as a small book for private contemplation and devotion, it was published without text and presumably intended for a poorer, perhaps illiterate, audience. To tell the story of the Fall of Man and the Passion of Christ in pocket size, Altdorfer condensed each scene to its essentials, thereby achieving a remarkable monumentality, despite the diminutive scale of the images, while at the same time lovingly describing tiny details. Although it may have been created for humble people, there is nothing crude or cursory about these images. Instead, these prints are of an elegance rarely achieved by another artist in the medium. While Altdorfer's designs are certainly admirable, it is also worth remembering the virtuosity required of the anonymous woodcutter to carve these tiny blocks with such clarity and regularity in the finest details and densest hatchings, which lend the series such dramatic effects of light and shade.

The exquisite quality of these woodcuts can really only be appreciated in early impressions, such as the ones in the present, brilliant set from the collection of the Princes of Fürstenberg.



(actual size)



*** 2**

ALBRECHT DÜRER (1471-1528)

The Virgin and Child crowned by one Angel

engraving, 1520, on laid paper, watermark Small Jug (M. 158), a fine, warm
Meder I a impression, with small margins, in very good condition
Plate 136 x 97 mm., Sheet 146 x 107 mm.

£8,000–12,000

\$11,000–16,000

€9,000–13,000

LITERATURE:

Bartsch 37; Meder, Hollstein 41; Schoch Mende Scherbaum 92



*** 3**

BARTHEL BEHAM (1502-1540)

Emperor Charles V

engraving, 1531, on laid paper, watermark Imperial Orb, a fine, early impression
of the fourth, final state, trimmed to or on the platemark, in very good condition
Sheet 207 x 135 mm.

£6,000–8,000

\$7,900–10,000

€6,800–8,900

LITERATURE:

Bartsch 60; Pauli, Hollstein 90

*** 4**

HANS SEBALD BEHAM (1500-1550)

The Holy Family under a Tree

woodcut, 1521, on laid paper, with a tiny, unidentified watermark fragment, a very fine, rich and luminous impression of the second, final state, with small margins, in very good condition
Block 167 x 108 mm., Sheet 174 x 114 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

Richard Leendertz (1881-1950), Krefeld (Lugt1708).

LITERATURE:

Bartsch 123; Hollstein, Pauli 889



*** 5**

HANS SEBALD BEHAM (1500-1550)

Peasants selling Eggs

engraving, 1520, on laid paper, without watermark, a fine, early impression of the only state, with thread margins or trimmed to the platemark, the tip of the upper right corner made-up, a tiny repaired tear at upper centre
Plate 52 x 39 mm., Sheet 53 x 40 mm.

£700-1,000

\$920-1,300

€790-1,100

PROVENANCE:

Robert Scholtz (1834-1912), Budapest (Lugt 2241).

LITERATURE:

Bartsch 193; Hollstein, Pauli 195



(actual size)



(actual size)

*** 6**

HENDRICK GOLTZIUS (1558-1617)

Landscape with a Waterfall

chiaroscuro woodcut printed from three blocks in black, yellow and green, *circa* 1597-1600, on laid paper, watermark Coat-of-Arms surmounted by Caduceus (Briquet 5516, dated Amsterdam 1600), a very good impression of this rare print, Bialler's and New Hollstein's variant IIa (of two), the colours quite fresh and strong, trimmed to or just inside the borderline, the upper corners slightly disturbed due to hinges on the reverse, otherwise in good condition
Sheet 109 x 144 mm.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Baron Charles Marochetti (1805-1867), Paris and London (Lugt 392); probably his posthumous sale, Sotheby's, London, 31 March 1868 (and following days), lot 508 ('*Figures and Landscapes, by Goltzius*') (£0-7; to Rospilly).

LITERATURE:

Bartsch 242; Hollstein 378; Strauss 410; Strauss Chiaroscuro 129; Bialler 49; New Hollstein 307

For another landscape by Goltzius, printed in black onto blue paper heightened with white, see lot 98 of this sale.

***7**

HENDRICK GOLTZIUS (1558-1617)

Pietà

engraving, 1596, without watermark, a good impression of the second, final state, trimmed fractionally into the subject on all sides, a diagonal rubbed and flattened crease at lower right
Sheet 175 x 127 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch 41; Hollstein 50; Strauss 331; New Hollstein 31



***8**

**CHRISTOFFEL VAN SICHEM I (1581-1658)
AFTER HENDRICK GOLTZIUS (1558-1617)**

Portrait of a Man wearing a plumed Cap

woodcut, 1607, on laid paper, without watermark, a fine impression of this rare print, with small margins, in very good condition
Block 310 x 210 mm., Sheet 318 x 218 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch 3 (Sichem); Hollstein 135 (Sichem); New Hollstein 733 (Goltzius)

The preparatory drawing by Goltzius was sold at Sotheby's in New York on 13 January 1993.



*** 9**

JOSEPE DE RIBERA (1591-1652)

Saint Jerome hearing the Trumpet of the Last Judgment

etching, 1621, on laid paper, watermark Fleur de Lys in a single Circle under Crown, a good impression of the only state, printing with a light plate tone, with small to narrow margins, some minor creases at the sheet corners where tipped to a support sheet, otherwise in good condition
Plate 320 x 242 mm., Sheet 325 x 245 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

LITERATURE:

Bartsch 5; Brown 4

*** 10**

JACQUES CALLOT (1592-1635)

Portrait du Prince de Phalsbourg

etching, 1617, on laid paper, watermark Lion and Star (Lieur 38), a fine, early impression of the only state, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline on three sides, trimmed to the borderline below, in very good condition
Sheet 285 x 335 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

LITERATURE:

Lieur 505

According to Lieure, good, early impressions always have the present, elaborate watermark of the Lion with Star: 'Les belles épreuves sont sur papier au filigrane du *lion étoilé*.' He rated such impressions as rare.





*** 12**

JACQUES CALLOT (1592-1635)

Les Bohémiens

the complete set of four etchings, 1621, on laid paper, the first plate with watermark Cross of Lorraine (Lieure 29), the others with an associated countermark 4/NG (Lieure 35), a very fine, uniform set of early impressions, the first plate second state (of four), the others second, final state, printing with great contrasts, a light plate tone and inky plate edges, with margins, very good condition

Plates 124 x 238 mm., Sheets 137 x 249 mm. (and similar)

(4)

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Lieure 374-377

In fine, early sets such as the present one, *Les Bohémiens* is one the most sought-after series in the oeuvre of Jacques Callot, and perhaps one that was particularly close to his heart: legend has it that at the tender age of twelve, he left his home in Nancy for the first time to join a group of travellers, whom he accompanied all the way to Florence.



*** 13**

JACQUES CALLOT (1592-1635)

L'Enfant prodigue

the complete set of eleven etchings, 1635, on laid paper, four sheets with watermark Posthorn in Shield under Crown (similar to Lieure 49), the others without watermark, a fine, uniform set of early impressions, the title second, final state (the completed state), the others second state (of three), before the plate numbers have been added, the full sheets with wide margins above and below and smaller margins at the sides, some minor foxing and time staining, otherwise in very good condition

Plates 61 x 81 mm., Sheets 155 x 95 mm. (and similar)

(11)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

LITERATURE:

Lieure 1404-1414

***14**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Man at a Desk wearing a Cross and Chain

etching, 1641, on laid paper, without watermark, a very good impression of the second state (of five), just beginning to show a little wear but before the posthumous rework, with thread margins, in very good condition
Plate 154 x 103 mm., Sheet 156 x 104 mm.

£8,000–12,000

\$11,000–16,000

€9,000–13,000

LITERATURE:

Bartsch, Hollstein 261; Hind 189; New Hollstein 194



***15**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Descent from the Cross by Torchlight

etching with drypoint, 1654, on laid paper, without watermark, a good impression of New Hollstein's third state (of four), with narrow margins, in very good condition
Plate 209 x 163 mm., Sheet 213 x 166 mm.

£7,000–10,000

\$9,200–13,000

€7,900–11,000

PROVENANCE:

Franz Gawet (1762/1765–1847), Vienna, with two of his brown ink inscriptions verso, one dated 1800 (Lugt 1005 & 1069).
Wilhelm Koller (d. 1871), Vienna (Lugt 2632).

LITERATURE:

Bartsch, Hollstein 83; Hind 280; New Hollstein 286





*** 16**

JAN FYT (1611-1661)

The Set of the Dogs

the complete set of eight etchings including title, 1642, on laid paper, four sheets with watermark Letter B in a Shield with Crown and Flower, fine impressions of the first state (of four), very rare as a complete and uniform set, printing with a light plate tone and inky plate edges, with narrow margins, in very good condition

Plate 165 x 222 mm., Sheet 171 x 227 mm. (and similar)

(8)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

LITERATURE:

Bartsch, Hollstein 9-16



* 17

MICHEL SWEERTS (1618-1664)

Self-Portrait

etching, circa 1650, on laid paper, partial watermark Fool's Cap with seven-pointed Collar, a fine impression of this very rare print, with small margins, partially trimmed on the platemark below, otherwise in very good condition Plate 211 x 165 mm., Sheet 217 x 171 mm.

£4,000-6,000

\$5,300-7,800
€4,500-6,700

LITERATURE:

Bartsch 3; Hollstein 19

Little is known of Michiel Sweerts before his arrival in Rome in 1646, where he established himself as a portrait and genre painter under the patronage of Prince Camillo Pamphili (1622-66), a nephew of Pope Innocent X. He remained in Rome for almost ten years before returning to his birthplace of Brussels in 1655. There he established a drawing academy and presumably

produced most of his small printed oeuvre. Sweerts executed 21 prints in his lifetime, 14 of which form the series *Diversae facies*, a series of portrait etchings designed as teaching aids for his students.

Around 1660 Sweerts moved to Amsterdam, where he became well known for his acts of charity. The remaining years of his life were dedicated to missionary work in Persia and India with the *Société des Missions Etrangères*. During a missionary expedition to Palestine in 1662 Sweerts's behaviour became erratic and he parted ways with the group. Sweerts continued his mission in Goa, India, where he worked with a group of Portuguese Jesuits and it was there that died in 1664 at the age of 46.

Prints by Sweerts are very rare to the market and to our knowledge no impression of his *Self-Portrait* has been offered at auction within the last thirty years.



*** 18**

PIERRE FILLOEUL (1699-1779) AFTER JEAN-BAPTISTE-SIMEON CHARDIN (1699-1779)

Le Château de Carte

etching and engraving, circa 1737, on laid paper, watermark Dovecote, a very fine impression of the second, final state, with wide margins, probably the full sheet, in very good condition; together with **Le Tôton after Jean-Baptiste-Siméon Chardin by Bernard Lépicier (1699-1779)**, engraving, 1742, a very good impression of Bocher's first state (of two), with the artist's address, with margins on three sides, trimmed on the platemark above, in good condition Plate 274 x 313 mm., Sheet 406 x 538 mm.

Plate 220 x 210 mm., Sheet 235 x 235 mm.

(2)

£1,800–2,500

\$2,400–3,300

€2,100–2,800

LITERATURE:

Bocher 20 B & 50

*** 19**

**JEAN-ETIENNE LIOTARD (1702-1789)
AFTER JEAN-ANTOINE WATTEAU**

Le Chat Malade

counterproof, 1731, on laid paper, watermark Dovecote (similar to Haewood 1227), a remarkably strong and clear counterproof of the second, final state, with small margins, in very good condition Plate 381 x 281 mm., Sheet 395 x 293 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

PROVENANCE:

Cabinet des Estampes, Geneva, with their duplicate stamp (not in Lugt).

LITERATURE:

Roethlisberger & Loche 11

According to Roethlisberger and Loche, the first state before letters is only known through another counterproof (private collection). Another counterproof of the present second state is at the Cabinet des Arts Graphiques in Geneva and another is mentioned as being in the Herold Collection. It is remarkable for a print of such rarity to exist in at least four counterproofs.

The painting by Watteau, on which this etching is said to be based, appears to be lost.



*** 20**

JEAN-ETIENNE LIOTARD (1702-1789)

René Hérault

etching with engraving, 1731, on laid paper, watermark Dovecote (similar to Haewood 1227), a fine impression of this rare, early portrait, second, final state, with margins, in very good condition Plate 373 x 280 mm., Sheet 394 x 302 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

PROVENANCE:

Cabinet des Estampes, Geneva, with their duplicate stamp (not in Lugt).

LITERATURE:

Heller-Andresen 3; Roethlisberger & Loche 13

Roethlisberger and Loche record only one impression of the first state (private collection), before the name of the sitter is added to the oval frame. Of the second state, to our knowledge only three impressions have been offered at auction within the last thirty years.

The present impression has been de-accessioned by the Cabinet des Estampes (today Cabinet des Arts Graphiques) in Geneva, which has the world's largest and finest holdings of works by Liotard.





*** 21**

JEAN-ETIENNE LIOTARD (1702-1789)

Portrait of Maria Theresa, Empress of Austria

mezzotint, circa 1780, on tan laid paper, a partial watermark Two Men holding a Bunch of Grapes (not in Haewood), a fine impression of this rare print, second, final state (with letters), some soft horizontal printer's creases, with margins, in good condition

Plate 165 x 130 mm., Sheet 196 x 175 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

LITERATURE:

Roethlisberger & Loche 527



*** 22**

JEAN-ETIENNE LIOTARD (1702-1789)

La Vénus endormie

mezzotint, circa 1780, on laid paper, apparently without watermark, a very good impression of this very rare, large print, third, final state, with margins, the surface slightly rubbed, otherwise in good condition

Plate 393 x 475 mm., Sheet 445 x 556 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

PROVENANCE:

Cabinet des Estampes, Geneva, with their duplicate stamp (not in Lugt), and Musée des Arts Decoratifs, Geneva (not in Lugt).

LITERATURE:

Tilanus 15; Roethlisberger & Loche 529

The present mezzotint, the largest of all 15 prints by Liotard, seems rather loosely inspired by the so-called *Dresden Venus*, which today is thought to have been painted in large parts by Giorgione, but completed by Titian. Although the overall composition is similar, the position of the body, in particular of her arms and legs, is quite different. Liotard also used the mezzotint technique to transform this subject into a twilight scene, while the painting is quite brightly lit, with only a hint of pink in the sky to suggest sunset.

Roethlisberger and Loche record a unique impression of the first state, before all letters, at the Bibliothèque National in Paris; a unique impression of the second state with an abbreviated inscription in Dresden; and three impressions of the present third, completed state (two in Geneva; one at the Bibliothèque National, Paris). To our knowledge, only two impressions have been offered at auction within the last thirty years. The present impression is a duplicate from the Cabinet des Estampes in Geneva (today Cabinet des Arts Graphiques), which has the world's largest and finest holdings of works by Liotard.



* 23

JEAN JACQUES FLIPART (1719-1782) AFTER CHARLES-NICOLAS COCHIN LE JEUNE (1715-1790)

Concours pour le Prix de l'Etude des Têtes et de l'Expression

etching and engraving, 1763, on laid paper, watermark Cross and Heart (?) in a Cartouche, a very fine proof impression, with the engraved lines but before all letters, with margins, in very good condition

Plate 250 x 281 mm., Sheet 268 x 302 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

PROVENANCE:

Edmond (1822-1896) and Jules de Goncourt (1830-1870), Paris (Lugt 1089); their posthumous sale, Danlos, Paris, 26-28 April 1897, lot 152 ('*Très belle et rare épreuve à l'eau-forte pure et avant toutes lettres.*') (140 fr.; to Danlos).

LITERATURE:

Le Blanc 93; Portalis & Beraldi 21; IFF 126

Elisabeth Launay, *Les frères Goncourt collectionneurs de dessins*, Paris, 1985, No. 60, p. 265-6.

Victor I. Carlson, John W. Ittmann, *Regency to Empire - French Printmaking 1715-1814*, exh. cat., Baltimore Museum of Art & Minneapolis Museum of Arts, 1985, no. 44, p. 146.

Edmond de Goncourt saw in the model a portrait of the famous actress Mlle Clairon (1723-1803), an assumption we find repeated in Portalis & Beraldi's description of the print. This has been rejected since. However, the discovery of the present early proof before letters from the Goncourt Collection makes it quite plausible that Edmond de Goncourt had privileged insight and may well have been correct in his identification of the sitter. While this remains subject of speculation, the three men seated on the right, overseeing the competition, have been firmly identified as the academy members Claude Vassé, Jean Restout and the Conte de Caylus, who had founded the competition.

The present proof impression represents an undescribed intermediate state, after the first state in pure etching (British Museum, London), but before the finished state with letters.

The drawing of the subject by Cochin, in the same direction, is in the Louvre.

* 24

JEAN HUBER (1721-1786)

Voltaire debout, dans un paysage

etching, 1778, on laid paper, without watermark, a good impression of this very rare print, the text below printed from a separate plate, horizontal printer's creases above, probably the full sheet, with deckle edges at right and below, in very good condition; with **Jean-Antoine Watteau** (1684-1721), *Le Promeneur vu de profil*, from: *Figures de Modes*, etching, 1710, a very good impression of the third state (of five), with wide margins, probably the full sheet, a short tear below, some minor foxing, otherwise in good condition

Plate 210 x 163 mm., Sheet 254 x 210 mm.

Plate 127 x 79 mm., Sheet 229 x 152 mm.

(2)

£800–1,200

\$1,100–1,600

€900–1,300

PROVENANCE:

Jürg Stocker (not in Lugt), his stamp *recto*. (Watteau)

LITERATURE:

Portalis & Beraldi p. 436-7, note 1. (Huber)

Dacier & Vuafart 52 (Watteau)

The Swiss painter Jean Huber (1721-1786) was a close associate of Voltaire who, having being exiled from Versailles, settled in the town of Ferney on the Swiss border in 1760. Over a period of twenty years, Huber painted, drew and etched Voltaire again and again, not always to the philosopher's joy, who complained that Huber had made him ridiculous in all of Europe. In the present etching he depicts his friend, clearly frail and a bit uncertain on his legs, at the age of 83, only half a year before his death.





* 25

AUGUSTIN DE SAINT-AUBIN (1736-1807)

Au moins soyez discret & Comptez sur mes sermens

the pair of engravings with etching, 1789, on laid paper, watermark Dovecote (not in Haewood) and the respective AUVERGNE countermark, a fine, uniform pair of these rare prints, with wide margins, in very good condition; together with **Les Précautions** by Pietro Antonio Martini (1739-1797) and **Les Adieux** by Robert Delaunay (1749-1814), both from: *Le Monument du Costume* after Jean-Michel Moreau le Jeune (1741-1814), engravings with etching, 1777, very good impressions, with margins, *Les Adieux* trimmed inside the platemark but well outside the subject at left, some foxing
Plate 362 x 260 mm., Sheet 506 x 385 mm. (Saint-Aubin)
Plate 410 x 320 mm., Sheet 477 x 385 mm. (and similar) (Moreau) (4)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

Initial AG in blindstamp (not in Lugt) (Moreau)

LITERATURE:

Bocher 406-7; Portalis & Beraldi 9
Victor I. Carlson & John W. Ittmann, *Regency to Empire - French Printmaking 1715-1814*, (exh. cat.), Baltimore Museum of Art & Minneapolis Institute of Arts, 1985, no. 101 a & b. (Saint-Aubin)
Lawrence & Dighton 220 & 228 (Moreau)

Moreau's series *Le Monument du Costume*, of which two plates are included in this lot, was an important influence on Saint-Aubin, in particular on this gallant pair of prints, which are in fact portraits of the artist and his wife.

* 26

LAURENT JOSEPH JULIEN & JEAN BAPTISTE MORET (ACTIVE CIRCA 1790-1820)

AFTER AUGUSTIN DE SAINT-AUBIN (1736-1807)

La Savonneuse

stipple etching, circa 1793, on *Chine collé* on laid paper, probably a unique working proof for this very rare print, an impression of the black plate only and before letters, trimmed inside the platemark but well outside the borderline, window-mounted, some pale scattered foxing, otherwise in good condition
Sheet 251 x 182 mm.

£1,500-2,500

\$2,000-3,300

€1,700-2,800

LITERATURE:

Bocher 417; IFF 19 (Julien)

La Savonneuse forms a pair with *La Jardiniere* by Moret, which depicts an equally loosely dressed young woman leaning out of a window to water her potted plants, also after a design by Augustin de Saint-Aubin. The Art Institute of Chicago has an impression of each subject, but both prints appear to be extremely rare.





*** 27**

GIOVANNI BATTISTA PIRANESI (1720-1778)

Staircase with Trophies, Plate VIII from: Carceri d'Invenzione

etching, circa 1749-50, watermark Fleur-de-Lys in single Circle, a fine, bright and luminous, early impression of the first state (of five), First Edition, first or second Issue, before signature and number, with wide margins, a hard horizontal central crease, otherwise in good condition
Plate 546 x 401 mm., Sheet 708 x 510 mm.

£5,000-7,000

\$6,600-9,100

€5,600-7,800

LITERATURE:

Focillon 31; Hind 8; Robison 34

*** 28**

GIOVANNI BATTISTA PIRANESI (1720-1778)

The Lion Bas-Reliefs & The Man on the Rack, from: Carceri d'Invenzione

two etchings, 1761, on laid paper, watermarks Large Coat-of-Arms and Fleur-de-Lys in double Circle, second state (of three) and third state (of six) respectively, later impressions, Second to Fifth Editions, with margins, both with a hard horizontal crease across the centre, the latter with other folds in the margins

Plate 555 x 416 mm., Sheet 735 x 506 mm.

Plate 560 x 416 mm., Sheet 738 x 523 mm.

(2)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

LITERATURE:

Focillon 28, 25; Hind 5, 2; Robison 44, 43



*** 29**

GIOVANNI DOMENICO TIEPOLO (1727-1804)
AFTER GIOVANNI BATTISTA TIEPOLO (1696-1770)

Old Man with a Helmet, from: Raccolta di Teste

etching, circa 1770, on laid paper, without watermark, a fine impression of the first state (of two), with wide margins, generally in very good condition
 Plate 146 x 115 mm., Sheet 220 x 168 mm.

£1,500-2,500

\$2,000-3,300

€1,700-2,800

LITERATURE:

De Vesme 135; Rizzi 179

*** 30**

GIOVANNI DOMENICO TIEPOLO (1727-1804)
AFTER GIOVANNI BATTISTA TIEPOLO (1696-1770)

Venice receiving Neptune's Homage

etching, circa 1770, on laid paper, watermark Star with Initials MR (not in Briquet), a fine impression of the third, final state, printing with strong contrasts and inky plate edges, with wide margins, in very good condition
 Plate 195 x 363 mm., Sheet 253 x 400 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,400

LITERATURE:

De Vesme 97; Rizzi 107





*** 31**

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Los Chinchillas, plate 50 from: Los Caprichos

etching with burnished aquatint and engraving, circa 1798, on laid paper, without watermark, a very good impression from the First Edition, published by the artist, Madrid, 1799, in an edition of approximately three hundred, with margins, in very good condition
Plate 205 x 150 mm., Sheet 290 x 295 mm.

£1,500-2,500

\$2,000-3,300

€1,700-2,800

LITERATURE:

Delteil 87; Harris 85



*** 32**

JOHAN CHRISTIAN DAHL (1788-1857)

Norwegian Coast during a Storm

etching, 1819, on buff wove paper, a fine impression of this rare print, with wide margins, possibly the full sheet, in very good condition
Plate 117 x 150 mm., Sheet 174 x 210 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

LITERATURE:

Andresen 3

Johan Christian Dahl was the preeminent Norwegian painter of the 19th Century and the first to achieve international recognition. The son of a fisherman in Bergen, he trained at the art academy in Copenhagen and later he travelled to Dresden, where he became a close friend of Caspar David Friedrich.

*** 33**

NICOLAS-TOUSSAINT CHARLET (1792-1845)

Le Marchand de Dessins Lithographiques

crayon lithograph, circa 1819, on soft wove paper, without watermark, a good impression of this rare, early lithograph, printed by F. Delpech, with margins, possibly the full sheet, in very good condition
Image 216 x 310 mm., Sheet 295 x 427 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

LITERATURE:

La Combe 85

Created only 23 years after the invention of lithography, this print offers an interesting insight into how lithographic images were disseminated and how quickly they became popular.





*** 34**

CHARLES MERYON (1821-1868)

Partie de la cité vers le fin du XVIIe siècle

etching with drypoint, 1861, on laid paper, watermark HUDELIST, a fine impression of Schneiderman's sixth state (of eleven), before all letters, inscribed *verso* in pencil 26 April 1861/ *épreuve avant la lettre*, with wide margins, in very good condition; together with *La Tour de l'Horloge* by the same hand, etching with engraving, 1852, on tan laid paper, without watermark, a fine, early impression of Schneiderman's third state (of ten), before the letters below, printed in brownish-black, with a very atmospheric greenish-brown plate tone, with margins, in very good condition

Plate 150 x 320 mm., Sheet 293 x 445 mm.

Sheet 258 x 181 mm., Sheet 282 x 202 mm.

(2)

£3,000-5,000

\$4,000-6,500

€3,400-5,600

PROVENANCE:

With Colnaghi & Co., London (their stock number in C H287 in pencil *recto*).
(S. 73)

LITERATURE:

Schneiderman 73 & 23



*** 35**

CHARLES MERYON (1821-1868)

La Galerie de Notre Dame

etching with engraving, 1853, on laid paper, with a partial armorial watermark, a fine impression of Schneidermann's fourth state (of six), printed in brownish-black ink, the full sheet, a couple of small stains in the margins; with *La Pompe Notre-Dame* by the same hand, etching, 1854, on wove paper, watermark WHATMAN TURKEY MILL 1853, a fine impression of the second state (of three), the full sheet, in good condition; and *Casimir Le Conte* by the same hand **after Gustave Boulanger**, etching, 1856, on laid Japan paper, Schneidermann's second, final state, with wide margins, probably the full sheet, in good condition

Plate 282 x 175 mm., Sheet 484 x 319 mm.

Plate 107 x 79 mm., Sheet 491 x 323 mm.

Plate 340 x 265 mm., Sheet 500 x 370 mm.

(3)

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

Schneiderman 29, 39, 63



*** 36**

DAVID YOUNG CAMERON (1865-1945)

The Chimera of Amiens

etching with drypoint 1910, on thin wove paper, countermark Initials FP, signed in pencil, a fine impression of Rinder's seventh, final state, printing with much plate tone, probably the full sheet, with deckle edges at left and below, a few pale foxmarks mainly in the margins, generally in very good condition

Plate 242 x 182 mm., Sheet 320 x 229 mm.

£800-1,200

\$1,100-1,600

€900-1,300

LITERATURE:

Rinder 415

This most gothic of Cameron's etchings is a homage to Charles Meryon's print *Le Stryge* of 1853.





VARIOUS PROPERTIES

37

MASTER E.S. (ACTIVE CIRCA 1450-1467)

Saint John the Evangelist

engraving, circa 1450-60, without watermark, a very good but slightly later impression of this very rare, early print, the sheet very thinly backed, trimmed inside the platemark but outside the borderline, some tiny repaired holes and paper losses, generally in good condition
Sheet 152 x 102 mm.

£15,000-25,000

\$20,000-33,000

€17,000-28,000

PROVENANCE:

Eugen Alexander Chilpin (19th century), Munich, Germany (by repute; without mark and not in Lugt); his sale, Montmorillon/ Joseph Maillinger, Munich, 30 May 1864, lot 1305 ('*Herrliches Blatt vom innigsten Ausdruck in vorzüglichem, tadellos erhaltenem Abdruck. Höchst kostbar und selten.*') (218 fl.; this impression cited in Lehrs' census of sales).

Unidentified collector's mark *E. W.* in black ink verso (not in Lugt).

LITERATURE:

Bartsch 65; Lehrs 91

Lehrs knew four examples in public collections and records three impressions on the art market, presumably including the present one.



*** 38**

MARTIN SCHONGAUER (CIRCA 1445-1491)

The Crucifixion, from: The Passion

engraving, circa 1470-82, on laid paper, without watermark, a very good, strong impression, trimmed to or just outside the borderline, fractionally inside the borderline at upper left, some skilfully repaired paper splits, tears and backed thin spots
Sheet 165 x 115 mm.

£8,000-12,000

\$11,000-16,000

€9,000-13,000

PROVENANCE:

Adalbert Freiherr von Lanna (1836-1909), Prague (Lugt 2773); his sale, Gutekunst, Stuttgart, 11-22 May 1909 (320 Mk., this impression cited by Lehrs).

With Craddock & Barnard, London.

Acquired from the above in 1959; then by descent to the present owner.

LITERATURE:

Bartsch 17; Lehrs, Hollstein 27

39

ISRAHEL VAN MECKENEM (1440-1503)

The Lamentation

engraving, circa 1475-1485, on laid paper, watermark Fleur-de-Lys with Crown, a good if slightly grey impression of Hollstein's sixth state (of seven), trimmed on or just inside the borderline, with some nicks and paper losses at the sheet edges

Image & Sheet 240 x 143 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,400

LITERATURE:

Barstch 19; Hollstein, Lehrs 151



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

* 40

MICHAEL WOLGEMUT (CIRCA 1434/37-1519)

The Crowning of Thorns, from: Stephan Fridolin's 'Schatzbehalter'

woodcut, circa 1490-91, on laid paper, from the first edition published by Anton Koberger, Nuremberg, 1491, with margins, with letterpress text verso; together with *Die aylft Figur*, from the same book, with some handcolouring in red; with *Anglie Provincia* from *Hartmann Schedel's Nuremberg Chronicle*, published by Anton Koberger, Nuremberg, 1493; and a leaf from *Quartas etas Mundi* from the same book; all in good condition, framed

Sheet 430 x 290 mm. (and smaller)

(4)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

Their own charm and beauty aside, these woodcuts from two of the most important German incunabla, the *Schatzbehalter der wahren Reichtümer des Heils*, and the *Liber Chronicarum* (also known as the *Nuremberg Chronicle*), are a perfect introduction to the artistic culture Albrecht Dürer grew up in. Michael Wolgemut, Dürer's first master and teacher when he was only fifteen, provided woodcut illustrations to both books, and Anton Koberger, their publisher, was Dürer's godfather.



VARIOUS PROPERTIES

*** 41**

ALBRECHT DÜRER (1471-1528)

Adam and Eve

engraving, 1504, on laid paper, watermark Bull's Head (M. 62), a very good Meder a impression of the third, final state, with good contrasts and clarity, the background rich and black, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, a few tiny, skilful repairs, a collector's mark *verso* faintly showing through *recto*, the usual horizontal central crease broken through in places and skilfully reinforced, generally in good condition
Sheet 247 x 192 mm.

£80,000–120,000

\$110,000–160,000

€90,000–130,000

PROVENANCE:

John Pomeroy Townsend (1832-1898), New York (not in Lugt).

LITERATURE:

Bartsch, Meder, Hollstein I; Schoch Mende Scherbaum 39

From the moment it was conceived, it is clear that Dürer intended *Adam and Eve* to be a work of great ambition and importance, and he took an unusual amount of care in its creation. More preparatory drawings survive for it than for any other print by Dürer, including a beautiful study of the two figures on a blackened background (Pierpont Morgan Library, New York; W. 333). It is also the only one of his prints to be signed with his full name and birthplace.

The entire composition is an image of duality and division and is laden with symbolic significance. The Tree of Knowledge separates Adam from Eve, and the image into two halves. Whilst Eve is associated with this tree, Adam grasps a branch of mountain ash, identified as the Tree of Life. The parrot and the serpent respectively symbolise wisdom and betrayal. The cat and mouse in the foreground form another pair of potential opposites, but, as the Fall has yet to occur, they sit peacefully together. The moose, the cow, the rabbit and the cat are associated respectively with the melancholic, the phlegmatic, the sanguine and the choleric temperament; the four humours which after the Fall came to rule over the human spirit, and made it subject to desire and sin. The mountain goat far in the background behind Eve is a traditional symbol of lust and damnation. It stands on the edge of the abyss, presaging the Fall to come.





(actual size)

42

ALBRECHT DÜRER (1471-1528)

The Engraved Passion

the complete set of 16 engravings, 1507-1513, on laid paper, with partial watermarks High Crown (cf. Meder 20), Imperial Orb (cf. Meder 56) and Bull's Head (Meder 62), or without watermarks, a rare original, uniform set of fine early impressions, printing with great contrasts and clarity, with thread margins in places, mostly trimmed on the platemark or fractionally into the subject in places, generally in very good condition
Sheet 118 x 75 mm. (and similar)

(16)

£70,000-100,000

\$92,000-130,000

€79,000-110,000

PROVENANCE:

Count Antoine Seilern (1901-1978), Vienna and London; his posthumous sale, Christie's, London, 8 July 1998, lot 75 (£34,500).
Acquired at the above sale by the present owner.

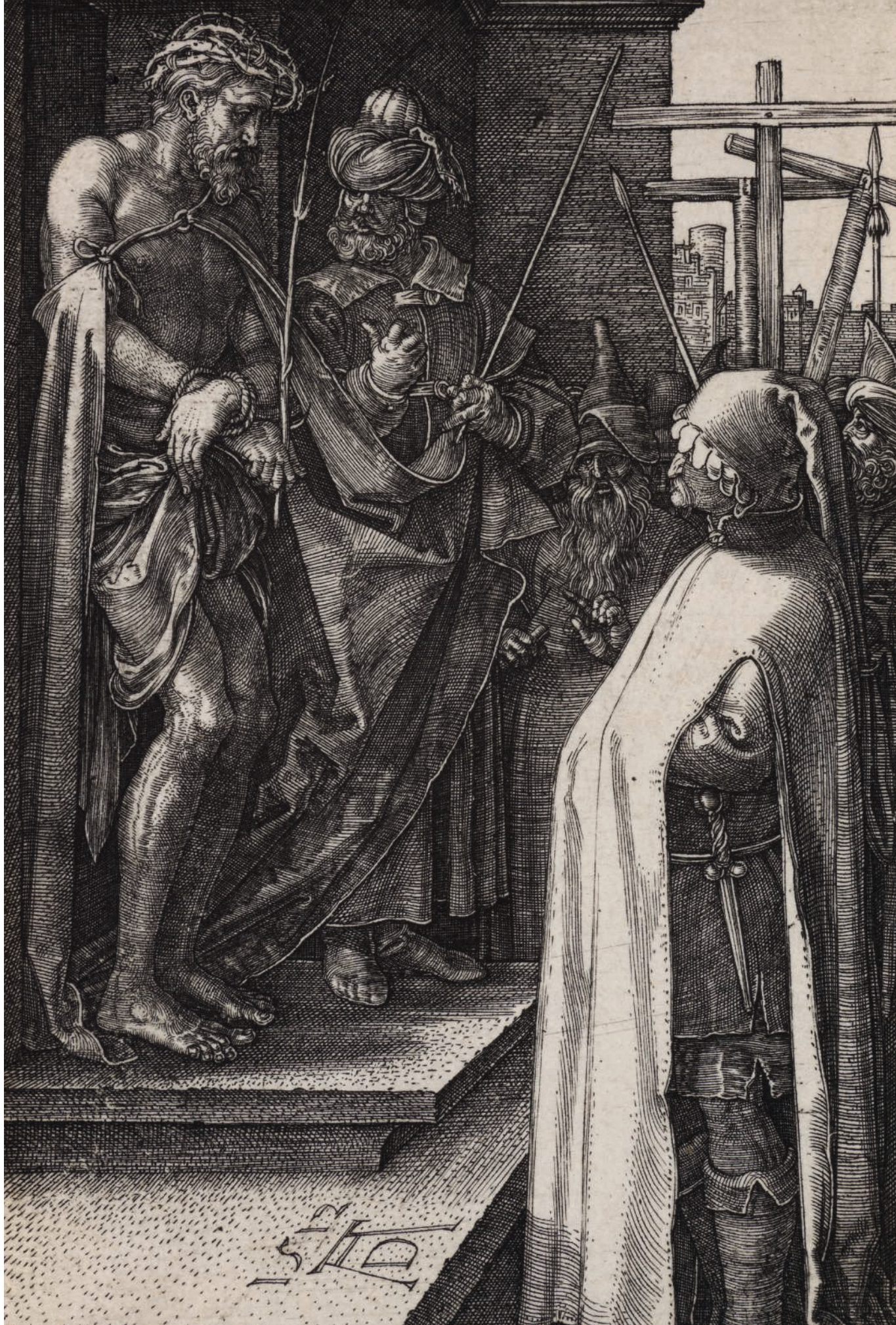
LITERATURE:

Bartsch, Meder, Hollstein 3-18; Schoch Mende Scherbaum 45-60

The Engraved Passion, a series of 16 small plates of almost identical format, was created over a period of six years from 1507 to 1513. They are regarded as some of Dürer's finest work in the graphic medium, and he himself regarded the set highly, selling it for more than twice the price of the *Large Woodcut Passion*. He also gave sets to the most prominent and influential patrons he encountered on his travels, including Margaret of Austria and Erasmus of Rotterdam. The personal, bound copy of Frederik the Wise, Prince-Elector of Saxony, is now in the collection of Princeton University.

Whilst the order of the plates is given by the scripture, it has been questioned whether the last plate, *Saint Peter and Saint John at the Gate of the Temple* forms part of the series, as it does not belong to the narrative of the *Passion*. Formally and stylistically, however, it clearly does and was probably intended to illustrate the continuation of the spirit of Christ through the Apostles and the Church. This additional plate, as Panofsky pointed out, also allowed Dürer to print the entire set on four sheets of paper by printing four plates to a sheet.

The Engraved Passion is related to a spectacular set of drawings by the artist, dated 1504, on paper with a green base heightened with white and black lavis (the so-called 'Green Passion') in the Albertina (W. 300 ff.).







*** 43**

ALBRECHT DÜRER (1471-1528)

Melencolia I

engraving, 1514, on laid paper, without watermark, a fine Meder IIa impression, printing with great clarity and strong contrasts, the figure's face printing darkly, with several fine scratches at the lower subject indicative of early impressions, trimmed inside the platemark, retaining a fillet of blank paper in places, otherwise trimmed to the borderline, the sheet very thinly backed, in good condition
Sheet 239 x 185 mm.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

LITERATURE:

Bartsch 74; Meder, Hollstein 75; Schoch Mende Scherbaum 71

Melencolia I is the most discussed and debated image in the pantheon of Western art. The rich symbolism that still remains open to interpretation embodies the complexity of humanist thought in the Renaissance period. This work is one of the artist's three so-called *Meisterstiche* ('master engravings'), created between 1513-1514, which are widely considered the pinnacle of the artist's mastery of the graphic medium. It is thought that the three engravings, *Melencolia I*, *Death, Knight and the Devil* and *Saint Jerome in his Study* each represent one of the three forms of virtuous living, intellectual, moral and theological, as outlined in Thomas Aquinas's *Summa Theologiae* (written *circa* 1265–1274 but published in 1485). In Dürer's time, the nature of a virtuous life, and by extension of the ideal 'Renaissance man', was a popular topic of conversation in literary and artistic circles. Dürer himself was surrounded and no doubt inspired by the Nuremberg humanists, above all by his friend Willibald Pirckheimer. Treatises such as Machiavelli's 'The Prince' (1513) and Castiglione's 'The Courtier' (1528) give testimony of this culture and the moral debates of the time.

The melancholic temperament was associated with intellectual creativity and as such this depiction has been understood to be an allegorical self-portrait. Indeed, it has been suggested that the 'I' of the title *Melencolia I* refers to Cornelius Agrippa's hierarchy of the Melancholic temperament, with 'imagination' ranking above 'mind' and 'reason'. The winged figure can thus be taken to be an allegory of artistic melancholy and the tools of measurement in the image refer to the artist's examination of the natural world.





(actual size)

* 44

ALBRECHT DÜRER (1471-1528)

The Ravisher

engraving, *circa* 1495, on laid paper, watermark Bishop's Crest (M. 39), a good impression of this rare early print, Meder c-d, with narrow to thread margins, generally in good condition
Plate 114 x 101 mm., Sheet 116 x 103 mm.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

S. Scheikevitch (1842-1908), Moscow and Paris (Lugt 2264).

LITERATURE:

Bartsch 92; Meder, Hollstein 76; Schoch Mende Scherbaum 1

45 No Lot



(actual size)

46

ALBRECHT DÜRER (1471-1528)

The Sudarium held by two Angels

engraving, 1513, on laid paper, without watermark, a very good Meder b impression, with the scratch in the drapery at left printing clearly, trimmed to or fractionally into the image on all sides
Sheet 98 x 137 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch 25; Meder, Hollstein 26; Schoch Mende Scherbaum 68

47

ALBRECHT DÜRER (1471-1528)

Cardinal Albrecht of Brandenburg ('The Large Cardinal')

engraving, 1523, on laid paper, watermark Small Jug (M. 158), a good Meder la impression, trimmed on or just outside the borderline on three sides, just inside the text border below, a crease diagonally across the lower right corner of the subject, otherwise in good condition, together with; **Frederick the Wise, Elector of Saxony**, by the same hand engraving, 1524, on laid paper, without watermark, a fairly good impression, trimmed along the lower edge of the portrait, the tablet from another impression skilfully added beneath, various repairs at the lower sheet edge

Plate & Sheet 172 x 128 mm.

Plate & Sheet 195 x 128 mm.

(2)

£4,000–6,000

\$5,300–7,800

€4,500–6,700

LITERATURE:

Bartsch 103 & 104; Meder, Hollstein 101 & 102; Schoch Mende Scherbaum 97 & 98





*** 48**

ALBRECHT DÜRER (1471-1528)

Saint John devouring the Book, from: The Apocalypse

woodcut, circa 1498, on laid paper, without watermark, a very good impression from the Latin text edition of 1511, with thread margins, in very good condition
Block 396 x 285 mm., Sheet 398 x 287 mm.

£6,000–8,000

\$7,900–10,000

€6,800–8,900

LITERATURE:

Bartsch, Hollstein 70; Meder 172; Schoch Mende Scherbaum 120



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*** 49**

ALBRECHT DÜRER (1471-1528)

Joachim's Offering rejected, from: The Life of the Virgin

woodcut, circa 1504, on laid paper, without watermark, a very good impression from the Latin text edition of 1511, with very wide margins, possibly the full sheet, with the signature *Aij* at lower right, some very minor foxmarks and surface dirt in the margins, in very good condition
Block 295 x 208 mm., Sheet 478 x 318 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

PROVENANCE:

With Colnaghi & Co., London (their stock number C-4276 in pencil verso).

LITERATURE:

Bartsch 77; Meder, Hollstein 189; Schoch Mende Scherbaum 167

PROPERTY FROM THE COLLECTION OF DR HEINRICH BECKER, BIELEFELD

50

ALBRECHT DÜRER (1471-1528)

The Annunciation, from: The Life of the Virgin

woodcut, circa 1503, on laid paper, watermark High Crown (Meder 20), a fine proof impression before the text edition of 1511, Meder b, trimmed to or just outside the borderline, a thread margin below, generally in very good condition
Block & Sheet 296 x 210 mm.

£5,000–7,000

\$6,600–9,100

€5,600–7,800

PROVENANCE:

Dr. Fritzsche, Bielefeld (according to Heinrich Becker's notes).
Dr. Heinrich Becker (1881-1972), Bielefeld, acquired from the above; then by descent to the present owners.

LITERATURE:

Bartsch 83; Meder, Hollstein 195; Schoch Mende Scherbaum 173



VARIOUS PROPERTIES

51

ALBRECHT DÜRER (1471-1528)

The Flight into Egypt, from: The Life of the Virgin

woodcut, 1504, on laid paper, watermark Small High Crown (Meder 28), a good impression, printing slightly unevenly in places, after the Latin text Edition of 1511, with narrow margins, some minor repairs at the corners, otherwise in good condition
Block 300 x 210 mm., Sheet 303 x 213 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch 89; Meder, Hollstein 201; Schoch Mende Scherbaum 179



52 No Lot



* 53

ALBRECHT DÜRER (1471-1528)

Ulrich Varnbüler

chiaroscuro woodcut printed from three blocks in ochre, brown and black, 1522, on laid paper, watermark Circle with Two Arcs (Meder 258), a very good Meder IIIa impression of this rare and large portrait print, the colours fresh, trimmed on or just inside the borderline on three sides, very slightly into the address of W. Janssen (Blaeu), a small made up area at the upper sheet edge at centre, the usual horizontal central crease split in places and reinforced, otherwise in good condition
Sheet 437 x 327 mm.

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Cabinet Brentano-Birkenstock (18th & 19th century), Vienna and Frankfurt (Lugt 345); their sale, F.A.C. Prestel, Frankfurt am Main, 16 May 1870, lot 268 ('Très belle épreuve du clair-obscur de trois planches, imprimée d'une couleur brunâtre. Dans la marge inférieure on lit l'adresse de W. Janssen. Très-rare. Il y a quelques petites restaurations.') (Fl. 96; to Holloway). Alfred Morrison (1821-1897), London and Fonthill (Lugt 151); his sale, Sotheby's, London, 11-14 July 1906 (£49).

LITERATURE:

Bartsch 150; Meder, Hollstein, Schoch Mende Scherbaum 256; Strauss, chiaroscuro 1

Ulrich Varnbüler (1474-1544) was Imperial Councillor and Chancellor to Archduke Ferdinand I, King of Bohemia and Hungary. He became a close friend of both Dürer and Willibald Pirckheimer in about 1515. In 1519 Varnbüler issued a translation of Erasmus's tract *Dulce bellum inexperto* and in 1522, the year of Dürer's woodcut, Pirckheimer dedicated a Latin translation of Lucian's dialogue *Navis sue vota* to Varnbüler. Dürer's dedication on the present woodcut reads: 'Albrecht Dürer of Nuremberg wishes to make known to posterity and to honour by this likeness his dearest friend Ulrich, surnamed Varnbüler, confidential and principal secretary to the Imperial Roman Government'. Dürer's preparatory charcoal drawing for the woodcut is in the Albertina, Vienna (W. 908).

Dürer himself did not conceive this print as a chiaroscuro woodcut and no contemporary colour impressions of the woodcut exist. As part of a Dürer 'renaissance' in the Netherlands in the late 16th century, Hendrik Hondius issued impressions of the line block around 1600. The block then passed to Willem Janssen (Blaeu), who cut two tone blocks and printed chiaroscuro impressions sometime after 1620.

Strauss records eleven chiaroscuro impressions of this woodcut in museum collections.



54

AFTER ALBRECHT DÜRER (1471-1528)

The Large Calvary

woodcut, circa 1500-1550, on four joined sheets of laid paper, apparently without watermark, a good impression of this rare, large print, the second variant of this subject, with the sword pointing at the heart of the Virgin (probably a near-contemporary copy), the second, final state, the smaller scenes and figures in the background removed, with breaks in the block, trimmed to or just outside the borderline, the sheet backed with grey wove paper, a small paper loss at the tip of the lower right corner, a short tear at the left sheet edge
Block & Sheet 584 x 396 mm.

£7,000-10,000

\$9,200-13,000

€7,900-11,000

LITERATURE:

Meder p.159, copy.1.b; Hollstein 263.4, copy.1.b; Schoch Mende Scherbaum A7, copy.1.b

The much disputed large, multi-block woodcut of *The Calvary* exists in its original version in two impressions only, in Berlin and in London. The authorship and dating of this print is still uncertain, although it is today generally considered to be by a pupil or follower of the artist.

The first state of the present 16th century copy with the sword pointing at the Virgin follows the first version closely, although small scenes from the Passion of Christ, such as the Temptation, the Agony in the Garden, and the Entry into Jerusalem, have been added in the background. In the second state, these details have been erased from the block. In the present impression of the second state, the initials HS, in the manner of Hans Schäußelein's monogram, have been added in a blank space at lower right. This monogram does not appear in an impression of this variant in the first state at the British Museum. It seems that the monogram has been added with a stamp.

Even the present, second variant of *the Calvary* is very rare. Schoch, Mende and Scherbaum record a total of eight complete impressions in public collections.



55
ALBRECHT DÜRER (1471-1528)

The Saints Stephen, Sixtus and Lawrence

woodcut, circa 1505, on laid paper, without watermark, a good Meder d impression, trimmed on the borderline, a minor repair at upper right, the gaps in the borderline touched in with pen and ink, otherwise in good condition
Plate and Sheet 211 x 141 mm.

£1,000–1,500 \$1,400–2,000
€1,200–1,700

PROVENANCE:

Davison Art Center, Wesleyan University, Middletown, Connecticut (L.2561a).

LITERATURE:

Bartsch 108; Meder, Hollstein 235; Schoch Mende Scherbaum 140



56
HANS BALDUNG GRIEN (1484-1545)

Christopher, Margrave of Baden

woodcut, 1511, on laid paper, without watermark, a very good impression of this extremely rare print, a small margin at left and narrow margins elsewhere, three small worms holes in the upper sheet, some pale stains, otherwise in good condition
Block 172 x 102 mm., Sheet 176 x 105 mm.

£2,000–3,000 \$2,700–3,900
€2,300–3,400

PROVENANCE:

Pierre Mariette II (1634-1716), Paris (Lugt 1789), dated 1694 (partially erased). Another inscription, partially erased and illegible. Two unidentified collector's marks verso (not in Lugt).

LITERATURE:

Bartsch 59; Hollstein 266

Hollstein records only two impressions of this early portrait print, one in Berlin and one in the Rosenwald Collection, now in the National Gallery of Art, Washington. Another impression is in the British Museum, London.



57
AFTER HANS HOLBEIN, THE YOUNGER (1497/98-1543) BY VEIT RUDOLPH SPECKLIN (ACTIVE 1542, DIED 1550)

Erasmus of Rotterdam

woodcut, circa 1538, on laid paper, watermark Small Cartouche with Letter B (?), a very good impression of the first state (of four), slightly over-inked, trimmed close to the subject above and below, with small margins at left and right, some scattered foxing, soft creasing in the upper subject
Block 286 x 148 mm., Sheet 288 x 164 mm.

£1,200–1,800 \$1,600–2,300
€1,400–2,000

PROVENANCE:

Émile Galichon (1829-1875), Paris (Lugt 856).

LITERATURE:

Hollstein 9

This exquisitely cut block was executed by Veit Specklin after the design by Holbein. The woodcut is often found pasted into the 1540 edition of the *Complete Works* of Erasmus, published by Froben and Episcopius in Basel. To this day, the block is kept at the Kupferstichkabinett in Basel. It was however not only produced as a book illustration, but also as a single-leaf woodcut, probably as a tribute to the great humanist and scholar, following his death in 1536.

58

GEORG PENCZ (1500-1550)

Medea and Jason

engraving, 1539, on laid paper, without watermark, a very good, clear impression of Hollstein's first state (of two), with narrow margins on three sides, trimmed to the platemark above, in very good condition
Plate 115 x 74 mm., Sheet 117 x 76 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Staatsgalerie Stuttgart, Kupferstichkabinett (Lugt 2323), with their de-accession stamp (Lugt 2324).

LITERATURE:

Bartsch 71; Hollstein 121



59

HANS SEBALD BEHAM (1500-1550)

The Peasant's Feast, or: The Twelve Months

the complete set of ten engravings, 1546-47, on laid paper, without watermarks, fine to good impressions, B. 162-163 first states (of two), B. 155-156 second states (of three), B. 154, 158-160 second, final states, B. 157, 161 third, final states, some with thread margins, most trimmed on the platemark or fractionally into the subject, a few minor defects, generally in very good condition (album)

Sheets 50 x 73 mm. (and similar)

Album 140 x 213 x 8 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

PROVENANCE:

Domingo Guillermo de Arozarena (after 1860), South America & Paris, each with his stamp verso (Lugt 109).

LITERATURE:

Bartsch 154-163; Pauli, Hollstein 177-186



(actual size)





60

URS GRAF (CIRCA 1485-1528)

Two Mercenaries and a Woman with Death in a Tree

woodcut, 1524, on laid paper, watermark Bull's Head with Staff and Maltese Cross, a very good, early yet slightly over-inked impression of this rare print, with small margins, some pale staining and foxing in the margins, a few small wormholes, otherwise in very good condition
Block 204 x 119 mm., Sheet 224 x 140 mm.

£7,000–10,000

\$9,200–13,000
€7,900–11,000

PROVENANCE:

An unidentified 16th century inscription in ink verso (not in Lugt): 'Ein gemeineß [?] der gantzen Christenheit'.

Two unidentified collector's marks verso (not in Lugt).

LITERATURE:

Bartsch 16; Hollstein 28, Bartrum 225



*** 61**

LUCAS VAN LEYDEN (1494-1533)

Herod and Herodias

woodcut, circa 1514, on laid paper, watermark Jug, a very fine impression of this extremely rare, large woodcut, printing before any damage to the block, New Hollstein a, trimmed to or just outside the borderline, the upper and lower right sheet corners made up, a small made-up paper loss at the upper sheet edge, a repaired tear at upper right, a couple of other minor repairs
Sheet 415 x 293 mm.

£10,000–15,000

\$14,000–20,000
€12,000–17,000

LITERATURE:

Bartsch 12; Hollstein 21; New Hollstein 179

The series of six large woodcuts known as '*The Large Power of Women*', to which the present print belongs, is undoubtedly the highpoint of Lucas van Leyden's oeuvre in the woodcut medium. Depicting the influence of women over men, from Adam to Solomon and Virgil, these woodcuts are comparable only to the finest of Albrecht Dürer's in their scale and ambition. However, they have a psychological depth and atmosphere that Dürer never achieved or aspired to.

The prints from this series are very rare, and fine early impressions such as the present one are practically unobtainable.

Of the present subject, New Hollstein records only seven early impressions in public collections and none have been offered at auction within the last thirty years. Even the British Museum and the Rijksmuseum only have later impressions, with many cracks and gaps in the block.



62

LUCAS VAN LEYDEN (1494-1533)

The Passion

the complete set of fourteen engravings, 1521, on laid paper, two sheets with watermark Shield with Sun with pendant Letter b (Briquet 13979, Gray, France 1513, the others without watermark), very fine to very good, early, atmospheric impressions, including three impressions of an undescribed, early proof state before the monogram and date (B. 43, 44 & 45) the others New Hollstein's first state (of three), printing with great clarity and contrasts, with thread margins or trimmed to the subject, a few tiny paper losses and minor repairs at the sheet edges, otherwise in very good condition
Plates & Sheets 115 x 75 mm. (and similar)

(14)

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

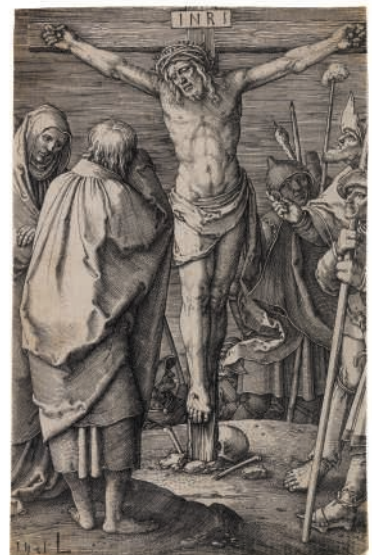
An unidentified collector's initials (?) in brown ink verso. (B. 43, 44, 45 & 53)

LITERATURE:

Bartsch, Hollstein, New Hollstein 43-56

This set compares favourably to the fine impressions from the Brooke Collection in the British Museum. The majority of the impressions in the present set are finer in comparison, with greater tonal effects in the forms and shadows, and more intense, luminous contrasts.







63

**GIOVANNI ANTONIO DA BRESCIA (CIRCA 1460 - CIRCA 1520)
AFTER ANDREA MANTEGNA (1431-1506)**

Allegory of the Rescue of Humanity ('Virtus Deserta')

engraving, circa 1490-1510, on laid paper, without watermark, a good impression of this very rare print, trimmed unevenly into the subject on all sides, some repaired tears at the edges, a few stains and surface dirt, backed, other lesser defects
Plate & Sheet 272 x 423 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

Christie's, London, 3 November 1981, lot 327.
Acquired at the above sale by the current owner.

LITERATURE:

Bartsch XIII. 303. 17 (as Zoan Andrea); Hind 48. 22; Martineau 148
J.A. Levenson, K. Oberhuber & J. L. Sheenan, *Early Italian Engravings*, The National Gallery of Art, Washington, 1973, no. 84.

64

SCHOOL OF ANDREA MANTEGNA (CIRCA 1431-1506)

Hercules and Antaeus

engraving, 1497, on laid paper, without watermark, a good but slightly later impression, trimmed inside the platemark but outside the subject, with two partially broken and repaired horizontal folds, a small made-up paper loss at lower right, some pale staining and other minor defects; with **Cristofano Robetta** (1462- after 1522), *Allegory of Carnal Love*, engraving, circa 1500-1520, on laid paper, without watermark, a very good, strong impression, an early 19th century reprint, presumably by Giuseppe Vallardi, Milan, with small margins, pale mount-staining in the margins, two adhesive stains in the upper margin, otherwise in good condition
Plate 302 x 281 mm., Sheet 313 x 302 mm. (Mantegna) (2)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch XIII. 237. 16; Hind 17; Martineau 93 (Mantegna)
Bartsch XIII. 406.25 (Robetta)



65

ANONYMOUS AFTER ANDREA MANTEGNA (CIRCA 1431-1506)

Christ's descent into Hell

etching, circa 1770-1800, on laid paper, watermark Cross on Mount (Heawood 915, not dated), trimmed inside the platemark but retaining a fillet of blank paper on all sides, occasional pale foxing, in good condition
Sheet 223 x 274 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

LITERATURE:

Bartsch 2

PROPERTY FROM THE ESTATE OF TURE LUNDH
(LOTS 66-74)



66

**MARCANTONIO RAIMONDI (1480-1534) AFTER RAPHAEL
(1483-1520)**

Jupiter and Eros & Mercury, from: The Spandrels of the Chigi Gallery
two engravings from the set of three, circa 1517-1520, on laid paper, watermark
Small Crown (B. 342 only), good impressions, a few small repairs, generally in
good condition; **with three other prints**
Sheet 310 x 208 mm. (and smaller) (5)

£3,000-5,000

\$4,000-6,500
€3,400-5,600

PROVENANCE:

Friedrich August II, King of Saxony (1797-1854), Dresden (Lugt 971). (B. 489
only)
Karl Ewald Hasse (1810-1902), Leipzig (Lugt 860). (B. 342 & 343 only)

LITERATURE:

Bartsch 342, 343, 332, 387, 489

The three others comprising: **Marcantonio Raimondi after Raphael, Faith,**
from: The Seven Virtues (B. 387), circa 1515-1525, a lightly printed impression;
A Censer (B. 489), circa 1515-1525, a good impression; **Marcantonio**
Raimondi, Apollo (B. 332), circa 1510-1527, a good but later impression of this
rare print.

67

**MARCANTONIO RAIMONDI (1480-1534) AFTER RAPHAEL
(1483-1520)**

The Seven Virtues

the set of seven engravings, 1515-1525, on laid paper, two with an indistinct
Armorial watermark (B. 390, 391), the others without watermark, good
impressions, most trimmed within the platemark but retaining a fillet of white
paper outside the borderline, some thin spots, generally in good condition
Sheets 219 x 110 mm. (and similar) (7)

£2,000-3,000

\$2,700-3,900
€2,300-3,400

PROVENANCE:

Karl Ewald Hasse (1810-1902), Leipzig (Lugt 860). (B. 387, 389, 390)

LITERATURE:

Bartsch 386-392



68

MARCANTONIO RAIMONDI (1480-1534) AFTER RAPHAEL (1483-1520)

A young and an old Bacchant

engraving, circa 1520-1527, on laid paper, without watermark, a very good impression, trimmed on the borderline below and at right, fractionally trimmed into the subject above and at left, with some repairs; **with five other prints** Sheet 298 x 210 mm. (and smaller) (6)

£4,000–6,000

\$5,300–7,800

€4,500–6,700

PROVENANCE:

Probably Claude-Augustin Mariette (b. 1652), Paris (see Lugt 1786) inscribed *Claude (?) Mariette 1695* on the reverse. (B. 294)
Hamburger Kunsthalle, with their duplicate stamp *verso* (Lugt 686); possibly their sale, 17 April 1905, Amsler & Ruthardt, Berlin. (B. 294)
Johann Jacob Ammann (1764-1837), Schaffhausen, Switzerland (Lugt 9); inscribed *Amann 1821* in brown ink *verso*. (B. 345)
Karl Ewald Hasse (1810-1902), Leipzig (Lugt 860). (B. 294, later impression)

LITERATURE:

Bartsch 294 (2 impressions), 345, 339, 484, 325

The five others comprising: **Marcantonio Raimondi after Raphael**, *A young and an old Bacchant* (B. 294), circa 1520-1527, a later impression; *Mars, Venus and Eros* (B. 345), circa 1508-1510, a good impression of the second, final state; *The Judgement of Paris* (B. 339), before 1506, a later impression; *Angelica and Medor* (B. 484), circa 1510-1527, watermark Hand, a good but slightly later impression of the second, final state; **Marco da Ravenna after Raphael**, *Pan and Syrinx* (B. 325), watermark Anchor, a good but slightly later impression of the second, final state.

69

MARCANTONIO RAIMONDI (CIRCA 1470/82 - CIRCA 1527/34) AFTER MICHELANGELO BUONAROTTI (1475-1564) AND LUCAS VAN LEYDEN (CIRCA 1494-1533)

The Climbers

engraving, 1510, on laid paper, with a small indistinct Cardinal's Hat watermark (not in Briquet), a good impression of this rare print, with thread margins, with repairs and small paper losses, parts of the upper subject made-up; **with twenty other prints**

Sheet 284 x 224 mm. (21)

£4,000–6,000

\$5,300–7,800

€4,500–6,700

PROVENANCE:

Sir Thomas Lawrence (1769-1830), London, his collector's mark *recto* (Lugt 2446). (see B. 496)
Friedrich August II, King of Saxony (1797-1854), Dresden (Lugt 971). (B. 397)
Baron Charles Marochetti (1805-1867), Paris and London (Lugt 392). (see B. 496)
Karl Ewald Hasse (1810-1902), Leipzig (Lugt 860). (B. 487, 381)
Reverend J. Burleigh James (mid 19th Century), Shropshire (Lugt 1425). (B. 9, see 496)

LITERATURE:

Bartsch 487, 9, 18, 381, 417, 397, 352

The twenty others including: **Marcantonio Raimondi after Raphael**, *Joseph and Potiphar's Wife*, engraving, circa 1515-1525, a good impression; *Philosophy* (B. 381), circa 1510-15, a good impression; *Two Women with the Zodiac* (B. 397), circa 1517-20, a good but slightly later impression; *'Quos ego'*, 1515-16, a good impression from the reworked plate, published by Antonio Salamanca; **Marcantonio Raimondi (formerly attributed to Marco da Ravenna) after Raphael**, *The Massacre of the Innocents* (B. 20), circa 1512-13, watermark Gothic D, a later impression; **a copy in reverse** of *Portrait of Raphael* (see B. 496), 1517-20; **with fourteen later impressions and copies of various subjects.**





70

MARCANTONIO RAIMONDI (1480-1534) AFTER JACOPO RIPANDA (ACTIVE 1500-1516)

A Triumph

engraving, circa 1510, watermark Crossbow in a Circle, a good impression of this extremely rare, large print, trimmed to or just inside the borderline on all sides, the borderline redrawn in pen and ink, the lower right sheet corner very skilfully made-up with pen and ink, a few repaired tears and smaller made-up areas; **with three other prints**

Sheet 345 x 499 (and smaller)

(4)

£2,500-3,500

\$3,300-4,600
€2,800-3,900

PROVENANCE:

Karl Ewald Hasse (1810-1902), Leipzig (Lugt 860). (B. 213, 20 & 44)
Hermann Weber (1817-1854), Bonn, Germany (Lugt 1383). (B. 44)

LITERATURE:

Bartsch 213, 20, 209, 44

The three others comprising: **Marcantonio Raimondi (formerly attributed to Marco da Ravenna) after Raphael**, *The Massacre of the Innocents* (B. 20), circa 1512-13, watermark Anchor (similar to Briquet 438, Florence 1511), a very good impression of the second, final state; **Marcantonio Raimondi after Raphael**, *The Abduction of Helen* (B. 209), circa 1520-27, indistinct watermark Crossbow (?) in a Circle, a good but slightly later impression; *Saint Paul preaching in Athens* (B. 44), circa 1517-20, watermark Anchor (similar to Briquet 438, Florence 1511), a very good impression.

71

MARCANTONIO RAIMONDI (1480-1534) AFTER RAPHAEL (1483-1520)

The Last Supper

engraving, 1514-1517, on laid paper, a fine impression of this rare print, trimmed on or just inside the borderline, with tears and small paper losses, the sheet backed and tinted with brown wash; **with four other prints**

Sheet 295 x 430 mm. (and smaller)

(5)

£3,000-5,000

\$4,000-6,500
€3,400-5,600

PROVENANCE:

Karl Ewald Hasse (1810-1902), Leipzig (Lugt 860). (B. 34)

The four others comprising: **Marcantonio Raimondi after Raphael**, *Christ, the Virgin and Saint John with Saint Paul and Saint Catherine* (B. 113), circa 1520-1530, with an Armorial watermark, a good but slightly later impression; *The Lamentation of the Virgin* (B. 34), circa 1515-17, watermark Mermaid in a Circle (similar to Briquet 13891, Rome 1531-35), a good impression; *Madonna and Child* (B. 53), circa 1512-1520, a good impression; with **a copy after Marcantonio Raimondi, possibly by Marco da Ravenna**, *The Virgin and the Cradle* (B. 63A-I), circa 1520, a good impression.





72

MARCANTONIO RAIMONDI (1480-1534)

Saint Veronica

engraving, circa 1505-15, on laid paper, without watermark, a very fine impression of this extremely rare print, the blank upper corners cut, otherwise trimmed to the borderline, two tiny nicks at the left sheet edge, some minor stains, otherwise in good condition; **with seven other prints**
Sheet 204 x 138 mm. (and smaller) (8)

£4,000–6,000

\$5,300–7,800
€4,500–6,700

PROVENANCE:

Franz Gawet (1765-1847), Vienna, inscribed 1811 (Lugt 1070). (B. 488)
Friedrich August II, King of Saxony (1797-1854), Dresden, with his partial collector's mark recto (Lugt 971). (B. 293)
Baron Charles Marochetti (1805-1867), Paris and London (Lugt 392). (B. 297)
Karl Ewald Hasse (1810-1902), Leipzig (Lugt 860). (B. 488, 297, 434, 369)
Enrico Lodolo (19th century), Rome (Lugt 1725). (B. 429)

LITERATURE:

Bartsch 122, 488, 297, 434, 369, 429, 441, 293

Marcantonio's engraving of *Saint Veronica* is extremely rare, and to our knowledge, no other impression has been offered at auction within the last thirty years. The present impression seems finer than the impression in the Albertina (inventory no. DG1970/342), and neither the British Museum nor the Metropolitan Museum have an example in their holdings.

The seven others comprising: **Marcantonio Raimondi after Michelangelo**

Buonarrotti (1475-1564), *Man climbing the Bank of a River* (B. 488), circa 1500-34, with an indistinct watermark, a good but slightly later impression;

Marcantonio Raimondi after Raphael, *Venus after her Bath* (B. 297), circa 1510-27, watermark Mermaid in a Circle (similar to Briquet 13891, Rome 1531-35), a very good impression; **Marcantonio Raimondi possibly after**

Francesco Francia (circa 1450-1517), *Man kneeling at the edge of a Wood* (B. 434), circa 1500-34, a good impression of this rare print; **Marcantonio**

Raimondi, *The Crooked Stick* (B. 369), circa 1510-27, a good but slightly later impression of this very rare print; *Shepherd and a Nymph* (B. 429), circa 1510-1527, a good impression of this rare print; *A seated Emperor* (B. 441), circa 1510-15, a very good impression; **attributed to Agostino Veneziano after**

Raphael, *Aurora Rising* (B. 293), circa 1510-30, a good impression.

73

MARCANTONIO RAIMONDI (1480-1534) AFTER RAPHAEL (1483-1520)

Christ and the Twelve Apostles

the complete set of thirteen engravings, 1517-1527, on laid paper, watermarks Head of a Dragon (?) in a Circle (B. 64, 66), and Flower (similar to Briquet 6371, Besançon, 1432) (B.75), very good to good impressions, most trimmed within the platemark but retaining a fillet of blank paper outside of the borderline, some trimmed to the subject, all generally in good condition; with **Saint Peter** (B. 78), by the same hand, engraving, on laid paper, without watermark, a good impression, with some defects
Sheets 260 x 134 mm. (and similar) (14)

£3,000–5,000

\$4,000–6,500
€3,400–5,600

PROVENANCE:

Joseph Grünling (d. 1846), Vienna (Lugt 1463). (B. 78)
Karl Ewald Hasse (1810-1902), Leipzig (Lugt 860). (B. 64)
Richard Fisher (1809-1890), Hill Top, Midhurst, England (Lugt 931 (B. 64) & 2204 (B. 65-76)); his posthumous sale, Sotheby's, London, 26 May 1892, lot 668 (£1.15; to Davidson). (B. 64-76)

LITERATURE:

Bartsch 64-76, 78



74

MARCANTONIO RAIMONDI (1480-1534)

Twelve Prints, from: Piccoli Santi

engravings, circa 1500-1527, on laid paper, without watermarks, good to slightly later impressions, most with a fillet of blank paper outside of the borderline, with some repairs and minor defects; **with five other prints**
Sheet 84 x 51 mm. (and similar) (12)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

Cabinet Brentano-Birkenstock (18th & 19th century), Vienna & Frankfurt am Main (Lugt 345). (B. 133, 176)
Karl Ewald Hasse (1810-1902), Leipzig (Lugt 860). (B. 125, 132, 133, 149, 160)
K. E. von Liphart (1808-1891), Dorpat, Bonn and Florence (Lugt 1687). (B. 125)
Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1633), with their duplicate stamp (Lugt 2398). (B. 133)
British Museum, London (Lugt 301) (B. 155, 184, 183), and (Lugt 302) stamped 1870 / 6 / 25 / 849 (B. 176) each with their duplicate stamp (Lugt 305). (B. 155, 176, 184, 183)
Dr. Erich von Rath (b. 1881), Bonn, Switzerland (Lugt 2721). (B. 242)

The five others comprising: **Marco da Ravenna after Raphael**, *Bas-relief with three Cupids* (B. 242), watermark Arrow in a Circle, a very good impression; an **anonymous** 19th century copy of *Parnassus* (see B. 247), a monogram watermark; and three portraits of Marcantonio Raimondi, one **attributed to Battista Franco** (circa 1510-61), a later impression; one by **Francesco Rosaspina**; and one **after Luigi Agricola**.



(actual size)

VARIOUS PROPERTIES

75

AGOSTINO DE MUSI, CALLED VENEZIANO (CIRCA 1490 - CIRCA 1536)

Virgin and Child with the Infant Saint John the Baptist and two Angels

engraving, 1516, on laid paper, watermark Crossbow in a single Circle, a fine impression of this rare print, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, some minor brown staining at the sheet corners, generally in very good condition
Sheet 255 x 177 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

Hans Freiherr von und zu Aufsess (1801-1872), Aufsess and Nuremberg (Lugt 5084); possibly gifted to Germanisches Museum, Nuremberg, then sold as a duplicate, Max Perl, Berlin, 10-12 February 1913.
A. J. Domela Nieuwenhuis (1850-1935), Amsterdam, Munich and Rotterdam; gifted to the below in 1923.
Museum Boymans van Beuningen, Rotterdam (Lugt 356b); with their duplicate stamp (Lugt 700a).

LITERATURE:

Bartsch 51





76

**GIULIO BONASONE (1510-1576)
AFTER RAPHAEL (1483-1520)**

Noah and the Animals leaving the Ark

engraving, 1544, on laid paper, watermark Ladder in a Circle surmounted by a Star (similar to Briquet 5920), a very good, early impression of the first state (of two), trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, with a vertical central fold, generally in good condition
Sheet 304 x 384 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

Peter Lely (1618-1680), London (Lugt 2092); possibly his posthumous sale, Sonnius, Lankrink et Thompson, London, 11 April 1688 (and following days).

LITERATURE:

Bartsch 4; Massari 38a

Albeit with some changes and additions, the composition is based on Raphael's fresco in the third vault of so-called Logge di Raffaello in the Vatican.

77

**GIROLAMO FRANCESCO MARIA MAZZOLA,
CALLED PARMIGIANINO (1503-1540)**

Standing Shepherd

etching, circa 1524-26, on laid paper, without watermark, a good impression of this rare print, Mistrali's second, final state, trimmed on or just inside the platemark, in good condition; with *A Youth with two old Men*, by the same hand, etching, circa 1524-26, on laid paper, without watermark, a good impression of Mistrali's third, final state, trimmed just inside the subject, a paper loss at lower right; and *The Nativity*, by the same hand, etching, circa 1525-26, on laid paper, without watermark, a strong by somewhat worn impression of Mistrali's first state (of two), substantially trimmed, a small hole at upper centre

Plate & Sheet 112 x 73 mm.

Sheet 120 x 89 mm.

Sheet 102 x 79 mm.

(3)

£3,000–5,000

\$4,000–6,500

€3,400–5,600

PROVENANCE:

An unidentified ink inscription verso.

Clayton Mordaunt Cracherode (1730-1799), London (Lugt 606); bequeathed to the British Museum.

British Museum, with their duplicate blindstamp (Lugt 703), and another (not in Lugt); de-accessioned second half 19th century. (B. 12)

John Boydell (1720-1804), London; according to an ink inscription on the reverse. (B. 3)

William Bell Scott (1811-1890), London; possibly his sale, Sotheby's, London, 2 February 1870. (B. 3)

LITERATURE:

Bartsch 12; Mistrali 7; Gnann 21

Bartsch 13; Mistrali 11; Gnann 20

Bartsch 3; Mistrali 15; Gnann 17



78

**MASTER FP (ACTIVE EARLY 16TH CENTURY)
AFTER PARMIGIANINO (1503-1540)**

Virtue victorious over Vice

etching, circa 1525-50, on laid paper, without watermark, a very good impression of this rare print, printing with much tone, vertical wiping marks and inky plate edges, trimmed just outside the borderline, with thread margins in places, with a horizontal central crease, a thin spot with associated paper split at upper right corner; with *Fortitude*, by the same hand, etching, circa 1525-50, on laid paper, with an unidentified watermark fragment, a later impression; *Woman examining an armillary Sphere*, by the same hand, etching, circa 1525-50, on laid paper, a later impression; An Apostle, by an anonymous etcher after Parmigianino; and four etchings by Angelo Falconetto (1507-1567) after Parmigianino, including *Saint James Minor* (B. 3), two impressions of *Saint Matthew* (B. 4) and *Standing Woman in Roman Dress* (B. 8) Plate & Sheet 104 x 78 mm. (B. 17) (and similar) (8)

£3,000-5,000

\$4,000-6,500

€3,400-5,600

PROVENANCE:

Prosper Henry Lankrink (1628-1692), London (Lugt 2090); possibly his posthumous sales, London, 1693 or 1694. (B. 17)
Franz Rechberger (1771-1843), Vienna (Lugt 2133). (Anonymous)
Richard Ford, 1826, according to an ink inscription verso. (Anonymous)

LITERATURE:

Bartsch 17; 14; 20

We are grateful to Catherine Jenkins, London, for her advice on Angelo Falconetto. She points out that the two *Apostles* and the *Standing Woman* were printed from the same plate. An impression of all three figures is in the Bibliothèque National, Paris. Bartsch erroneously attributed these prints to Angelo Falcone, a different artist altogether.



(actual size)

*79

**ANDREA MELDOLLA, CALLED SCHIAVONE
(CIRCA 1510/15-1563)**

Jacob's Ladder

drypoint, circa 1540-63, on laid paper, without watermark, a good, tonal impression of this rare print, with small margins, with offsetting from another print verso, in very good condition
Plate 152 x 106 mm., Sheet 157 x 112 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,400

LITERATURE:

Bartsch 1

We are grateful to Catherine Jenkins, London, for her sharing her thoughts on the printing technique employed by Meldolla.





80

**GIOVANNI JACOPO CARAGLIO (CIRCA 1500/05-1565)
AFTER TITIAN (CIRCA 1485/90-1576)**

The Annunciation

engraving, circa 1537, on laid paper, apparently without watermark, a very good impression of this rare print, trimmed on the platemark, backed, with various repaired tears and other defects at the sheet edges, stuck down onto a later laid paper support with an architectural design on the reverse
Sheet 453 x 343 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Bartsch 3



81

GIULIO SANUTO (1540-1588) AFTER TITIAN (CIRCA 1488-1576)

Tantalus

engraving, circa 1565, on laid paper, with an indistinct Anchor watermark, a very good impression of this rare print, second, final state, trimmed on the platemark, laid down to a support sheet, generally in good condition
Plate & Sheet 449 x 353 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

LITERATURE:

Passavant 16; Bury 12

This etching, attributed to Giulio Sanuto by Passavant on stylistic grounds and now generally accepted to be by the artist's hand, is thought to be based on a drawing by Titian.

Mary of Hungary, Regent of the Netherlands, commissioned the subject as part of a cycle of four paintings of *The Furies* for her palace at Binche on the outskirts of Brussels. She had associated the four figures of Tantalus, Tityus, Sisyphus and Ixion with the German princes who had rebelled against her brother, the Emperor Charles V, and whom he had defeated the year before at Mühlberg. Neither Titian's drawing nor his intended painting survive and it is debated whether Titian ever completed the painted cycle.

In Greek mythology Tantalus was punished for having sacrificed his son by cutting him into small pieces and offering them to the gods. He was cast out from Olympus and given the eternal punishment to stand between a pool of water and the branches of a fruit tree, neither of which he could ever reach to eat or drink.

To our knowledge no other impression of this print has been offered at auction within the last thirty years.



82

**CIRCLE OF TIZIANO VECELLIO, CALLED TITIAN
(CIRCA 1488-1576)**

The Conversion of Saint Paul

woodcut printed from four blocks, circa 1515-20, on four joined sheets of laid paper, each with countermark Flower with Pendant Vd (similar to Briquet 662, Udine, dated 1587), an extremely rare example of this monumental print, presumably printed in the second half of the 16th century (no early impressions appear to have survived), printing clearly and evenly, with some gaps in the borderline, some minor touches of pen and ink, some creases in places, otherwise in good condition, framed
Block 784 x 1047 mm., Sheet 786 x 1070 mm.

£40,000-60,000

\$53,000-78,000

€45,000-67,000

PROVENANCE:

A. C. Poggi (d. 1836), London & Paris (Lugt 617).

John Postle Heseltine (1843-1929), London (Lugt 1507).

LITERATURE:

D. Rosand & M. Muraro, *Titian and the Venetian Woodcut*, Washington, D.C., 1976, no. 13 (another impression illustrated).

Neither the creator or the source are known for this dramatic and rare woodcut are known, however it clearly demonstrates the stylistic influence of Titian and an awareness of the great examples of the Venetian monumental woodcut, *The Submersion of Pharoah's Army in the Red Sea*, circa 1514-15 and *The Sacrifice of Isaac*, of circa 1514-15. It has been suggested that the cutter may have been Ugo de Carpi (active 1502-1532), an attribution which would date the print prior to 1518, when de Carpi left Venice for Rome. To our knowledge no contemporary impressions exist, and there are very few later impressions, such as the present one, making it an exceptionally rare survivor.



83

83

**ANTONIO FANTUZZI (ACTIVE 1537-1550)
AFTER GIULIO ROMANO (CIRCA 1499-1546)**

Combat of Gladiators

etching, circa 1542-43, on laid paper, watermark Small Circle, a very good impression of this extremely rare print, printed in brownish-grey ink, with many wiping marks and impurities in the plate, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline at the sides and above, with a vertical central fold, in very good condition
Sheet 350 x 438 mm.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

LITERATURE:

Bartsch 5; Zerner 13

The composition of this print is based on one of the fresco roundels on the ceiling of the Sala dei Venti in the Palazzo del Tè, Mantua, designed by Giulio Romano and executed by Rainaldo in 1527-28.

The impression in the British Museum is of similar quality and bears the same watermark, but is printed in greyish-black ink.

To our knowledge, only one other impression has been offered at auction within the last thirty years, on 26 June 1985, in these rooms.

84

**LÉON DAVENT (ACTIVE 1540-56)
AFTER GIULIO ROMANO (CIRCA 1499-1546)**

Achilles carrying the Body of Patrocles

etching, circa 1540-45, on laid paper, with an indistinct Coat-of-Arms under Crown watermark, a very good impression of this rare print, printing with a light, modulated plate tone and many wiping marks in the sky, trimmed to or just inside the platemark but outside the borderline, with thread margins in places, a skilfully repaired, unobtrusive crease above, otherwise in very good condition

Plate & Sheet 590 x 361 mm.

£5,000-7,000

\$6,600-9,100

€5,600-7,800

LITERATURE:

Bartsch 15; Zerner 47

The composition is based on Giulio Romano's painting in the Sala di Troia in the Palazzo Ducale, Mantua, which in turn was inspired by an antique bas-relief. There is also an engraving of the same subject by Diana Scultori. The impression in the British Museum bears the same watermark, but appears to be slightly earlier, before the crack at the lower edge of the plate.



84

85

LÉON DAVENT (ACTIVE 1540-1556)

The Assumption of Mary Magdalene into Heaven

etching, circa 1545-50, on laid paper, watermark Small Crest (similar to Briquet 916, dated Nuremberg 1541), a fine, early impression of this very rare etching, printing with a light plate tone, many vertical wiping scratches and inky plate edges, offsetting from another print *verso*, two unobtrusive horizontal printer's creases, with circa 10 mm. margins on all sides, some pale scattered foxing, generally in very good condition
Plate 327 x 268 mm., Sheet 348 x 290 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,700

PROVENANCE:

Jean Cantacuzène (1863-1934), Bucharest (Lugt 4030).

LITERATURE:

Bartsch 4; Zerner 73

Mariette considered this etching to be after a composition by Giulio Romano, while Zerner thinks it could also relate to a work by Primaticcio.



85



86

DOMENICO DEL BARBIERE (CIRCA 1506-1565/75) AFTER ROSSO FIORENTINO (1494-1540)

Skeletons and Ecorchés

engraving, circa 1540-50, on laid paper, watermark Bell under Initials VD and Cross (not in Briquet), a good impression of this very rare print, with thread margins, trimmed on the platemark in places, in very good condition

Plate 237 x 337 mm., Sheet 239 x 337 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Bartsch 8; Zerner 10

Although no specific drawing by Rosso is known that could have served as a model for Domenico's engraving, it is generally thought to be inspired by drawings which, according to Vasari, Rosso had made in France for a prospected publication of a book on human anatomy.



87

RENÉ BOYVIN (CIRCA 1525 - CIRCA 1625) AFTER ROSSO FIORENTINO (1494-1540)

The Catanian Twins (Amphinomos and Anapias carrying their Parents from the City of Catania)

engraving, circa 1545-1555, on laid paper, watermark Bunch of Grapes and an indistinct countermark, a good impression of the first state (of two) of this rare print, beginning to show some oxidation marks in the plate at upper right but before the publisher Augustin Quesnel's address, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, a vertical printer's crease across the right, in very good condition

Sheet 435 x 319 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Le Blanc 178; Robert-Dumesnil 17

The engraving is based on Rosso's painting for the Galerie François I at Fontainebleau of circa 1535-40. Another contemporary, etched version of the same subject exists by the anonymous Master IQV.



88

RENÉ BOYVIN (CIRCA 1525 - CIRCA 1625) AFTER LÉONARD THIRY (D. 1550)

Histoire de Jason et de la conquête de la toison d'or

the complete set of 26 engravings, 1563, on laid paper, watermark Edmond Denise, Troyes (mid-16th century), fine and uniform impressions of this very rare series, first states (of three), before the plate numbers, a few plates trimmed on or just within the platemark, others with narrow to thread margins, R.-D. 64 with made-up corners, some other small repairs, generally in very good condition, hinged onto grey support sheets, bound in a 19th-century quarter-morocco binding with patterned boards and marbled end-papers, the artist's name and the title in gilt on the spine
Sheets 162 x 238 mm. (and similar.)
Album 213 x 290 mm.

£15,000–20,000

\$20,000–26,000

€17,000–22,000

PROVENANCE:

A.P.F. Robert-Dumesnil (1778-1864), Paris; his sale, Vautier & Clément, Paris, 26 March 1862, lot 182 (FF 131).

LITERATURE:

Robert-Dumesnil 39-64



89

GIORGIO GHISI (1520-1582) AFTER GIOVANNI BATTISTA BERTANI (1516-1576)

The Vision of Ezekiel

engraving, 1554, on laid paper, watermark Eagle in a Circle with a Crown (similar to Briquet 209, dated Verona 1582-96), a good impression of this large and important print, fifth state (of six), trimmed to the subject, some skilfully repaired tears, with the usual vertical central fold partially broken and backed, otherwise in good condition
Sheet 413 x 668 mm.

£6,000-8,000

\$7,900-10,000
€6,800-8,900

LITERATURE:

Bartsch 69; Boorsch & Lewis 15

This very macabre image is in fact an image of resurrection. The text on the banderole quotes a verse from the Book of Ezekiel (37.6): 'And I will lay sinews upon you and bring up flesh upon you'. In the scripture, this is preceded by the words 'Thus saith the Lord God unto these bones...'

Giorgio Ghisi and the painter and architect Bertani, who in 1549 succeeded Giulio Romano as the overseer of buildings and decorations for the Ducal Court in Mantua, were friends. Ghisi created three engravings after compositions by Bertani, including the present one. No other prints after his designs are known.

90

GIORGIO GHISI (1520-1582) AFTER POLIDORO DA CARAVAGGIO (CIRCA 1500 - 1536/7?)

Caius Marius in Prison

engraving, circa 1560-69, on laid paper, without watermark, a fine, rich impression of the first state (of three), trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, a short tear in the blank step below, generally in good condition
Plate & Sheet 206 x 281 mm.

£1,000-1,500

\$1,400-2,000
€1,200-1,700

PROVENANCE:

Gregoire Prince Soutzo (19th century), Paris (Lugt 2341) with a pen and ink inscription in Cyrillic and the date 1858; his sale, Danlos & Delisle, Paris, 17 March 1870, lot 113 ('Très belle ép.') (FF 6.50; to Guichardot).

LITERATURE:

Bartsch 26; Bellini 11; Lewis & Lewis 29





*91

CAMILLO PROCACCINI (1555-1629)

The Transfiguration

etching, circa 1587-1595, on laid paper, watermark Fleur-de-Lys in single Circle, a very good impression of this rare and important print, first state (of two), printing with a light plate tone and many strong, vertical wiping marks, trimmed on or just inside the platemark but outside the borderline, with the usual horizontal central fold partially broken through, some outlines and details reinforced with pen and brown ink in the figures below, a small paper loss at the lower sheet edge, a short tear at upper centre, some foxmarks
Plate & Sheet 568 x 345 mm.

£4,000-6,000

\$5,300-7,800
€4,500-6,700

LITERATURE:
Bartsch 4

Procaccini's etching of *The Transfiguration* is a reversed version of his own painting of the same subject, executed shortly after his arrival in Milan in 1587 for the church of San Fedele (today at the Borromeo Collection, Isola Bella). It was first mentioned by Lomazzo in 1590, the *terminus ante quem* for the completion of the painting; the etching was presumably created around the same time or shortly after.

The etching exists in two states. In the second state, the face of Christ has been strengthened and clearly defined by another etcher. This is a misunderstanding of Procaccini's intentions. Unlike all other figures in this composition, Procaccini drew the figure of Christ in its entirety with tiny flicks and strokes of the needle, the finest of which describe His hair and beard; the face is almost left blank. Procaccini was searching for a way of translating the luminosity of the painting, with the figure of Christ bathed in light, into the etching medium. In the end, he decided to let Christ, and in particular His face, all but disappear - an ethereal vision rather than a physical presence.



92

FEDERICO BAROCCI (1528-1612)

Virgin and Child in the Clouds

etching and engraving, circa 1580-84, on laid paper, without watermark, a good but slightly later impression, with narrow to thread margins, tipped to a support sheet, some brown stains in the lower subject, otherwise in good condition; with *The Virgin nursing the Child*, **Attributed to Anthony van Dyck**, etching, circa 1630-40, on laid paper, without watermark, with narrow margins, laid down to an 18th century paper mount with an ink wash border and framing lines, in good condition; with *Holy Family with Angels*, by **Carlo Maratti**, etching, circa 1650, on laid paper, a good impression of the second state (of three), with thread margins, laid down to a support sheet, in good condition

Plate 153 x 106 mm., Sheet 155 x 108 mm. (and similar) (3)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

Alexander Gibson Hunter (early 19th century), Scotland (Lugt 2306). (Barocci)
The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pitsligo.

LITERATURE:

Bartsch 3.2 (Barocci)

New Hollstein 546 (van Dyck)

Bartsch 90.4; Bellini 4 (Maratti)

93

CHERUBINO ALBERTI (1553-1615)

Amor

etching, circa 1570-1615, on laid paper, with an unidentified Escutcheon watermark, a good impression of this rare print, printing with plate tone and inky plate edges, with small margins, some stains at the sheet edges, tipped to a blue album sheet at the corners, otherwise in good condition
Plate 138 x 205 mm., Sheet 151 x 226 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pitsligo.

LITERATURE:

Bartsch 96





94

**AFTER PIETER BRUEGEL THE ELDER (CIRCA 1525-1569)
BY JOHANNES VAN DOETECUM (ACTIVE 1554 - CIRCA 1600)
AND LUCAS VAN DOETECUM (D. BEFORE 1584)**

Pagus Nemorosus

engraving, circa 1555, watermark Small Crown, a very good impression of the first state (of two), with small margins, in very good condition

Plate 323 x 430 mm., Sheet 335 x 447 mm.

£5,000-7,000

\$6,600-9,100

€5,600-7,800

LITERATURE:

Bastelaer 16; Hollstein 13; Lari 15; New Hollstein 57



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*** 95**

**AFTER PIETER BRUEGEL THE ELDER (CIRCA 1525-1569)
BY FRANS HUYS (CIRCA 1522-1562)**

Armed Four-Master sailing towards a Port

engraving, circa 1560-62, on laid paper, watermark Small Coat-of-Arms surmounted by a Coronet, a very good impression of New Hollstein's second (of four), with the birds added at right but before the plate was cut down, with margins, a long oblique crease across the sky and masts, a vertical printer's crease at lower right, some pale foxing and staining, framed Plate 291 x 220 mm., Sheet 310 x 238 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

William Joseph Sterling of Keir (1911-1983), Dunblane, Scotland; Christie's, New York, 14 May 1991, lot 16 (\$ 11,000).

Acquired at the above sale; then by descent to the present owners.

LITERATURE:

Bastelaer, Hollstein 98; Lari 95; New Hollstein 63.



*** 96**

**JOHANNES VAN DOETECUM
(ACTIVE 1554 - CIRCA 1600) AND
LUCAS VAN DOETECUM
(DIED BEFORE 1584)
AFTER LUCAS GASSEL (CIRCA 1500 - 1570)**

*Landscape with Saint John the Baptist
preaching and the Baptism of Christ*

etching with engraving, circa 1562, on laid paper, watermark Jug with Flower, a very fine, rich impression, published by Hieronymus Cock, Antwerp, with margins, offsetting from another impression of the same print verso, in very good condition

Plate 245 x 334 mm., Sheet 273 x 346 mm.

£3,000-5,000

\$4,000-6,500

€3,400-5,600

PROVENANCE:

Montclair Art Museum, Montclair, New Jersey; de-accessioned and sold, Christie's, New York, 12 May 1992, lot 257 (\$1,430).

LITERATURE:

Hollstein 2 (after Gassel); New Hollstein 293 (Doetecum)



VARIOUS PROPERTIES

97

ATTRIBUTED TO MARIE DE MÉDICIS, QUEEN AND REGENT OF FRANCE (1573 - 1642)

Self-Portrait

woodcut, 1587, on laid paper, a very good impression of this rare print, with margins, laid down to a support sheet, with some pale and unobtrusive moisture staining, otherwise in good condition
Block 246 x 136 mm., Sheet 280 x 183 mm.

£2,500–3,500

\$3,300–4,600
€2,800–3,900

LITERATURE:

Robert-Dumesnil 1

The attribution of this print to Marie de Médicis is based on a notation found on another impression of this rare woodcut, now in the Bibliothèque Nationale, Paris. According to Fournier's *Dissertation on the Art of Engraving on Wood* the said impression once resided in the French Royal Collection, and the annotation is supposedly a transcription of the note written on the

reverse of the original woodblock matrix. According to the note, the block was gifted to Philippe de Champagne (1602-1674), then a student painter, while he was undertaking a portrait of the Queen. "*Le Vendredi 22 de Fevrier 1629, la reine mere, Marie de Medicis, m'a trouve digne de ce rare present, faite de sa propre main (On Friday 22 February 1629, the queen mother, Marie de Medicis, thought me worthy of this rare present, engraved by her own hand).*"

The age of the queen in the depiction is debated, with suggestions ranging from the age of nine to the age of eighteen based on the fashion for the Roman style of dress; however the incised date of *MDLXXXVII* would suggest that this is a representation of the Queen, or that this was executed by the Queen, when she was 14 years old.

This impression compares well with the Cracherode impression in the British Museum.

To our knowledge no other impression of this very rare print has been offered at auction within the last thirty years.



(actual size)

98

HENDRICK GOLTZIUS (1558-1617)

Landscape with a Shepherd Couple

woodcut in black heightened with white, circa 1597-1600, on blue laid paper, a very good impression printing clearly and with much relief, New Hollstein's and Bialler's first variant (of two), with the wider break in the upper left borderline, the paper faded to greyish-green, with narrow to thread margins, the gaps in the borderline touched in with pen and ink, a few small rust spots, a surface abrasion at upper right, otherwise in good condition

Block 112 x 145 mm., Sheet 114 x 148 mm.

£7,000–10,000

\$9,200–13,000

€7,900–11,000

PROVENANCE:

John Arthur Giles Gere (1921-1995), London, Keeper of the Department of Prints and Drawings, British Museum, 1973-81, inscribed *Best wishes for Christmas & the new year from John Gere*.

Hugh Popham (1920-1996), Devon & Cornwall; presumably a gift from the above.

Joscelyn Frank née Farjeon (1917-2002); a gift from the above; then by descent to the present owner.

LITERATURE:

Bartsch 243; Hollstein 379; Strauss 409; New Hollstein 308

N. Bialler, *Chiaroscuro Woodcuts - Hendrick Goltzius and his Time*, (ex. cat.) Rijksmuseum, Amsterdam and Cleveland Museum of Art, Cleveland, 1993, no. 50 (another impression illustrated).

The second variant of this woodcut was printed in chiaroscuro with two additional tone blocks. For an example of a related woodcut printed in this manner, please see lot 6 of this sale.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*** 99**

HENDRICK GOLTZIUS (1558-1617) AFTER CORNELIS CORNELISZ. VAN HAARLEM (1562-1638)

The Four Disgracers

the complete set of four engravings, 1588, on laid paper, without watermark, good, uniform impressions, *Tantalus* in the third, final state, with the publisher Ottens' address almost entirely rubbed out, the other plates in the only state, with narrow margins, in very good condition, framed
Plates 330 mm. (diameter), Sheets 333 mm. (diameter) (and similar)

(4)

£8,000-12,000

\$11,000-16,000
€9,000-13,000

LITERATURE:

Bartsch 258-261; Hollstein 306-309; Strauss 257-260; New Hollstein 325-328



100



101



102

VARIOUS PROPERTIES

100

**GIJSBERT VAN VEEN (1558-1628)
AFTER BALDASSARE PERUZZI (1481-1536)**

The Marriage of Isaac and Rebecca

engraving, 1585, on four joined sheets of laid paper, watermark Bunch of Grapes, a good impression of the third, final state, with vertical folds and some associated tears, framed

Plate 308 x 1980 mm., Sheet 325 x 1994 mm. (overall)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

Prince Ludwig zu Windisch-Graetz (1882-1968), according to a label on the reverse.

Dr. Alfred Korda, Pécs, Hungary, acquired from the above in the 1940s.

LITERATURE:

Hollstein 1

Δ•101

HENDRICK GOLTZIUS (1558-1617)

Frederick de Vries

engraving, 1597, on laid paper, without watermark, a very good impression of the second state (of three), trimmed on or just outside the platemark, a small paper loss at the tip of the upper left corner, the sheet backed

Plate & Sheet 357 x 264 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

LITERATURE:

Bartsch 190; Hollstein 218; Strauss 344; New Hollstein 256

Δ•102

**AEGIDIUS SADELER II (CIRCA 1570-1629)
AFTER BARTHOLOMEUS SPRANGER (1546-1611)**

Hercules spinning and Omphale

engraving, circa 1600, on laid paper, watermark Grapes in Shield, a very good impression of this rare print, trimmed on or just inside the platemark, retaining a fillet of blank paper outside the borderline on three sides, a small paper split at centre left, otherwise in good condition

Plate & Sheet 434 x 314 mm.

£700–1,000

\$920–1,300

€790–1,100

LITERATURE:

Hollstein 106



103

RAPHAEL SADELER I (CIRCA 1560/61-1628/32) AFTER JOOS VAN WINGHE (1544-1603)

Allegory of Wealth, Lust and Stupidity

engraving, 1588, on laid paper, with an indistinct Armorial watermark, a fine impression of this very rare and undescribed proof state before the text below, printing clearly and with luminous contrasts, with small to narrow margins, a small backed wormhole in the background, otherwise in good condition, framed Plate 310 x 370 mm., Sheet 317 x 378 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,700

LITERATURE:

Hollstein 186

Only one other impression of this undescribed first state before the text below is known. It was sold at Bassege, Berlin, 29 November 2012 (€22,000).



104

GUIDO RENI (1575-1642)

The Holy Family with a scriptural Scene in the Background

etching, circa 1590-1610, on laid paper, watermark Crowned Fleur-de-Lys, a good impression, trimmed on the platemark or with thread margins; with **Simone Cantarini**, *Rest of the Flight into Egypt* (Bartsch 126.6; Bellini 30), etching, circa 1630-48, on laid paper, watermark Crowned Fleur-de-Lys, a very good impression, probably the first state (of two), trimmed inside the platemark but retaining a fillet of blank paper outside the borderline; with **Lorenzo Loli**, *Virgin and Child with Saint John the Baptist* (Bartsch 167.5), etching, circa 1600-1640, on laid paper, without watermark, a good impression, on a rectangular sheet, trimmed on the platemark below, otherwise with narrow margins; all laid down to 18th century paper mounts with an ink wash border and framing lines, all in good condition
Sheet 230 x 150 mm. (and similar)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

PROVENANCE:

The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pitsligo.

LITERATURE:

Bartsch 284.9

Bartsch 126.6; Bellini 30

Bartsch 167.5

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*** 105**

**BERNARDINO CAPITELLI (1590-1640)
AFTER RUTILIO MANETTI (1571-1639)**

Lot and his Daughters

etching, circa 1630-40, on laid paper, without watermark, a good impression of this rare print, trimmed inside the platemark but outside the borderline, trimmed just fractionally into the border below, otherwise in very good condition
Sheet 190 x 234 mm.

£1,000-2,000

\$1,400-2,600

€1,200-2,200

LITERATURE:

Bartsch 1



VARIOUS PROPERTIES

106

ORAZIO BORGIANNI (CIRCA 1578-1616)

Lamentation

etching, 1615, on laid paper, with an unidentified Escutcheon watermark, a very good impression of this rare print, with small to narrow margins, a central horizontal crease, tipped to a support sheet at each corner with associated creases, generally in good condition

Plate 232 x 222 mm., Sheet 242 x 229 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

PROVENANCE:

The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pitsligo.

LITERATURE:

Bartsch 2



107

CIRCLE OF JUSEPE DE RIBERA (1591-1652)

The Lamentation

etching, before 1624, on laid paper, without watermark, a good impression of the second, final state, trimmed on or just inside the platemark, laid down to an 18th century paper mount with an ink wash border and framing lines, in good condition; together with **Cupid whipping a Satyr**, etching, circa 1606-1652, on laid paper, without watermark, a good but probably 18th century impression, with small margins, in good condition

Sheet 195 x 258 mm. (and smaller)

(2)

£1,500–2,500

\$2,000–3,300

€1,700–2,800

PROVENANCE:

The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pitsligo.

LITERATURE:

Bartsch 79.1, 83.12; Brown 17, 18

Both *The Lamentation* and *Cupid whipping a Satyr* were previously attributed to Ribera but Brown rejected these attributions on the basis of style and the engraved monograms.





108

JACQUES CALLOT (1592-1635)

Capricci di varie figure

including 41 plates from the Nancy set, 1621, and four from the Florence set, 1617, lacking five plates, all on laid paper, good to very good impressions, mostly with small margins, some trimmed to the platemark, all tipped onto laid paper sheets; also **including a number of similar subjects in the manner of Callot and seven various plates by Stefano della Bella**; all bound in a late 18th century quarter-calf binding with marbled boards and end-papers, the binding worn; generally in good condition
244 x 196 mm. (album)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

PROVENANCE:

Thomas Walker, London (with his bookplate).
Laura Meysich (?), 1850; and A.W. H. Hay, 1880 (according to a manuscript label on the fly-leaf).
A. A. Hay, Harewood Lodge (?), dated 1868 (with their bookplate).
Jones, 20th century (with their bookplate).

LITERATURE:

See Lieure 214-263, 428-477

For a census of plates from the *Capricci*, please consult the condition report and the online catalogue on www.christies.com

Δ • 109

JAN VAN DE VELDE II (CIRCA 1593-1641) AFTER WILLEM BUYTEWECH (1591-1624)

The Story of Jonah

the complete set of four etchings and engravings, circa 1620-1641, on laid paper, two sheets with indistinct Cartouche watermarks, very good impressions of the first states (of three), trimmed on or just outside the platemarks, three with some minor splits at the upper sheet edge, each with some pale staining at the left sheet edge
Sheets 190 x 111 mm. (and similar) (4)

£1,000-1,500

\$1,400-2,000
€1,200-1,700

LITERATURE:

Hollstein 2-5; Franken & van der Kellen 50-53

110

PETER PAUL RUBENS (1577-1640)

Saint Catherine

etching with engraving, circa 1620-30, without watermark, a fine, strong impression of this rare print, third, final state, printing with very little wear, with narrow margins, two tiny holes in the clouds below, with a horizontal central fold, the sheet toned, with some foxing and staining
Plate 293 x 198 mm., Sheet 298 x 203 mm.

£2,500-3,500

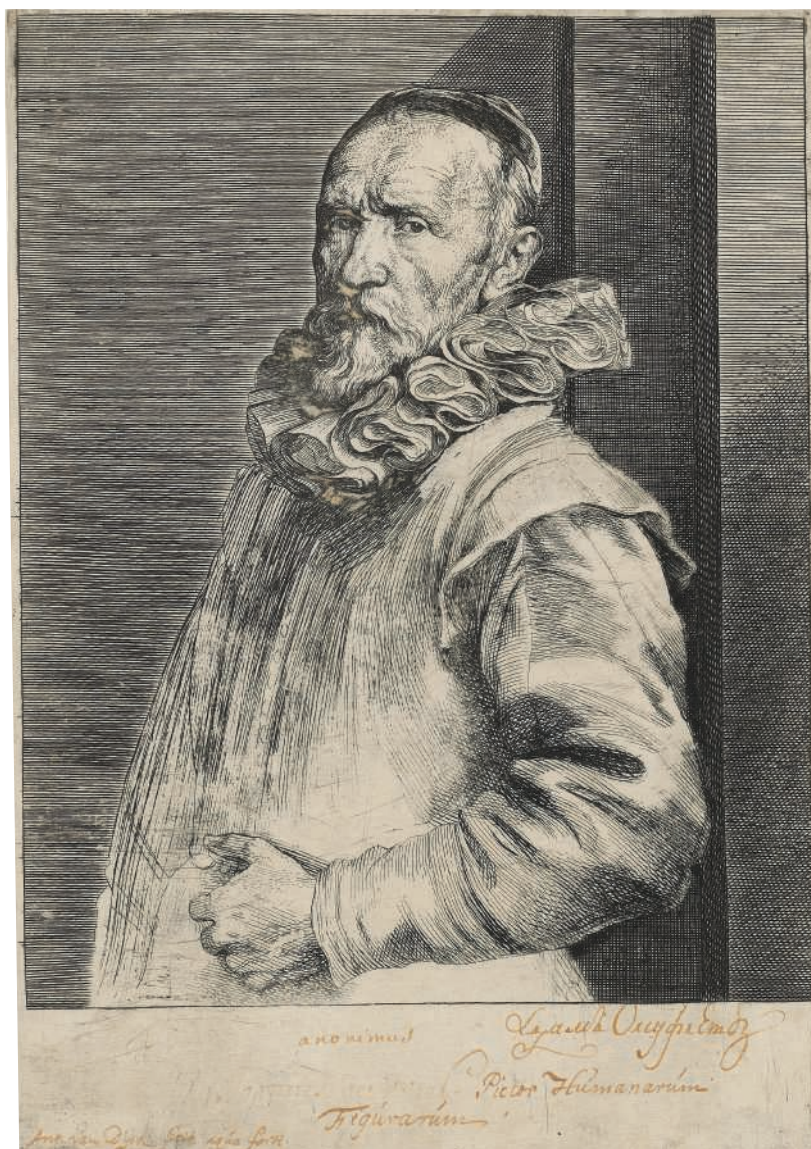
\$3,300-4,600
€2,800-3,900

PROVENANCE:

Dr. Ture Lundh, 20th century, Bergen, Norway (not in Lugt).

LITERATURE:

Hollstein 1



* 111

ANTHONY VAN DYCK (1599-1641)

Jan de Wael

etching and engraving, circa 1630-1641, on laid paper, watermark Double-headed Eagle with Crown and Letters PB (M.-H. 241), a fine, early impression of the second state (of six), with the arm completed in the fourth state overprinted, a very rare and unusual variant, printing with a light plate tone and wiping marks, with foul-biting below the nose, on the lips and in the ruff, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline on three sides, the blank text border below with an extensive contemporary inscription in brown ink, in very good condition Sheet 248 x 175 mm.

£18,000-25,000

\$23,000-33,000
€20,000-28,000

PROVENANCE:

Adam Vassilievitch Olsoufieff (1721-1784), Saint Petersburg (Lugt 1993).
Dr. Heinrich Wolff (1793-1875), Bonn, Germany (Lugt 1392).
George Ambrose Cardew (b. 1865), London (Lugt 1134).
Jorgen Helm Petersen (b. 1909), Klampenborg, Denmark (Lugt 1474b).
With Colnaghi & Co., London (with their stock numbers c 8494 & 24957 in pencil on the reverse), before 1980.

LITERATURE:

Mauquoy-Hendrickx 17; New Hollstein 15

This curious combination of two states printed partially on top of each other is a great rarity and an oddity in the history of printmaking. Van Dyck, not happy with the position and execution of the sitter's arm in the first state, burnished it out in the present second state. In the third state the arm was left unfinished but the sitter's name and artist's address were engraved in the text border below. In the fourth state the arm was completed by Gillis Hendrickx.

In the present example, the plate - now in the fourth state - was selectively inked so that only the arm would print and then superimposed onto an existing impression of the second state, without the arm and before letters. The arm was thus added to an earlier state. This procedure was done with remarkable skill although upon close examination double-printing of some lines can be detected. It appears that this difficult process was repeated several times: New Hollstein records a total of seven impressions printed in this manner; the present example is the only one known to remain in private hands. The other examples are in Brussels, Cambridge, Chatsworth, London, Paris, Paris (Duthuit) and Vienna.

This phenomenon of superimposition of the two states, so difficult to detect, was first described by Osbert Barnard in an article in *Print Collector's Quarterly* in 1938 (Osbert H. Barnard, *Van Dyck's Portrait of Jan de Wael*, in: *Print Collector's Quarterly*, no. 25, 1938, p. 156-165).

A PRIVATE COLLECTION OF REMBRANDT SELF-PORTRAITS (LOTS 112-121)

Few other artists depicted themselves as regularly and with such variety and psychological insight as Rembrandt. He painted himself on at least forty occasions, and etched no fewer than 32 self-portraits in a printmaking career that stretched over three decades.

Self-portrait prints are amongst the earliest that Rembrandt made, accounting for a large portion of his etching output up to the end of 1630. The first print in this collection, *Self Portrait with curly hair and white collar, circa 1630* (lot 112) was made when the artist was in his early 20's and living in Leiden. His young features, set against a shock of curly hair, are carefully rendered; his formal pose and sober gaze conveying a sense of studied gravity. The chiaroscuro effects, created only with hatched and cross-hatched lines, already reveal the young artist's facility with the medium.

In other self-portrait etchings from this time, Rembrandt used his own features to model the physiognomy of human emotions. These types, or *tronies*, in which the artist depicted himself shouting, laughing and frowning, not only served to demonstrate his virtuosity as an artist, but were also character studies for his religious or history paintings. For example *Self-Portrait open-mouthed, as if shouting, 1630* (lot 113), served as the model for the agonised face of Christ in the painting *Christ on the Cross*, now in the Church of Saint-Vincent, Mas-d'Agenais, which Rembrandt painted in 1631.

Although the artist moved away from these explicit studies of human emotion, his self-portraits after 1630 often display an ongoing interest in character and persona, such as *Self-Portrait with a plumed Cap and lowered Sabre, 1634* (lot 120), in which the artist masquerades as an oriental soldier. In 1631 Rembrandt had moved to Amsterdam and had very quickly established himself as an acclaimed artist and portraitist. In *Self-Portrait in a Velvet Cap with Plume, 1638* (121) Rembrandt depicts himself richly attired in a fur-lined coat and a feathered hat. The costume is antiquated, in the style of the 16th century, and not in the fashion of Rembrandt's day. This has been interpreted as a conscious attempt by the artist to place himself amongst the great artists of the Northern European Renaissance.

*** 112**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait, with curly Hair and white Collar: Bust

etching, circa 1630, on laid paper, without watermark, a good impression of New Hollstein's second, final state, just beginning to show a little wear in places, a made-up area in the left subject, re-margined
Plate 57 x 50 mm., Sheet 60 x 51 mm.

£8,000–12,000

\$11,000–16,000

€9,000–13,000

PROVENANCE:

J. V. Novak (1842-1918), Prague (Lugt 1949); presumably H. G. Gutekunst, Stuttgart, 16-20 May 1904.

LITERATURE:

Bartsch, Hollstein 1; Hind 33; New Hollstein 66



(actual size)

*** 113**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait open-mouthed, as if shouting: Bust

etching, 1630, on laid paper, without watermark, a good but slightly later impression of this scarce print, New Hollstein's third, final state, trimmed into the subject on three sides, a small margin below, otherwise in good condition
Sheet 66 x 56 mm.

£5,000–7,000

\$6,600–9,100

€5,600–7,800

LITERATURE:

Bartsch, Hollstein 13; Hind 31; New Hollstein 67



(actual size)



(actual size)

*** 114**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait in a Cap: Laughing

etching with touches of drypoint, 1630, on laid paper, without watermark, a very good but later impression of New Hollstein's tenth state (of 13), with thread margins, the platemark re-inforced in places with pen and ink, a foxmark in subject, otherwise in very good condition
Plate 50 x 44 mm., Sheet 52 x 45 mm.

£7,000-10,000

\$9,200-13,000

€7,900-11,000

LITERATURE:

Bartsch, Hollstein 316; Hind 34; New Hollstein 70



(actual size)

*** 115**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait with Cap pulled forward

etching with drypoint, circa 1630, on laid paper, without watermark, a very good impression of New Hollstein's seventh state (of ten), printing with a light platetone, with small margins, the borderline strengthened with crayon, generally in very good condition
Plate 51 x 43 mm., Sheet 58 x 51 mm.

£15,000-25,000

\$20,000-33,000

€17,000-28,000

LITERATURE:

Bartsch, Hollstein 319; Hind 58; New Hollstein 71

*** 116**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait in a Fur Cap: Bust

etching, 1630, on laid paper, without watermark, a fairly good impression of this rare and lightly bitten print, New Hollstein's sixth, final state, with small margins, thin spots at the corners *verso*, otherwise in good condition
Plate 61 x 51 mm., Sheet 67 x 55 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

LITERATURE:

Bartsch, Hollstein 24; Hind 29; New Hollstein 72



(actual size)

*** 117**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Sheet of Studies: Head of the Artist (fragment)

etching, circa 1632, on laid paper, without watermark, a good impression of New Hollstein's second, final state, a fragment of the self-portrait only, substantially trimmed, with traces of a made-up plate mark at left and above, otherwise in good condition
Sheet 55 x 54 mm.

£5,000-7,000

\$6,600-9,100

€5,600-7,800

LITERATURE:

Bartsch, Hollstein 363; Hind 90; New Hollstein 115



(actual size)



(actual size)

*** 118**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait in a Cap and Scarf with the Face dark: Bust

etching, 1633, on laid paper, without watermark, a very good impression of New Hollstein's second state (of five), the sheet edges partially made-up with pen and ink on all sides, some skilfully repaired paper losses in the blank background, tipped to the backboard at the upper corners, otherwise in good condition
Image & Sheet 134 x 104 mm

£10,000–15,000

\$14,000–20,000

€12,000–17,000

LITERATURE:

Bartsch, Hollstein 17; Hind 108; New Hollstein 120



(actual size)

*** 119**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait with a Raised Sabre

etching with engraving, 1634, on laid paper, without watermark, a later impression of New Hollstein's second, final state, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, with touches of pen and ink in places
Sheet 122 x 98 mm.

£6,000–8,000

\$7,900–10,000

€6,800–8,900

LITERATURE:

Bartsch, Hollstein 18; Hind 109; New Hollstein 134



(actual size)

*** 120**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait (?) with plumed Cap and lowered Sabre

etching and engraving, 1634, on laid paper, without watermark, a good but slightly later impression of New Hollstein's third, final state, with narrow margins, a short repaired nick at the right sheet edge, otherwise in very good condition

Plate 130 x 108 mm., Sheet 137 x 113 mm.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

PROVENANCE:

Unidentified collector's mark in brown ink *verso* (not in Lugt).

LITERATURE:

Bartsch, Hollstein 23; Hind 110; New Hollstein 135



(actual size)

*** 121**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait in a Velvet Cap with Plume

etching, 1638, on laid paper, watermark Basel Crosier, a very good impression of New Hollstein's second state (of four), with narrow margins, generally in very good condition
Plate 135 x 104 mm., Sheet 139 x 107 mm.

£12,000–18,000

\$16,000–23,000

€14,000–20,000

LITERATURE:

Bartsch, Hollstein 20; Hind 156; New Hollstein 170

122 No Lot



(actual size)

VARIOUS PROPERTIES

123

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Beggar in a High Cap, standing and leaning on a Stick

etching, circa 1629, on laid paper, without watermark, a very fine, early impression of this rare print, New Hollstein's second, final state (New Hollstein records only three impressions of the first state, with rough plate edges), printing with selectively wiped tone especially on the cloak at left, trimmed to or just within the platemark, a small stain to the left of the figure, otherwise in good condition, framed
Sheet 151 x 116 mm.

£8,000–12,000

\$11,000–16,000
€9,000–13,000

PROVENANCE:

John MacGowan (d. 1803), Edinburgh; with his mark twice *verso* (Lugt 1496). Nathaniel Smith (1740/41- circa 1809), London, with his initials *NS*, inscribed *AIGX*, with his inventory number *DD / No 155* and the purchase price *10.6* in brown ink *verso* (Lugt 1988 & 2296); probably his sale, King's, London, 9 April 1804 (and following days).

LITERATURE:

Bartsch, Hollstein 162; Hind 15; New Hollstein 41

In the years 1630-1631, before he moved to Amsterdam for the second time, Rembrandt concentrated his printmaking efforts on studies of beggars and other street characters. Unlike many of his predecessors and contemporaries Rembrandt did not stress their physical deformities or impoverished circumstances, or display the slightest sign of any amusement or censoriousness at their misfortune. Instead he showed these outcasts in a manner imbued with human understanding. In the earliest sheets these beggars are executed in a swift, sketchy way reminiscent of Jacques Callot, whose beggar series *Les Gueux* of 1622 seems to have been one of his sources of inspiration.

The impression in the British Museum is very similar but cleanly wiped while the present impression shows some tone which Rembrandt may have left deliberately on the beggar's rags.



(actual size)

*** 124**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Beggar seated on a Bank

etching, 1630, on laid paper, without watermark, a fine, early impression of New Hollstein's first state (of two), before the plate was reduced, with wide margins, annotated with the artist's signature in ink at lower left, some very pale foxing, otherwise in very good condition
Plate 116 x 70 mm., Sheet 140 x 94 mm.

£15,000–25,000

\$20,000–33,000
€17,000–28,000

PROVENANCE:

Initials JVV in pencil *verso*, probably Joseph Vallette; possibly his sale, De Vries, Amsterdam, 26 August 1807, lot 148 (Fl 9.5; to J. Yver).
A. P. F. Robert-Dumesnil (1778-1864), Paris (Lugt 2200); his sale, Phillips, London, 12-14 April 1836, lot 179 (£10; to Fuller).
Baron J.G. Verstolk van Soelen (1776-1845), La Haye and Soelen, according to a pencil inscription *verso*; presumably his sale, De Vries, Amsterdam, 26 October 1847 (and following days), lot 442 ('*épreuve superbe à large marges*') (£42.15; to Roosell).
With Colnaghi, London (their stock number C. 11973 in pencil *verso*).
With Kennedy Galleries, New York (their stock number a. 15694 in pencil *verso*).

LITERATURE:

Bartsch, Hollstein 174; Hind 11; New Hollstein 50

Both the catalogue of the Chevalier de Claussin and Phillip's catalogue of the Robert-Dumesnil sale in 1836 mention the wide margins and the inscription of the artist's name on the present impression.



(actual size)

125

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

A Peasant in a high Cap, standing leaning on a Stick

etching, 1639, on laid paper, countermark initials DG (Hinterding DG'-a), a very good impression of New Hollstein's second, final state, with small margins, some minor staining, generally in good condition
Plate 84 x 46 mm., Sheet 88 x 50 mm.

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

Bartsch, Hollstein 133; Hind 164; New Hollstein 178



126

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

Beggars receiving alms at a door

etching, 1648, on laid paper, with an unidentified watermark fragment, a good impression of New Hollstein's second state (of five), with narrow margins; with **Old Beggar Woman with a Gourd**, etching, circa 1630, on laid paper, a later impression of New Hollstein's second, final state, with wide margins; and **Three Heads of Women: One asleep**, etching, 1637, on laid paper, a later impression of New Hollstein's second state (of three), with wide margins; all generally in good condition

Plate 162 x 128 mm., Sheet 171 x 136 mm. (and smaller)

(3)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

LITERATURE:

Bartsch, Hollstein 176, 168, 368; Hind 233, 80, 152; New Hollstein 243, 40, 161

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

127

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

*The Hurdy-Gurdy Player followed by
Children at the Door of a House ('The
Schoolmaster')*

etching, 1641, on laid paper, without watermark, a
good but later impression, New Hollstein's second,
final state, with wide margins on three sides and
about 2 mm. margins above, some hinging defects
at the upper corners visible *recto*, otherwise in
good condition
Plate 93 x 61 mm., Sheet 106 x 82 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch, Hollstein 128; Hind 192; New Hollstein 191



(actual size)

VARIOUS PROPERTIES

*** 128**

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

The Star of the Kings

etching with drypoint, *circa* 1652, on laid paper,
without watermark, a good impression of New
Hollstein's second state (of four), with small
margins, pale light-staining, otherwise in good
condition
Plate 92 x 140 mm., Sheet 116 x 165 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Bartsch, Hollstein 113; Hind 254; New Hollstein
263





***129**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Man wearing a close Cap: Bust (the Artist's Father?)

etching with touches of drypoint, 1630, on laid paper, without watermark, a good impression of New Hollstein's seventh state (of eight), trimmed on or just outside the platemark, backed with a very thin layer of paper fibre verso, in very good condition
Plate & Sheet 77 x 60 mm.

£2,500–3,500

\$3,300–4,600
€2,800–3,900

PROVENANCE:

Charles Delanglade (b. 1870), Marseille (Lugt 660).

LITERATURE:

Bartsch, Hollstein 304; Hind 21; New Hollstein 60

***130**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Uytenbogaert, Preacher of the Remonstrants

etching, 1635, on laid paper, watermark IHS (similar to Hinterding A-b), a very good impression of New Hollstein's fifth state (of nine), trimmed just inside the platemark on three sides and just outside the platemark below, some time staining, otherwise in good condition
Sheet 224 x 184 mm.

£3,000–5,000

\$4,000–6,500
€3,400–5,600

LITERATURE:

Bartsch, Hollstein 279; Hind 128; New Hollstein 153



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

131

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Antonides van der Linden

etching with drypoint and engraving, 1665, on laid paper, without watermark, New Hollstein's sixth state (of seven), showing some wear but before the drypoint rework, with thread margins all around and the complete blank border below, some foxing and staining, otherwise in good condition
Plate 172 x 105 mm., Sheet 173 x 108 mm.

£2,000–3,000

\$2,700–3,900
€2,300–3,400

PROVENANCE:

B. Vesselovsky (19th century), St. Petersburg (Lugt 312a).

LITERATURE:

Bartsch, Hollstein 264; Hind 268; New Hollstein 314



(actual size)

PROPERTY FROM THE COLLECTION OF JAMES P. AND JOAN M. WARBURG

*** 132**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self Portrait in a Cap, wide-eyed and open-mouthed

etching and drypoint, 1630, on laid paper, without watermark, a good impression of New Hollstein's second, final state, beginning to show a little wear on the tip of the nose, with small margins, in good condition

Plate 52 x 45 mm., Sheet 54 x 48 mm.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

PROVENANCE:

Unidentified Initial W in a double circle (Lugt 2595).

LITERATURE:

Bartsch, Hollstein 320; Hind 32; New Hollstein 69

VARIOUS PROPERTIES

*** 133**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait etching at a Window

etching and drypoint, 1648, on laid paper, without watermark, a very fine, atmospheric impression of New Hollstein's fourth state (of nine), printing with rich, velvety shadows and considerable burr, the face printing very clearly, with thread margins, in very good condition, framed
Plate 155 x 129 mm., Sheet 158 x 130 mm.

£100,000–150,000

\$140,000–200,000

€120,000–170,000

PROVENANCE:

An unidentified inventory number 6317 in red chalk *verso*.

The Dukes of Devonshire, Chatsworth, Derbyshire; their sale, Christie's, London, *Old Master Prints from Chatsworth*, 5 December 1985, lot 177 (£30,240).

Richard Harris (b. 1937), Chicago (Lugt 4364); with C.G. Boerner, New York, *Rembrandt: The Richard Harris Collection*, 3-26 November 2003, cat. no. 2.

Acquired from the above by the present owner.

LITERATURE:

Bartsch, Hollstein 22; Hind 229; New Hollstein 240

‘One sees in the portraits he has etched how every stroke of the needle, like every stroke of the brush in painting, gives to the parts of the face a character of life and truth which makes one admire his genius’ (Roger de Piles, ‘Abregé de la Vie des Peintres’, Paris, 1699, quoted in: Christopher White, *Rembrandt as an Etcher – A Study of the Artist at Work*, New Haven & London, 1999, p. 169).

Self-Portrait etching at a Window was executed a decade after its antecedent, *Self-Portrait leaning on a Stone Sill* (New Holl. 171), and the contrasting mood of these two etchings could not be more dramatic. In the earlier print, Rembrandt presents himself sumptuously dressed in the fashion of the 16th century, his pose self-consciously emulating two great portrait paintings of the High Renaissance, Raphael’s *Portrait of Baldassare Castiglione*, 1515 (Louvre) and Titian’s, *Portrait of Gerolamo (?) Barbarigo*, circa 1510 (National Gallery, London). The presentation of himself in fine clothing, with a somewhat aloof demeanour, reflects the influence of Sir Anthony van Dyck’s *The Iconography* in which the artist elevated his own status – and that of his admired artistic peers – to the level of the aristocrat, adopting the mien and accoutrements of the nobility.

The years that followed this earlier self-portrait were marked by personal tragedy, most notably the death in 1642 of Rembrandt’s wife Saskia van Uylenburgh, and the steady decline of the artist’s finances. While Rembrandt’s emphasis in *Self-Portrait leaning on a Stone Sill* is to impress upon the viewer his standing amongst the great painters of the Northern European tradition, *Self-Portrait etching at a Window* presents a more sober view of the artist in

middle-age. Seated in a darkened room and wearing plain working clothes and a hat, he looks intently ahead, studying his own reflection in a mirror. In his right hand is an etching needle, held poised over a copper plate, which, unseen by the viewer, sits on a folded cloth in front of the artist, supported on two thick books. The architecture is indeterminate, and the window, which opens onto a bright, sunlit landscape of rolling hills and rustic buildings, throws a soft oblique light over the artist’s features. This shadowy interior lit by a single light source recalls Rembrandt’s ‘dark manner’ etching *Saint Jerome in his dark Chamber*, 1642 (New Holl. 212), but also the great etched portrait of his patron, *Jan Six*, 1647 (New Holl. 238), made the previous year.

Rembrandt worked up the plate for his self-portrait gradually, lightly etching the preliminary composition, and then extensively adding to it, with successive layers of etching, drypoint and burin, to build up the rich contrasts of light and shadow. It was only in the fourth state, as seen in the present impression, that he added the view from the window, and thereby completed the composition. It has been noted that this hilly landscape is atypical for the Netherlands, and is more evocative of the Italian Campagna than the Low Countries. It is clearly not a view from the artist’s Breestraat studio in Amsterdam, but a work of the imagination, a synthesis of observation and intellect. Although he had never visited Italy, and in his reduced circumstances was perhaps increasingly unlikely to, Rembrandt is perhaps showing that he doesn’t need to. Abandoning the hauteur of his self-portrait of a decade earlier, depicting himself in everyday surroundings, in the act of creating, *Self-Portrait etching at a Window* is perhaps an act of creative validation in the face of adversity.



(actual size)

***134**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Lutma, Goldsmith

etching with engraving and drypoint, 1656, on laid paper, watermark Foolschap with seven-pointed Collar, a very fine, atmospheric impression of New Hollstein's second/ third state (of five), printing with great depth and much burr, with a light, selectively wiped plate tone, small, even margins on all sides, some scattered foxmarks, mainly in the left margin, otherwise in very good condition, framed
Plate 198 x 149 mm., Sheet 205 x 156 mm.

£60,000–80,000

\$79,000–100,000

€68,000–89,000

PROVENANCE:

Wilhelm Koller (d. 1871), Vienna (Lugt 2632).

Christie's, New York, 10 May 1982, lot 87.

Richard Harris (b. 1937), Chicago (Lugt 4364); with C.G. Boerner, New York, *Rembrandt: The Richard Harris Collection*, 3–26 November 2003, cat. no. 21.

LITERATURE:

Bartsch, Hollstein 276; Hind 290; New Hollstein 293

The etched portraits of the late 1650's are arguably Rembrandt's greatest and most elaborate. During this period he depicted a number of fellow artists, collectors, publishers and craftsmen – men whom he respected and was friendly with. While his family portraits are mostly quick, spontaneous sketches, these more formal portraits are complex investigations into the character of his sitters. The present portrait of the goldsmith Jan Lutma is perhaps one of the most captivating portraits of all.

Jan Lutma (*circa* 1584-1669) was one of the leading goldsmiths and jewellers in Amsterdam at the time, and a great collector of prints – his son Jan Lutma the Younger was an etcher. There is a gentle pride in the way the aging craftsman presents himself, seated in a large armchair, surrounded by the accoutrements and products of his profession: a hammer and punches are placed on the table next to him; there is a chased silver bowl; and in his right hand he holds a figurine or candlestick.

Yet Rembrandt shows him sunk deep in thought, almost unaware or simply uninterested in the act of portrayal. His eyes are shadowed and half-closed, attesting to the fact that his eyesight was beginning to wane. This work is testament to Rembrandt's skill and deeply considered approach to his sitter; he conveys the sense of gentle resignation, as Lutma's passion for his work is threatened by his age and failing eyesight – an issue of some concern to Rembrandt himself.

It appears that New Hollstein's second and third states are indeed identical and that the inscription underneath the window and the barely legible one in the densely worked area at lower right were in fact engraved at the same time. What we do know with certainty is that François Lutma's address at lower right had been added in Rembrandt's lifetime, since he outlived François by five years.

The present impression compares well with the Slade impression on Japan paper and the Cracherode impression on oatmeal paper (both second/third state) in the British Museum.





135

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

Abraham and Isaac

etching with drypoint and engraving, 1645, on laid paper, without watermark, a good but slightly later impression, a few touches of grey wash to the platemark and in the foliage at left, with narrow margins, generally in good condition, framed Plate 157 x 130 mm., Sheet 159 x 134 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

PROVENANCE:

Paul Mathey (1844-1929), Paris (Lugt 2100b).
With Colnaghi, London (their stock number C.
37701 in pencil verso and their gallery label dated
5/5/72 on the backboard).

LITERATURE:

Bartsch, Hollstein 34; Hind 214; New Hollstein 224



136

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

The Angel departing from the Family of Tobias

etching, 1641, on laid paper, without watermark, a very good impression of New Hollstein's fifth state (of nine), still printing clearly and with little wear, with narrow margins, a small skilfully repaired tear at the lower left sheet edge, otherwise in good condition

Plate 104 x 150 mm., Sheet 108 x 157 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

LITERATURE:

Bartsch, Hollstein 43; Hind 145; New Hollstein 189

***137**

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

*The Presentation in the Temple with the Angel:
Small Plate*

etching with touches of drypoint, 1630, on laid paper, an unidentified watermark fragment, a very good impression of New Hollstein's second, final state, with touches of burr on the priest's left hand and with the foul-biting below printing strongly, with small margins, scattered foxing
Plate 102 x 77 mm., Sheet 105 x 81 mm.

£6,000–8,000

\$7,900–10,000

€6,800–8,900

PROVENANCE:

C. G. Boerner, Leipzig, 1855; according to a pencil inscription *verso*.

G. F. K. Parthey (1798-1872), Berlin (Lugt 2014).

With Colnaghi & Co., London (their stock number C. 18124 in pencil *verso*).

LITERATURE:

Bartsch, Hollstein 51; Hind 18; New Hollstein 54



138

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

The Descent from the Cross: Second Plate

etching with engraving, 1633, on laid paper, with a large indistinct watermark, a good impression of New Hollstein's sixth state (of eight), with wide margins, trimmed irregularly at right and below, a small repaired tear at the upper sheet edge, otherwise in very good condition
Plate 535 x 410 mm., Sheet 630 x 455 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

LITERATURE:

Bartsch, Hollstein 81; Hind 103; New Hollstein 119





(actual size)

*** 139**

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Landscape with a Hay Barn on the Diemerdijk with a Flock of Sheep

etching and drypoint, 1650, on laid paper, without watermark, a good, clear impression of the second, final state, printing with a light plate tone and vertical wiping marks in the sky, the burr below the sheet mostly worn, with small to narrow margins and square sheet corners above, some very minor staining in the sheet corners, a tiny nick at the left sheet edge, otherwise in very good condition
Plate 82 x 175 mm., Sheet 90 x 177 mm.

£20,000–30,000

\$27,000–39,000

€23,000–34,000

PROVENANCE:

Lessing Julius Rosenwald (1891-1979), Philadelphia (Lugt 1760b).

LITERATURE:

White & Boon 224; Hind 241; New Hollstein 254



(actual size)

140

ADRIAEN VAN OSTADE (1610-1685)

The Family

etching, circa 1647, on laid paper, with a partial watermark Strasbourg Lily in a Shield with Crown, a fine, bright impression of Godefroy's very rare first state (of seven), printing with inky plate edges and areas of tone outside the subject, in very good condition
Plate 178 x 160 mm., Sheet 184 x 165 mm.

£8,000-12,000

\$11,000-16,000

€9,000-13,000

LITERATURE:

Bartsch, Hollstein, Godefroy 46



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

141

ADRIAEN JANSZ. VAN OSTADE (1610-1685)

The Woman spinning

etching with touches of drypoint, 1652, on laid paper, without watermark, a good impression of the fourth state (of seven), trimmed on or just outside the platemark, with a fillet of blank paper outside of the borderline on all sides; with *The Barn*, by the same hand, etching, 1647, without watermark, a good impression of the eighth or ninth state (of ten), with some touches of wear, with wide margins; and *The Smoker at a Window*, by the same hand, etching, circa 1667, on laid paper, with an unidentified watermark, a very good impression of the third state (of four), trimmed inside the platemark above and below and on the platemark at left and right, but retaining a fillet of blank paper outside the borderline on all sides, all generally in good condition
Sheet 139 x 176 mm. (G. 31)

(3)

£2,500–3,500

\$3,300–4,600

€2,800–3,900

LITERATURE:

Bartsch, Hollstein, Godefroy 31; 23; 10

VARIOUS PROPERTIES

*** 142**

ADRIAEN VAN OSTADE (1610-1685)

Mother and two Children

etching, circa 1675, on laid paper, without watermark, a very good impression of the rare third or fourth states (of six), trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, in very good condition
Sheet 87 x 66 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Bartsch, Hollstein, Godefroy 14



(actual size)

*** 143**

ADRIAEN JANSZ. VAN OSTADE (1610-1685)

The Peasant's Quarrel

etching, circa 1653, on laid paper, watermark Fool's Cap with seven-pointed Collar, a very good impression of the fifth state (of eight), trimmed on or just inside the platemark all around, retaining a fillet of blank paper outside the borderline at the sides and above, in good condition; together with *The Singers* (G. 19), circa 1667, fifth state (of seven); with *The Cobbler* (G. 27), circa 1671, ninth state (of ten); and *The Dance in the Inn* (G. 49), 1652, sixth state (of nine); etchings, all by the same hand, on laid paper, G. 19 and 40 trimmed inside the platemark but outside the borderline, the others with small margins, all with some foxmarks and minor staining, generally in good condition, each framed Plate 254 x 320 mm., Sheet 257 x 328 mm. (and smaller) (4)

£2,000-3,000

\$2,700-3,900

€2,300-3,400

LITERATURE:

Bartsch, Hollstein, Godefroy 18, 19, 27 & 49

For individual measurements and a detailed condition report, please www.christies.com

*** 144**

ADRIAEN JANSZ. VAN OSTADE (1610-1685)

The Breakfast

etching, circa 1664, on laid paper, watermark Fool's Cap with seven-pointed Collar, a good impression of the rare eighth state (of twelve), printing with a light plate tone, with margins, a skilfully repaired tear at upper centre, otherwise in good condition; together with *The two Gossips* (G. 40), by the same hand, etching, circa 1642, on laid paper, without watermark, a good impression of the second state (of five), trimmed to the borderline, a tiny paper loss and a short tear at the upper sheet edge at right, otherwise in good condition; with *The Spectacle Seller* (G. 29), by the same hand, etching, circa 1646, sixth, final state, all framed Plate 219 x 259 mm., Sheet 233 x 268 mm. (and smaller) (3)

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

William Esdaile (1758-1837), London (Lugt 2617); possibly his posthumous sale, Christie's, London, 11-16 June 1840, lot 425 (as part of a portfolio) (E159.12s). (G. 50)

Museum of Fine Arts, Boston (Lugt 282), numbered in black ink 2923 and with their duplicate stamp (not in Lugt). (G. 29)

LITERATURE:

Bartsch, Hollstein, Godefroy 50, 40, 29

VARIOUS PROPERTIES

145

QUIRIN BOEL (CIRCA 1620-1668) AFTER DAVID TENIERS THE YOUNGER (1610-1690)

The Smoker

etching, circa 1635-68, on laid paper, watermark Crowned Double-Headed Phoenix, a good impression of this rare print, second, final state, trimmed on or just outside of the borderline, tipped to a support sheet, in good condition; with *Archers* (H. 36) and *Couple dancing before a Farmhouse* (H. 38), by the same hand, two etchings from the set of four, circa 1635-68, on laid paper, without watermarks, trimmed on the platemarks or to the subjects, some defects Sheet 190 x 243 mm. (and smaller) (3)

£1,000-1,500

\$1,400-2,000

€1,200-1,700

PROVENANCE:

The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pittsligo.

LITERATURE:

Hollstein 36 (as Boel); 36 & 38 (as after Teniers II)





•146

CHARLES AUDRAN (1594-1674)

Autumn, from: The Four Seasons

etching, 1634, on laid paper, without watermark, a good impression of this uncommon print, printing with a little wear in places, trimmed on the platemark or with thread margins, laid down to a support sheet, in good condition

Plate & Sheet 95 x 150 mm.

£500-700

\$660-910

€560-780

PROVENANCE:

The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pitsligo.

LITERATURE:

IFF 172.I

•147

ROELANT ROGHMAN (1627-1692)

Rocky Landscape, from: Eight Tyrolean Landscapes

etching, circa 1650-1683, on laid paper, without watermark, a fine impression of this rare print, with narrow to thread margins, tipped to a support sheet, a few pinpoint foxmarks, otherwise in good condition
Plate 133 x 247 mm., Sheet 135 x 250 mm.

£500-700

\$660-910

€560-780

PROVENANCE:

Unidentified initials GIA NJ in brown in verso (not in Lugt).

The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pitsligo.

LITERATURE:

Bartsch 32.26; Hollstein 26



148

GIOVANNI BENEDETTO CASTIGLIONE (1609-1664)

Fifteen plates, from: Small Oriental Heads

15 etchings, circa 1648, from the set of 16 (lacking Bartsch 38), on laid paper, B. 33 with an Armorial watermark fragment, very good to good impressions, most trimmed on the platemark, B. 36 and B. 45 with wide margins, tipped or laid down to support sheets, some with tiny brown stains, generally in good condition

Sheets 110 x 84 mm. (and similar)

(15)

£3,000–5,000

\$4,000–6,500

€3,400–5,600

PROVENANCE:

The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pitsligo.



149

SALVATOR ROSA (1615-1673)

Battling Tritons

the complete set of six etchings, circa 1655-1665, on laid paper, without watermarks, very good to good impressions, each trimmed to the platemark or with thread margins, each sheet laid down or window-mounted to an 18th century paper mount with an ink wash border and framing lines, all generally in good condition

Sheets 98 x 210 mm. (and similar)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

The Forbes Drawing Cabinet; probably Sir William Forbes (1739-1806), 6th Baronet of Monymusk and Pitsligo.

LITERATURE:

Bartsch 11-16; Rotili 11, 13-17



(actual size)



150

ELISABETTA SIRANI (1638-1665)

The Holy Family with Saint Elizabeth and Infant Saint John the Baptist

etching, 1655-65, on laid paper, watermark Initials L/AG in a Circle, a very fine, early impression, printing with much tone and strong vertical wiping marks, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, window-mounted onto a support sheet, in very good condition; together with ***The Rest on the Flight into Egypt***, by the same hand, etching, circa 1655-65, on laid paper, watermark Initials DM/b in a Circle, a very good impression of this rare print, printed in brownish-black ink, trimmed on or just inside the platemark but outside the borderline, in very good condition
Sheet 293 x 222 mm.
Sheet 161 x 175 mm.

£3,000-5,000

\$4,000-6,500

€3,400-5,600

LITERATURE:

Bartsch 8, 4



151

GIOVANNI BATTISTA TIEPOLO (1696-1770)

Two Magicians and a Child, from: Scherzi

etching, circa 1740, on laid paper, a very good impression of the first state (of two), before the plate number, printing without wear and with inky plate edges in places, with thread margins, trimmed on or to the platemark at left, mounted to a card support along the sheet edges, a short tear at upper left, generally in good condition; with **Jacques de Gheyn III (1596-1641)**, *Pittacus Mitylenaeus, from: The Seven Wise Men of Greece*, etching, 1616, on laid paper, with an indistinct Shield watermark, a very good impression, with small margins, in very good condition; and **Max Klinger (1857-1920)**, *Amor, Tod und Jenseits, from: Intermezzi*, etching with aquatint, 1881, on Chine collé on wove paper, without watermark, the full sheet, some scattered foxing, a few short nicks and creases at the sheet edges and corners
Plate & Sheet 140 x 188 mm. (Tiepolo) (3)

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

De Vesme 34; Rizzi 25 (Tiepolo)

New Hollstein 8 (Gheyn)

Singer 63 (Klinger)



152

GIOVANNI BATTISTA PIRANESI (1720-1778)

Veduta della Basilica, e Piazza di S. Pietro in Vaticano & Teatro di Marcello, from: Vedute di Roma

two etchings, circa 1758-59, on thick laid paper, one sheet with watermark Fleur-de-Lys in a Double Circle with letter B (Hind 3), good impressions from the first or second and third states respectively (of seven), with wide margins, both with the usual vertical central crease, generally in good condition; with **Sepolcro delle tre fratelli Curiati in Albano**, from: **Antichità Romane de' Tempi della Repubblica** (H. 76.27), by the same hand, etching, circa 1748, on thick laid paper, watermark Fleur-de-Lys in a Double Circle with letter B (H. 3), a good impression, with wide margins, scattered foxing, otherwise in good condition; all framed

Plate 405 x 550 mm., Sheet 555 x 820 mm (and smaller)

(3)

£2,500-3,500

\$3,300-4,600

€2,800-3,900

LITERATURE:

Focillon 787, 818, 69; Hind 38.3, 47.33, 76.29; Wilton-Ely 136, 157, 131

153

ANTONIO CANAL, CALLED CANALETTO (1697-1768)

The Terrace

etching, circa 1740, on laid paper, without watermark, a good impression of the second state (of three), with 3-5 mm. margins, a short unobtrusive tear within the subject, otherwise in good condition
Plate 143 x 209 mm., Sheet 152 x 217 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,700

PROVENANCE:

Raffaele Alianello (1808-1988), Rome and Naples (Lugt 5k).

Initials DWK in green verso, possibly Dr. W. Kropatschek (not in Lugt).

LITERATURE:

De Vesme 21; Bromberg 24





* 154

MICHELE MARIESCHI (1710-1743) AND GIOVANNI BATTISTA BRUSTOLON (1712-1796)

Magnificentiores selectioresque Urbis Venetiarum prospectus; Prospectuum Adium, Viarumque insignorum Urbis Venetiarum & Feste dogali

the three series originally bound in a contemporary Venetian vellum gilt binding, including:

Michele Marieschi, *Magnificentiores selectioresque Urbis Venetiarum prospectus*

the complete set of 21 etchings and the title page with the portrait of the artist by Carlo Orsolini after Angelo Trevisani, 1741, on laid paper, watermarks Crossbow and countermark Initials FC, the title page with countermark Initials AV, all early, fine and luminous impressions of the first state (of four), before the plate numbers and before the baroque church facade on Campo S. Rocco (plate 14) was altered, from the first edition, published by the artist, Venice, 1741, the full sheets with very wide margins, in very good condition

Giovanni Battista Brustolon after Antonio Canaletto, Michele Marieschi and Giovanni Battista Moretti, *Prospectuum Adium, Viarumque insignorum Urbis Venetiarum*

the complete set of 21 etchings and the title page after Antonio Visentini, 1763-78, on laid paper, watermark Three large Crescents (different variants) with countermarks Three Stars or watermark Coat-of-Arms with Initials FO, all early, fine impressions of the first state (of four), before the plate numbers and the address of the publisher Furnaletto, from the first complete edition (the first edition of twelve plates only was published in 1763), the full sheets with wide margins, in very good condition

Giovanni Battista Brustolon after Antonio Canaletto, *Feste Dogali*

the complete set of 12 etchings, 1766-1779, on laid paper, watermark Three large Crescents (different variants), Coat-of-Arms with Fleur-de-Lys or Bird over Initials P/GG, all early, fine impressions of the second state (of four), with the plate numbers and the address of the publisher Furnaletto, from the first complete edition (the first edition of eight plates only was published in 1766), the full sheets, in very good condition

The sheets with the usual, unobtrusive vertical drying fold, some very minor staining, foxing and handling marks in places; the binding with a morocco lettering piece on the spine, the spine split on the front, some minor wear to the boards; generally in very good condition.

Sheets 475 x 673 mm. (and similar)

Album 494 x 690 mm.

£75,000-100,000

\$98,000-130,000

€84,000-110,000

LITERATURE:

D. Succhi, *Le Incisioni di Michele Marieschi*, Gorizia, 1981, nos. 2-23.

D. Succhi, *Da Carlevarij ai Tiepolo*, Venice, 1983 pp. 81-93.

F. Pedrocchi & C. Tonini, *Canaletto - Brustolon: le feste ducali - Rami e stampe dalle collezioni del Museo Correr*, Venice, 2006.

Complete, early sets of each these three great series of Venetian *vedute* are very rare. To find all three series together in an original, contemporary binding such as the present, superb copy is much rarer still. To our knowledge, no comparable example has been offered at auction for decades.



Venetae aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus.
 Hic aedificiorum aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus. 1788. 17.



Venetae aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus.
 Hic aedificiorum aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus. 1788. 17.



Venetae aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus.
 Hic aedificiorum aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus. 1788. 17.



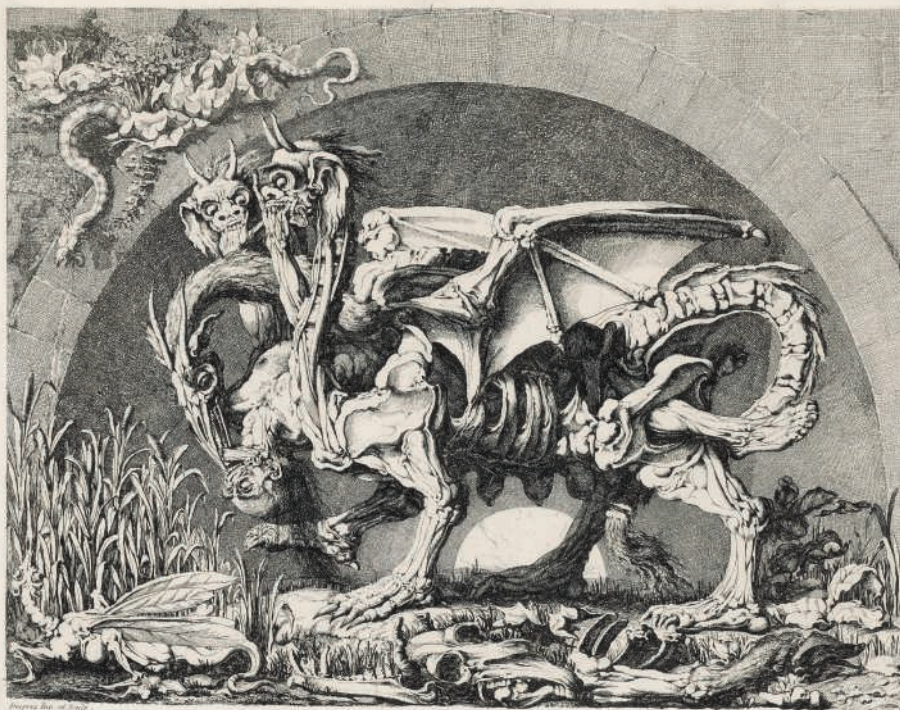
Venetae aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus.
 Hic aedificiorum aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus. 1788. 17.



Venetae aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus.
 Hic aedificiorum aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus. 1788. 17.



Venetae aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus.
 Hic aedificiorum aedificiorum a Ballerum aedificiorum ad Rialto pontem usque prospectus. 1788. 17.



Avec Privilège du Roy.

(Jean Desprez 1743-1804)

155

LOUIS JEAN DESPREZ (1743-1804)

La Chimère de Monsieur Desprez

etching, before 1771, on laid paper, with an Auvergne watermark, a very good impression of the very rare third state (of five), with the inscription *Avec Privilège du Roy*, with wide margins, probably the full sheet, with some repaired tears and small repaired paper losses at the sheet edges, some pale stains in the margins, otherwise in very good condition
Plate 322 x 378 mm., Sheet 430 x 528 mm.

£20,000-30,000

\$27,000-39,000
€23,000-34,000

LITERATURE:

Baudicour 6; Wollin 22.

V. Carlson & J. Ittmann, *Regency to Empire - French Printmaking 1715-1814*, The Baltimore Museum of Fine Art & Minneapolis Institute of Arts, 1984, no. 80 (an impression of an intermediate state illustrated).

P. Stein, *Artists and Amateurs: Etching in 18th-century France*, The Metropolitan Museum of Art, New York, 2013, no. 52 (a second/third state impression illustrated).

Desprez's macabre depiction of this mythical beast is the most important, creative and technically accomplished of his prints. This fantastical three-headed monster, of Desprez's own imagining, was said to have been born in the burning sands of Africa and lived in the ruined palace of Masinissa, King of the Numidians. The beast feasted on passing animals and unwary travellers, keeping them in a compartment under its belly. As can be seen in the image, each of the three monstrous heads took their turn in feasting on the corpse, while one head tore at the flesh, the other two would support the prey in position.

An impression of this rare, early state with the inscription 'Avec Privilège du Roy' has not appeared at auction in almost twenty years.

156

AFTER JOHN CONSTABLE R.A. (1776-1837) BY DAVID LUCAS (1802 - 1881)

Hadleigh Castle, near the Nore

mezzotint, 1830-32, on wove paper, without watermark, a very good, early working proof before the First Edition, with wide margins, the sheet laid down onto a stretcher at the edges, with pale light-staining, generally in fair condition, framed
Plate 278 x 375 mm., Sheet 420 x 523 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,400

PROVENANCE:

Charles Robert Leslie R.A. (1794-1859), London; presumably a gift from John Constable to his friend and first biographer; then by descent to the present owner.

LITERATURE:

Wedmore 21



157

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

El sí pronuncian y la mano alargan al primero que llega (They say yes and give their hand to the first one who comes), from: Los Caprichos

etching and burnished aquatint, 1799, on laid paper, without watermark, a very good impression from the First Edition, published by the artist, Madrid, 1799, in an edition of approximately three hundred copies, with wide margins, occasional pale staining, otherwise in good condition
Plate 215 x 152 mm., Sheet 304 x 210 mm.

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

With Colnaghi, London (their stock number C. 37654 in pencil recto).

LITERATURE:

Delteil 39; Harris 37



***158**

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Los Caprichos

the complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1797-98, on laid paper, without watermark, a very good set from the First Edition, published by the artist, Madrid, 1799, in an edition of approximately three hundred copies, fine impressions printed in sepia, printing with great contrasts and bright highlights, the aquatint just beginning to show a little wear on some plates, with the scratch on plate 45, with wide margins, gilt edges, some pale foxing mainly on the first few pages, otherwise in very good condition, in a fine mid-19th century French black morocco binding by Lebrun, signed on the spine and dated *Paris.1844* on the back cover, tooled in gilt with the Self-Portrait of plate 1 and the name of the artist on the front cover, the motif and title of plate 32 on the back cover, with fine marbled endpapers, within a matching red morocco box, with the name of the artist, the title and the name of the binder on the spine, on the inside with a black and gilt morocco inlay showing all the tools used for the binding; all in very good condition
Plates 216 x 152 mm. (and similar)
Sheet 311 x 205 mm.
Overall 338 x 237 mm.

£250,000-350,000

\$330,000-460,000

€280,000-390,000

PROVENANCE:

Georges Bontemps (1799-1883), Paris and Birmingham (with his bookplate).

LITERATURE:

Delteil 38-117; Harris 36-115



On 6 February 1799, Goya placed an advertisement on the front page of the *Diario de Madrid*, to announce the publication of *Los Caprichos*: 'A collection of prints of fantasy subjects, invented and etched by Don Francisco Goya. The author, persuaded that the correction of human vices and errors (although seemingly the province of eloquence and poetry) can also be the goal of painting; has chosen as subjects appropriate for his work, from among the innumerable eccentricities and errors common to all civil society, and from the concerns and vulgar deceptions allowed by custom, ignorance or personal gain, those that he believed most apt to furnish material for ridicule and at the same time, stimulate the fantasy of the artist.' (translated by J. A. Tomlinson in: *Order and Disorder*, Museum of Fine Arts, Boston, 2014, p. 347)

With *Los Caprichos*, Goya for the first time made his visions of the more sinister side of Spanish society - and the human soul in general - accessible to wider audience, beyond his small group of friends and patrons. It was an enormous undertaking, prepared over several years and based on hundreds of drawings: eighty etchings with aquatint, printed in an edition of three hundred. At the time, it was the largest series of prints ever conceived by a single artist. For sale at a small liquor and perfume store on the street where Goya lived, only some thirty sets of this first and only lifetime edition were sold. In 1803, the artist gave the plates and the remaining impressions to the King, presumably to escape the wrath of the Inquisition.

A crushing failure at the time, in hindsight *Los Caprichos* is the pivotal work of Goya's entire oeuvre. In one grandiose, dark symphony he unleashes his unsparing satirical sense and his wild imagination, plate after plate, tied loosely together by related motifs and laconic, often mysterious titles. The only plate without an engraved title is perhaps the most famous of all: the artist, overcome by sleep, with his head rested on a table, is surrounded by creatures of the night: owls, bats, a cat and a lynx. On the front of the table the following words appear vaguely out of the aquatint surface: *El sueño de la razón produce monstruos*. The phrase is ultimately untranslatable, as *sueño* can mean both 'sleep' and 'dream'. This ambiguity - does Reason dream up monsters or do monsters arise as Reason sleeps? - is characteristic of the entire series. Having first conceived it as the title page, Goya changed his mind and placed it as plate 43 right in the middle of the series, dividing the series roughly into two parts. The first part is largely devoted to satires of courtship and prostitution, mocking the vanities and pretensions of the young and old. It is in the nightmarish second part that the monsters arise, witches and demons fly, and goblins awake. Beyond the mere evocation and critique of superstition and witchcraft, the precise meaning of these later plates is even more cryptic. Concealed through visual puns, word play and allusions to proverbs, they often ridicule the idle and ruling classes, the clerics and the nobility.

Wickedly satirical and subversive as the *Caprichos* are in their imagery and content, they also represent a technical revolution. Having previously created a number of competent yet ultimately conventional etchings after Velazquez, Goya in this series suddenly and completely mastered the aquatint method. In particular through his use of blank paper for glowing highlights among dense shades of grey and black, he created images of dramatic and disturbing beauty.

What makes *Los Caprichos* one of the greatest unified series of images ever produced, is not just his baffling draughtsmanship or his technical mastery, nor his sharp satirical wit, but the intensity of his imagination and the depth of his humanity.







PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

159

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

La Tauromaquia

the complete set of 33 etchings with burnished aquatint, drypoint and engraving, 1815-16, on laid paper, two sheets with a SERRA watermark, a very fine, early and uniform set from the First Edition, printed in dark sepia, the aquatint printing very clearly and evenly, with the finest tonal gradations and bright, cleanly wiped highlights, with the explanatory text and titles, published by the artist, Madrid, 1816, the full sheets with deckle edges, loose as issued, occasional pale foxing and time staining, generally in very good, original condition

Plates 247 x 350 mm., Sheets 310 x 438 mm. (and similar)

(33)

£200,000–300,000

\$270,000–390,000

€230,000–340,000

PROVENANCE:

Marcel Louis Guérin (1873-1948), Paris (Lugt 1872b; his stamp on the text page); his sale, Loys Delteil, Paris, 9 December 1921 (Fr. 4605; this lot cited in Lugt).

Tomás Harris (1908-1964), London (Lugt 4922); then by descent.

With Colnaghi's, London, 1976, on behalf of the heirs of the above.

LITERATURE:

Delteil 224-256; Harris 204-236

Goya had been an aficionado of bullfighting since his youth, but it was not before he was nearly seventy years of age that he turned to this grand and ancient rite as a subject of his art. In 1814-16 he created a series of etchings with aquatint depicting the evolution of the bullfight. Closely following Fernández de Moratín's historical account of the bullfight, *Carta Histórica sobre el origen y progresos de las Fiestas de Toros de España*, the series traces the development from the rural hunt to a noble pastime to a professional performance, with the protagonists changing from peasants to the moors of Al-Andalus, to Carlos V on horseback, and finally to the famous toreros of Goya's own time. In 1816 he published a selection of 33 of these prints under the title *La Tauromaquia* in a small edition of unknown size. The publication was met with little success - this First Edition remained the only one printed in the artist's lifetime.

When Goya began to work on these etchings, the Peninsular War (1808-1814), which Goya had so unflinchingly depicted in *Los Desastres de la Guerra*, had just ended. To a certain degree, *La Tauromaquia* can be seen as a continuation of the *Desastres*: once more Goya's subject is fighting, acts of cruelty, bravery and cowardice, and death. He is less interested in the colourful spectacle of the fiesta – the crowds in the stands are merely hinted at – than in the mortal encounter between man and bull, depicted in dark sepia ink and brilliant white highlights against a backdrop of varying tones of grey. It is these subtle gradations of the aquatint tone, depicting light and shade and evoking the heat and dust of the ring, which lend these dramatic, at times horrific scenes a haunting atmosphere and ethereal beauty. In *La Tauromaquia*, Goya brought the technique of etching and aquatint to a new height of perfection. It is only in fine impressions of the First Edition, such as the present one from the collection of the great Goya-scholar Tomás Harris, that his mastery can be fully appreciated.

It would be a challenge to find three more resonant names from the history of print connoisseurship in the 19th and early 20th centuries than those of Marcel Louis Guérin, Loys H. Delteil and Tomás Harris, who all three at different times owned or handled the present album. Marcel Guérin's collection was foremost known for his superb holdings of proofs by Toulouse-Lautrec and Degas. He also published several catalogue raisonnés, including one devoted to Gauguin. The sale of his collection was conducted in two parts over two years by the eminent expert Loys Delteil, whose own two-volume catalogue raisonné on Goya was published as part of his extensive series *Le Peintre Graveur Illustré* (Paris 1906-30). Tomás Harris's name finally is synonymous with the academic study of Goya and his monograph on the artist is the synthesis of a lifetime's work in private and public collections throughout Europe and America. His own comprehensive collection of Goya's prints formed the basis of the landmark exhibition held at the British Museum in January 1964.

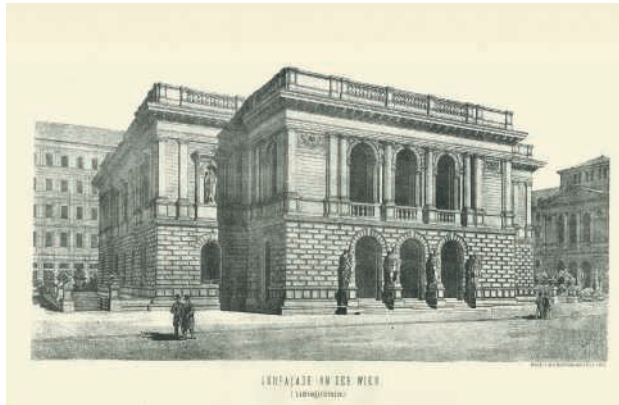






THE REMBRANDT COLLECTION OF THE KÜNSTLERHAUS VIENNA (LOTS 160-204)

The following 45 lots of prints by Rembrandt van Rijn have recently been de-accessioned by the Künstlerhaus Vienna, the Austrian Artists' Society, which was founded in 1861 with the aim of promoting the fine arts and representing the interests of artists in Austria. Since 1868, the Society has been residing in the grand classicist building, the Künstlerhaus, in the centre of Vienna, which is currently under restoration and will re-open in 2019. The Künstlerhaus has long been and is one of the leading arts institutions and exhibition spaces in Austria, and continues to support contemporary art and artists of all media, including painting and sculpture, printmaking, architecture, film, and applied arts. The proceeds of this sale are to benefit the activities of the Society, just as the last major de-accession, a ceiling painting of the *Assumption of the Virgin* by Franz Anton Maulbertsch (1724-1796) was used for the refurbishment of the Künstlerhaus Cinema in 1971.



The Künstlerhaus seen from the Karlsplatz, photolithographs by von Reiffenstein & Rösch, circa 1870

The collection of prints by Rembrandt was assembled by the celebrated Austrian genre-painter Johann Matthias Ranftl (1804-1854), a student and later member of the Viennese Academy of Fine Arts. Although as a very young painter Ranftl had for a while worked as a portraitist at the Russian courts in Moscow and St. Petersburg, his main interest was the depiction of ordinary people in a rural setting – at work, travelling or at home. Rembrandt's etchings must have held a great fascination for him and offered endless inspiration – in particular his street scenes and depictions of beggars, of which we find a fine selection in Ranftl's collection. He was particularly adept at depicting dogs, a skill he may have also developed through the study of Rembrandt's dogs, which populate many of the prints.



Lot 184



Johann Matthias Ranftl, *A rest on the road home*, oil on panel, 1850
©Christie's

It was under rather tragic circumstances that the collection came into possession of the Künstlerhaus in 1869. Ranftl himself died of cholera at the age of only 50 in 1854, survived by his wife Aloisia and his only son Gustav. When Gustav also died in 1867, Aloisia Ranftl was heart-broken and must have lost the will to live - she took her own life in 1869. In her will, she bequeathed the entire estate, including many of her late husband's works and his collection to the Künstlerhaus, which had just opened its wonderful premises on the Karlsplatz. The bequest consisted of 15 paintings and about 700 drawings and watercolours by Ranftl, some important works by other artists (amongst them the Maulbertsch-*Assumption*), as well as many props from the studio - and the collection of Rembrandt prints.

The collection was carefully looked after and catalogued but never publicly shown. Under the directorship of Hans Mayr, in 1980, the Künstlerhaus began to organise touring exhibitions of the Rembrandts, which have since travelled to many international locations. The collection has thus extended the appreciation of Rembrandt as a printmaker to a wide audience all over the world. It is now, after nearly 150 years of continuous guardianship, that the Künstlerhaus has decided to part with the collection, to help it fulfil its original mission - the promotion of contemporary art and living artists.



Josef Kriehuber, *Portrait of Johann Matthias Ranftl*, lithograph, 1855



Lot 191 (actual size)



(actual size)

160

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Head of a Man in a Fur Cap, crying out

etching, circa 1629, on laid paper, without watermark, a good impression of New Hollstein's sixth state (of seven), printing with a light plate tone, some wear in the beard and cap, with narrow margins, a couple of pale foxmarks at left, otherwise in very good condition
Plate 35 x 27 mm., Sheet 37 x 30 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch, Hollstein 327; Hind 37; New Hollstein 36



(actual size)

161

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

An old Beggar Woman with a Gourd

etching, circa 1630, on laid paper, without watermark, a strong but later impression of New Hollstein's second, final state, beginning to show some wear in places, with narrow margins, the upper left corner backed and repaired, some staining from old adhesive tape at the sheet corners *recto*
Plate 104 x 48 mm., Sheet 109 x 52 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

PROVENANCE:

Unidentified collector's mark in red crayon *verso* (not in Lugt).

LITERATURE:

Bartsch, Hollstein 168; Hind 80; New Hollstein 40

162

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Turbaned Soldier on Horseback

etching, circa 1632, on laid paper, partial watermark Arms of Amsterdam, a good impression of New Hollstein's second, final state, with thread margins, a small ink stain at right, a few pale foxmarks, generally in good condition
Plate, 79 x 58 mm., Sheet 81 x 59 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

PROVENANCE:

Unidentified collector's inscription, *B. Venti (?) no.532*, in brown ink verso (not in Lugt).

LITERATURE:

Bartsch, Hollstein 139; Hind 99, New Hollstein 43



(actual size)

163

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Beggar seated warming his Hands at a Chafing Dish

etching, circa 1630, on laid paper, with an indistinct watermark fragment, a good impression of New Hollstein's second, final state, beginning to show a little wear in the face, with thread margins or trimmed on the platemark, a few pale foxmarks, an ink stain below, generally in good condition
Sheet 79 x 45 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Bartsch, Hollstein 173; Hind 8; New Hollstein 44



(actual size)



164

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Beggar Man and a Beggar Woman conversing

etching, 1630, on very thin, laid paper, without watermark, a good but later impression, New Hollstein's second state (of three), probably Basan, with margins, good condition

Plate 80 x 66 mm., Sheet 91 x 76 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

PROVENANCE:

Unidentified collector's mark (C de R ? 164), in pencil *recto* (not in Lugt).

LITERATURE:

Bartsch, Hollstein 164; Hind 7; New Hollstein 45

165

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Man in a Coat and Fur Cap leaning against a Bank

etching, circa 1630, on tissue-thin laid paper, without watermark, a good, strong but later impression of New Hollstein's third, final state, with thread margins, the lower left corner re-attached, otherwise in good condition

Plate 113 x 79 mm., Sheet 116 x 81 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch, Hollstein 151; Hind 14; New Hollstein 48



166

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Beggar with a wooden Leg

etching, circa 1630, on 18th century laid paper, without watermark, a good impression of New Hollstein's third state (of four), beginning to show some wear, with thread margins, pale light-staining and scattered foxing, otherwise in good condition

Plate 113 x 66 mm., Sheet 115 x 68 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

LITERATURE:

Bartsch, Hollstein 179; Hind 12; New Hollstein 49

167

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Bust of a Man wearing a high Cap, three quarters right: The Artist's Father (?)

etching, 1630, on laid paper, without watermark, a good impression of New Hollstein's third state (of six), showing a little wear in places, with narrow margins, a couple of pinpoint foxmarks, a small repair at the lower left corner, otherwise in good condition

Plate 103 x 86 mm., Sheet 107 x 89 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

LITERATURE:

Bartsch, Hollstein 321; Hind 22; New Hollstein 57



(actual size)

168

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Diana at the Bath

etching, circa 1631, on 17th century laid paper, without watermark, a slightly later impression of New Hollstein's only state, showing the usual wear in the densely worked areas, trimmed inside the platemark, the upper right corner obliquely cut; **with three other prints by Rembrandt**

Sheet 177 x 159 mm.

(4)

£5,000–7,000

\$6,600–9,100

€5,600–7,800

LITERATURE:

Bartsch, Hollstein 201; Hind 42; New Hollstein 89

Also included in this lot are: ***The Artist's Mother seated, in an Oriental Headdress: Half Length*** (B. 348; New Holl. 86), etching, 1631, on laid paper, watermark Strasbourg Lily, a slightly later, worn impression of New Hollstein's fifth state (of six); ***Self Portrait in a Cap and Scarf with the Face dark: Bust*** (B. 17; New Holl. 120), etching, 1633, on thin laid paper, without watermark, a later impression of New Hollstein's fourth state (of five); and ***Pieter Haaringh ('Young Haaringh')*** (B. 275; New Holl. 292), etching, drypoint and engraving, 1655, on stiff laid paper, a good but slightly later impression of New Hollstein's fourth state (of six)





(actual size)



(actual size)

169

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Abraham caressing Benjamin

etching, circa 1637, on thin laid paper, without watermark, a good but later impression of New Hollstein's second state (of four), with narrow margins, the upper left corner probably re-attached, otherwise in good condition
Plate 119 x 90 mm., Sheet 122 x 93 mm.

£1,500–2,500

\$2,000–3,300
€1,700–2,800

LITERATURE:

Bartsch, Hollstein 33; Hind 148; New Hollstein 165

170

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Joseph telling his Dreams

etching, 1638, on thin laid paper, without watermark, a good but later impression of New Hollstein's fourth state (of six), with small margins, in very good condition
Plate 110 x 85 mm., Sheet 115 x 89 mm.

£1,500–2,500

\$2,000–3,300
€1,700–2,800

LITERATURE:

Bartsch, Hollstein 37; Hind 160; New Hollstein 167



(actual size)

171

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Return of the Prodigal Son

etching, 1636, on laid paper, without watermark, a good but later impression of New Hollstein's first state (of three), printing with a light plate-tone, with small margins, the occasional pinpoint foxmark, otherwise in very in good condition

Plate 157 x 136 mm., Sheet 162 x 141 mm.

£5,000-7,000

\$6,600-9,100

€5,600-7,800

LITERATURE:

Bartsch, Hollstein 91; Hind 147; New Hollstein 159



172

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

The Angel appearing to the Shepherds

etching, 1634, on laid paper, with a partial watermark Foolschap with seven-pointed Collar (similar to Hinterding J-a-a), a good but later impression of New Hollstein's third state (of six), beginning to show wear, trimmed to or on the platemark, just inside the subject in places, some pale scattered foxing, otherwise in good condition
Sheet 260 x 218 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch, Hollstein 44; Hind 120; New Hollstein 125



173

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

Christ and the Woman of Samaria among Ruins

etching, 1634, on wove paper, without watermark, a good but later impression of New Hollstein's fourth state (of five), with narrow margins, in very good condition; **with three other prints by Rembrandt**
Plate 122 x 108 mm., Sheet 125 x 111 mm. (4)

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Bartsch, Hollstein 71; Hind 122; New Hollstein 127

Also included in this lot are: ***The Beheading of John the Baptist*** (B. 92; New Holl. 183), etching and drypoint, 1640, on thin laid paper, without watermark, a later impression of New Hollstein's second state (of three); ***Christ crucified between the two Thieves: Oval plate*** (B. 79; New Holl. 196), etching and drypoint, circa 1641, on thin wove paper, a later impression of New Hollstein's second state (of three); and ***The Adoration of the Shepherds: A Night Piece*** (B. 46; New Holl. 300), etching, engraving and drypoint, circa 1652, on thin laid paper, without watermark, a good but later impression of New Hollstein's ninth state (of eleven)



(actual size)

174

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Tribute Money

etching, circa 1635, on laid paper, without watermark, a later impression of New Hollstein's second state (of four), showing some wear, with small margins, the occasional pale foxmark, a short backed tear at the lower left corner, otherwise in good condition
Plate 74 x 105 mm., Sheet 80 x 110 mm.

£1,500–2,500

\$2,000–3,300

€1,700–2,800

LITERATURE:

Bartsch, Hollstein 68; Hind 124, New Hollstein 138

175

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Crucifixion

etching, circa 1635, on laid paper, without watermark, a good impression of New Hollstein's first state (of three), with thread margins, the occasional pale foxmark, otherwise in very good condition
Plate 94 x 66 mm., Sheet 96 x 68 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

LITERATURE:

Bartsch, Hollstein 80; Hind 123, New Hollstein 143



(actual size)



176

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Studies of the Head of Saskia and others

etching, 1636, on laid paper, without watermark, a later impression of New Hollstein's first state (of two), trimmed on or just inside the platemark, occasional pale foxmarks, generally in good condition
Sheet 150 x 123 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Bartsch, Hollstein 365; Hind 145; New Hollstein 157



177

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Three Heads of Women, one asleep

etching, 1637, on thin laid paper, a good, strong but slightly later impression of New Hollstein's second state (of three), trimmed inside the platemark on all sides, a pale moisture stain, the sheet tipped down or very tightly hinged to a card support at the corners
Sheet 139 x 97 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch, Hollstein 368; Hind 152; New Hollstein 161

178

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait in a velvet Cap with Plume

etching, circa 1638, on thin laid paper, without watermark, a good but later impression of New Hollstein's third state (of four), starting to show wear in the cap, with small margins, some repaired paper losses and two repaired tears at the left sheet edge

Plate 136 x 105 mm., Sheet 143 x 111 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,700

LITERATURE:

Bartsch, Hollstein 20; Hind 156; New Hollstein 170



179

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait in a flat Cap and embroidered Dress

etching, circa 1642, on wove paper, without watermark, a later impression of New Hollstein's third, final state, after the signature has been retouched, printing with much plate tone, with narrow margins, pale foxing, otherwise in good condition

Plate 94 x 63 mm., Sheet 97 x 66 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,400

ENGRAVED:

Bartsch, Hollstein 26; Hind 157; New Hollstein 210



(actual size)



180

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

An old Man shading his Eyes with his Hand

etching and drypoint, circa 1639, on laid paper, without watermark, a very good impression of New Hollstein's first state (of three), with narrow margins on three sides, trimmed on the platemark at left, a repaired horizontal paper split below the figure, the upper left corner re-attached, a backed paper loss at the lower left corner, other defects
Plate 138 x 114 mm., Sheet 140 x 116 mm.

£2,000–3,000

\$2,700–3,900
€2,300–3,400

LITERATURE:

Bartsch, Hollstein 259; Hind 169; New Hollstein 175

181

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Peasant in a high Cap, standing leaning on a Stick

etching, 1639, on laid paper, without watermark, a later, slightly slipped impression of New Hollstein's second, final state, with narrow margins, with some stains and creases, the upper left corner damaged; **with two other prints by Rembrandt**

Plate 83 x 44 mm., Sheet 86 x 47 mm.

(3)

£2,500–3,500

\$3,300–4,600
€2,800–3,900

LITERATURE:

Bartsch, Hollstein 133; Hind 164; New Hollstein 178

Also included in this lot are: **A Blind Fiddler** (B. 138; New Holl. 77), etching, 1631, on laid paper, New Hollstein's sixth state (of nine), and **The Persian** (B. 152; New Holl. 110), etching, 1632, on wove paper, New Hollstein's third, final state



(actual size)

182

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Beggar Woman leaning on a Stick

etching with drypoint, 1646, on laid paper, partial watermark Words (ST?), a good impression of New Hollstein's second state (of five), with narrow margins on three sides, trimmed on or just outside the platemark at left, some pale scattered foxing, a small paper loss at the lower left corner, otherwise in good condition

Plate 80 x 65 mm., Sheet 83 x 67 mm.

£2,000–3,000

\$2,700–3,900
€2,300–3,400

LITERATURE:

Bartsch, Hollstein 170; Hind 219; New Hollstein 229

183

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The strolling Musicians

etching, circa 1635, on laid paper, without watermark, a strong but later impression of New Hollstein's second state (of three), printing with much plate-tone, with narrow margins, generally in good condition

Plate 141 x 116 mm. Sheet 146 x 121 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

LITERATURE:

Bartsch, Hollstein 119; Hind 142; New Hollstein 141



184

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Three Oriental Figures (Jacob and Laban?)

etching, 1641, on sturdy 18th century laid paper, without watermark, a good but later impression of New Hollstein's second, final state, with narrow margins, with pale scattered foxing, otherwise in good condition

Plate 145 x 114 mm., Sheet 148 x 116 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Bartsch, Hollstein 118; Hind 183, New Hollstein 190





185

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Abraham and Isaac

etching and engraving, 1645, on stiff laid paper, without watermark, a later impression of New Hollstein's first state (of two), showing wear in finer hatched areas of the fur cloak, printing with a light plate-tone, with small margins, a pale brown stain at upper right, otherwise in good condition

Plate 157 x 130 mm., Sheet 164 x 137 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,600

LITERATURE:

Bartsch, Hollstein 34; Hind 214; New Hollstein 224



186

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

David in Prayer

etching and drypoint, 1652, on 18th century laid paper, without watermark, a good but later impression of New Hollstein's second state (of three), with narrow margins, a few pale foxmarks, otherwise in very good condition; **with two other prints by Rembrandt**

Plate 142 x 94 mm., Sheet 145 x 98 mm.

(3)

£3,500–4,500

\$4,600–5,900

€4,000–5,000

PROVENANCE:

J. Sigmund Bermann (1794-1846), Vienna, inscribed and dated Vienna 1831 verso (Lugt 236). (B. 41)

LITERATURE:

Bartsch, Hollstein 41; Hind 258; New Hollstein 268

Also included in this lot are: **Joseph and Potiphar's Wife** (B. 39; New Holl. 128), etching, 1634, on laid paper, without watermark, a good impression of New Hollstein's second state (of four), with thread margins or trimmed on the platemark, a small paper loss at the upper left corner; and **Jews in the Synagogue** (B. 126; New Holl. 242), etching and drypoint, 1648, on 18th century laid paper, without watermark, a later impression of New Hollstein's sixth state (of nine), trimmed on or just outside the platemark

187

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Presentation in the Temple: Oblong Plate

etching, drypoint and engraving, circa 1639, on heavy laid paper, a later impression of New Hollstein's third state (of five), showing wear in the densely hatched background, with narrow margins on three sides, trimmed on to the platemark in places above, the lower left corner re-attached, a couple of brown stains at centre left, otherwise in good condition
Plate 213 x 288 mm., Sheet 215 x 291 mm.

£2,000–3,000

\$2,700–3,900
€2,300–3,400

LITERATURE:

Bartsch, Hollstein 49; Hind 162; New Hollstein 184



188

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Raising of Lazarus: The Small Plate

etching, 1642, on 18th century laid paper, without watermark, a good but slightly slipped, later impression of New Hollstein's second, final state, with narrow margins, some pale foxing, generally in good condition
Plate 151 x 113 mm., Sheet 154 x 117 mm.

£1,000–1,500

\$1,400–2,000
€1,200–1,700

LITERATURE:

Bartsch, Hollstein 72; Hind 198; New Hollstein 206

189

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ and the Woman of Samaria

etching and drypoint, 1657, on laid paper, watermark fragment Pro Patria (see Hinterring A'd), a good impression of New Hollstein's fourth state (of five), with thread margins on three sides, trimmed on the platemark below, generally in good condition
Plate 125 x 158 mm., Sheet 127 x 161 mm.

£1,500–2,500

\$2,000–3,300
€1,700–2,800

LITERATURE:

Bartsch, Hollstein 70; Hind 294; New Hollstein 302





190

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

The Rest on the Flight into Egypt: A Night Piece

etching with drypoint, circa 1644, on stiff laid paper, without watermark, a good, strong but slightly later impression of New Hollstein's seventh state (of nine), with small margins, in very good condition; together with **Christ disputing with the Doctors: Small Plate**, etching, 1630, on stiff laid paper, without watermark, a later impression of New Hollstein's sixth state (of eight), before the scratch, printing with much plate-tone, with narrow margins, in good condition
Plate 91 x 59 mm., Sheet 98 x 65 mm. (B. 57)
Plate 89 x 68 mm., Sheet 92 x 70 mm. (B. 66) (2)

£1,800–2,500

\$2,400–3,300

€2,100–2,800

LITERATURE:

Bartsch, Hollstein 57, 66; Hind 208, 20; New Hollstein 216, 53

191

**REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)**

The Flight into Egypt: Crossing a Brook

etching and drypoint, 1654, on thin laid paper, without watermark, a good but later impression of New Hollstein's only state, with narrow margins, a tiny hole at the upper left sheet edge on the platemark, otherwise in very good condition; **with four other prints by Rembrandt**

Plate 95 x 145 mm., Sheet 99 x 149 mm. (5)

£5,000–7,000

\$6,600–9,100

€5,600–7,800

LITERATURE:

Bartsch, Hollstein 55; Hind 276; New Hollstein 277



This lot also includes: *The Angel departing from the Family of Tobias* (B. 43; New Holl. 189), etching and drypoint, 1641, on wove paper, a good but late impression of New Hollstein's eighth state (of nine); *The Virgin and the Child with the Cat and Snake* (B. 63; New Holl. 278), etching and engraving, 1654, on laid paper, without watermark, a slightly later impression of New Hollstein's third state (of four); *The Adoration of the Shepherds with the Lamp* (B. 45; New Holl. 279), etching, circa 1654, on thin laid paper, without watermark, a good but later impression of New Hollstein's third, final state; and *The Circumcision in the Stable* (B. 47; New Holl. 280) etching, 1654, on laid paper, without watermark, a good but later impression of New Hollstein's fourth state (of five)

192

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Agony in the Garden

etching and drypoint, circa 1652, on thin wove paper, without watermark, a later impression of New Hollstein's second state (of three), with narrow margins, in very good condition
Plate 111 x 83 mm., Sheet 113 x 85 mm.

£1,500-2,500

\$2,000-3,300

€1,700-2,800

LITERATURE:

Bartsch, Hollstein 75; Hind 293; New Hollstein 269



193

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ at Emmaus: Large Plate

etching, engraving and drypoint, 1654, on laid paper, without watermark, a good but later impression of New Hollstein's fourth state (of five), with small margins, in good condition
Plate 210 x 160 mm., Sheet 218 x 167 mm.

£1,500-2,500

\$2,000-3,300

€1,700-2,800

PROVENANCE:

Unidentified collector's mark (JP in a circle) verso (not in Lugt).

LITERATURE:

Bartsch, Hollstein 87; Hind 282; New Hollstein 283

194

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Baptism of the Eunuch

etching, 1641, on thin laid paper, without watermark, a good but later impression of New Hollstein's third state (of four), with small margins, the upper left corner made up; together with **Peter and John healing the Cripple at the Gate of the Temple** (Bartsch, Hollstein 94; Hind 301; New Hollstein 312) etching, drypoint and engraving, 1659, on thin laid paper, watermark Grapes, a good but later impression of New Hollstein's fourth state (of six), showing some wear, with narrow margins on three sides, a small margin below
Plate 180 x 213 mm., Sheet 187 x 220 mm. (B. 98)
Plate 180 x 216 mm., Sheet 190 x 222 mm. (B. 94)

(2)

£2,200-2,800

\$2,900-3,700

€2,500-3,100

PROVENANCE:

B. 98:

C. de G in pencil twice *recto*, numbered 95 & 98 lower left and right.

B. 94:

Johann Peter Maria Cerroni (1753-1826), Brunn (Lugt 1432).

Initials *gh* in brown ink *recto* (not in Lugt).

LITERATURE:

Bartsch, Hollstein 98; Hind 182; New Hollstein 186





195

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Male Nude, seated and standing ('Het Rolwagentje')

etching and drypoint, circa 1646, on laid paper, without watermark, a good but later impression of New Hollstein's fifth state (of eight), trimmed on the platemark, a repaired tear at the left sheet edge
Sheet 192 x 128 mm.

£1,500–2,500

\$2,000–3,300

€1,700–2,800

LITERATURE:

Bartsch, Hollstein 194; Hind 222; New Hollstein 233

196

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A nude Man seated on the Ground with one Leg extended

etching, 1646, on 18th century laid paper, without watermark, a good but later, very tonal impression of New Hollstein's second state (of three), before the re-work in the background and to his back, arm and shoulder, with small margins, in very good condition

Plate 98 x 168 mm., Sheet 102 x 173 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

LITERATURE:

Bartsch, Hollstein 196; Hind 221; New Hollstein 234





197

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Bathers

etching, 1651, on thin wove paper, a later impression of New Hollstein's third, final state, with narrow margins, occasional pale foxmarks, generally in good condition; together with *The Landscape with a Cow*, etching with drypoint, circa 1650, on wove paper, a later impression of New Hollstein's third state (of five), printing with much plate-tone, with small margins, some pinpoint foxing and staining

Plate 108 x 137 mm., Sheet 111 x 140 mm.

Plate 103 130 mm., Sheet 107 x 134 mm.

£1,500–2,500

\$2,000–3,300

€1,700–2,800

(2)

LITERATURE:

Bartsch, Hollstein 195, 237; Hind 250, 240; New Hollstein 258, 251

198

HARMENSZ. VAN RIJN REMBRANDT (1606-1669)

The Ringball Player ('The Golf Player')

etching and engraving, 1654, on laid paper, without watermark, a good but slightly later impression of New Hollstein's second, final state, showing some wear in places, with thread margins or trimmed on the platemark in places, made-up areas at the upper right sheet edge and at the lower right corner, other defects at the corners

Sheet 94 x 144 mm.

£800–1,200

\$1,100–1,600

€900–1,300

LITERATURE:

Bartsch, Hollstein 125; Hind 272; New Hollstein 282





199

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Pancake Woman

etching, 1635, on thin laid paper, without watermark, a strong but later impression of New Hollstein's sixth state (of seven), with narrow margins, in good condition, together with **Beggars receiving Alms at the Door of a House**, etching, drypoint and engraving, 1648, on stiff laid paper, without watermark, a slightly later impression of New Hollstein's third state (of five), printing with much plate-tone, with narrow margins, in good condition

Plate 109 x 77 mm., Sheet 113 x 83 mm. (B. 124)

Plate 162 x 129 mm., Sheet 165 x 133 mm. (B. 176)

(2)

£1,800–2,500

\$2,400–3,300

€2,100–2,800

LITERATURE:

Bartsch, Hollstein 124, 176; Hind 141, 233; New Hollstein 144, 243

200

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Peasant Family on the Tramp

etching, circa 1652, on laid paper, without watermark, a good but slightly later impression of New Hollstein's second state (of three), with small margins, in very good condition

Plate 115 x 93 mm., Sheet 130 x 103 mm.

£1,500–2,500

\$2,000–3,300

€1,700–2,800

LITERATURE:

Bartsch, Hollstein 131; Hind 259; New Hollstein 266



201

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Hurdy-Gurdy Player followed by Children at the Door of a House ('The Schoolmaster')

etching, 1641, on stiff wove paper, without watermark, a later impression of New Hollstein's second state (of four), with small margins, a minor nick at the lower left corner tip, some minor foxing; together with **The Star of the Kings: A Night Piece**, etching, engraving and drypoint, circa 1651, on wove paper, a good but later impression of New Hollstein's second state (of four), beginning to show some wear, with thread margins, in good condition

Plate 92 x 62 mm., Sheet 97 x 67 mm.

Plate 93 x 142 mm., Sheet 95 x 144 mm.

(2)

£2,000–3,000

\$2,700–3,900

€2,300–3,400

LITERATURE:

Bartsch, Hollstein 128, 113; Hind 192, 254; New Hollstein 191, 263



202

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Lutma, Goldsmith

etching, engraving and drypoint, 1656, on stiff laid paper, without watermark, a good but later impression, New Hollstein's second/ third state (of four), beginning to show some wear, with thread margins, trimmed on the platemark at upper left, pale foxing at right, otherwise in good condition
Plate 196 x 149 mm., Sheet 197 x 150 mm.

£5,000-7,000

\$6,600-9,100

€5,600-7,800

LITERATURE:

Bartsch, Hollstein 276; Hind 290; New Hollstein 293



203

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Goldsmith

etching and drypoint, 1655, on thick laid paper, without watermark, a good but later impression of New Hollstein's second state (of three), printing with a light plate-tone, with narrow margins, in very good condition
Plate 76 x 56 mm., Sheet 80 x 59 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,400

LITERATURE:

Bartsch, Hollstein 123; Hind 285; New Hollstein 289



204

VARIOUS ARTIST'S

A Collection of seven Prints after Rembrandt

including: *Rembrandt's Mother as a Widow in a Black Dress* (after B. 344), **School of Rembrandt (van der Pluym?)**, etching, a copy in reverse, on 17th Century thin laid paper, a very good but later impression, with small margins; *Old Man in a Chair, facing right* (Gersaint 98), **Anonymous**, etching, on thin laid paper, probably 19th century, with small margins, repairs at the corners, stuck down; *Standing Pole with a Feather Hat and Stick* (after B. 142), **Chevalier J. J. de Claussin (1766-1844)**, etching, on wove paper, with small margins, pale foxing; *Bearded Man, in profile looking right* (after B. 295; Hollstein 17), **Ferdinand Bol (1616-1680)**, etching, circa 1650, on laid paper, a later impression, with margins, occasional pale foxing; *Bearded old man looking to the right* (after B. 315), **Anonymous**, etching, a copy in reverse, on 17th Century laid paper, a good impression, printing with plate-tone, with small margins, pale scattered foxing; *Self-Portrait with a Cap, Laughing* (after B. 316), **Anonymous**, etching, probably 17th century, on wove paper, later impression, scattered foxing; and *Three Heads of Old Men* (after B. 341), **Chevalier J. J. de Claussin**, etching, a copy in the same direction, on wove paper, a later impression, trimmed on the platemark, defects in the corners
Plate 152 x 116 mm., Sheet 161 x 124 mm. (and smaller)

(7)

£500-700

\$660-910

€560-780



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can act at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **ℓ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **'authenticity warranty'**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by

the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **warranty** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, defects in respect of bindings, stains, spotting, marginal tears or other damage not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, +

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

o◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere. If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale. Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only. Tel: +44 (0)20 7839 9060 Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

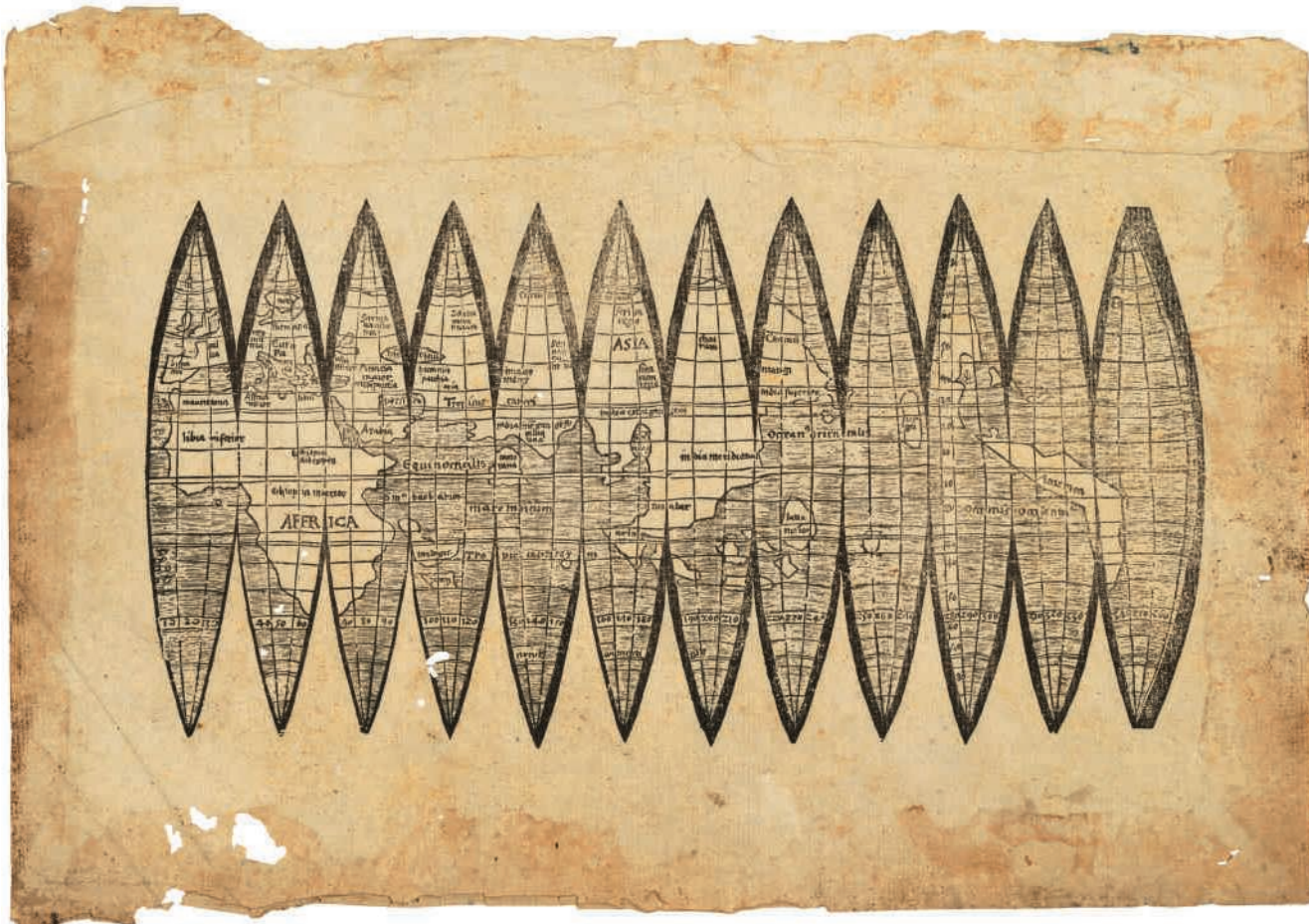
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY
Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





MARTIN WALDSEEMÜLLER (c. 1470 - c. 1522)

World map in the form of a set of terrestrial globe gores. Saint-Dié-des-Vosges: 1507.

The first map to name America.

The earliest recorded printed globe.

The first accurate and complete map of the world in 360 degrees showing a separate Pacific Ocean.

The first map to show separate South and North American continents.

One of only 5 known copies: a hitherto unknown and unrecorded example.

£600,000 - 900,000

VALUABLE BOOKS AND MANUSCRIPTS

London, 13 December 2017

VIEWING

9-12 December 2017
8 King Street
London SW1Y 6QT

CONTACT

Sophie Hopkins
shopkins@christies.com
+44 (0)20 7752 3144

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



ALBERT CHRISTOPHE DIES (HANNOVER 1755-1822 VIENNA)

A rocky river landscape near Tivoli with a resting traveller in the foreground

signed, dated and inscribed 'A.C. Dies. f. Tivoli/ 1785.'

graphite, pen and brown ink, brown wash, watermark JHonig & Zoonen and a Strasburg bend

19 x 23 $\frac{3}{4}$ in. (48.2 x 59.2 cm.)

£2,000-3,000

OLD MASTERS DAY SALE

INCLUDING OLD MASTER & BRITISH DRAWINGS AND WATERCOLOURS

London, 8 December 2017

VIEWING

1-7 December 2017

8 King Street

London SW1Y 6QT

CONTACT

Amparo Martinez-Russotto

amartinez-russotto@christies.com

+44 (0) 20 7752 3245

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

SALE TITLE

THURSDAY 14 DECEMBER AT 2.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: REDEMPTION

SALE NUMBER: 14914

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

14914

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratnoff de Lira

COLOMBIA
BOGOTÁ
+571 635 54 00
Juanita Madrinan
(Independent Consultant)

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

**FINLAND AND
THE BALTIC STATES**
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

**GREATER
EASTERN FRANCE**
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS
+33 (0)1 40 76 85 85
POITOU-CHARENTE
AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

**PROVENCE -
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn
STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

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Benedetta Possati Vittori
Veneti (Consultant)

GENOA
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FLORENCE
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(Consultant)

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Chie Banta

MALAYSIA
KUALA LUMPUR
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MONACO
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+44 20 7389 2318
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SINGAPORE
SINGAPORE
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SOUTH AFRICA
CAPE TOWN
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(Independent Consultant)

**DURBAN &
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WESTERN CAPE
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SOUTH KOREA
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THAILAND
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