

OLD MASTER PRINTS  
LONDON 10 DECEMBER 2019



CHRISTIE'S











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# OLD MASTER PRINTS

TUESDAY 10 DECEMBER 2019

## AUCTION

Tuesday 10 December 2019  
Session 1, 10.30 am Lots 1-170  
Session 2, 2.30 pm Lots 171-297  
8 King Street, St. James's  
London SW1Y 6QT

## INCLUDING PROPERTIES FROM:

THE LATE PROFESSOR  
ERIC STANLEY

THE COLLECTION OF  
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THE COLLECTION OF THE  
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DR ANTON PESTALOZZI

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Sunday	1 December	12.00 pm - 5.00 pm
Monday	2 December	9.00 am - 4.30 pm
Tuesday	3 December	9.00 am - 2.00 pm
Wednesday	4 December	9.00 am - 4.30 pm
Thursday	5 December	9.00 am - 4.30 pm
Friday	6 December	CLOSED
Saturday	7 December	12.00 pm - 5.00 pm
Sunday	8 December	12.00 pm - 5.00 pm
Monday	9 December	9.00 pm - 8.00 pm

## AUCTIONEERS

Richard Lloyd, Olivia Ghosh and Natalia Voinova

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Front cover: Lot 96  
Back cover: Lot 21

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# CHRISTIE'S

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symbol. Check Section D of the Conditions of Sale at the back of this catalogue.







A scholar of Philology and Medieval Literature, Eric Stanley (1923-2018) became Rawlinson and Bosworth Professor of Anglo-Saxon at Oxford in 1977, a post he held until his retirement in 1991. He first came to Oxford in 1941, where he had won a scholarship to University College from Queen Elizabeth's Grammar School in Blackburn, Lancashire, having arrived with his parents as a refugee from Nazi Germany in 1934. His first teaching post was at Birmingham University, from 1951. Here he was proud to become a close friend of Ellis Waterhouse, Professor of Fine Art at the University and Director of the Barber Institute, an art historian of huge range and originality who helped develop Eric's burgeoning interest in art and influenced his decision to start a collection. Eric and his wife, Mary Bateman, a practising neurologist of distinction, had received a modest legacy which they put to good use.

A first-time visitor admitted to the Stanley houses in Oxford, the one separated from the other by some distance in the same Walton Street terrace, was in for a very pleasant surprise, if he or she was responsive to prints and drawings. Here were displayed the fruits of some fifty years of collecting by husband and wife.

The earliest serious purchases seem to have been made in 1966, as attested by invoices and receipts from Colnaghi's in Bond Street; two modestly priced drawings bought for them on commission at Sotheby's for £102 10 s, followed in November of that year by three drawings at Christie's described as Polidoro da Caravaggio which were subsequently identified as by a quite different artist, Giulio Campi, and were sold in these rooms in July 2019 as part of a first selection of drawings from the collection. This would have tickled Eric, as evidence for his frequently aired – with a humorous look – suspicion that cataloguers, even respected art historians, were all too inclined to make ambitious or simply inaccurate claims for the works they were describing. The Stanleys wished to follow their own judgment and make their own choices, with an enthusiasm tempered by some of the scepticism which Eric brought to his own scholarly research.

In their earlier years as collectors, they preferred to use dealers to bid for them at auction, and in particular Arthur Driver and Katharina Mayer at Colnaghi's, who ran the print department there and became friends, and understandably encouraged them to branch out into prints as well as drawings. While quite comfortably off, the Stanleys had severe limitations on their budget. They quickly realized that they could afford drawings of the middle rank but not by the great artists of the Italian

Renaissance whom they most admired. They could, however, pursue engravings, etchings and woodcuts by or after these masters, and this accounts for the large number of prints they owned after Michelangelo, Raphael, Giulio Romano, Parmigianino, Primaticcio and other favourites.

Three distinct groups of prints thus form the core of the collection: the engravings of Marcantonio Raimondi and his school, including Marco Dente and Nicolas Beatrizet; Italian chiaroscuro woodcuts; and etchings from the School of Fontainebleau. These are complemented by some of the more eccentric and often rare examples of Italian and Northern mannerist prints, as well as some woodcuts and engravings after Rubens.

Many of the prints relate to frescoes and wall paintings in Rome, Mantua and other Italian cities – and Fontainebleau – places the Stanleys would visit during their summer holidays driving across Europe. Most of their travels took them to Italy, where they would explore the artistic centres as well as less mainstream towns, discovering the art and architecture, and with luck and good judgment track down works of which they owned printed versions or preparatory drawings.

To the end of his life Eric retained the affection and respect of his fellow-scholars and a wide circle of friends, many of whom had begun as his students. Among his published works *The Search for Anglo-Saxon Paganism*, 1975 and *In the Foreground: Beowulf*, 1994, stand out, while he wrote hundreds of learned articles and was invited to present papers around the world. He never truly retired and indeed was reading draft entries for the revised Oxford English Dictionary just a month before he died.

Not much seems to link Eric Stanley's private interest in Renaissance and Mannerist prints and drawings with his work as a scholar of Anglo-Saxon literature, unless one considers the mythological motifs and themes central to the art and literature of these distinct periods. It must have been the ancient myths and histories, so vividly evoked in the old English epics as well as in the graphic arts of the 16th and 17th century, which held a lifelong fascination for him.

Further groups of drawings and of prints from the collection will appear in the online sale of *Old Master Drawings* (27 November – 5 December 2019), in a sale of *Old Master Prints* in July 2020, and subsequent sales of drawings in 2020.

Noël Annesley, Honorary Chairman





•1

**MARCANTONIO RAIMONDI (1480-1534)**

*The Dream ('Raphael's Dream')*

engraving, circa 1508, on laid paper, watermark Griffin (similar to Briquet 7447), a very good impression of this scarce print, trimmed to or just inside the subject, a long irregular repaired tear from lower right to upper centre, several short repaired paper splits and small paper losses made-up with pen and ink  
Sheet 232 x 329 mm.

£700-1,000

US\$910-1,300  
€810-1,200

**LITERATURE:**

Bartsch 359

I. H. Shoemaker & E. Brown, *The Engravings of Marcantonio Raimondi*, Spencer Museum of Art, University of Kansas, Lawrence / Ackland Museum of Art, University of North Carolina, Chapel Hill (exh. cat.), 1981, no. 12, p. 74-5 (another impression illustrated).

B. L. Brown, 'Troubled waters: Marcantonio Raimondi and Dürer's nightmares in the shore', in: E. H. Wouk & D. Morris (eds.), *Marcantonio Raimondi, Raphael and the Image Multiplied*, Manchester University Press, Manchester, 2016, p. 32-41, fig. 2.1 (another impression illustrated).

2

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

*Alexander preserving the Works of Homer*

engraving, circa 1515-25, on laid paper, without watermark, a fine impression of this rare print, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, a short, backed tear at the upper sheet edge at left, the sheet toned and very thinly backed with a layer of paper fibres, otherwise in good condition  
Sheet 260 x 398 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

Sebald Hirschvogel (1517-1589), Nuremberg, 1564, according to a black ink inscription verso.

Sotheby's, London, 23 November 1971, lot 72.

**LITERATURE:**

Bartsch 207

Marcantonio's engraving is closely related to a preparatory drawing by Raphael for a *grisaille* fresco in the Stanza della Segnatura at the Vatican. The drawing is today at the Ashmolean Museum, Oxford (Pll. 5.70).

Sebald Hirschvogel, the first recorded owner of this sheet, came from a dynasty of glass painters in Nuremberg, a profession he also practised. He was the grandson of Veit Hirschvogel the Elder (1461-1526) and the nephew of the etcher Augustin Hirschvogel (1503-1553). Artists and craftsmen, such as Hirschvogel, were amongst the earliest collectors of prints.





3

**ATTRIBUTED TO MARCANTONIO RAIMONDI (1480-1534)  
AFTER MICHELANGELO BUONARROTI (1475-1564)**

*The Sons of Noah*

engraving, circa 1512, on laid paper, without watermark, a fine impression of this rare engraving, printing with much plate tone and inky plate edges, trimmed on or just outside the platemark and fractionally inside the platemark at upper left, laid down on to a Japan paper support, otherwise in very good condition

Plate & Sheet 165 x 125 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**PROVENANCE:**

Sotheby's, London, 22 October 1997, lot 38.

**LITERATURE:**

Bartsch 464

E. H. Wouk & D. Morris (eds.), *Marcantonio Raimondi, Raphael and the Image Multiplied*, Manchester University Press, Manchester, 2016, no. 21, p. 154-5 (another impression illustrated).





4

**MARCANTONIO RAIMONDI (CIRCA 1470-82 - 1527/34)  
AFTER RAPHAEL (1483-1520)**

*Two Women with the Zodiac*

engraving, circa 1517-20, on laid paper, watermark Cardinal's Hat with Flower (similar to Briquet 3483, Vicenza 1535, but with Cinquefoil), a fine impression of this rare print, trimmed to or just outside the subject, in very good condition  
Sheet 284 x 198 mm.

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

Alfred Morrison (1821-1897), London & Fonthill (Lugt 151);  
probably his posthumous sale, Sotheby's, London, 11-14 July 1906.  
With Olimpia Theodoli, London.  
Acquired from the above, 3 February 1998.

**LITERATURE:**

Bartsch 397

I. H. Shoemaker & E. Brown, *The Engravings of Marcantonio Raimondi*, Spencer Museum of Art, University of Kansas, Lawrence/ The Ackland Museum of Art, University of North Carolina, Chapel Hill (exh. cat.), 1981, no. 40, p. 137-9 (another impression illustrated).



5

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

*Theology and Metaphysics*

engraving, circa 1520-25, on laid paper, watermark Lion (not in Briquet), a very good, strong impression of this very rare print, printing with many vertical wiping marks, just beginning to show touches of wear, trimmed to the borderline at left, outside the borderline elsewhere, the lower right corner and lower left sheet edge made-up, the upper corners disturbed, some pale scattered foxmarks, otherwise in good condition  
Sheet 347 x 294 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Pierre Mariette II (1634-1716), Paris (Lugt 2096 & 1790).  
Joseph-Guillaume-Jean Camberlyn (1783-1861), The Hague and Brussels (Lugt 514); his sale, E. Guichardot, Paris, 24 April 1865 and 11 following days, lot 1931 ('*Très belle épreuve*').  
Fürst zu Fürstenberg, Donaueschingen (without mark, according to the sale catalogue below).  
Sotheby's, London, 9 December 1982, lot 640.

**LITERATURE:**

Bartsch XV.49.6





**6**

**MARCANTONIO RAIMONDI (1480-1534) AFTER BACCIO BANDINELLI (1488-1560)**

*The Martyrdom of Saint Lawrence*

engraving, *circa* 1525, on laid paper, a very good impression of the second, final state, trimmed to or just outside the subject on all sides, laid down onto modern card, a small surface loss to the beard of the second standing figure at centre-left, two flattened vertical central creases, a few small paper losses and short tears at the upper and lower sheet edges, otherwise in good condition  
Sheet 438 x 579 mm.

£2,500-3,500

US\$3,300-4,500  
€2,900-4,000

**PROVENANCE:**

With Colnaghi & Co., London (with their stock number C.40132 in pencil on the reverse of the backing sheet).

Acquired from the above, 24 April 1974.

**LITERATURE:**

Bartsch XIV.89.104.

E.H. Wouk & D. Morris (eds.), *Marcantonio Raimondi, Raphael and the image multiplied*, Manchester, 2016, no. 88, p. 225-6 (another impression illustrated).

The present engraving is the largest plate engraved by Marcantonio and, alongside Marco Dente's *Massacre of the Innocents* (see lot 11), the most ambitious engraving designed and commissioned by Baccio Bandinelli.





(actual size)

## 7

### FRANCESCO MAZZOLA, CALLED PARMIGIANINO (1503-1540)

#### *Judith*

etching, circa 1520-40, on laid paper, without watermark, a very good impression of Gnann's second state (of three), Jenkins' second state (of four), before any of the later re-work with the burin, a thread margin above and a partial thread margin at right, otherwise trimmed to or just outside the subject, a short tear at the upper right corner, pale scattered foxing, otherwise in good condition, framed  
Plate & Sheet 154 x 92 mm.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100

#### PROVENANCE:

Sir Mark Masterman Sykes (1771-1823), Sledmere House, York (Lugt 1897); his sale, Sotheby's London, 5 June 1824 and following days (part lot 189 or lot 190). Dr. Carl von Guérard (d. 1904), Elberfeld, Germany (Lugt 1109); probably his sale, J. M. Heberle, Cologne, 22 May 1905 and following days. Unidentified initials *F.P.* in brown ink *recto* (not in Lugt).

#### LITERATURE:

Bartsch 6; Gnann 14  
C. Jenkins, N.M. Orenstein, F. Spira, *The Renaissance of Etching*, Metropolitan Museum of Art (exh. cat.), New York, 2019-20, no. 60, p. 142-43 (another impression illustrated).

We are grateful to Catherine Jenkins, London, for her help in cataloguing this lot.



**8**

**GIOVANNI BATTISTA SCULTORI (1503-1575)  
AFTER GIULIO ROMANO (CIRCA 1499-1546)**

*The Resurrection*

engraving, 1537, on laid paper, without watermark, a fine impression of this very rare print, the vertical wiping marks printing clearly, trimmed on the platemark but retaining a fillet of blank paper outside the borderline, a skilfully repaired tear at the upper left corner, otherwise in very good condition  
Plate & Sheet 184 x 146 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Sir Mark Masterman Sykes (1771-1823) Sledmere House, York (Lugt 1897).  
Fürst von Fürstenberg (1863-1941), Donaueschingen (without mark), their sale;  
Sotheby's, London, 18 June 1982, lot 654.  
With Artemis Fine Arts, London. Acquired from the above sale.  
Acquired from the above, 1 July 1982.



**9**

**GIOVANNI BATTISTA SCULTORI (1503-1575)**

*River God Po*

engraving, 1538, on laid paper, partial Armorial watermark with pendant Letter B, a very fine impression, with thread margins, generally in very good condition  
Plate 110 x 134 mm., Sheet 112 x 135 mm.

£700-1,000

US\$900-1,300  
€810-1,200

**PROVENANCE:**

Christie's, London, 29 January 1981, lot 385.  
With P. & D. Colnaghi, London; acquired at the above sale.  
Acquired from the above, on 2 February 1981.

**LITERATURE:**

Bartsch 19







10

10

**MARCO DENTE, CALLED MARCO DA RAVENNA (CIRCA 1486-1527) AFTER RAPHAEL (1483-1520)**

*Battle Scene*

engraving, circa 1520-1525, on laid paper, watermark Crossbow in a single Circle (indistinct), a very good impression of this rare print, trimmed on the platemark, with thread margins and inky plate edges in places, with an unobtrusive vertical central fold, generally in very good condition  
Plate & Sheet 227 x 367 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**PROVENANCE:**

Pierre Mariette II (1634-1716), Paris (Lugt 1788), dated 1671.

Earl Spencer (18th century), Althorp (Lugt 2341a), with a probably associated number 337 stamped in black ink verso.

With Artemis Fine Arts, London.

Acquired from the above, on 19 June 1984.

**LITERATURE:**

Bartsch 420

For more information on this lot please visit

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11

11

**NICOLAS BEATRIZET (CIRCA 1507/15-1573) AFTER MARCO DENTE (CIRCA 1486-1527) AFTER BACCIO BANDINELLI (1488-1560)**

*The Massacre of the Innocents*

engraving, circa 1540-1565, on laid paper, watermark Fleur-de-Lys in Circle, a very good impression of the first state (of two), published by Antonio Lafreri, Rome, with his address, trimmed on or just inside the platemark, retaining a fillet of blank paper outside the borderline, some minor defects at the sheet edges, a repaired curved tear and small hole at the lower left sheet corner, the tips of the upper and lower right sheet corners made up, a small made-up paper loss at lower centre  
Plate & Sheet 404 x 570 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

With P. & D. Colnaghi, London.

Acquired from the above, on 3 August 1977.

**LITERATURE:**

Bartsch 21

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12

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12

**AGOSTINO VENEZIANO (1490-1540)**

*The Three Holy Women going to the Sepulchre*

engraving, circa 1510-27, on laid paper, watermark Fleur-de-Lys in single Circle (indistinct), a good impression of this scarce print, with narrow margins, some minor stains, generally in good condition  
Plate 290 x 180 mm., Sheet 293 x 183 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

Jonathan Richardson Sr. (1665-1745), London (Lugt 2183); possibly his posthumous sale, Cock, London, 22 January 1747 and following days (14th session, lot 27).

Johannes Michiel Rysbrack (1693-1770), London (Lugt 1912); possibly his sale, Langford, London, 15 February 1764 and following days.

Nathaniel Hone (1718-1784), London (Lugt 2793); possibly his posthumous sale, Hutchins, London, 7-14 February 1785.

Christie's, London, 5 December 1979, lot 20.

With P & D. Colnaghi, London; acquired at the above sale.

Acquired from the above, on 12 December 1979.

**LITERATURE:**

Bartsch 33

Bartsch associated this composition with Michelangelo, but it seems more likely to be based on a design by Raphael.



13

**NICOLAS BEATRIZET (1507/15-1573)**

**AFTER MICHELANGELO BUONARROTI (1475-1564)**

*Christ holding the Cross*

engraving, circa 1540-66, on laid paper, watermark Fleur-de-Lys with Stamen in Circle (similar to Briquet 7317; Rome, 1566-75), a very good impression of this rare print, trimmed on or just inside the platemark, a small made-up paper loss at the upper right sheet corner, another at the left sheet edge, some very minor, scattered pinpoint foxing, generally in very good condition  
Plate & Sheet 443 x 214 mm.

£800-1,200

US\$1,100-1,500  
€930-1,400

**PROVENANCE:**

John Barnard (d. 1784), London (Lugt 1420); presumably his posthumous sale, Thomas Philipe, London, 16 April 1798 (and following days).

Richard Fisher (1809-1890), Hill Top, Midhurst, Sussex (Lugt 931); probably his posthumous sale, Sotheby's, London, 23 May 1892 (and following days).

With P & D. Colnaghi, London.

Acquired from the above, 12 February 1980.

**LITERATURE:**

Bartsch 23

This engraving is a reversed depiction of Michelangelo's sculpture of the *Risen Christ* at Santa Maria sopra Minerva, Rome.





14

**NICOLAS BEATRIZET (1507/15-1573)  
AFTER MICHELANGELO BUONARROTI  
(1475-1564)**

*Tityus*

engraving, circa 1540-66, on laid paper, watermark Crossed Arrows surmounted by a Star (similar to Briquet 6291, Rome 1561-62 and Ferrara 1563), a fine, tonal impression of this very rare engraving, with the guidelines in the text still printing very strongly, with margins, the upper right sheet corner made-up, another made-up paper loss at lower centre, a very skilfully repaired, oblique tear across the right side of the sheet, a few shorter tears at the sheet edges, some paper splits along the platemark, some pale staining in places  
Plate 285 x 375 mm., Sheet 297 x 386 mm.

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

With Olimpia Theodoli, London.

Acquired from the above, 21 November 1990.

**LITERATURE:**

Bartsch 39

Beatrizet's engraving is based on Michelangelo's drawing of the same subject in the Royal Collection, Windsor (inv. no. RCIN 912771).



15

**NICOLAS BEATRIZET (CIRCA 1507/15-  
1573) AFTER MICHELANGELO  
BUONARROTI (1475-1564)**

*The Fall of Phaeton*

engraving, circa 1540-65, on laid paper, watermark Eagle in a Single Circle under Crown (similar to Briquet 209, Verona 1582-96), a good impression, printing a little dryly along the upper and right edges, trimmed to or fractionally into the subject, a repaired tear at the lower sheet edge to the right and another, shorter tear to the left, otherwise in good condition  
Sheet 410 x 285 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Friedrich August II, King of Saxony (1797-1854), Dresden (Lugt 971); his posthumous sale, C.G. Boerner, Leipzig, 7-9 May 1928 (part of lot 1543). Sotheby's, London, 17 February 1983, lot 57. With Artemis Fine Arts, London; acquired at the above sale.

Acquired from the above, on 22 June 1983.

**LITERATURE:**

Bartsch 38

Michelangelo's drawing of this subject is in the Royal Collection, Windsor (RCIN 912766).



16

**NICOLAS BEATRIZET**  
(CIRCA 1507/15-1573)

*Marcus Aurelius*

engraving, 1548, on laid paper, watermark Ladder in Circle with Star (similar to Briquet 5919, but with a star, 1519), a very fine impression of Robert-Dumesnil's first state (of three), printing with plate tone and many wiping marks, the guidelines very distinct, with small margins, a central horizontal crease across the width of the sheet, partially split and repaired, some soft creasing, occasional pale stains, generally in good condition  
Plate 365 x 256 mm., Sheet 368 x 260 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Fürst zu Fürstenberg, Donaueschingen (without mark, according to the sale catalogue below).  
Christie's, London, 22 June 1999, lot 6 (with two others).

**LITERATURE:**

Bartsch 87, Robert-Dumesnil 90



17

**NICOLAS BEATRIZET (1507/15-1573)**

*Two allegorical Figures*

two engravings, including *The Ocean*, 1550, on laid paper, without watermark, a fine impression of Robert-Dumesnil's first state (of three), printing with many wiping marks and the guidelines clearly visible, trimmed outside the borderline, a few vertical flattened folds, the upper right corner disturbed, otherwise in good condition, framed;  
and *The River Tiber*, circa 1545-1570, on laid paper, watermark Fleur-de-Lys in Circle (Briquet 7317, circa 1566-75), a good but slightly later impression of Robert-Dumesnil's first state (of two), trimmed to or just outside the platemark, with the usual flattened vertical crease, a few pale stains, otherwise in good condition  
Sheet 285 x 358 mm. (B. 97)  
Sheet 336 x 551 mm. (B. 96) (2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

George Ambrose Cardew (1865-1942), London (Lugt 1134). (B. 97)  
Possibly with Colnaghi & Co., London (their number 279581 in pencil verso). (B. 96)

**LITERATURE:**

Bartsch 96-97; Robert-Dumesnil 100-101;  
See M. Bury, *The Print in Italy 1550-1620*, London, 2001, no. 85, p. 137-138.







18

**NICOLAS BEATRIZET (1507/15-1573)**  
**AFTER MICHELANGELO BUONARROTI (1475-1564)**

*The Conversion of Saint Paul*

engraving, circa 1545-1558, on laid paper, watermark Coronet under Star (similar to Briquet 4835), a very good impression of the first state (of two), before Rubeis' address, trimmed mostly inside the platemark but outside the borderline, trimmed to the subject in places, a small, unobtrusive repair at lower centre right, otherwise in good condition  
 Sheet 432 x 547 mm.

£2,000-3,000

US\$2,600-3,900  
 €2,400-3,500

**PROVENANCE:**

Christie's, London, 3 July 1992, lot 14.  
 With Artemis Fine Arts Ltd., London, 1992; acquired at the above sale.  
 Acquired from the above, on 3 July 1992.

**LITERATURE:**

Robert-Dumesnil 29; Bartsch 33

The engraving depicts Michelangelo's fresco of 1545 in the Cappella Paolina at the Vatican. The fresco's counterpiece *The Crucifixion of Saint Peter* was engraved by Giovanni Battista de' Cavalieri (see lot 20).





**19**  
**NICOLAS BEATRIZET (1507/15-1573)**  
**AFTER MICHELANGELO BUONARROTI**  
**(1475-1564)**

*A standing Man with Arms folded*

engraving, circa 1546-66, on laid paper, watermark Letter M with Star in a Shield (similar to Briquet 8390 & 8391), a fine impression of this rare print, with a light plate tone and many wiping marks, with small margins at right and below, trimmed and with a made-up platemark at left and below, otherwise in very good condition  
Sheet 363 x 191 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

Sotheby's, London, 27 June 1989, lot 88.  
With Artemis Fine Arts, London; acquired from the above sale.

Acquired from the above, on 28 June 1989.

**LITERATURE:**

Not in Bartsch; Rotili 62, no. 27; Massari 80 (both as Bonasone).  
B. Davis, *Mannerist Prints*, Los Angeles, 1988, no. 7 (another impression illustrated).  
B. Barnes, *Michelangelo in Print: Reproductions as Response in the Sixteenth Century*, 2010, no. 68.

For more information on this lot please visit

[christies.com](http://christies.com)

**20**

**GIOVANNI BATTISTA DE' CAVALIERI**  
**(CIRCA 1525-1601) AFTER**  
**MICHELANGELO BUONARROTI**  
**(1475-1564)**

*The Crucifixion of Saint Peter*

engraving printed in brown and black, circa 1567, on laid paper, watermark Anchor in Circle with a Star (similar to Briquet 492), a good impression of this rare print, selectively inked in black in some shaded areas in the foreground, printing slightly unevenly in places, trimmed on or to platemark, two strips of paper added to the upper and lower sheet edge, remains of a paper guard along the vertical central fold verso, occasional pale pinpoint foxmarks, otherwise in good condition  
Plate & Sheet 441 x 572 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Joseph Kuderna (early 20th century), Vienna (Lugt 1626a).

For more information on this lot please visit

[christies.com](http://christies.com)

19



20

17





21

21

**UGO DA CARPI (ACTIVE 1502-32) AFTER MARCANTONIO RAIMONDI (1480-1534) AFTER RAPHAEL (1483-1520)**

*David and Goliath*

chiaroscuro woodcut printed from three blocks in black and two shades of blue, circa 1520-27, on laid paper, with an undistinct circular watermark, a very good, vibrant impression of this rare print, Takahatake's third state (of five), trimmed to or just inside the borderline, a tiny circular paper loss above Goliath's knee, skilfully backed and made-up in pen and ink, a few short, skilfully repaired tears at the sheet edges, some vertical flattened folds, otherwise in good condition  
Sheet 258 x 380 mm.

£2,500-3,500

US\$3,300-4,500  
€2,900-4,000

**PROVENANCE:**

John Barnard (d. 1784), London (Lugt 1420); his sale, Th. Philipe, London, 16 April 1798 and following days. (possibly lot 24).  
With Somerville & Simpson Ltd., London.  
Acquired from the above, on 28 June 1976.

**LITERATURE:**

Bartsch 8; Gnann 41; Takahatake 19

22

**ANTONIO DA TRENTO (CIRCA 1510-1550) AFTER PARMIGIANINO (1503-1540)**

*The Martyrdom of two Saints*

chiaroscuro woodcut printed from three blocks in black and two shades of brown, circa 1527-30, on laid paper, without watermark, an underscribed colour variant, a good impression of Takahatake's second, final state, printing with some gaufrage verso, beginning to show some tiny wormholes and minor losses at the lower sheet edge, with thread margins, the wormholes skilfully touched in with pen and brown ink, an irregular forked paper split at left, with the usual vertical drying fold, otherwise in good condition  
Block 293 x 480 mm., Sheet 294 x 484 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

Sotheby's, London, 12 July 1973, lot 30.  
With Colnaghi, London, acquired at the above sale.  
Acquired from the above, on 20 August 1973.

**LITERATURE:**

Bartsch 28; Gnann 61; Takahatake 36-37

For more information on this lot please visit

[christies.com](http://christies.com)

23

**NICCOLÒ VICENTINO (ACTIVE CIRCA 1540-50) AFTER PARMIGIANINO (1503-1540)**

*Christ healing the Lepers*

chiaroscuro woodcut printed from three blocks in black and two shades of olive green, circa 1540s, on laid paper, watermark Anchor in Circle surmounted by a Star (similar to Briquet 485, Padua 1547 and Parma 1553), a fine impression of the first state (of two), with small margins, the sheet backed, a repaired horizontal paper split at right, a framing line in brown ink added to the edge of the subject and borderline, otherwise in good condition  
Block 302 x 422 mm., Sheet 310 x 430 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

With P. & D. Colnaghi, London.  
Acquired from the above, on 8 June 1979.

**LITERATURE:**

Bartsch 15; Gnann 96; Takahatake 42-44

18

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**





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24

**ANTONIO DA TRENTO (CIRCA 1510-1550)  
AFTER PARMIGIANINO (1503-1540)**

*Nude Man seen from behind (Narcissus)*

chiaroscuro woodcut printed from two blocks in black and light brown, circa 1527-30, on laid paper, watermark Anchor in a Circle surmounted by a Star (this variant not in Briquet), a very good, clear impression, with margins, a few tiny wornholes in the lower left corner, a small hole in the right margin, some moisture staining in the margins, otherwise in good condition  
Block 288 x 180 mm., Sheet 308 x 200 mm.

£800-1,200

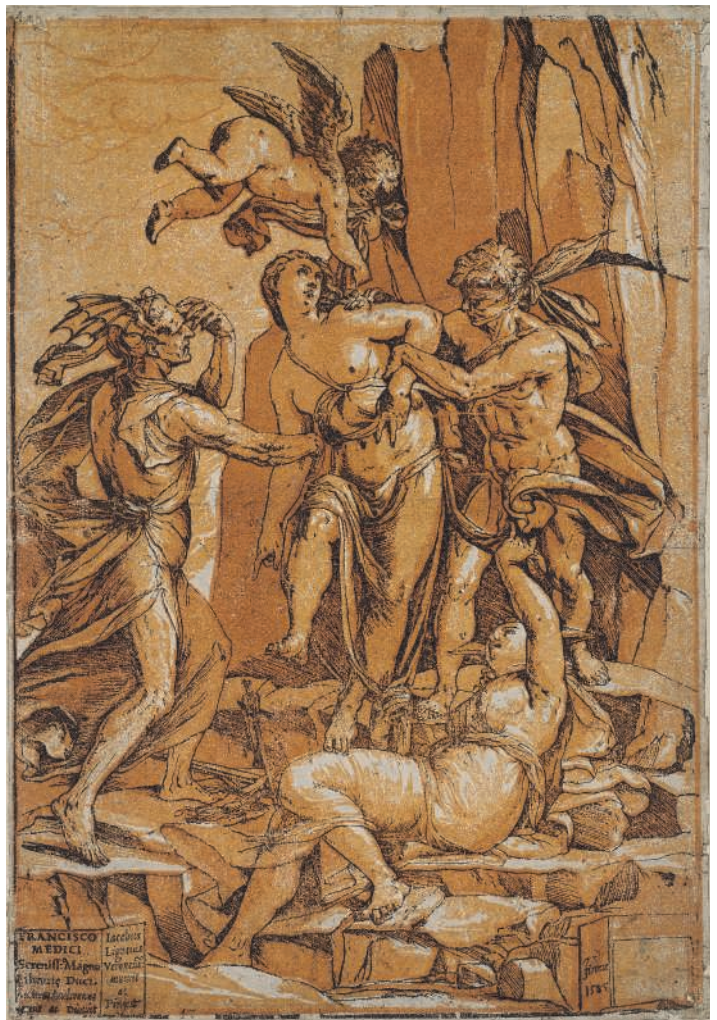
US\$1,100-1,500  
€930-1,400

**PROVENANCE:**

With Olimpia Theodoli, London.  
Acquired from the above, on 13 November 2000.

**LITERATURE:**

Bartsch 13; Gnann 83-85; Takahatake 30



25

**ANDREA ANDREANI (CIRCA 1558-1629)  
AFTER JACOPO LIGOZZI (1547-1627)**

*Allegory of Virtue*

chiaroscuro woodcut printed from four blocks in black and three shades of ochre, 1585, on laid paper, watermark Serpent (not in Briquet; Takahatake 24), a good, slightly dry impression of the second, final state, with narrow margins, laid down onto a laid paper backing sheet, a small hole at lower right, a few other small holes, short tears and paper losses at the sheet corners and edges  
Block 473 x 325 mm., Sheet 482 x 332 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**

Bartsch 9; Gnann 198; Takahatake 100



26

**LUDOLPH BÜSINCK (CIRCA 1600-1669)  
AFTER GEORGES LALLEMAND  
(CIRCA 1580-1636)**

*Moses with the Tablets of the Law*

chiaroscuro woodcut printed from three blocks in black and two shades of mushroom, circa 1620-40, on laid paper, watermark Small Bunch of Grapes, a very good impression, printing with much relief, trimmed to the borderline on three sides and just inside the borderline in places at left, otherwise in very good condition  
Sheet 388 x 281 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Earl Spencer (18th century), Althorp (Lugt 2341a); with a probably associated number 289 stamped in black ink verso.

With C.G. Boerner Ltd., London.

Acquired from the above, on 29 April 2003.

**LITERATURE:**

Hollstein 1



27

**ANTONIO MARIA ZANETTI (1680-1767)  
AFTER RAPHAEL (1483-1520)**

*God appearing to Isaac*

chiaroscuro woodcut printed from four blocks in black and three shades of grey, circa 1740-50, a very good impression of this very rare print, with thread margins, a skilfully repaired vertical tear, the right corners made up, otherwise in good condition  
Block 221 x 277 mm. Sheet 222 x 278 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Bartsch 68







**28**

**GIULIO BONASONE (1510-1576)**

*Nymphs and Satyrs bathing*

engraving, circa 1531-1576, on laid paper, with an indistinct single Circle watermark, a very good impression, trimmed on the platemark, with thread margins in places and retaining a fillet of blank paper outside the borderline on all sides, a few very minor stains and foxmarks, otherwise in very good condition

Plate & Sheet 205 x 284 mm.

£800-1,200

US\$1,100-1,500

€930-1,400

**PROVENANCE:**

Pierre Mariette II (1634-1716), Paris (Lugt 1789), dated 1694.

Earl Spencer (18th century), Althorp (Lugt 2341a), with a probably associated number 405 stamped in black ink verso.

With Artemis Fine Arts, London.

Acquired from the above, on 19 June 1984.

**LITERATURE:**

Bartsch 97; Massari 116



**29**

**GIULIO BONASONE (1510-1576) AFTER  
GIULIO ROMANO (CIRCA 1499-1546)**

*Flora with her Nymphs*

engraving, circa 1531-50, on laid paper, watermark Two crossed Arrows with a Star (Massari 77, similar to Briquet 6299), a fine impression of Massari's second state (of three), printing with many wiping marks, trimmed inside the subject above, thread margins elsewhere, a few pale moisture stains at the sheet edges, the lower sheet edge backed, otherwise in good condition, framed Plate 316 x 431 mm., Sheet 316 x 435 mm.

£500-700

US\$650-900

€580-810

**PROVENANCE:**

With Olimpia Theodoli, London.

Acquired from the above, on 15 July 1998.

**LITERATURE:**

Bartsch 111; Massari 66





**30**

**BATTISTA FRANCO (CIRCA 1510-1561)**

*Moses drawing Water from the Rock*

etching with engraving, circa 1530-1560, on laid paper, watermark Siren in a Circle (not in Briquet), a fine impression of the first state (of two), trimmed on or to the platemark, in very good condition  
Plate & Sheet 374 x 517 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

Sotheby's, London, 4 December 1987, lot 516.  
With Artemis Fine Arts, London; acquired at the above sale.  
Acquired from the above, on 8 December 1987.

**LITERATURE:**

Bartsch 2





31

31

**GIORGIO GHISI (1520-1582) AFTER  
FRANCESCO SALVIATI (1510-1563)**

*The Visitation*

engraving, circa 1540-50, on laid paper, watermark Pilgrim in a single Circle with Star (L. & L. 55, Briquet 7578, Pisa, 1573), a very good impression of the fourth state (of six), with small to narrow margins, partially trimmed on the platemark at left, in very good condition  
Plate 322 x 502 mm., Sheet 325 x 504 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

Unidentified (Lugt 896).  
With Somerville & Simpson, London.  
Acquired from the above, on 30 December 1977.

**LITERATURE:**

Lewis & Lewis 10

The engraving is based on Francesco Salviati's fresco at the Oratorio di San Giovanni Decollato in Rome. There is also a compositional study by Salviati at the British Museum, with the arrangement of the figures already largely established.

32

**ATTRIBUTED TO GIROLAMO FACCIOLI  
(1530-1573) AFTER PERINO DEL VAGA  
(1500-1547)**

*Jupiter defeating the Giants*

engraving, circa 1531-47, on laid paper, watermark Anchor in a single Circle (similar to Briquet 471, Prague 1527, probably of Venetian origin), a very good impression of the first state (of two), before Lafreri's address, trimmed to or fractionally into the subject on three sides, trimmed inside the platemark but outside the borderline below, a hard vertical central fold, a brown stain on the lower right, a backed tear at upper left, another at upper right, a backed paper split at lower right, other smaller defects and repairs  
Sheet 338 x 574 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**

Bartsch XV.45.16

The engraving is after a fresco by Perino del Vaga in Palazzo Doria, Genoa, which is generally dated to 1531-1533.

33

**ENEAS VICO (1523-1567) AFTER  
FRANCESCO PRIMATICCIO (1504-1570)**

*Vulcan and the Cyclopes forging Arrows for the Cupids*

engraving, circa 1543-45, on laid paper, watermark Anchor in single Circle with Star (similar to Briquet 525, Reggio Emilia 1553-56), a good impression, printing with inky plate edges and a light plate tone in places, with narrow margins on all sides, some minor staining at the lower and upper right corners, a small spot of brown ink at the lower-left corner, generally in good condition  
Plate 308 x 415 mm., Sheet 315 x 418 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

With Colnaghi & Co., London (with their stock number C.39155 in pencil verso).  
Acquired from the above, on 24 April 1974.

**LITERATURE:**

Bartsch XV.297.31

As Catherine Jenkins has observed, Eneas Vico's engraving is in fact not based on Primaticcio's original design, but on the etching by the Master of the Story of Cadmus (active around 1540 at Fontainebleau), the small variations from Primaticcio's composition it adopts. (See Jenkins MSC 6, *ibid.*)

We are grateful to Catherine Jenkins, London, for her help in cataloguing lots 33-40.





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33





34

**ANTONIO FANTUZZI (ACTIVE 1537-1550)  
AFTER GIULIO ROMANO (CIRCA 1499-1545)**

*The Banquet of Scipio*

etching, 1543, on laid paper, watermark Small Fleur-de-Lys (similar to Briquet 6925, Valence 1549), a very good impression of this large and rare print, printing a little dryly at upper right, trimmed to or just inside the platemark, with a vertical and a horizontal central fold, the folds split in places and repaired, a few short repaired tears and flattened folds at lower right, two short repaired tears at the upper left sheet edge, otherwise in good condition  
Sheet 423 x 585 mm.

£5,000-7,000

US\$6,500-9,000  
€5,800-8,100

**PROVENANCE:**

Pierre Mariette II (1634-1716), Paris (Lugt 1790), dated 1690 and inscribed in his hand 'Jules Romain tapisserie' in brown ink verso.

Sotheby's, London, 3 December 1987, lot 513.

With Artemis Fine Arts, London; acquired at the above sale.

Acquired from the above, on 8 December 1987.

**LITERATURE:**

Bartsch 28; Zerner 57

B. Barryte, *Myth, Allegory and Faith - The Kirk Edward Long Collection of Mannerist Prints*, Stanford, 2015, no. 12.2., p. 300-1 (another impression illustrated).

C. Jenkins, *Prints at the Court of Fontainebleau c. 1542-47*, Ouderkerk aan den IJssel, 2017, no. AF 57, p. 202-3 (another impression illustrated).

Jenkins records eight impressions of this print, not including the present impression.

The etching is based on Giulio Romano's designs for a series of tapestries of the *Triumphs of Scipio*, commissioned by François I in 1532 and completed in 1535. Sadly, the tapestries were destroyed to retrieve the precious metals in 1797, but some early reweavings survive. The *modelli* are also still in existence, nine at the Louvre and the one of the present subject at the Musée Condé at Chantilly. A preparatory sketch of the *Banquet of Scipio* by Giulio Romano is in the Royal Collection at Windsor.





35

**ANTONIO FANTUZZI (ACTIVE 1537-1550)**  
**AFTER GIULIO ROMANO (CIRCA 1499-1545)**

*Caesar ordering the Burning of Pompey's Letters*

etching, circa 1542-43, on laid paper, watermark Small Circle (circa 1545; see Jenkins, vol. I, p. 109-110), a fine impression of this rare print, printing with many horizontal wiping marks and a light plate tone in places, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, the sheet laid down onto an 18th century album sheet, some pale crayon lines in the subject at left, otherwise in very good condition  
Sheet 338 x 517 mm.

£7,000-10,000

US\$9,000-13,000  
€8,100-12,000

**PROVENANCE:**

Earl Spencer (18th century), Althorp (Lugt 2341a), with a probably associated number 216 stamped in black ink *verso* (not in Lugt).

**LITERATURE:**

Bartsch 48; Zerner 63

C. Jenkins, *Prints at the Court of Fontainebleau c. 1542-47*, Ouderkerk aan den IJssel, 2017, no. AF 63, p. 209 (another impression illustrated).

The etching is based on Giulio Romano's design for the central ceiling panel of the Camera degli Imperatori at the Palazzo Te in Mantua. Both a preparatory drawing by Giulio Romano (Chatsworth, inv. no. 116) and the *modello* (Louvre, Paris, inv. no. 3546) for the fresco are preserved.





**36**

**LÉON DAVENT (ACTIVE 1540-1556) AFTER GIULIO ROMANO (CIRCA 1499-1545)**

*Christ in Glory*

etching, circa 1540, on laid paper, watermark Letters and Fleur-de-Lys under Quatrefoil (similar to Briquet 7080, probably from the Nivelles paper mill, Troyes, circa 1542), a good impression of this large, rare print, trimmed to or just inside the platemark, with thread margins in places, with a vertical central fold, the upper left corner made up, a few other small repairs and short tears mainly at the sheet edges, some minor thin spots and pale staining  
Sheet 404 x 549 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**LITERATURE:**

Bartsch 9; Zerner 54

C. Jenkins, *Prints at the Court of Fontainebleau c. 1542-47*, Oudekerk aan den IJssel, 2017, LD 54, p. 74-77 (another impression illustrated).

Jenkins records 13 impressions in public collections and one in a private collection, excluding the present one.

The composition seems to be based on a drawing by Giulio Romano (Palais des Beaux-Arts, Lille (Pluchart 462), possibly a preparatory drawing for a *Resurrection* for the Chigi Chapel in Santa Maria del Popolo, Rome, which in turn appears to have been inspired by a drawing by Raphael (Musée Bonnat-Helleu, Bayonne). (See Jenkins, p. 74).



37

**LÉON DAVENT (ACTIVE 1540-1556)  
AFTER FRANCESCO PRIMATICCIO  
(1504-1570)**

*A Sacrifice*

etching, circa 1540, on laid paper, watermark Standing Pilgrim in a Shield, a good, tonal impression of the second state (of three), with Lafreri's address, printing with some scratches and horizontal wiping marks, with margins, a short tear in the lower margin and another in the left margin, otherwise generally in good condition  
Plate 267 x 473 mm., Sheet 282 x 484 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Bartsch 14; Zerner 39

C. Jenkins, *Prints at the Court of Fontainebleau c. 1542-47*, Ouderkerk aan den IJssel, 2017, no. LD 39, p. 58 (another impression illustrated).

The etching is based on a drawing by Primaticcio, made in Rome and inspired by a scene on Trajan's Column. The drawing is today at the Städel Museum in Frankfurt am Main.



38

**JEAN MIGNON (ACTIVE 1535-1555)  
AFTER LUCA PENNI (CIRCA 1500-1577)**

*Marcus Curtius throwing himself into the Chasm*

etching, circa 1543-45, on laid paper, watermark Small Fleur-de-Lys, a very good impression, trimmed inside the platemark but outside the borderline, the elbows of the herms and the edges of the lower scrollwork trimmed off, a vertical central fold, some minor vertical printer's creases, generally in good condition  
Sheet 325 x 460 mm.

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

Sotheby's, London, 29 June 1987, lot 120.

With Artemis Fine Arts, London, acquired at the above sale.

Acquired from the above, on 2 July 1987.

**LITERATURE:**

Bartsch 47; Zerner 48

C. Jenkins, *Prints at the Court of Fontainebleau c. 1542-47*, Ouderkerk aan den IJssel, 2017, no. JM 47, p. 319 (another impression illustrated).







39

**JEAN MIGNON (ACTIVE 1535-1555)**

**AFTER LUCA PENNI (CIRCA 1500-1577)**

*Cassandra stopping Deiphobus from killing Paris*

etching, circa 1544-45, on laid paper, watermark Small Circle (circa 1545; see Jenkins, vol. I, p. 109-110), a very good, early impression, trimmed inside the platemark but retaining a strip of blank paper outside the borderline on all sides, the sheet slightly toned and cockled due to remains of old adhesive verso, otherwise in good condition  
Sheet 316 x 440 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

Fürst zu Fürstenberg, Donaueschingen, Germany (Lugt 995; without the mark); Sotheby's, London, 18 July 1982, lot 589 (as 'Sinon in the Camp of the Trojans') (£ 682).  
Acquired at the above sale.

**LITERATURE:**

Bartsch 46; Zerner 43  
C. Jenkins, *Prints at the Court of Fontainebleau c. 1542-47*, Ouderkerk aan den IJssel, 2017, no. JM 43, p. 307-313 (another impression illustrated).

The print belongs to a small series of six prints of scenes from the Trojan War. Two closely related drawings of this subject by Luca Penni are at the Louvre, Paris (inv. 1397 & 1398).

The print shows some offsetting of two letterpress pages in brown ink on the reverse, which may provide evidence that books were also printed and published at Fontainebleau. Unfortunately, we have so far been unable to identify the specific, rather anachronistic publication printed in Gothic type.



40

**JEAN MIGNON (ACTIVE 1535-1555)**

**AFTER LUCA PENNI (CIRCA 1500-1577)**

*Battle before Troy*

etching, circa 1544-45, on laid paper, without watermark, a good impression, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, trimmed to the subject at upper right, a vertical and horizontal central fold, flattened and partially backed, the lower right sheet corner made up, some other, smaller repairs at the sheet edges  
Sheet 314 x 438 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

Sotheby's, London, 5 December 1996, lot 112.  
Acquired at the above sale.

**LITERATURE:**

Bartsch 96; Zerner 42  
C. Jenkins, *Prints at the Court of Fontainebleau c. 1542-47*, Ouderkerk aan den IJssel, 2017, no. JM 42, p. 307-312 (another impression illustrated).

The preparatory drawing for this print by Luca Penni is in the Mary Leigh Block Museum of Art, Evanston, Illinois.



41

**ATTRIBUTED TO PIERRE MILAN (CIRCA 1500 - 1557) AND RENÉ BOYVIN (CIRCA 1525-1625) AFTER GIULIO ROMANO (CIRCA 1499 - 1545)**

*Cloelia escaping from Porsenna's Camp*

engraving, circa 1553, on laid paper, with an indistinct circular watermark and countermark TD (?), a good impression for this large and rare print, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, with a vertical central fold, partially split and repaired in places along the fold, some skilfully repaired tears at upper centre, otherwise in good condition  
Sheet 400 x 549 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

With C. G. Boerner, Düsseldorf.

Acquired from the above, on 6 June 2006.

**LITERATURE:**

Robert-Dumesnil 19 (as Boyvin); Zerner 6

For more information on this lot please visit

[christies.com](http://christies.com)



42

**ANTOINE GARNIER (1611-1694)  
AFTER ROSSO FIORENTINO (1494-1540)**

*The Revenge of Nauplios*

etching, circa 1625-46, watermark Flower in a Double Circle, a very good, strong impression of this very rare print, just starting to show touches of wear in places, trimmed inside the platemark, a short, very skilfully repaired tear at the lower edge, a pinhole at the upper right, a light vertical, flattened fold, some soft creases and minor staining, otherwise in good condition  
Plate & Sheet 277 x 426 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

John Barnard (d. 1784), London, with his initials in ink verso (Lugt 1420);

Christie's, London, 26 June 1985, lot 45 (After Rosso Fiorentino).

With Artemis Fine Arts, London, acquired at the above sale.

Acquired from the above, on 2 July 1985.

**LITERATURE:**

Robert-Dumesnil 70; IFF 66

This very rare etching reproduces the fresco by Rosso Fiorentino for the Galerie François I in the Palace of Fontainebleau. Another, slightly different version had been etched earlier by Antonio Fantuzzi (see Jenkins and Zerner AF26).

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







43

**MARCO DELL'ANGOLO DEL MORO  
(CIRCA 1537-1586) AFTER GIULIO  
ROMANO (CIRCA 1499-1546)  
AFTER RAPHAEL (1483-1520)**

*The Battle of the Milvian Bridge*

etching, circa 1550-70, on laid paper, watermark Crossed Arrows surmounted by a Star (similar to Briquet 6291, Rome 1561-62 and Ferrara 1563), a good impression of the second, presumably final state, published by Giovanni Francesco Camocio, Venice, with his address, trimmed on or just inside the platemark, retaining a fillet of blank paper outside the borderline at right and below, trimmed to the subject above, mounted with four laid paper strips, watermark Siren in a Circle surmounted by a Star (this variant not in Briquet), folded vertically and with a paper guard verso, some very pale staining at the sheet edges, some stains, foxmarks and a few tiny wormholes in the mounting sheets, generally in very good condition  
Sheet 408 x 551 mm.  
Paper mount 545 x 737 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Johan Georg I Zobel von Giebelstadt (1543 - 1680), Bamberg.

**LITERATURE:**

Bartsch XXVI. 171.6 (as Orazio Farinati)

For more information on this lot please visit

[christies.com](http://christies.com)



44

**GIOVANNI BATTISTA DE' CAVALIERI  
(1525-1601)**

*The Massacre of the Innocents*

engraving, 1561, on two joined sheets of laid paper (as usual), without watermark, a fine impression of this large print in the very rare first state (of three), with thread margins, trimmed on the platemark in places, two tiny backed holes near the left sheet edge, a couple of short nicks and tears at the upper sheet edge, some minor, pale brown staining along a vertical fold at centre right, along the joint of the sheets and elsewhere, generally in very good condition  
Plate & Sheet 470 x 596 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**LITERATURE:**

Le Blanc 7

For more information on this lot please visit

[christies.com](http://christies.com)





**45**

**GIOVANNI BATTISTA FONTANA (1524-1587)**

**AFTER DOMENICO CAMPAGNOLA (CIRCA 1500-1564)**

*Christ carrying the Cross*

engraving, 1575, on laid paper, watermak Ladder (not in Briquet), a fine impression of this large and rare print, first state (of two), printing with some tone in places, trimmed outside borderline, laid down to a support sheet, a vertical crease across the height of the sheet, another vertical crease at right, a broken printer's crease at the upper sheet edge, a small repaired paperloss at the left sheet edge, two smaller losses at the upper right sheet edge, each made-up in pen and ink, a few short repaired tears along the sheet edges, a few stains in places, other smaller defects  
Plate & Sheet 408 x 665 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**PROVENANCE:**

Christie's, London, 4 July 1979, lot 27.  
With P. & D. Colnaghi, London; acquired at the above sale.  
Acquired from the above, on 5 July 1979.

**LITERATURE:**

Bartsch 13





46

**ATTRIBUTED TO NICCOLÒ NELLI  
(ACTIVE 1552-1579)**

*The Nine Ages of Woman*

etching with engraving, mid-16th century, on laid paper, watermark Ladder in an Escutcheon surmounted by a Star (Briquet 5927), a very good impression of this scarce print, published by Cristoforo (or Cristofano) Bertelli, with small margins above, thread margins elsewhere, a vertical flattened fold, partially split and repaired at the upper sheet edge, another shorter repaired tear at the upper sheet edge, a short tear and a few nicks at the sheet edges in places, a few minor stains, otherwise in good condition  
Plate 387 x 513 mm., Sheet 402 x 515 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

K.F.F. von Nagler (1770-1846), Bavaria & Berlin (Lugt 2529); sold as part of his collection to the state in 1835.

Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606), with their de-accession stamp (Lugt 234); acquired from the above.

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



•47

**CHERUBINO ALBERTI (1553-1615)**

*The Virgin of the Rosary with Saint Dominic and a Monk*

engraving, circa 1570-1615, on laid paper, watermark Trimount in Shield (similar to Briquet 11936, Lucca 1583), a fine, rich impression of the first state, before Orlandi's address of 1602, with light wiping marks and plate tone in places, with wide margins, a few minor printer's creases, some surface dirt and time staining in the margins, generally in good condition  
Plate 414 x 277 mm., Sheet 538 x 378 mm.

£700-1,000

US\$900-1,300

€810-1,200

**PROVENANCE:**

Sotheby's, London, 15 October 1981, lot 4. With Artemis Fine Arts, London; acquired at the above sale.

Acquired from the above, on 23 October 1981.

**LITERATURE:**

Bartsch 37





48

**FRANS FLORIS (CIRCA 1519-1570)**

*Victory surrounded by her Trophies*

etching, 1552, on laid paper, without watermark, a very good impression of New Hollstein's first state (of three), published by Hieronymus Cock, Antwerp, with his address, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline in most places, the upper left corner skilfully made up, a few minor thin spots, otherwise in good condition  
Sheet 316 x 437 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Unidentified (Lugt 4073).

**LITERATURE:**

Hollstein 4; New Hollstein 156

C. van de Velde, *Frans Floris (1519/20-1570): Leven en Werken*, Brussels, 1975, no. 30.

J. van Grieken, G. Luijten, J. van der Stock (eds.), *Hieronymus Cock: The Renaissance in Print*, Royal Library of Belgium, Brussels, & Fondation Custodia, Paris (exh.cat.), 2013, no. 86 (another impression illustrated).

Following a victory of the Habsburgs over the Ottoman Empire, Frans Floris was commissioned by the State of Genoa to contribute a painting to a triumphal arch for the entry of Charles V and his successor Philip into Antwerp in 1549. This etching, the only one created by Floris himself, is based on the design of his painting, now lost, commemorating this victory. It depicts an allegory of Victory, surrounded by trophies and the slain or captive enemies.

It is the claustrophobic density and the free and spontaneous etching style that makes the charm of this very unusual print.





49

**PIETER VAN DER HEYDEN (CIRCA 1530-AFTER 1572) AFTER LAMBERT LOMBARD (1506-1566)**

*The Crucifixion*

engraving, 1557, on laid paper, without watermark, a good impression of this rare print, published by Hieronymus Cock, Antwerp, 1557, with his address and date, with thread margins, trimmed to the subject in places, a small brown ink inscription in the text tablet below, otherwise in very good condition

Plate & Sheet 254 x 280 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Christie's, London, 24 April 1979, lot 292.

With P. & D. Colnaghi, London; acquired from the above sale.

Acquired from the above, on 30 April 1979.

**LITERATURE:**

Hollstein 11



50

**PEDRO PERRET (1550-CIRCA 1625) AFTER PIETER BRUEGEL THE ELDER (CIRCA 1515-1569)**

*Christ and the Woman taken in Adultery*

engraving, 1579, on laid paper, without watermark, a very good impression of the first state (of two), published by Pieter de Jode the Elder, with his address below, with thread margins, trimmed on the platemark in places, a short repaired tear at the upper sheet edge, some minor creases and rubbed areas below, otherwise in good condition

Plate 266 x 342 mm., Sheet 268 x 343 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Jean Cantacuzène (1863-1934), Bucharest (Lugt 4030); then by descent; probably his posthumous sale, Drouot (Rheims et al., experts P. & H. Prouté), Paris, 4-6 June or 5 December 1969.

**LITERATURE:**

Bastelaer, Hollstein 111; Lari 107; New Hollstein A2

Bruegel's painting of this subject is at the Courtauld Institute of Art, London.



51

**AFTER PIETER BRUEGEL THE ELDER  
(CIRCA 1525-1569) BY PHILIPS GALLE  
(1527-1612)**

*Prudentia, from: The Seven Virtues*

engraving, circa 1559-60, watermark Initials PP with Flower (Briquet 9652, dated Rotterdam 1559), a very fine, velvety impression of the first state (of two), printing with great contrasts and without wear, trimmed to or just outside the subject, lacking the text border, a tiny hole in the house at upper centre, two tiny thin spots and associated paper splits, a short repaired tear at the upper left sheet edge, generally in good condition  
Sheet 209 x 296 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Possibly with Colnaghi, London (possibly their stock number C. 22728(?) in pencil verso).  
Walter Pach (1883-1958), New York; then by descent.

**LITERATURE:**

Bastelaer, Hollstein 136; Lari 131; New Hollstein 17

The present engraving from the collection of Walter Pach, art critic, advisor and one of the 'fathers' of the Armory Show in New York in 1913, is one of the finest impressions from Bruegel's series of the *Seven Sins and Virtues* we have seen on the market in recent years.



52

**LUCAS VORSTERMAN (1595-1675)  
AFTER PIETER BRUEGEL THE ELDER  
(CIRCA 1525-1569)**

*Peasants fighting over a Game of Cards*

etching with engraving, circa 1620, on laid paper, without watermark, a fine impression, with narrow margins, trimmed partially inside the platemark but outside the subject and text below, some very minor staining at the lower sheet edge, generally in very good condition  
Plate 427 x 520 mm., Sheet 430 x 525 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

Sotheby's, London, 6 October 2003, lot 13.

**LITERATURE:**

Bastelaer, Hollstein 218; Lari 169; New Hollstein A67

A painting of this subject, in the opposite direction, by Pieter Brueghel II (circa 1564/5 - 1637/8) was sold in these rooms on 5 July 2018. It is not clear whether it was a painted version of this subject by Pieter Brueghel the Younger, a copy by Rubens, or a drawing by Pieter Bruegel the Elder which served as a model for this print.







53

**CORNELIS CORT (1533-1578) AFTER TIZIANO VECELLIO,  
CALLED TITIAN (CIRCA 1488-1576)**

*The Martyrdom of Saint Lawrence*

engraving, 1571, on laid paper, watermark Bunch of Grapes (similar to Briquet 13182), a very good, strong impression of New Hollstein's first version (of three), with thread to narrow margins on three sides, trimmed to or just inside the platemark below, otherwise in good condition  
Plate 491 x 347 mm., Sheet 495 x 352 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

George Usslaub (b. 1845), Marseille (Lugt 1221).

**LITERATURE:**

New Hollstein 126



54

**AGOSTINO CARRACCI (1557-1602) AFTER JACOPO ROBUSTI,  
CALLED IL TINTORETTO (1519-1594)**

*The Madonna appearing to Saint Jerome*

engraving, 1588, on laid paper, without watermark, a fine impression of the first state (of four), trimmed on or just inside the platemark but outside the borderline, in very good condition  
Sheet 418 x 298 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**LITERATURE:**

Bartsch 76; Bohlin 146

Michael Bury, *The Print in Italy 1550-1620*, London, 2001, p. 192-3, no. 130 (another impression illustrated).





55

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

*The Dragon devouring the Companions of Cadmus*

engraving, 1588, on laid paper, without watermark, a brilliant impression of the first state (of four), with narrow margins, in very good condition  
Plate 248 x 319 mm., Sheet 254 x 324 mm.

£7,000-10,000

US\$9,000-13,000  
€8,100-12,000

**PROVENANCE:**

Sotheby's, London, 15 October 1981, lot 94.  
With Artemis Fine Arts, London; acquired at the above sale.  
Acquired from the above on 30 October 1981.

**LITERATURE:**

Bartsch 262; Hollstein 329; Strauss 261; New Hollstein 329

Scattered bones and skulls and severed heads lie at the margins of this gruesome scene, at the centre of which a dragon feasts on two entwined bodies, sinking its teeth in one's face and its claws in the other's headless corpse. A glimpse of hope for a positive outcome can be seen in the right background, where Cadmus is seen slaying the same bloodthirsty beast.

The myth of Cadmus, prince of the Phoenician city of Tyre, is related in Ovid's *Metamorphoses*: Cadmus and his companions travelled to the Delphic Oracle to ask for help in finding his sister, who had been carried away by Zeus. Instead, the Oracle commanded him to follow a cow and build a city at the first place the animal decided to lie down. When the cow collapsed, Cadmus sent his companions to fetch water to offer it to the Goddess Athena, they were killed by a dragon guarding the well. Cadmus confronted the beast and eventually prevailed. Athena told him to sow the dragon's teeth into the ground, out of which the city of Thebes would arise.

The present engraving, arguably one of the most eccentric works by the virtuoso engraver Hendrick Goltzius, is based on the painting by Cornelis van Haarlem in the National Gallery, London (inv. no. NG1893), the composition of which it renders on reverse. The truculent scene afforded the painter - and the engraver - with an opportunity to depict nude bodies in contorted poses and an ever-more exaggerated style, each in their own medium thus creating a masterpiece of Dutch Mannerism.

*The Dragon devouring the Companions of Cadmus* is a dazzling showpiece of Goltzius's technical virtuosity and magistral use of the burin. Disturbing as it may be, one cannot help but admire all the gory detail, the bulging muscles and the torn flesh, especially in fine, early impressions such as the present one, where the whole scene becomes three-dimensional - and shockingly alive.





56

# **HENDRICK GOLTZIUS (1558-1617)**

*The Circumcision, from:  
The Life of the Virgin*

engraving, 1594, on laid paper, watermark Bird in a Circle (similar to Briquet 12211, Rome, 1593-1599), a good impression of Strauss' third state (of five), New Hollstein's second, final state, with the plate number 4 at lower left, trimmed to or just outside the subject and below the text, the upper left sheet corner made up, small defects and repairs at the lower sheet edge and corners, the subject generally in good condition  
Sheet 473 x 353 mm.

£1,200-1,800

US\$1,600-2,300  
€1,400-2,100

## **PROVENANCE:**

Unidentified, an inscription in brown ink verso (not in Lugt).  
Ivan Iraklievitch Kuriss (1840-1898), Odessa (Lugt 2722).

## **LITERATURE:**

Bartsch 18, Hollstein 12; Strauss 322;  
New Hollstein 11

Goltzius set this biblical scene in a contemporary setting, the Brouwers Chapel in the Church of St. Bavo in Haarlem, and included a small self-portrait in the group of onlookers: he is seen leaning against the arch at right, looking directly at the viewer. It is the earliest known portrait of the artist.



•57

# **JAN SAENREDAM (1565-1607) AFTER KAREL VAN MANDER (1548 - 1606)**

*Salome's Dance*

engraving, circa 1592, on laid paper, without watermark, a fine, early impression of the first state (of two), printing with inky plate edges and fine guide lines in the text below, with narrow margins, with narrow to thread margins, a repaired tear at left, some minor stains at lower right  
Plate 267 x 409 mm., Sheet 270 x 411 mm.

£700-1,000

US\$900-1,300  
€810-1,200

## **PROVENANCE:**

Augustinus Arnold (19th century) (Lugt 5098).  
Theodor Falkeisen (1768-1814) and Johann Friedrich Huber (1766-1832), Basel (Lugt 1008).

## **LITERATURE:**

Bartsch 49; Hollstein 26; New Hollstein 49 (Karel van Mander)





58

**CHRISTOFFEL JEGHER (1596-CIRCA 1652-53)  
AFTER PETER PAUL RUBENS (1577-1640)**

*Susannah and the Elders*

woodcut, circa 1633-36, on laid paper, watermark Small Shield surmounted by a Quatrefoil with Pendant Letters (not in Briquet or Heawood), a fine impression of the first state (of two), trimmed to the borderline, pale light- and backboard staining, some repaired tears and nicks at the sheet edges, some tiny losses at the corners and at the sheet edges, backed, a few tiny repaired splits, pale scattered foxing verso, other smaller defects

Block & Sheet 440 x 578 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Sotheby's, London, 12 December 1997, lot 65.

**LITERATURE:**

Hollstein 1





59

**LUCAS VORSTERMAN (1595-1675) AFTER PETER PAUL RUBENS (1577-1640)**

*Saint Michael fighting the Rebel Angels*

engraving, 1621, on laid paper, indistinct watermark, a fine impression of this large print, first state (of three), with thread margins, two horizontal flattened central folds, a few tiny repairs at the sheet edges in places, a small stain below the lion, otherwise in good condition

Plate 566 x 431 mm., Sheet 567 x 435 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

Unidentified, blindstamp Letter M (Lugt 1842).

With P. & D. Colnaghi, London.

Acquired from the above, on 12 December 1977.

**LITERATURE:**

Hymans 84; Hollstein 92





**60**

**PAULUS PONTIUS (1603-1658)  
AFTER PETER PAUL RUBENS (1577-1640)**

*The Pentecost*

engraving, 1627, on laid paper, watermark indistinct (probably Horn in a Cartouche), a very good impression of the second, final state, just beginning to show touches of wear in the dark background at left, with small margins, a short repaired tear at the left sheet edge, a soft horizontal drying crease, otherwise in good condition, framed; together with *The Presentation in the Temple* by the same hand, engraving, 1638, on laid paper, watermark Bunch of Grapes, a very good impression of the second state (of four), generally in good condition

Plate 597 x 422 mm., Sheet 607 x 431 mm. (H. 19)

Plate 642 x 495 mm., Sheet 655 x 510 mm. (H. 4)

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Hollstein 4, 19



**•61**

**SCHELTE ADAMS BOLSWERT (CIRCA 1586-1659)  
AFTER PIETER PAUL RUBENS (1577-1640)**

*The Resurrection of Christ*

engraving, circa 1630-45, on laid paper, watermark Strasbourg Bend surmounted by Fleur-de-Lys (this variant not in Heawood), a very fine impression of the first state (of four), published by Martin van den Enden, Antwerp, with margins, a few pinpoint foxmarks, otherwise in very good condition

Plate 420 x 297 mm., Sheet 465 x 335 mm.

£700-1,000

US\$900-1,300

€810-1,200

**PROVENANCE:**

With P. & D. Colnaghi, London.

Acquired from the above, on 12 December 1977.

**LITERATURE:**

Hollstein 29

This print is based on the central panel of a triptych in the Cathedral of Antwerp, painted for the tomb of Jan Moretus, the apprentice and heir of the great printer and publisher Christophe Plantin (circa 1520-1589). Moretus's son Balthasar was a close friend of Rubens.





**62**

**GIOVANNI BATTISTA VANNI (1600-1660)  
AFTER ANTONIO DA CORREGGIO (CIRCA 1489-1534)**

*The Dome of the Cathedral of Parma: Ten Plates*

ten etchings, 1642, including the three prints of *The Assumption of the Virgin* and the four *Saints and Bishops*, on laid paper, watermarks Fleur-de-Lys in Double Circle, one Anchor in Circle surmounted by Star, very good impressions, some printing with plate tone and wiping marks, published by Giacomo Rossi, Rome, trimmed to the subject or with small margins, some minor stains in places, generally in good condition

Sheets 410 x 566 mm. (and smaller)

(10)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

With Olimpia Theodoli, London.

Acquired from the above, on 7 May 1998.

**LITERATURE:**

Bartsch 1-3, 7-9, 13-15



63

**PIETRO TESTA (1611-1650)**

*Achilles dragging the Body of Hector*

etching, circa 1648-1650, on laid paper, watermark Fleur-de-Lys in a Circle, a very good impression of the first state (of four), with small margins, a tiny repaired tear at the upper sheet edge, a few pale stains, otherwise in very good condition  
Plate 268 x 420 mm., Sheet 273 x 424 mm.

£800-1,200

US\$1,100-1,500

€930-1,400

**PROVENANCE:**

With P. & D. Colnaghi, London.

Acquired from the above, on 10 October 1975.

**LITERATURE:**

Bartsch 22; Bellini 37; Cropper 121



64

**LUCA GIORDANO (1634-1705)**

*Christ disputing with the Doctors in the Temple*

etching, circa 1650-70, on laid paper, watermark Fleur-de-Lys (similar to Heawood 1431, Naples 1691), a good, tonal but slightly later impression of the first state (of three), beginning to show some wear in the densely worked areas, with small margins, with the usual vertical central fold partially split and repaired, some minor stains, a small paper loss at the lower left sheet corner, otherwise in good condition  
Plate 290 x 411 mm., Sheet 301 x 420 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Christie's, London, 4 July 1979, lot 52.

With P. & D. Colnaghi, London; acquired at the above sale.

Acquired from the above, on 5 July 1979.

**LITERATURE:**

Bartsch 3







**\*65**

**ALBRECHT DÜRER (1471-1528)**

*Christ carrying the Cross, from: The Large Passion*

woodcut, circa 1498-99, on laid paper, watermark A in a Circle with letters HW (Meder 304), a good but slightly uneven Meder c impression, from the Augsburg edition of 1675, with small margins, with the usual horizontal drying fold, three tiny holes in the lower subject, otherwise in good condition  
Block 392 x 282 mm., Sheet 402 x 295 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Bartsch 19; Meder, Hollstein 119, Schoch Mende Scherbaum 160



**\*66**

**ALBRECHT DÜRER (1471-1528)**

*Saints Stephen, Sixtus and Lawrence*

woodcut, circa 1504-05, on laid paper, without watermark, a good Meder d impression, a tiny uninked paper flaw at lower centre, with narrow to thread margins, two tiny rustmarks, generally in very good condition; together with **Calvary with three Crosses**, by the same hand, woodcut, circa 1503-04, on laid paper, Meder f, first state (of two), with narrow margins, the upper left and lower sheet corners repaired, various short tears and thin spots  
Block 213 x 144 mm., Sheet 214 x 146 mm. (B. 108)  
Block 216 x 148 mm., Sheet 218 x 151 mm. (B. 59)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

Bartsch 108 & 59; Meder, Hollstein 235 & 180; Schoch Mende Scherbaum 140 & 131



**\*67**

**ALBRECHT DÜRER (1471-1528)**

*Christ driving the Money Changers from the Temple, from:  
The Small Woodcut Passion*

woodcut, circa 1508-09, on laid paper, without watermark, a very good and even impression from the Latin text edition of 1511, with narrow margins, two tiny holes at the left sheet edge, some soft creases visible verso, otherwise in good condition

Block 125 x 98 mm., Sheet 128 x 100 mm.

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

With P. & D. Colnaghi, London, their stock number C.27348 in pencil verso.

With C.G. Boerner, Düsseldorf, circa 1962.

Unidentified collector's mark JFK (not in Lugt).

**LITERATURE:**

Bartsch 23; Meder, Hollstein 131; Schoch Mende Scherbaum 128



**•\*68**

**HANS BALDUNG, CALLED GRIEN (CIRCA 1484-1545)**

*The Lamentation*

woodcut, circa 1514, on laid paper, without watermark, a good but later impression, second, final state, with the gaps in the borderline filled in with pen and ink, trimmed to or just outside the borderline, a small repair at upper right, otherwise in good condition

Block & Sheet 221 x 155 mm.

£800-1,200

US\$1,100-1,500

€930-1,400

**LITERATURE:**

Bartsch 5; Hollstein 53

About one hundred years after Baldung created this print, its daring composition with the extreme foreshortening of the figure of the dead Christ and the pathos-filled gestures of the Virgin, the Magdalen and Saint John inspired Hercules Seghers (circa 1589/90 - 1638) to create a colour etching of this dramatic scene in reverse.







**\*69**

**ALBRECHT DÜRER (1471-1528)**

*The Sudarium held by one Angel*

etching, 1516, on laid paper, without watermark, a slightly later impression, beginning to show some rustmarks, trimmed inside the platemark but retaining a fillet of blank paper outside the subject in places, a repaired tear through the cloud at left, otherwise in good condition  
Sheet 184 x 134 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

Bartsch 26; Meder, Hollstein 27; Schoch Mende Scherbaum 82

**\*70**

**DANIEL HOPFER (1470-1536)**

*Heads of grotesque Animals*

etching, circa 1505-1536, on laid paper, without watermark, a very good, strong and clear impression of this rare print, possibly the first state (of two), before any rustmarks, with thread margins, trimmed just inside the platemark in places, a made-up paper loss at the upper right corner, another at lower right, window-mounted; together with **Design for ornamented Stripes in Form of Dagger Sheaths** by the same hand, etching, circa 1515, on laid paper, without watermark, a strong impression of the second, final state, with the Funck number, with thread margins above and below, trimmed on the platemark at left and right, in very good condition  
Sheet 84 x 138 mm.

Sheet 135 x 83 mm.

(2)

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

**PROVENANCE:**

Holl. 143:  
With Galerie Paul Prouté, Paris.  
Acquired from the above in 2009.

Holl. 141:  
With Olimpia Theodoli, London.  
Acquired from the above on 3 February 1992.

**LITERATURE:**

Hollstein 143 & 141  
C. Jenkins, N.M. Orenstein, F. Spira (eds.), *The Renaissance of Etching*, Metropolitan Museum of Art (exh. cat.), New York, 2019-20, no. 8, p. 38-9 (another impression illustrated).





•\*71

**ALBRECHT ALTDORFER (1480-1538)**

*The Roman Courtesan (The Revenge of the Sorcerer Virgil)*

engraving, circa 1521-26, on laid paper, without watermark, a fine impression, trimmed to or just inside the platemark, the lower left corner made-up, the upper left corner slightly disturbed, a small paper loss at the upper right sheet edge, made-up with pen and ink, a couple of tiny repaired paper splits  
Plate & Sheet 76 x 45 mm.

£700-1,000

US\$900-1,300

€810-1,200

**PROVENANCE:**

William Bell Scott (1811-1890), London (Lugt 2607).  
With Elizabeth Harvey Lee, London.

**LITERATURE:**

Bartsch 43, Hollstein, New Hollstein 50



(actual size)

\*72

**HEINRICH ALDEGREVER (1502-1538)**

*Adam and Eve*

the pair of engravings, circa 1520-61, on laid paper, without watermarks, good but slightly later impressions, trimmed on or fractionally inside the platemarks, the upper sheet tips of *Adam* made-up with pen and ink, both sheets very thinly backed, otherwise in good condition; together with ***Ornament arising from the Body of a Faun*** (B. 284), engraving, 1552, on laid paper, without watermark, a good impression, with thread to narrow margins, a repaired tear at right, otherwise in good condition; ***A Satyr playing Bagpipe, below two Children*** (B. 210), engraving, on laid paper, without watermark, a fine impression, trimmed on the platemark, a slight nick into the subject at left, otherwise in good condition; ***Hercules squeezing Antaeus to Death*** (B. 88), engraving, 1550, on laid paper, without watermark, a good impression, with narrow margins, two minor repairs, otherwise in good condition; and ***Dancing Couple***, from: *The Large Wedding-Dancers* (B. 170), engraving, 1538, on laid paper, without watermark, a good impression trimmed on the platemark, with some repairs

Plate & Sheet 92 x 63 mm. (B. 11)

(6)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Henri Ledoux (20th century), Paris (Lugt 4052).  
With Hill-Stone, New York.  
Acquired from the above on 4 November 1999.  
(B. 284 only)

Unidentified collector's mark, possibly Johann Balthasar Bullinger the Elder (1713-1793), Switzerland (Lugt 3292). (B. 210 only)

With Elizabeth Harvey-Lee, London.

Acquired from the above on 5 January 1995.  
(B. 88 only)

With Christopher Mendez, London.

Acquired from the above in 2006. (B. 170 only)

**LITERATURE:**

Bartsch, Hollstein 11, 12, 284, 210, 88 & 170







(actual size)

**\*73**

**BARTHEL BEHAM (1502-1540)**

*Child with three Skulls*

engraving, 1529, on laid paper, without watermark, a good impression of the only state, trimmed to the borderline or fractionally inside the subject, the sheet laid down, otherwise in good condition  
Sheet 43 x 58 mm.

£800-1,200

US\$1,100-1,500

€930-1,400

**LITERATURE:**

Bartsch 27; Pauli; Hollstein 35



(actual size)

**\*74**

**BARTHEL BEHAM (1502-1540)**

*Sleeping Child with Four Skulls*

engraving, circa 1528-1530, on laid paper, without watermark, a good impression of the third, final state, trimmed just outside the subject, the collector's stamp slightly showing through, a few pale stains, otherwise in good condition  
Sheet 53 x 76 mm.

£700-1,000

US\$900-1,300

€810-1,200

**PROVENANCE:**

Unidentified, stamped letters GR in a hexagon (not in Lugt).

**LITERATURE:**

Bartsch 28; Pauli; Hollstein 36



**\*75**

**BARTHEL BEHAM (1502-1540)**

*The Miser and the Miscarriage*

engraving, circa 1528-1530, on laid paper, without watermark, a good impression of Hollstein's fourth state (of five), printing with a light plate tone, trimmed to the borderline or fractionally inside the subject, skilfully remargined on all sides, with the borderline and edge of the knight, skilfully made-up in pen and ink in places, a few pale stains; together with *Halberdier on Horseback*, by the same hand, engraving, circa 1525, on laid paper, without watermark, a very good impression, printing with a light plate tone, trimmed to or just inside the platemark, the sheet backed

Plate & Sheet 79 x 51 mm. (P. 41)

Plate & Sheet 64 x 44 mm. (P. 53)

(2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

With Jan Johnson, Montreal. (P. 41)

With R.E. Lewis, San Francisco. (P. 53)

**LITERATURE:**

Bartsch 38, 49; Pauli, Hollstein 41, 53



(actual size)

**\*76**

**BARTHEL BEHAM (1502-1540)**

*Judith*

engraving, 1525, on laid paper, without watermark, a very good impression of this scarce print, with narrow margins, in very good condition; together with **Hans Sebald Beham (1500-1550), Female Satyr playing Bagpipe**, engraving, circa 1531-1550, on laid paper, without watermark, a fine impression of this scarce print, thread margins, in very good condition

Plate 54 x 37 mm., Sheet 56 x 39 mm. (P. 3)

Plate 40 x 33 mm., Sheet 41 x 34 mm. (P. 112)

(2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

Friedrich Quiring (b. 1886), Eberswalde, Germany (Lugt 1041c).

Dr. Martin Friedrich Oppenheim (1888-1949), Kassel and Amsterdam (Lugt 1999a); his sale, Hollstein & Puppel, 26-27 April 1926, Berlin, lot 68 ('Prachtvoller Abdruck, mit Rändchen. Selten so schön').

With Christopher Mendez, London.

Acquired from the above, on 10 July 2001. (P. 3)

Friedrich Quiring (b. 1886), Eberswalde, Germany (Lugt 1041c). (P. 112)

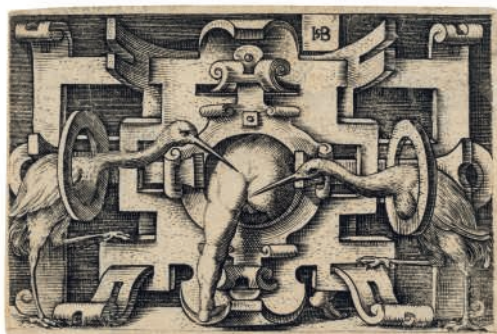
**LITERATURE:**

Bartsch 3, 110; Pauli, Hollstein 3, 112



(actual size)





(actual size)

**\*77**

**HANS SEBALD BEHAM (1500-1550)**

*Ornament with Boy and two Storks*

engraving, circa 1540-1550, on laid paper, without watermark, a very good impression of this rare print, trimmed to or just inside the platemark, a tiny backed paperloss at the upper right sheet edge, touched in with pen and ink, a vertical fold at left skilfully backed and repaired, a few skilfully repaired splits and short tears  
Plate & Sheet 44 x 66 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Ducs d'Arenberg, Brussels and Nordkirchen, Westphalia (Lugt 567)  
(this impression cited in Pauli).

Unidentified (Lugt 2899).

With Elizabeth Harvey Lee, London.

Acquired from the above, on 19 October 1994.

**LITERATURE:**

Not in Barsch; Pauli 1395; not in Hollstein



(actual size)

**\*78**

**HANS SEBALD BEHAM (1500-1550)**

*Panel with a Mascaroon*

engraving, 1543, a fine, warm and tonal impression of the first state (of two), with narrow margins, a short skilfully repaired tear at upper left, otherwise in very good condition; together with **A Mask held by two Genii**, engraving, 1544, a fine impression, trimmed to or on the borderline, a repair at upper left, otherwise in good condition  
Plate 52 x 79 mm., Sheet 53 x 82 mm. (P. 235) (2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

J. O. Entres (1804-1870), Munich (Lugt 2941); his sale, J. Aumüller, Munich, 16 March 1868, lot 792 ('*Superber I. Abdruck mit den weissen Stellen zwischen den Ornamenten. Mit kl. Rand. Sehr selten*').

Heinrich Stiebel (b. 1851), Frankfurt am Main (Lugt 1367); his sale, F. A. C. Prestel, Frankfurt am Main, 10-16 November 1920, lot 1120 (together with an impression of the second state; Mk. 1000).

Unidentified collector's mark SSV in purple ink *verso* (Lugt 2368b).

With Knoedler & Co., New York, their stock number K. 10346 MK in pencil *verso*.

With Jan Johnson, Montreal.

Acquired from the above, on 11 February 1997. (P. 235 only)

With Olympia Theodoli, London.

Acquired from the above, on 8 July 1996. (P. 232 only)

**LITERATURE:**

Bartsch 231 & 228; Pauli, Hollstein 235 & 232



**\*79**

**HANS SEBALD BEHAM (1500-1550)**

*Leda and the Swan*

engraving, 1548, on laid paper, without watermark, a very good impression of the second state (of three), with margins, in very good condition  
Plate 46 x 59 mm., Sheet 55 x 68 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

Ducs d'Arenberg, Brussels and Nordkirchen, Westphalia (Lugt 567)

(this impression cited in Pauli).

With R.E. Lewis, San Francisco.

Acquired from the above, on 3 November 1999.

**LITERATURE:**

Bartsch 12; Pauli, Hollstein 114



(actual size)

**\*80**

**HANS SEBALD BEHAM (1500-1550)**

*Buffoon and two Women and a Fool*

engraving, 1541, on laid paper, without watermark, a very good impression of the fourth, final state, trimmed on the platemark, in very good condition  
Plate & Sheet 46 x 71 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

With Galerie Paul Prouté, Paris.

Acquired from the above, on 22 March 1997.

**LITERATURE:**

Bartsch 214; Pauli 216



(actual size)





(actual size)

**\*81**

**HANS SEBALD BEHAM (1500-1550)**

*Death and three nude Women*

engraving, circa 1540, on laid paper, without watermark, a very good impression of the third, final state, trimmed to or just inside the borderline above, with thread margins above, the upper left corner made-up in pen and ink. an oblong horizontal crease, a tiny, skilfully repaired hole on the buttock of the woman in the foreground, a few nicks at the upper sheet edge, the sheet slightly toned, otherwise in good condition  
Plate 77 x 54 mm., Sheet 78 x 55 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Gustav Seeligmann (b. 1921), New York (Lugt 1215).

**LITERATURE:**

Bartsch 151; Pauli, Hollstein 152



(actual size)

**\*82**

**HANS SEBALD BEHAM (1500-1550)**

*Misfortune*

engraving, circa 1541, on laid paper, without watermark, a good impression of the fourth, final state, with margins, in very good condition  
Plate 78 x 52 mm., Sheet 99 x 71 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

With Galerie Paul Prouté, Paris.

**LITERATURE:**

Bartsch 141; Pauli, Hollstein 144



**\*83**

**HANS SEBALD BEHAM (1500-1550)  
AFTER BARTHEL BEHAM (1502-1540)**

*Ornament with Armour and two Genii, from: Set of Four Ornaments*  
engraving, 1544, on laid paper, without watermark, a fine impression of the first  
state (of two), trimmed to or just outside the platemark, in very good condition;  
together with *Cimon and Pero*, by the same hand, etching, circa 1518-1530, on  
laid paper, without watermark, a very good impression, trimmed just outside  
the platemark, in very good condition

Plate & Sheet 22 x 54 mm. (P. 231)

Plate 38 x 100 mm., Sheet 39 x 101 mm. (P. 77)

(2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

Max Egon, Fürst zu Fürstenberg (1863-1941), Donaueschingen (Lugt 995).

Unidentified collector's mark, letters in an oval (not found in Lugt).

With Paul McCarron, New York. (P. 231)

Sotheby's, London, 10 October 2002, lot 170 (part lot). (P. 77)

**LITERATURE:**

Bartsch 73, 227; Pauli 77, 231



(actual size)

**\*84**

**HANS SEBALD BEHAM (1500-1550)**

*The Bagpiper and his Mistress*

etching, 1520, on laid paper, without watermark, a very good impression, with  
some rustmarks in the background, trimmed on the platemark at left and  
at right, trimmed fractionally into the subject above and below, a pinpoint  
foxmark to the left of the figures, otherwise in very good condition  
Sheet 111 x 72 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Bartsch 195; Pauli 197



(actual size)





(actual size)

**\*85**

**JACOB BINCK (1500-1569)**

*Four Foot Soldiers playing Dice*

engraving, circa 1520-1561, on laid paper, without watermark, a very fine impression, trimmed on the platemark or to the subject, a small repair on the back of the figure at left, otherwise in good condition

Plate & Sheet 77 x 53 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

Graf Yorck von Wartenburg (1805-1865), Klein-Oels, Silesia (Lugt 2669); his sale, C. G. Boerner, Leipzig, 2-3 May 1932, lot 291 ('Ausgezeichnet. Ohne Einfassungslinie').

Richard Holtkott (1866-1950), Bedburg (Lugt 4266).

**LITERATURE:**

Bartsch 74; Hollstein 161



**\*86**

**HANS SEBALD BEHAM (1500-1550)**

*Christ crowned with Thorns speaking with his Mother*

engraving, 1519, on laid paper, without watermark, a good but later impression of this scarce print, trimmed on the platemark or with thread margins in places, in very good condition; together with **Expulsion from Paradise**, by the same hand, engraving, 1543, on laid paper, without watermark, a good but slightly later impression of the third, final state, with narrow margins, a skilfully repaired tear in the lower subject, tiny repaired paper losses at the sheet edges, otherwise in good condition

Plate 67 x 43 mm., Sheet 68 x 44 mm. (P. 28a)

(2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

Ducs d'Arenberg, Brussels & Nordkirchen, Westphalia (Lugt 567); possibly their sale, Christie's, London, 14 July 1902 and the following days. (P. 8 only) With Olimpia Theodoli, London.

Acquired from the above in 1999. (P. 8 only)

**LITERATURE:**

Barstch 9 (as Altdorfer) & 7; Pauli, Hollstein 28a & 8



(actual size)

**\*87**

**JACOB BINCK (1500-1569)**

*Queen Artemis in a Landscape deploring her Husband*

engraving, circa 1520-60, on laid paper, without watermark, a fine impression of this very rare print, trimmed on the platemark or to the inner borderline in places, some thin spots, otherwise in very good condition

Sheet 40 mm. (diameter)

£500-700

US\$650-900

€580-810

**LITERATURE:**

Hollstein 103; Aumüller 84

To our knowledge, only one other impression has been offered at auction in the past forty years.



(actual size)

**\*88**

**GEORG PENCZ (1500-1550)**

*Allegory of Music (The Harpist)*

engraving, 1544, on laid paper, without watermark, a fine impression, thread margins, a vertical tear across the sheet, backed and repaired, a repaired paper split at upper left; together with **Mucius Scaevola (and Porsenna), from: Roman Heroes**, by the same hand, engraving, 1535, on laid paper, without watermark, a very good impression, trimmed to our just inside the platemark, the foot of the hero at the right corner slightly trimmed, a few very pale foxmarks in places, otherwise in good condition

Sheet 56 mm., diameter (H. 81)

Plate & Sheet 115 x 78 mm. (H. 126)

(2)

£500-700

US\$650-900

€580-810

**PROVENANCE:**

K. F. F. von Nagler (1770-1846), Bavaria and Berlin (Lugt 2529); sold as part of his collection to the state in 1835.

Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606), with their de-accession stamp (similar to Lugt 2482); acquired from the above. (H. 81).

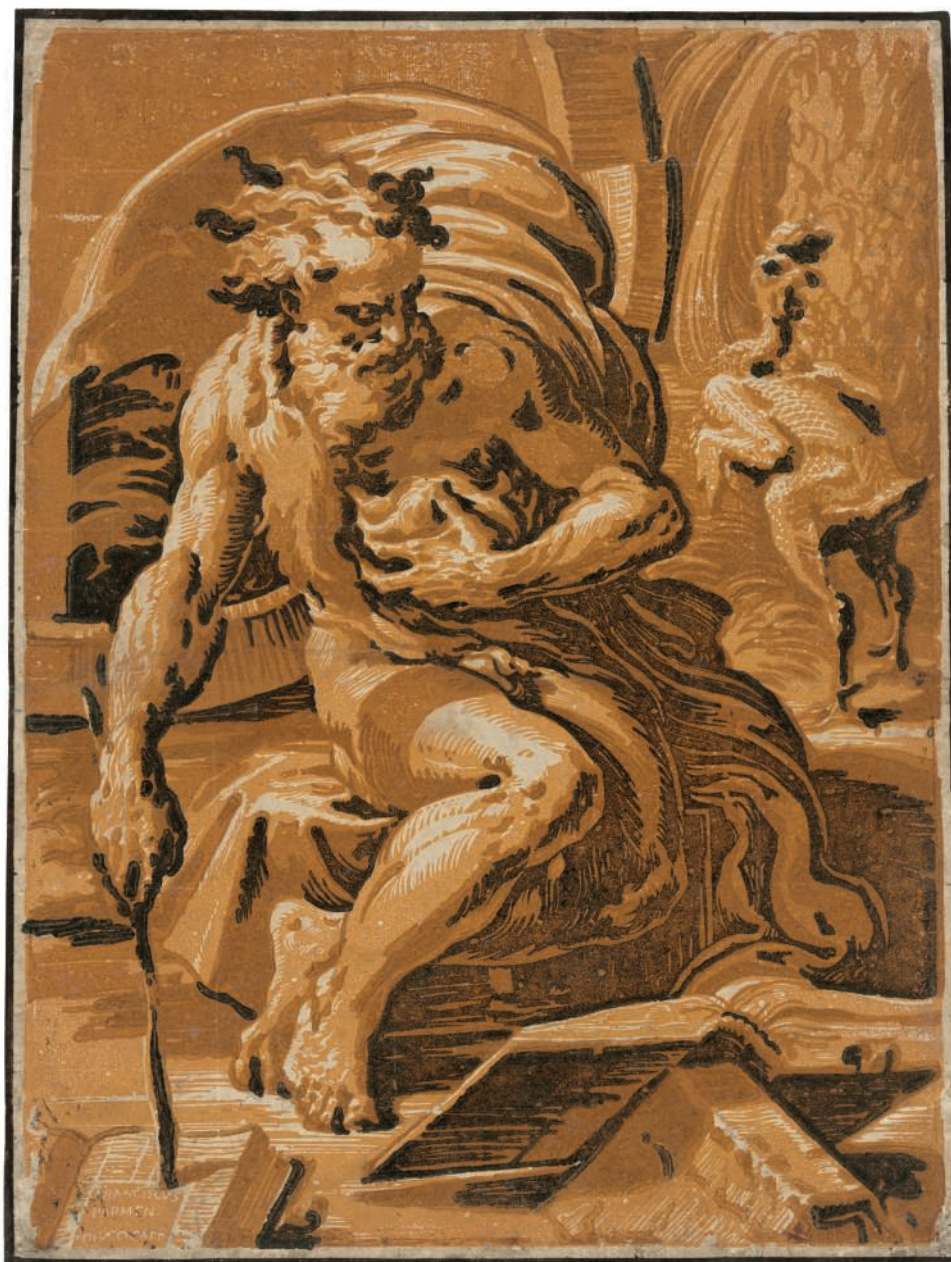
**LITERATURE:**

Bartsch 74, 96; Hollstein 81, 126; Landau 82, 96



(actual size)





**\*89**

**UGO DA CARPI (ACTIVE 1502-1532)  
AFTER PARMIGIANINO (1503-1540)**

*Diogenes*

chiaroscuro woodcut printed from four blocks in black and three shades of ochre, circa 1527-30, on laid paper, without watermark, a good but somewhat later impression, third, final state, with some wormholes and the small break in the block below the figure's shin, with small margins on all sides, a borderline added at the sheet edges in pen and ink, the central fold partially broken and skilfully repaired, a few minor and unobtrusive paper splits, otherwise in very good condition

Block 477 x 350 mm., Sheet 492 x 375 mm.

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

**PROVENANCE:**

With Olimpia Theodoli, London.

Acquired from the above on 18 November 1999.

**LITERATURE:**

Bartsch XII.100.10; Servolini 12; Gnann 53-55; Takahatake 22-24





**\*90**

**PARMIGIANINO (1503-1540) AND UGO DA CARPI  
(ACTIVE 1502-1532) OR ANTONIO DA TRENTO  
(CIRCA 1510-1550) AFTER RAPHAEL (1483-1520)**

*Saints Peter and John healing the Lame Man at the Beautiful Gate*

etching with chiaroscuro woodcut printed from two blocks in two shades of mushroom, circa 1527-30, on laid paper, with an indistinct Circle watermark (possibly Siren), an impression of Jenkins' third state (of five), with the initials I.V.R added at lower left, the etched lines showing wear, but before the later rework, trimmed to or just outside the platemark, with narrow to thread margins in places, with the usual vertical central fold split and backed at the upper and lower sheet edges, a flattened vertical printer's crease at lower right, otherwise in good condition

Sheet 275 x 411 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**PROVENANCE:**

Edmund Prideaux (d. 1745), England (Lugt 893).

Richard Ford (1796-1858), London & Heavitree, Devon (Lugt 937).

**LITERATURE:**

Bartsch XVI.9.7; Gnann 58; Takahatake 38

C. Jenkins, N. M. Orenstein, F. Spira, *The Renaissance of Etching*, Metropolitan Museum of Art (exh. cat.), New York, 2019-20, no. 58, p. 139-40 (another impression illustrated).

We are grateful to Catherine Jenkins, London, for her help in cataloguing this lot.





91

**\*91**

**ANTONIO DA TRENTO (CIRCA 1510-1550)  
AFTER PARMIGIANINO (1503-1540)**

*Saint John the Baptist*

chiaroscuro woodcut printed from two blocks in black and reddish-brown, circa 1527-1530, on laid paper, without watermark, a good impression of Takahatake's third, final state, trimmed outside the borderline on three sides and with the printed border with the artist's monogram below, the border made up at the sides and above, a brown stain at upper centre; together with **Lute Player** by the same hand, chiaroscuro woodcut printed from two blocks in black and olive-green, circa 1527-1530, on laid paper, without watermark, a good impression of Takahatake's second, final state, with the artist's monogram below, trimmed outside the borderline but inside the printed border at the sides and above, a small paper loss at the lower right sheet corner, otherwise in good condition

Sheet 139 x 138 mm.

Sheet 130 x 115 mm.

(2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

B. 17:

With Galerie Arnot, Vienna and Paris (Lugt 124).

With Arsène Bonafous Murat, Paris.

Acquired from the above on 17 June 1998.

B. 3:

Leonard Baskin (1922-2000) and Lisa Unger Baskin (b. 1943), Lurley, Devon & Leeds, Massachusetts (Lugt 4475), dated 1965.

With Jan Johnson, Montreal.

Acquired from the above on 14 November 1996.

**LITERATURE:**

Bartsch XII. 73.17 & 143.3; Gnann 80 & 81, 82; Takahatake 27 & 28

**\*92**

**DOMENICO BECCAFUMI (1486-1551)**

*Four Doctors (Four Evangelists)*

chiaroscuro woodcut printed from two blocks in black and mushroom, circa 1540s, on laid paper, watermark Siren in a Circle (this variant not in Briquet or Takahatake), a fine impression of the second, final state, trimmed on or just outside the borderline, the lower and upper left sheet corners skilfully repaired, a tiny repair to the borderline at lower right, two small repairs in the blank area at lower centre, the subject in good condition

Block & Sheet 222 x 176 mm.

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

**PROVENANCE:**

With Olimpia Theodoli, London.

Acquired from the above in 1995.

**LITERATURE:**

Bartsch XII.84.35; Takahatake 68









**\*93**

**ANDREA ANDREANI (CIRCA 1558-1629)**  
**AFTER DOMENICO BECCAFUMI (1486-1551)**

*Moses breaking the Tablets of the Law: Lower Half*

woodcut, 1590, on ten joined sheets of laid paper, printed in black only, presumably from two blocks, a strong but later impression, lacking all letters, some cracks, small losses and wormholes in the blocks, some handcolouring in pale brown wash, with small margins on all sides, a few minor tears and paper splits, some minor paper losses at the sheet edges, a few tiny holes in places, some pale adhesive staining along the horizontal paper joints in the lower subject, generally in good condition, laid down onto a thin support sheet and a cloth-covered backboard, framed  
 Block 630 x 1830 mm., Sheet 645 x 1852 mm. (overall)  
 Frame 870 x 2100 mm.

£20,000-30,000

US\$26,000-39,000  
 €24,000-35,000

**LITERATURE:**

Bartsch XII.24.4

Larry Silver & Elizabeth Wyckoff (eds.), *Grand Scale - Monumental Woodcuts in the Age of Dürer and Titian*, Davis Museum & Cultural Center Wellesley College (exh. cat.), Yale University Press, New Haven and London, 2008, p. 121, no. 14 (another impression illustrated).

It was during his sojourn in Siena from 1586-93 that Andreani created his two monumental chiaroscuro woodcuts after Domenico Beccafumi's famous mosaics for the pavement of the Duomo, *The Sacrifice of Isaac* and *Moses Breaking the Tablets of the Law*. The present lot comprises the lower half of the Moses composition, and depicts, from left to right: Aaron fashioning the Golden Calf from the proffered gold and jewellery of the Israelites, and Moses about to dash the Tablets of the Law to the ground upon his discovery of the idolatry of the people. This impression is printed in black only, without the letters on the Tablet of the Law and without the dedication to Cardinal Scipione Gonzaga (1542-1593) in the tablet at the lower edge. We are aware of only five complete examples (British Museum; Horne Museum, Florence; Metropolitan Museum, New York; Museum of Fine Art, Boston; and Uffizi, Florence) and three impressions of the lower half only (Museum of Fine Art, Boston; Rijksmuseum, Amsterdam; and the present one).



**\*94**

**NICCOLÒ VICENTINO (ACTIVE CIRCA 1540-50) AFTER POLIDORO DA CARAVAGGIO (CIRCA 1499-CIRCA 1543)**

*The Death of Ajax*

chiaroscuro woodcut printed from three blocks in black and two shades of ochre, circa 1540-1550, on laid paper, watermark Anchor in a Circle, a fine impression of the first state (of two), before the address of Andreani, the colours vivid, a narrow margin below, trimmed to the borderline elsewhere, two vertical folds reinforced, a small skilfully made-up paper loss at the upper left corner, another tiny loss at the lower left sheet edge, skilfully backed and touched in pen and ink, otherwise in good condition  
Block 318 x 419 mm., Sheet 320 x 419 mm.

£2,500-3,500

US\$3,300-4,500  
€2,900-4,000

**PROVENANCE:**

With Olimpia Theodoli, London.

Acquired from the above, on 28 June 2000.

**LITERATURE:**

Bartsch 9; Gnann 92



**\*95**

**NICCOLÒ VICENTINO  
(ACTIVE CIRCA 1540-1550) AFTER  
RAPHAEL SCHOOL (1483-1520)**

*Hercules and the Nemean Lion*

chiaroscuro woodcut printed from two blocks in black and mushroom, circa 1540's, on laid paper, without watermark, a good but later impression, second, final state, with Andreani's address, with some gaufrage verso, trimmed to the borderline, a tiny paper loss at the upper right sheet edge, a soft crease at the lower right corner, otherwise in good condition  
Block & Sheet 248 x 191 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**PROVENANCE:**

Thomas Thane (1782-1846), London (Lugt 811).

**LITERATURE:**

Bartsch 17; Gnann 94, Takahatake 39













**\*96**

**ANDREA ANDREANI (CIRCA 1558-1629)**  
**ANDREA MANTEGNA (1431-1506)**

## The Triumph of Caesar

the complete set of chiaroscuro woodcuts printed from three blocks in greyish-black, beige and grey, 1599, including the frontispiece printed from three blocks in black, two shades of grey and a separate text block, and nine pilasters printed from two blocks in black and dark grey, all on laid paper, five pilasters printed on bluish paper, four on beige-tinted paper, a very fine, uniform set, with small margins above and below, the pilasters cut out to shape, all mounted in the correct order onto two sheets of thin support paper and cloth-covered panels, generally in very good condition, in two frames

Blocks 368 x 380 mm.,

Sheets 382 x 384 mm. each (and similar)

Joined sheets 382 x 2025 mm.

and 382 x 2105 mm. (respectively)

(2)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

**LITERATURE:**

Bartsch XII.103.11; Gnann 209-219; Takahatake  
108

J. Gabarelli, in: N. Takahatake (ed.), *The Chiaroscuro Woodcut in Renaissance Italy*, Los Angeles County Museum (exh. cat.), 2018, p. 222-23 and 250-55, no. 108 (another impression illustrated.)

Andrea Andreani was born in Mantua about 1559 and worked in Rome, Florence and Siena, creating woodcuts after the designs and in collaboration with Giambologna, Jacopo Ligozzi, Domenico Beccafumi, Titian and others, before returning to his home town in 1593. In spring that year he received a first payment from Duke Vincenzo I Gonzaga and a few months later a loan to set up his print workshop. The first evidence of Andreani working on the present set of woodcuts is a document of 1595 relating to a further payment of 30 *scudi* from the Duke 'to publish in print the *Triumph of Julius Caesar* by Andrea Mantegna'.

Mantegna's nine monumental canvases of the *Triumph of Caesar* were the most treasured and famous works of art at the court of Mantua, displayed in a purpose-built hall in the Ducal Palace, and a proud symbol of Gonzaga patronage, wealth and power, commissioned Duke Francesco II over one hundred years earlier. It is not surprising that Vincenzo wished to have it published as a print, and Andrea Andreani, who had already taken the art of the woodcut and of colour printing to new heights of complexity and scale, was just the man to do it. Four years later, in 1599, he had completed the work, consisting of the nine plates, the title and dedication page and the pilasters, all printed from several blocks. It was to be the pinnacle of his career, his final major project, and the last truly great print to be produced in the chiaroscuro woodcut technique.

It is rare to find uniform examples of early printings, in shades of grey and mushroom, complete with the title and pilasters, such as the present one.



**.\*97**

ANONYMOUS ITALIAN (LATE 16TH CENTURY)  
AFTER FEDERICO BAROCCI (1528-1612)

### *The Rest on the Return from Egypt*

chiaroscuro woodcut printed from two blocks in two shades of brown, *circa* 1575-1600, on laid paper, without watermark, a good impression, trimmed to the borderline above and below, trimmed inside the subject at left and right, with the borderline re-traced in pen and ink, the corners made-up, two repaired tears at centre left and right, some short repaired tears along the sheet edges and other smaller defects  
Sheet 344 x 263 mm.

0000-0000

£800-1,200

US\$1,100-1,500

€930-1,400

**PROVENANCE:**

With Christopher Mendez, London.

**LITERATURE:**

Bartsch 11, Gnann 185; Takahatake 91



**\*98**

**ANDREA ANDREANI (CIRCA 1558-1629)**  
**AFTER ALESSANDRO CASOLANI (1552-1606)**

*Woman contemplating a Skull*

chiaroscuro woodcut printed from six blocks in black and five tones of grey, 1591, on laid paper, watermark Eagle in a Circle (Takahatake 23; Briquet 208, Pisa 1575-79), a fine, early impression of Takahatake's second, final state, trimmed to the borderline, lacking the dedication text below, window-mounted, some minor thin spots at the corners, traces of old adhesive along the sheet edges *verso*, otherwise in very good condition  
Block & Sheet 289 x 214 mm.

01500-0500

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Friedrich Quiring (b. 1886), Eberswalde, Germany (Luqt 1041b).

**LITERATURE:**

Bartsch 14; Gnann 206;

N. Takahatake, *The Chiaroscuro Woodcut in Renaissance Italy*, 2018, pp. 247-249, no. 107.

This chiaroscuro woodcut was published in 1591, alongside four others, during the collaboration in Siena between the printmaker and the painter Alessandro Casolani, leading to a genuine friendship between the two. For this meditative subject, exploring the themes of *vanitas* and *memento mori*, Andreani used five blocks for subtle tonal variation (previously miscounted due to the chromatic similarity of the inks) and two line blocks, in order to give a sharper and more prominent relief to the woman in the foreground. According to Gabbarelli (in J. Takahatake 2018), the best impressions are printed on paper with the watermark Eagle in a Circle, such as the present impression.

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



**\*99**

**FRENCH, 16TH CENTURY**

*Le Capitaine Raguet*

chiaroscuro woodcut printed from three blocks in black and two shades of brown, probably second half 16th century, on laid paper, without watermark, a very good impression of this very rare, anonymous print, trimmed to or just outside the borderline, a thin area with associated small hole in the lower right corner, otherwise in good condition  
Block & Sheet 196 x 135 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

With Olimpia Theodoli, London.

Acquired from the above on 22 October 1991.

**LITERATURE:**

Walter L. Strauss, *Chiaroscuro - The Clair-Obscur Woodcuts by German and Netherlandish Masters of the XVth and XVIIth Centuries*, London, 1973, no. 177, p. 374-5 (another impression illustrated).

Strauss recorded only two impressions of this print, one in Paris (Bibliothèque Nationale) and one in Vienna (Albertina). Although clearly influenced by Netherlandish art, he considered this woodcut to be of French origin.



**\*100**

**LUDOLPH BÜSINCK (1590-1669)**

**AFTER GEORGES LALLEMAND (1575-1636)**

*The Flute Player*

chiaroscuro woodcut printed from three blocks in black and two shades of brown, circa 1620-40, on laid paper, watermark Bunch of Grapes, a fine impression of this rare print, trimmed to or just outside the borderline, three unobtrusive, short repaired tears at the lower sheet edges, a few scattered foxmarks, generally in good condition  
Block & Sheet 263 x 212 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Hollstein 23







**\*101**

**BARTOLOMEO CORIOLANO (1599-1675)**

**AFTER GUIDO RENI (1575-1642)**

*Sybil holding a Tablet with a Winged Putto to the Right*

chiaroscuro woodcut printed from two blocks in black and light green, circa 1640, on laid paper, watermark Letter A and Number 3 surmounted by a Trefoil (similar to Heawood 2864, Venice 1645), a very good impression, with narrow margins, a circular thin spot on the Sybil's pen, a few tiny stains, otherwise in very good condition

Block 282 x 193 mm., Sheet 289 x 200 mm.

£700-1,500

US\$900-1,900

€810-1,700

**PROVENANCE:**

With Helmut Rumbler Kunsthandel, Frankfurt.

Acquired from the above, on 20 March 1996.

**LITERATURE:**

Bartsch 4;

See N. Takahatake, *Coriolano*, Print Quarterly, vol. 27, no. 2, p. 126, no. 15.



**\*102**

**ANTONIO MARIA ZANETTI (1680-1767)**

**AFTER PARMIGIANINO (1503-1540)**

*The Virgin and Child with the Infant Saint John the Baptist and Saint John the Evangelist*

chiaroscuro woodcut printed from three blocks in three shades of ochre, 1723, on laid paper, without watermark, a very good, clear impression, with thread margins, a tiny hole at centre left, otherwise in very good condition; together with *Saint James Minor* by the same hand, chiaroscuro woodcut printed from two blocks in black and mushroom, 1739, on laid paper, without watermark, a fine impression, with much gaufrage verso, with thread margins, in very good condition

Block 262 x 182 mm., Sheet 263 x 184 mm.

Block 167 x 99 mm., Sheet 168 x 100 mm.

(2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

B. 38:

Princes of Lichtenstein, Vaduz (see Lugt 4398), without their mark (according to Mendez).

With Colnaghi & Co., London.

Roderic Thesiger (1915-2005), London (not in Lugt), without mark (according to Mendez).

With Christopher Mendez, London.

Acquired from the above in April 2010.

**LITERATURE:**

Bartsch 38 & 48



**\*103**

**JOHN BAPTIST JACKSON (CIRCA 1701-CIRCA 1780)  
AFTER JUSTUS VAN EGMONT (1601-1674)**

*Portrait of Algernon Sidney*

chiaroscuro woodcut printed from four blocks in three shades of brown and ochre, circa 1717-80, on laid paper, without watermark, a good impression, printing with fine relief, trimmed to the subject on three sides, a small margin below, some minor staining and foxing, otherwise in good condition  
Sheet 350 x 224 mm.

£500-700

US\$650-900  
€580-810

**PROVENANCE:**

With Christopher Mendez, London.  
Acquired from the above on 28 January 1999.

**LITERATURE:**

Kainen 33

Algernon Sidney (1623-1663) was an English political theorist, Colonel of the Army, Member of Parliament and Ambassador to the Baltics. He opposed the execution of Charles I, but was later charged with treason against Charles II and himself executed.

His treatise *Discourses Concerning Government* was published posthumously in 1698 and became a crucial text for the American Revolution.



103

**\*104**

**JEAN-MICHEL PAPILLON (1698-1776) AFTER ANTONIO MARIA ZANETTI (1680-1757) AFTER PARMIGIANINO (1503-1540)**

*Man with a Book, from:*

*Traité historique et pratique de la gravure en bois*

five woodcuts, 1766, comprising a chiaroscuro woodcut printed from four blocks in black, ochre, brown and eggshell blue, and four separate impressions of each block in the respective colour only, on five sheets of laid paper, two with partial Letters watermarks, with margins, each sheet with binding holes at the left sheet edges, some minor foxing and staining, otherwise in good condition  
Blocks 160 x 90 mm., Sheets 196 x 118 mm. (and similar) (5)

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

With Olimpia Theodoli, London.  
Acquired from the above on 15 July 1997.

**LITERATURE:**

See Bartsch XII.165.9 (Zanetti);

See N. Takahatake, *The Chiaroscuro Woodcut in Renaissance Italy*, 2018, p. 12-13, fig. 1.

This chiaroscuro woodcut by Jean-Michel Papillon, used to illustrate his *Traité historique et pratique de la gravure en bois* (Paris, 1766), is a reverse copy of Zanetti's *Young Man standing* after Parmigianino.

The present decomposition of the print, showing each of the four blocks printed separately and then once all together, demonstrates the complexity of composing a colour image in this way. It shows how the artist dissected the image of the figure into four degrees of shade and light: black for the darkest areas, brown and ochre for shaded and less shaded surfaces, and white for the brightest highlights. The shaded areas have one block each, while the white highlights are cut out of the eggshell-blue tone block and thus remain white.



104





**\*105**

**GIOVANNI JACOPO CARAGLIO (CIRCA 1500/05-1565)  
AFTER ROSSO FIORENTINO (CIRCA 1494-1540)**

*Saturn and Philyra, from: The Loves of the Gods*

engraving printed in sanguine, circa 1520-40, on laid paper, watermark Crown or Tower (not in Briquet or Heawood), a very good impression of this rare print, trimmed on or just inside the platemark on three sides, lacking the text border below, some minor staining at the upper sheet edges, otherwise in very good condition

Sheet 174 x 131 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**  
Bartsch 23



**\*106**

**JACQUES FABIEN GAUTIER DAGOTY (1716-1785)  
AFTER ROSSO FIORENTINO (1494-1540)**

*Saturn and Philyra*

mezzotint printed in colours, circa 1743, on laid paper, apparently without watermark, a very good impression of this rare print, trimmed to or just outside the subject, with thread margins in places, the sheet laid down to a support sheet, two short tears at left, a small nick at the lower sheet edge to the left, otherwise in good condition

Plate & Sheet 312 x 237 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**PROVENANCE:**  
With Arsène Bonafous Murat, Paris.  
Acquired from the above on 21 June 1993.

**LITERATURE:**  
Singer 231



**\*107**

**MARCO DENTE, CALLED MARCO DA  
RAVENNA (CIRCA 1486-1527)  
AFTER ROSSO FIORENTINO (1494-1540)**

*Allegory of Death and Fame ('The Skeletons')*

engraving, circa 1518-25, on laid paper, watermark Crossbow in a Circle with Fleur-de-Lys (similar to Briquet 761), a good but somewhat later impression, second state (of three), with Salamanca's address but before the address of Nicolas Van Aelst, printing with a light plate tone, trimmed to or just outside the platemark, some skilful repairs at the corners, a few other tiny repairs at the sheet edges, some vertical flattened folds, otherwise in good condition  
Plate & Sheet 287 x 431 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

With Olimpia Theodoli, London.  
Acquired from the above, on 5 July 1997.

**LITERATURE:**

Bartsch 425;  
G. Luijten (ed.), *La Bella Maniera - Druckgraphik des Manierismus aus der Sammlung Georg Baselitz*, Bern/Berlin, 1994, p. 34, no. 2 (another impression illustrated).

Due to a misunderstanding in Vasari's *Vite*, this engraving was traditionally thought to be based on a composition by Baccio Bandinelli. However, it is very closely related to a drawing by Rosso Fiorentino in the Uffizi (inv. no. 6499 F). A copy of the drawing, also in the Uffizi, has been attributed to the engraver Marco Dente. It shows how the printmaker developed and added to the composition prior to working on the plate. Rosso's drawing is dated 1517, which serves as the *terminus post quem* for this highly excentric print.



**\*108**

**GIOVANNI BATTISTA SCULTORI (1503-1575)  
AFTER GIULIO ROMANO (CIRCA 1499-1546)**

*Interior of a Prison*

engraving, circa 1536-43, on laid paper, without watermark, a good impression of this rare print, Lewis's third state (of five), trimmed to or just outside the borderline, tipped down to support sheet at corners, a few tiny defects at the sheet corners, very minor staining, generally in good condition  
Sheet 276 x 421 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**PROVENANCE:**

With Elizabeth Harvey Lee, London.

**LITERATURE:**

Bartsch 66 (as by G. Ghisi); Lewis & Lewis R 8 (as not by G. Ghisi); Massari 8

This engraving was attributed to Giorgio Ghisi and also associated with Georg Pencz, but is now accepted to be by Giovanni Battista Scultori, after a preparatory drawing in the Royal Collection at Windsor (inv. no. 0483) it relates to a fresco in the Camera dei Venti in Palazzo Te, Mantua, designed by Giulio Romano.







**\*109**

**MONOGRAMMIST Z.B.M.  
(ITALIAN, ACTIVE AROUND 1557)**

*Pandora's Box*

etching with drypoint and engraving, 1557, on laid paper, watermark Star in Diamond and Circle (similar to Heawood 3875, Rome, 1558-64), a very good impression of this rare print, the first state (of two), trimmed to the subject at the sides and to the borderline above and below, a small made-up paper loss at the upper right sheet corner, a short repaired tear at the upper left sheet edge, a short repaired tear at the lower right corner, another at the lower sheet edge, a couple of skilfully repaired, small paper splits and losses at lower right  
Sheet 369 x 233 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

Nagler V, no. 2065; Passavant VI, p. 173

S. Welsh Reed & R. Wallace, *Italian Etchers of the Renaissance & Baroque*, Museum of Fine Arts (exh. cat.), Boston, 1989, no. 21, p. 42-44 (another impression illustrated).

G. Luijten (ed.), *La Bella Maniera - Druckgraphik des Manierismus aus der Sammlung Georg Baselitz*, Bern & Berlin, 1994, no. 5 (another impression illustrated).

For more information on this lot please visit

[christies.com](http://christies.com)



**.\*110**

**ATTRIBUTED GIOVANNI ANDREA MAGLIOLI  
(ACTIVE CIRCA 1580-1610)**

*A Chimera devouring a Bird*

engraving, circa 1580-1610, on thin laid paper, without watermark, a very good impression of this rare subject, the full sheet, in very good condition  
Plate 75 x 131 mm., Sheet 186 x 258 mm.

£500-700

US\$650-900

€580-810

**PROVENANCE:**

With Paul McCarron, New York.

Acquired from the above, on 21 April 2004.

This engraving closely corresponds to Maglioli's series of 13 engravings of *Sea Monsters* in the Rijksmuseum. These creatures are depicted with the heads of different animals including horses, lions, seals, bulls and elephants. In the present impression the chimera has the head of a dog, turned slightly away from the viewer, and is devouring a water fowl. The size of the present engraving is slightly larger than this series by Maglioli which measure 54 x 108 mm., and so the present work may have been conceived as an independent work.



.\*111

**ENEAS VICO (1523-1567)**

*Ewer with a Handle fashioned as a Dog*

engraving, 1543, on laid paper, watermark Anchor in a Circle, a very good but slightly later 16th century impression, after the reduction of the plate, with thread margins on all sides, in very good condition; together with **Portrait of Michaelangelo, aged 70, attributed to Enea Vico**, engraving, circa 1597-1629, on laid paper, watermark Fleur-de-Lys in a Crowned Circle, a good but later impression, trimmed to the inner borderline on three sides, trimmed to the tablet below, with touches of grey wash in the eye, some minor stains and foxmarks, otherwise in good condition, with an offset of a copy of Albrecht Dürer's *Melencolia* on the reverse

Plate 244 x 180 mm., Sheet 247 x 182 mm. (B. 421)

(2)

£800-1,200

US\$1,100-1,500

€930-1,400

**PROVENANCE:**

Fürst zu Liechtenstein, Vaduz and Vienna (not in Lugt, see Lugt 4398).

(Portrait only)

With Elizabeth Harvey Lee, London.

Acquired from the above, on 25 April 2001. (Portrait and Ewer)

**LITERATURE:**

Bartsch 421 (Ewer).

Miller, Elizabeth, *16th-Century Italian Ornament Prints in the Victoria and Albert Museum*, London, 1999, cat. 68d, pp. 236-241 (another impression illustrated).

(B. 421)

Not in Bartsch (Portrait).



\*112

**NICCOLÒ DELLA CASA (ACTIVE CIRCA 1543-48)**

**AFTER BACCIO BANDINELLI (1493-1560)**

*Portrait of Baccio Bandinelli*

engraving, circa 1542-47, on laid paper, watermark Blacksmith (similar to Briquet 7558, Lucca, 1564), a good impression of the second, final state, with Antonio Lafreri's address, with narrow margins on three sides, trimmed on the platemark but retaining a fillet of blank paper outside the borderline at left, a small repair at right, a spot of printer's ink at the upper right corner, otherwise in good condition

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**PROVENANCE:**

With Olimpia Theodoli, London.

Acquired from the above on 23 April 1999.

**LITERATURE:**

Robert-Dumesnil 181

E. Fiorentini & R. Rosenberg, 'Baccio Bandinelli's Self-Portrait', in: *Print Quarterly*, vol. XIX, 2002, p. 34-44.







(actual size)

**\*113**

**HENDRICK GOLTZIUS (1558-1617)**

*Portrait of Hans Felbier*

engraving, 1582, on laid paper, with an armorial watermark fragment (crown), a fine impression of the second, final state, with the text in the oval (New Hollstein records three impressions before letters), with margins, on a square sheet, in very good condition  
Plate 98 x 76 mm. (oval), Sheet 105 x 81 mm.

£800-1,200

US\$1,100-1,500

€930-1,400

**PROVENANCE:**

George William Reid (1819-1887), London (Lugt 1210), his sale, Sotheby's, London, 26-29 February 1890 (lot 242).  
Paul Davidsohn (1839-1924?), London, Vienna & Berlin (Lugt 654); his sale, C. G. Boerner, Leipzig, 22-26 November 1920, lot 157 ('Ausgezeichneter Abdruck, mit vollem Rand.')

With C.G. Boerner, Düsseldorf, circa 1975.

**LITERATURE:**

Bartsch 206; Hollstein 186; Strauss 157; New Hollstein 218

Marjolein Leesberg states in her New Hollstein catalogue that this engraving would have been printed from a medaillon in silver or gold, which would have been created as a precious object in its own right. This impression comes with prestigious provenances, having been in the collection of G. W. Reid, Keeper of Prints and Drawings at the British Museum, and of Paul Davidsohn, one of the great collectors of the latter half of the 19th and the early 20th century.



(actual size)

**\*114**

**HENDRICK GOLTZIUS (1558-1617)**

*Portrait of Hieronymus Scholiers*

engraving, 1583, on laid paper, with a tiny watermark fragment (possibly top of a crown), a fine impression, with margins, on a square sheet, a pinpoint rustmark on the ruff at left, otherwise in very good condition  
Plate 103 x 77 mm. (oval), Sheet 106 x 81 mm.

£700-1,000

US\$900-1,300

€810-1,200

**PROVENANCE:**

Dr Martin F. Oppenheim (1888-1949), Kassel & Amsterdam (Lugt 1999a); probably sold at Hollstein & Puppel, Berlin, 26-27 April 1926.  
With C. G. Boerner, Leipzig, 1942 (according to a pencil inscription verso).  
Ines Kaps (20th and 21st century), Leipzig (Lugt 3551).

**LITERATURE:**

Bartsch 207; Hollstein 213; Strauss 177; New Hollstein 249



**\*115**

**HENDRICK GOLTZIUS (1558-1617)**

*Tantalus, from: The Four Disgracers*

engraving, 1588, on laid paper, watermark Circle with Stripes and smaller Circle within (not in Briquet or Heawood), a good impression of the first state (of three), trimmed on or just inside the platemark and well outside the text, in very good condition

Sheet 332 x 334 mm. (round)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Bartsch 258; Hollstein 306; Strauss 257; New Hollstein 325



115



116

**\*116**

**HENDRICK GOLTZIUS (1558-1617)**

*Icarus, from: The Four Disgracers*

engraving, 1588, on laid paper, watermark Fleur-de-Lys in Crowned Escutcheon (this variant not in Briquet or Heawood), a very good impression of Strauss' first state (of three), trimmed inside the platemark but outside the text, a short backed tear at lower centre, some minor creasing and staining at upper centre, a backed paper split at the upper right, some paper tape and remains of adhesive in places verso, otherwise in good condition

Sheet 330 x 328 mm. (round)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Bartsch 259; Hollstein 307; Strauss 258; New Hollstein 326





**\*117**

**HENDRICK GOLTZIUS (1558-1617)**

*Pietà*

engraving, 1596, on laid paper, watermark Fool's Cap with five-pointed Collar and pendant Letters RP (not in Heawood or Laurentius), a fine impression of the second, final, state, trimmed just inside the platemark on three sides but retaining a fillet of blank paper outside the subject, trimmed circa 4 mm. into the blank border below, a tiny brown stain at lower right, two tiny nicks with associated thin spots at the upper left sheet corner and sheet edge, otherwise in good condition  
Sheet 183 x 129 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

Dr Julius Hofmann (1840-1913), Karlsbad & Vienna (Lugt 1264 & 4532); his posthumous sale, C.G. Boerner, Leipzig, 8 - 12 May 1922, lot 576 ('Das ergreifende Blatt in brillantem Abzug, mit Rändchen, auf Schellenkappenpapier') (Mk 6000; to R. Gutekunst).  
Eugène Alfred Stuyck (1912-1981), Antwerp (Lugt 4191).

**LITERATURE:**

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



**\*118**

**HENDRICK GOLTZIUS (1558-1617)**

*Marcus Valerius Corvus, from: The Roman Heroes*

engraving, 1586, on laid paper, watermark Bunch of Grapes with pendant Letters IC (similar to Briquet 13192, Brabant 1580), a fine impression, printing with some plate tone in the text border below, with margins, a repaired tear at centre left, some thin spots; together with **Titus Manlius Torquatus**, from the same series, engraving, 1686, on laid paper, watermark Circle with Stripes and Small Circle inside (not in Briquet or Heawood), a good impression of the second, final state, trimmed on the platemark, with thread margins in places, a vertical crease across the lower left, a small ink stain and inscription in the text border

Plate 370 x 235 mm, Sheet 392 x 259 mm.

Plate & Sheet 370 x 238 mm.

(2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Carl Theodor Thiemann (b. 1881), Karlsbad & Dachau (Lugt 642c); his sale, Amsler & Ruthardt, Berlin 15-18 May 1922, lot 528 ('Prachtvoller Abdruck, mit Rand'). (B. 101 only)  
With Christopher Mendez, London, circa 1990. (B. 100 only)

**LITERATURE:**

Bartsch 101 & 100; Hollstein 167 & 166; Strauss 236 & 235;  
New Hollstein 169 & 168





**\*119**

**HENDRICK GOLTZIUS (1558-1617)**

*Apollo*

engraving, 1588, on laid paper, watermark Crescent Moon (not in Briquet; similar to Heawood 847, Rome, 1587), a very fine impression of the first state (of two), trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, a short backed tear at the lower edge, a few foxmarks and pale staining in places, otherwise in good condition  
Sheet 349 x 262 mm.

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

**LITERATURE:**

Bartsch 141; Hollstein 131; Strauss 263; New Hollstein 151





**\*120**

**HENDRICK GOLTZIUS (1558-1617)**

*The Farnese Hercules*

engraving, 1592, on laid paper, watermark Fleur-de-Lys in Crowned Shield with pendant Letters WR (similar to Laurentius 434), a fine impression, with small margins, the lower left sheet corner outside the subject repaired and partially made up, two small repaired paper losses in the lower right margin, a few short tears and tiny nicks at the sheet edges, otherwise in good condition  
Plate 417 x 300 mm., Sheet 427 x 312 mm.

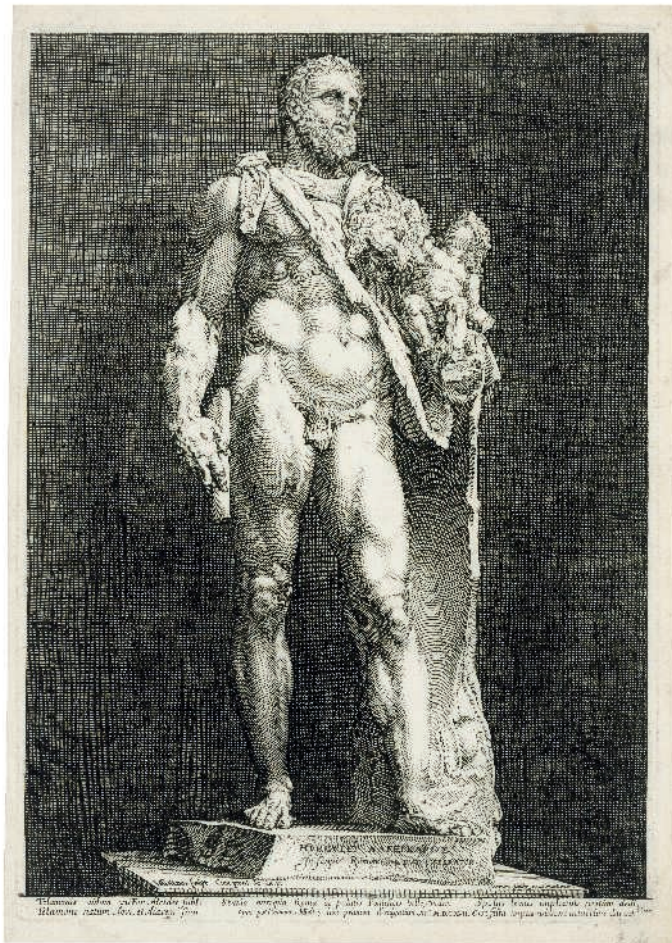
£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

**LITERATURE:**

Bartsch 143; Hollstein 145; Strauss 312; Hollstein 378





**\*121**

**HENDRICK GOLTZIUS (1558-1617)**

*Hercules and Telephos*

engraving, 1592, on laid paper, with a small indistinct watermark, possibly a countermark, a very good impression, with margins, in very good condition  
Plate 417 x 298 mm., Sheet 437 x 313 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**PROVENANCE:**

With Christopher Mendez, London.  
Acquired from the above, around 1990.

**LITERATURE:**

Bartsch 144; Hollstein 146; Strauss 313; New Hollstein 379



**\*122**

**HENDRICK GOLTZIUS (1558-1617)**

*Apollo Belvedere*

engraving, 1592, on laid paper, watermark Coat-of-Arms with Fleur-de-Lys and pendant Letters WR with indistinct Crown above, a fine impression of the the second, final state, with small margins, two small foxmarks on the figure's right thigh, small made-up paper losses at the upper and lower right sheet corners outside the subject, a repaired tear at the upper right corner  
Plate 416 x 301 mm, Sheet 423 x 306 mm.

£5,000-7,000

US\$6,500-9,000  
€5,800-8,100

**PROVENANCE:**

Unidentified, initials PK in a circle stamped verso (not in Lugt).  
With Christopher Mendez, London.  
Acquired from the above in 1990.

**LITERATURE:**

Bartsch 145; Hollstein 147; Strauss 314; New Hollstein 380

New Hollstein records a unique impression of the first state, before all letters, at the Kupferstichkabinett, Berlin.





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**\*123**

**HENDRICK GOLTZIUS (1558-1617)**

*Oceanus (Neptune)*

chiaroscuro woodcut printed from three blocks in black, ochre and brown, circa 1588-1590, on laid paper, with an indistinct, possibly Crown watermark, a good impression of Bialler's and New Hollstein's colour variant d, trimmed to or just outside the borderline, the sheet backed, a long curved, repaired tear across the lower right, with the usual horizontal central fold, the fold split at left, a printer's crease at centre right

Block & Sheet 348 x 262 mm.

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

**LITERATURE:**

Bartsch 232; Hollstein 367; Strauss 421; Bialler 27; New Hollstein 295

**\*124**

**HENDRICK GOLTZIUS (1558-1617)**

*Pluto*

chiaroscuro woodcut printed from three blocks in black and two shades of ochre, circa 1588-1590, on laid paper, watermark Three Crowns (similar to Briquet 5097), a good impression of Bialler's colour variant c, New Hollstein's state IIc, trimmed to or just outside the borderline, the sheet thinly backed, with the usual horizontal central fold, with a couple of associated a small made-up paper losses at centre right, a few minor paper splits in places

Block & Sheet 345 x 263 mm.

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

**PROVENANCE:**

Leonard Baskin (1922-2000) and Lisa Unger Baskin (b. 1943), Lurley, Devon and Leeds, Massachusetts (Lugt 4475), inscribed and dated 1973 verso.

With Galerie R. G. Michel, Paris.

Acquired from the above in 2000.

**LITERATURE:**

Bartsch 233; Hollstein 369; Strauss 423; Bialler 29; New Hollstein 297



124





**\*125**

**HENDRICK GOLTZIUS (1558-1617)**

*Tethys (Galatea)*

chiroscuro woodcut printed from three blocks in black, ochre and brown, circa 1588-1590, on laid paper, a good impression of Bialler's state IIIb, trimmed to or just outside the borderline, the sheet backed, a horizontal tear at centre left, with tiny associated paperloss, a few small nicks at the left sheet edge, otherwise in good condition  
Block & Sheet 350 x 263 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

With Christopher Mendez, London.  
Acquired from the above in April 2008.

**LITERATURE:**

Bartsch 235; Hollstein 368; Strauss 422; Bialler 28; New Hollstein 296





**\*126**

**HENDRICK GOLTZIUS (1558-1617)**

*Hercules killing Cacus*

chiaroscuro woodcut printed from three blocks in black, pale ochre and light blueish-grey, 1588, on laid paper, watermark Bunch of Grapes with Stem in a crowned Shield with pendant Word (not in Briquet or Heawood), a good impression of Bialler's variant 1e (of VI), New Hollstein's variant 1d (of III), trimmed to or just inside the borderline, fractionally into the subject at lower right, a very skilfully made-up paperloss at centre right, with the usual horizontal drying fold partially split and repaired  
Sheet 400 x 322 mm.

£10,000-15,000

US\$13,000-19,000  
€12,000-17,000

**PROVENANCE:**

With Christopher Mendez, London.  
Acquired from the above around 1980.

**LITERATURE:**

Bartsch 231; Hollstein 373; Strauss 403; Bialler 25, New Hollstein 304; Gnann 158-59





**\*127**

**CHRISTOFFEL JEGHER (CIRCA 1578-1653)  
AFTER PETER PAUL RUBENS (1577-1640)**

*Bust of a bearded Man (Doge Giovanni Cornaro?)*

chiaroscuro woodcut printed from three blocks in shades of brown, circa 1632-1636, on laid paper, watermark Fleur-de-Lys in a crowned Escutcheon and countermark Shield with Initials DG, a fine impression of the first state (of two), printing with much relief, with margins, two repaired tears into the subject at lower left and right, the upper right sheet corner in the margin made up, another smaller made-up paper loss at the upper sheet edge  
Block 288 x 218 mm., Sheet 327 x 244 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

Christie's, London, 3 December 1975, lot 57.  
Acquired at the above sale by the present owner.

**LITERATURE:**

Hollstein 20





(actual size)

**\*128**

**JACQUES DE GHEYN II (1565-1629)**

*Portrait of Hugo Grotius, aged 15*

engraving, 1599, on laid paper, without watermark, a fine impression of the first state (of two), with margins on three sides, trimmed on the platemark at right, with a strip of paper added to the right sheet edge, otherwise in very good condition

Plate 89 x 107 mm., Sheet 133 x 105 mm.

£800-1,200

US\$1,100-1,500

€930-1,400

**PROVENANCE:**

British Museum, London (Lugt 302), with their duplicate stamp (Lugt 305), signed by John Gere, Keeper of Prints & Drawings, 1973-81.

With Christopher Mendez, London.

Acquired from the above, on 6 April 1998.

**LITERATURE:**

New Hollstein 246

Hugo Grotius (1583 -1645) or Hugo de Groot was an intellectual prodigy who, at the age of 16 - around the time of this portrait - was appointed advocate in The Hague and had published his first book. He became the leading legal scholar of his age and the first to formulate the idea of the rule of law between states and nations, and thus laid the theoretical foundations for the Peace of Westphalia, which ended the Thirty Years' War.



**\*129**

**JAN HARMENSZ. MULLER (1571-1628)  
AFTER HENDRICK GOLTZIUS (1558-1617)**

*The Creation of the World: Title plate*

engraving, from the set of seven, 1589, on laid paper, watermark Small Double-headed Eagle (indistinct), a fine impression of the second, final state, trimmed inside the platemark and just outside the borderline and subject, a circa 5 mm. strip trimmed off and skilfully made up at the outer right edge, otherwise in good condition  
Sheet 263 x 267 mm. (round)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

With Galerie Paul Prouté, Paris.

Acquired from the above on 4 January 2000.

**LITERATURE:**

Bartsch, New Hollstein 35



**\*130**

**GUIDO RENI (1575-1642)**

**AFTER PARMIGIANINO (1503-1540)**

*Girl with the Cushion & Girl carrying the Crucifix*

two etchings on one sheet, circa 1590-1600, on laid paper, without watermark, good, tonal impressions of the second, final states, probably slightly later, printing with a light plate tone, with narrow margins, a few tears along the sheet edges and a few splits, some pale staining, otherwise in good condition

Plate 161 x 78 mm. (B. 48)

Plate 162 x 78 mm. (B. 49)

Sheet 170 x 277 mm.

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

**PROVENANCE:**

With Arsène Bonafous Murat, Paris.

Acquired from the above, on 3 October 1996.

**LITERATURE:**

Bartsch 48 & 49



**\*131**

**JEAN TOUTIN (1578-1644)**

*Ornament Print with two Men sawing, from: Black Ornaments*

etching, 1619, on laid paper, without watermark, a very good impression of this extremely rare print, a thread margin at left, trimmed fractionally inside the platemark at right, trimmed partially into the subject above and below, a short tear at left, a hard crease at the upper left corner, the number 50 inscribed in ink at upper left, some minor stains

Sheet 98 x 78 mm.

£700-1,000

US\$900-1,300

€810-1,200

**PROVENANCE:**

With Paul McCarron, New York.

Acquired from the above on 21 April 2004.

**LITERATURE:**

P. Fuhring, *Ornament Prints in the Rijksmuseum II, The Seventeenth Century*, Rotterdam 2004, cat. 1834, p. 316-17.

This is the second plate from Jean Toutin's *Black Ornaments* series. The set appears to have originally consisted of 12 plates, only six of which are known today. The present impression, with the plate number 2 and the date 1619 in the lower subject trimmed off, corresponds to the impression in the Rijksmuseum, which also holds other prints from the series. A print of the same composition but with small differences in the detail (Museum Boijmans Van Beuningen, Rotterdam) is presumably a near-contemporary copy after Toutin's original.



(actual size)





**\*132**

**JOSEPE DE RIBERA (1591-1652)**

*Drunken Silenus*

etching, 1628, on laid paper, watermark Circle, a good impression of the second state (of three), with Orlandi's address, beginning to show a little wear, with thread margins, some time staining along the sheet edges, pale scattered foxing mostly visible *verso*, a vertical flattened fold, partially broken and skilfully repaired, a few tiny repairs at the sheet edges, otherwise in good condition

Plate 274 x 350 mm., Sheet 276 x 352 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

With Olimpia Theodoli, London.

Acquired from the above, on 8 July 1993.

**LITERATURE:**

Bartsch 13; Brown 14



**\*133**

**JOSEPE DE RIBERA (1591-1652)**

*Saint Jerome reading*

etching with engraving and drypoint, circa 1624, on laid paper, with an indistinct watermark, a good impression, trimmed inside the platemark but outside the borderline, a tiny hole below the Saint, the tips of the right corners made-up, otherwise in good condition

Sheet 191 x 251 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

An unidentified paraphe in brown ink *verso* (not in Lugt).

With Galerie R.G. Michel, Paris.

**LITERATURE:**

Bartsch 3; Brown 13





134

**\*134**

**JACQUES CALLOT (1592-1635)**

*Les Gombi*

the complete set of 21 etchings, circa 1622, on laid paper, without watermarks, a uniform set of very fine impressions of the first state (of two), before Sylvestre's address on the title and before the plate numbers, printing with a light plate tone, inky plate edges and light wiping marks, many with offsetting from other impressions on the same series *verso*, with narrow to thread margins, some sheets stained, the title plate with the word *Nanceij* at lower right partly rubbed out, otherwise in good condition  
Plates 63 x 89 mm., Sheets 65 x 91 mm. (and similar)

(21)

£2,500-3,500

US\$3,300-4,500  
€2,900-4,000

**PROVENANCE:**

With Galerie André Candillier, Paris.  
Acquired from the above around 1980.

**LITERATURE:**

Lieure 279, 407-426



**\*135**

**JACQUES CALLOT (1592-1635)**

*Capricci di varie figure*

the complete set of fifty etchings, circa 1617, on laid paper, without watermarks, a uniform set of very good impressions of the Florentine plates (Callot later etched another set of plates in Nancy), printing with a subtle plate tone, with small margins, window-mounted and bound in an early 20th century calf binding, in very good condition

Plates 61 x 86 mm., Sheets 65 x 91 mm. (and similar)

Overall 150 x 203 mm. (book)

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

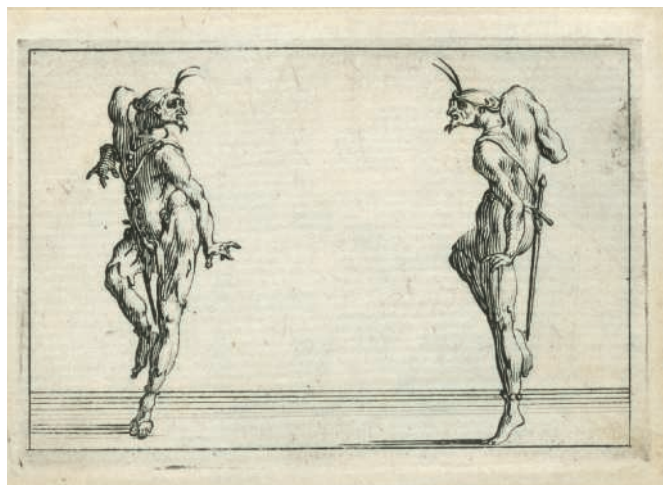
Moncure Biddle (1882-1956), Philadelphia (with his bookmark).  
With Galerie R. G. Michel, Paris.  
Acquired from the above around 1990.

**LITERATURE:**

Lieure 214-263



135



87





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**\*136**

**JACQUES CALLOT (1592-1635)**

*La Grande Chasse*

etchings, 1619, on laid paper, without watermark, a very fine, early impression of the first state (of four), with the tiny details in the background printing clearly, with narrow margins, a soft and unobtrusive vertical flattened fold, a short, backed tear at the left sheet edge, otherwise in very good condition

Plate 197 x 467 mm., Sheet 203 x 472 mm.

£5,000-7,000

US\$6,500-9,000  
€5,800-8,100

**PROVENANCE:**

Otto Schäfer (1912-2000), Schweinfurt, with his stamp verso (not in Lugt); his sale, Kornfeld, Bern, 24 June 1992, lot 184 (CHF 19,500; sold to McCarron).  
With Paul McCarron, New York.

**LITERATURE:**

Lieure 353; Meaume 711

**\*137**

**JACQUES CALLOT (1592-1635)**

*La tentation de Saint Antoine*

etching, 1635, on laid paper, without watermark, a very good impression of the third state (of five), with narrow margins, window-mounted, with a flattened vertical and horizontal fold, some repaired tears at upper left, some tiny made-up areas and thin spots, some brown staining at upper centre

Plate 350 x 456 mm., Sheet 357 x 464 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Unidentified collector's mark 'Fischer' recto (not in Lugt).

**LITERATURE:**

Lieure 1416

**\*138**

**JACQUES CALLOT (1592-1635)**

*The Martyrdom of Saint Sebastian*

etching, circa 1631-33, on laid paper, watermark Cross of Lorraine and indistinct countermark, a very good impression of the first state (of two), with narrow margins, generally in very good condition

Plate 162 x 328 mm., Sheet 166 x 332 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**PROVENANCE:**

With P. & D. Colnaghi., London (with their stock number C. 36473 in pencil verso).  
Acquired from the above around 1975.

**LITERATURE:**

Lieure 670





137



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139

**\*139**

**CLAUDE LORRAIN (1600-1682)**

*Scene de brigands*

etching, 1633, on laid paper, watermark Anchor in a Circle surmounted by a small Star (this variant not in Briquet or Heawood), a fine, tonal impression of Mannocci's fourth state (of nine), with margins, a tiny rustmark on the lower platemark, a pinhole at the lower left edge of the subject, otherwise in very good condition

Plate 130 x 200 mm., Sheet 140 x 211 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**PROVENANCE:**

With Galerie André Candillier, Paris.

Acquired from the above in November 2000.

**LITERATURE:**

Robert-Dumesnil 12; Mannocci 11

**\*140**

**CLAUDE LORRAIN (1600-1682)**

*Le troupeau à l'abreuvoir*

etching, 1635, on laid paper, without watermark, a very good impression of the second or third state (of three), trimmed inside the platemark, retaining a fillet of blank paper outside the inner borderline, three small foxmarks at upper right, otherwise in very good condition

Sheet 103 x 168 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

With Arsène Bonafous Murat, Paris.

**LITERATURE:**

Mannocci 16

For more information on this lot please visit

[christies.com](http://christies.com)

**\*141**

**ALBERT FLAMEN (1620-1674)**

*Livre d'Oiseaux (A Book of Birds)*

the complete set of 12 etchings, circa 1672, on laid paper, two with indistinct watermarks, the others without, a uniform set of this rare series, very good impressions, trimmed on or just inside the platemarks but retaining a fillet of blank paper outside the borderline and the text below, some sheets with scattered foxing and minor stains, generally in good condition. Sheets 100 x 197 mm. (and similar) (12)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

William Esdaile (1758-1837), London (Lugt 2617); his sale, Christie's, London, 11-16 June 1840, lot 201.

Pierre Defer (1798-1870), Paris; then by descent to his son-in-law Henri Dumesnil (1823-1898), Paris (Lugt 739, as Collection Defer-Dumesnil); probably his posthumous sale, Danlos, Paris, 17-18 May 1901.

With Arsène Bonafous Murat, Paris.

Acquired from the above around 1988.

**LITERATURE:**

Bartsch 80-92

For more information on this lot please visit

[christies.com](http://christies.com)



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90

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



**\*142**

**ALLAERT VAN EVERDINGEN (1621-1675)**

*Two Peasants seated on the Hill*

etching, circa 1640-1675, on laid paper, watermark Crossbow in Circle surmounted by Trefoil (not in Briquet, Heawood or Laurentius), a very good impression, apparently an intermediate state between the first and second states (of three), before the cleaning of the plate but with the long scratch burnished out, trimmed on the platemark but retaining a fillet of blank paper outside the borderline, in good condition; together with two etchings by the same hand, **The large Rock at the River**, fifth, final state; and **The large Rock projecting from a River**, second, final state, both in good condition

Plate & Sheet 97 x 150 mm. (Holl. 71)

(3)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

Holl. 71:

William Thomas Bree (1786-1863), Allesley, Warwickshire (Lugt 2630); probably Sotheby's, London, 18 December 1919.

Arthur Wildau (1872-1936), Nordhausen & Leipzig (Lugt 2576); then by descent to his daughters.

With Christopher Mendez, London.

Acquired from the above on 10 July 2001.

For provenance information on the other two prints, please see the condition report or consult the department.

**LITERATURE:**

Duthuit, Hollstein 71, 31 & 34



**\*143**

**JACOB VAN RUISDAEL (1628-1682)**

*A Group of three Etchings*

comprising: **The little Bridge**, circa 1650, on laid paper, with an indistinct Letters watermark, a very good impression of the second, final state, trimmed outside the borderline; **Two Farmers with their Dog**, circa 1650, on laid paper, without watermark, a good impression of the second, final state, trimmed to, or just outside the borderline, a later ink inscription in the blank area to the right of the signature; and **A Cottage on a Hill**, circa 1660, on laid paper, without watermark, with 15-30 mm. margins, occasional pale foxing, otherwise all in good condition

Sheet 230 x 330 mm. (and smaller)

(3)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

**PROVENANCE:**

Karl Ferdinand Friedrich Nagler (1770-1846), Berlin (Lugt 2529); sold to the Prussian State in 1835 as part of his collection.

Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606); with their duplicate stamp.

G. Bewley (Died circa 1897), Cincinnati (Lugt 1137a).

With P. & D. Colnaghi, London (their stock number C32659 in pencil verso).

Acquired from the above, circa 1970. (H. 1)

Unidentified collector's mark (not in Lugt).

Leonard Baskin (1922-2000) and Lisa Unger Baskin (Born 1943), Leeds, Massachusetts (Lugt 4474).

Acquired from the above. (H. 2)

**LITERATURE:**

Hollstein 1-3







**\*144**

**GIULIO CARPIONI (1613-1678)**

*Holy Family with the Virgin reading*

etching, circa 1640-60, on laid paper, with an indistinct watermark, a very good impression of the third, final state, with wide margins, in very good condition  
Plate 215 x 146 mm., Sheet 311 x 241 mm.

£700-1,000

US\$900-1,300  
€810-1,200

**PROVENANCE:**

Unidentified, collector's stamp *recto* (not in Lugt).

**LITERATURE:**

Bartsch 5



**\*145**

**GIOVANNI BATTISTA TIEPOLO (1696-1770)**

*A Shepherd with two Magicians, from: Scherzi*

etching, circa 1740, on sturdy laid paper, without watermark, a very good impression of the first state (of two), with small margins, some creases mainly in the margins, pale stains and foxmarks, a small skinned area in the lower subject  
Plate 221 x 174 mm., Sheet 242 x 191 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

Philippe Burty (1830-1890), Paris, his mark *recto* (Lugt 413).

With Galerie Paul Prouté, Paris.

Acquired from the above around 1975.

**LITERATURE:**

de Vesme 28; Rizzi 19



**\*146**

### GIOVANNI BATTISTA TIEPOLO (1696-1770)

*Two Soldiers and two Women, from:  
Capricci*

etching, before 1750, on laid paper, without watermark, a very good impression, with wide margins, in very good condition  
Plate 135 x 170 mm., Sheet 218 x 286 mm.

£1,000-1,500      US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**  
With C.G. Boerner, Düsseldorf.  
Acquired from the above around 1975.

**LITERATURE:**  
de Vesme 5; Rizzi 31



**\*147**

**JAN LIEVENSZ (1607-1674)**

### *The quarrelling Players and Death*

etching, 1630-45, on laid paper, with an indistinct watermark, a very good, strong impression of the third, final state, trimmed inside the platemark but retaining a strip of blank paper outside the borderline, with narrow to thread margins below, some pale time staining towards the sheet edges, otherwise in good condition  
Sheet 202 x 265 mm.

£2,000-3,000      US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**  
Hollstein 19







**\*148**

**JAN LIEVENSZ (1607-1674)**

*Bust of a young Man in Profile, facing right*

etching, circa 1630-32, on laid paper, watermark Large Jug with Flowers and Crescent (similar to Heawood 3593), a fine impression of the rare first state (of five before the rework in the dark area and the address, with a thread margin at left, otherwise trimmed to or just inside the platemark, in very good condition Sheet 157 x 143 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Paul Davidsohn (1839-1924?), Berlin (Lugt 654); his sale, C.G. Boerner, Leipzig, 22-26 November 1920, lot 1145 ('Ausgezeichneter Abdruck des ersten Zustands vor aller Adresse und mit den gerissenen Initialen.') (Mk. 200); this impression possibly cited by Hollstein, erroneously as a second state.

**LITERATURE:**

Bartsch 17; Hollstein 34

**\*149**

**JAN LIEVENSZ (1607-1674)**

*Portrait of a young Man in Profile to the left*

etching, circa 1630-32, on laid paper, without watermark, a very good impression of the second, final state, with narrow margins below and at right, trimmed on or just outside the platemark above and at left, some pinpoint foxing, otherwise in very good condition; with **Bust of a young Man, facing right** by the same hand, etching, circa 1631, a good impression of the fourth, final state, showing some wear in the densely hatched areas, trimmed fractionally outside the platemark on all sides, generally in good condition; and **Bust of a Man** by the same hand, etching, on laid paper, without watermark, circa 1630, a slightly worn impression of the second, final state, with narrow margins on all sides, repairs at the sheet corners, otherwise in good condition Plate 162 x 144 mm., Sheet 164 x 146 mm. (H. 32) (3)

£1,500-2,000

US\$2,000-2,600  
€1,800-2,300

**PROVENANCE:**

Wilhelm Eduard Drugulin (1825-1879), Leipzig (Lugt 2612). (H. 32 only)

William Esdaile (1758-1837), London, with his initials recto and verso, dated 1899 and with his inventory number 57 verso (Lugt 2617).

With Albert van Loock (1917-2011?), Brussels (Lugt 3751). (H. 44 only)

**LITERATURE:**

Hollstein 32, 44 & 59





**\*150**

**MICHAEL SWEERTS (1618-1664)**

*Portrait of a Man*

etching, circa 1643-61, on laid paper, without watermark, a brilliant, early impression, printing with intense contrasts and with the spot of foulbiting on the left sleeve printing very strongly, with narrow margins, in very good condition

Plate 209 x 164 mm., Sheet 212 x 166 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Unidentified, paraphe in ink verso (not in Lugt).

Paul Davidsohn (1839-1924), London, Vienna & Berlin (Lugt 654); his sale, C.G. Boerner, Leipzig, 26-29 April 1921, lot 1043 ('*Brillanter früher Abdruck, mit dem noch starken Ätzfleck auf dem linken Unterärmel. Mit etwas Rand.*').

**LITERATURE:**

Bartsch 5; Hollstein 20

As Boerner mentioned in the catalogue of the Davidsohn sale in 1921, the etching may be a portrait of Frederick William, Marquess of Brandenburg and Duke of Prussia, known as the Great Elector.





(actual size)

**\*151**

**GEORG FENNITZER (1646-1722)**

*Johann Langstein, Tailor in Nuremberg*

mezzotint, circa 1670-1722, on laid paper, without watermark, a very good impression of this rare and early little mezzotint, with wide margins, in very good condition  
Plate 55 x 46 mm., Sheet 182 x 156 mm.

£300-500

US\$390-640  
€350-580

**PROVENANCE:**

With Craddock & Barnard, London.  
Acquired from the above around 1970.

**LITERATURE:**

Hollstein 79



**\*152**

**WALLERANT VAILLANT (1623-1677)**

*The so-called Portrait of Prince Rupert*

mezzotint, circa 1660-75, on laid paper, watermark Fleur-de-Lys without Shield (not in Briquet, Heawood or Laurentius), a very good impression of the second, final state, with the inscription, with wide margins, some very minor staining and foxing in the margins, otherwise in very good condition  
Plate 213 x 165 mm., Sheet 269 x 209 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**LITERATURE:**

Hollstein 192

This print by Wallerant Vaillant, one of the earliest practitioners of the mezzotint technique, is a reversed copy of a print which Hind attributed to Prince Rupert of the Rhine, who was traditionally understood to be the inventor of this printing technique. Hind's attribution has been doubted, as has been the identification of the sitter as Prince Rupert himself.





**\*153**

**JEAN-ETIENNE LIOTARD (1702-1789)**

*La Venus aux belles fesses ('Vénus Callipyge')*

mezzotint, 1780, on laid paper, watermark letters *DANNONAY 1771*, a good impression of this uncommon print, the full sheet, a printer's crease at centre, the image slightly rubbed, two repaired tears in the margins, otherwise in good condition  
Plate 402 x 259 mm., Sheet 527 x 336 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Tilanus 14; Roethlisberger & Loche 528





**\*154**

**JACQUES FABIEN GAUTIER DAGOTY  
(1710-1781)**

*Male and female reproductive Organs  
with a newborn Child*

mezzotints printed in colours, 1752, on laid paper, watermarks Dovecote with countermarks AUVERGNE (Heawood 1232), very good impressions of these large anatomical studies, Plates VII+IX from: *Anatomie générale des viscères*, with wide margins, both with a soft horizontal central fold, moisture stains, foxing and minor creases in the margins, some short tears and nicks at the sheet edges

Plate 530 x 345 mm.,

Sheet 750 x 510 mm. (plate VII)

Plate 510 x 367 mm.,

Sheet 772 x 550 mm. (plate IX)

(2)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500



**\*155**

**JACQUES FABIEN GAUTIER DAGOTY  
(1710-1781)**

*Le buzard & Le buzard de marais*

two mezzotints printed in colours, 1752, on laid paper, both with watermark fragments (one Letters), published in *Observations sur l'histoire naturelle sur la physique et sur la peinture*, Paris, the full sheets, with deckle edges, both with a moisture stain at upper left, some other staining and surface dirt in the margins, the latter print with a small hole in the upper left margin; together with **Le Gobius** by the same hand, colour mezzotint, 1757, on laid paper, without watermark, published in *Observations périodiques sur physique, l'histoire naturelle et les beaux-arts*, Paris, with margins, a few small stains in the margins, otherwise in good condition

Plates 214 x 153 mm.,

Sheets 280 x 203 mm. (and similar)

(3)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

Henri Ledoux (20th century), Paris (Lugt 4052).  
(Gobius only)



**\*156**

**JEAN-BAPTISTE ANDRÉ GAUTIER DAGOTY (1740-1786)  
AFTER FRANÇOIS-HUBERT DROUAIS (1727-1775)**

*Madame du Barry being offered a Cup of Coffee by her Page Zamore*

mezzotint printed in colours, circa 1770, on laid paper, watermark AUVERGNE, a very good impression of his rare print, the white lace printing with much finely detailed relief, trimmed on or just inside the platemark with thread margins in places, a very short tear at lower right, a few small nicks and minor creases at the sheet edges and corners, the subject generally in good condition: together with *Portrait of the Duc de la Vrillière* by the same hand, mezzotint printed in colours, 1772, on laid paper, without watermark, a good impression, with margins, a crease across upper right sheet corner in the margin, a printer's crease and a faded ink inscription relating to the sitter in the lower margin, generally in good condition

Sheet 403 x 315 mm.

Plate 240 x 197 mm., Sheet 273 x 214 mm.

(2)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

Henri-Jean Thomas (b. 1872), Paris (Lugt 1378); his sale, M. Rousseau, Paris, 17 June 1948 (275,000 FF); this impression of Mme. du Barry cited in Lugt).

**LITERATURE:**

Portalis & Béraldi 3

Portalis & Béraldi praised the portrait of Madame du Barry as '*des plus recherchés, n'est rien que beau*'. It is particularly remarkable for the intricate relief with which the lace and table cloth is printed, giving the illusion of real textiles.



**\*157**

**JEAN-FRANÇOIS JANINET (1752-1814)  
AFTER FRANÇOIS BOUCHER (1703-1770)**

*La Toilette de Venus*

wash-manner etching printed in colours, 1783, on laid paper, without watermark, a very good impression of the third, published state, with the complete title and dedication, published by Chereau, Paris, trimmed inside the platemark but retaining a blank border outside the borderline on three sides, trimmed just underneath the publisher's address below, a short repaired tear at upper left, just affecting the subject, a small repaired paper split in the upper right margin, otherwise in good condition

Sheet 447 x 330 mm.

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

**LITERATURE:**

IFF 12.39; Portalis & Béraldi 3

M. M. Graselli, *Colorful Impressions - The Printmaking Revolution in Eighteenth-Century France*, National Gallery of Washington (exh. cat.), Washington, D.C., 2003, no. 47b, p. 100-101 (another impression illustrated).







**\*158**

**LOUIS-MARIN BONNET (1736-1793)**

*Tête de Vieillard*

crayon-manner etching in colour, circa 1765-66, on laid paper, without watermark, a very good impression of this rare print, with the etched border, trimmed inside the platemark but outside the outer borderline, the sheet a little toned and stained, some very minor scuffs and soft creases, otherwise in good condition  
Image 186 x 160 mm., Sheet 240 x 212 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

With Arsène Bonafous Murat, Paris.  
Acquired from the above on 3 October 1996.

**LITERATURE:**

Hérolf 61; not in IFF



**\*159**

**LOUIS-MARIN BONNET (1736-1793)**

**AFTER FRANCOIS BOUCHER (1703-1770)**

*L'Amour prie Venus de lui rendre ses armes*

crayon manner etching in colours, 1768, on blue paper, watermark Letters MK, a good impression, trimmed inside the platemark but retaining a strip of blank paper outside the borderline on three sides, trimmed just underneath the text below, some minor staining at the sheet edges and corners where previously mounted verso, otherwise in good condition  
Sheet 328 x 391 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

Hérolf 17; Jean-Richard 346; IFF 13



**\*160**

**CHARLES-MELCHIOR DESCOURTIS  
(1753-1820) AFTER NICOLAS-ANTOINE  
TAUNAY (1755-1830)**

*La Noce de Village (The Village Wedding)*

wash-manner etching printed in colours, 1785,  
on laid paper, without watermark, a fine proof  
impression of the second state (of three), before  
letters and printed without the yellow and  
carmine-red plates, trimmed inside the platemark  
at left and right but retaining a blank border  
outside the borderline, with a small margin below  
and a partial thread margin above, some minor  
foxing mostly visible outside the subject, pale  
mount staining, otherwise in good condition  
Sheet 378 x 257 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Unidentified, a small flower stamped in red *recto*  
(not in Lugt).

With Galerie André Candillier, Paris.

Acquired from the above in 2009.

**LITERATURE:**

IFF 7.8

M. M. Graselli, *Colorful Impressions - The  
Printmaking Revolution in Eighteenth-Century  
France*, National Gallery of Washington (exh. cat.),  
Washington, D.C., 2003, no. 55, p. 108-111 (another  
impression illustrated).



**\*161**

**PHILIBERT-LOUIS DEBUCOURT  
(1755-1832)**

*La Promenade Publique*

wash-manner etching printed in colours, 1792,  
on laid paper, without watermark, a good  
impression of the published, third, final state, with  
margins, some thin areas and minor repairs in the  
margins, the subject in very good condition  
Plate 460 x 637 mm., Sheet 520 x 716 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

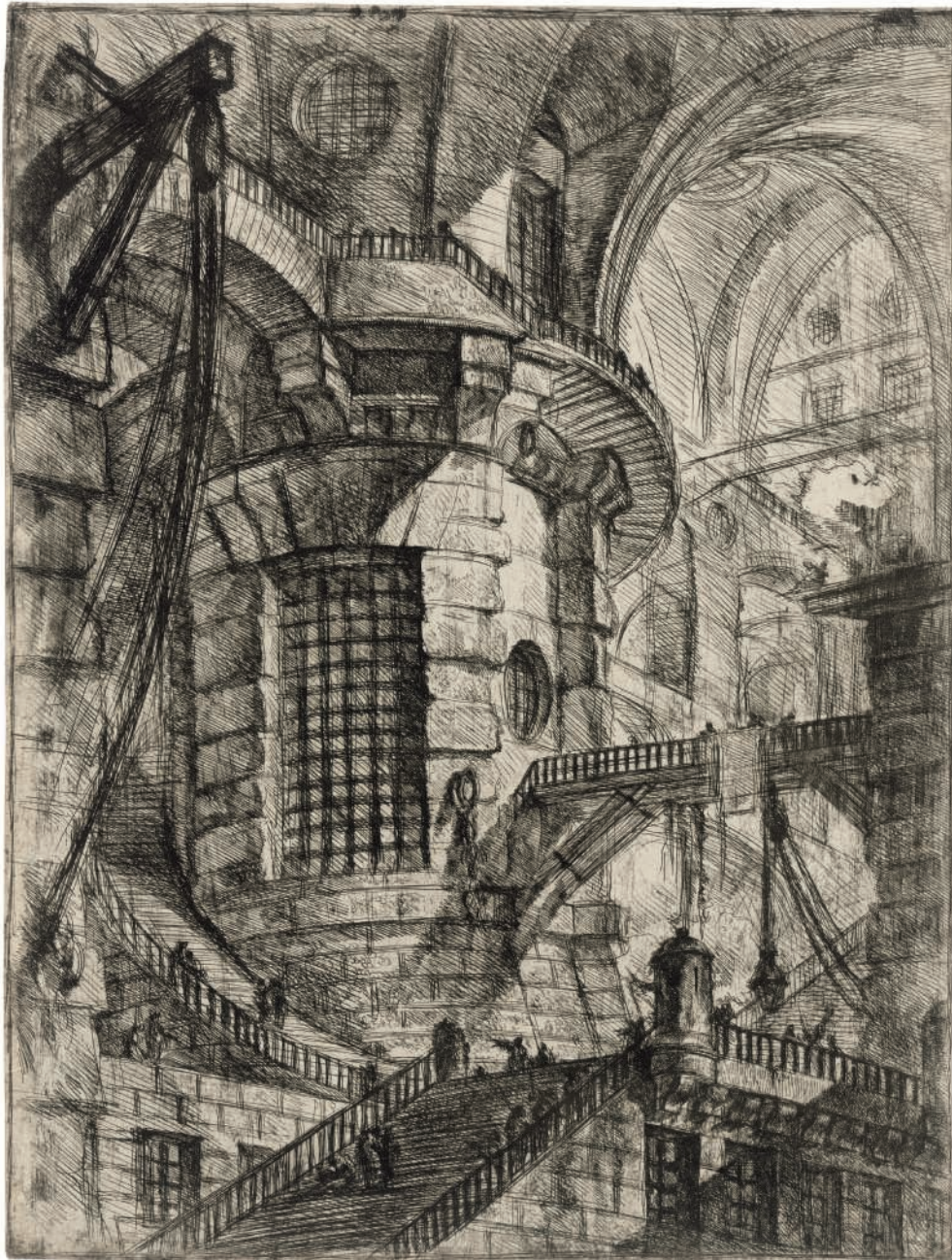
Fenaille 33; IFF 6.26

V. I. Carlson & J. W. Ittmann, *Regency to Empire -  
French Printmaking 1715-1814*, Baltimore Museum  
of Art & Minneapolis Institute of Arts (exh. cat.),  
1984-85, no. 103, p. 290-91 (another impression  
illustrated).

M. M. Graselli, *Colorful Impressions - The  
Printmaking Revolution in Eighteenth-Century  
France*, National Gallery of Washington (exh. cat.),  
Washington, D.C., 2003, no. 83, p. 144-45 (another  
impression illustrated).







**\*162**

**GIOVANNI BATTISTA PIRANESI (1720-1778)**

*The round Tower, from: Carceri*

etching with engraving and open-bite or sulphur tinting, circa 1749, on laid paper, with a very indistinct Single Circle watermark (possibly Robison 2), a very fine, luminous and lightly tonal impression of Robison's first state (of six), from the First Edition, probably first or second issue, without the ink-dabbing on the wall at right usually found in the third issue, trimmed inside the platemark but retaining a fillet of paper outside the borderline, two pinholes at the upper right sheet corner, otherwise in very good condition Sheet 540 x 408 mm.

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

**LITERATURE:**

Focillon 26; Hind 3; Robison 30



•\*163

**CARLO LASINIO (1759-1838)**

*Portrait of Antonio Niccolai with Camera Obscura (?)*

mezzotint printed in colours, circa 1800, on laid paper, without watermark, a very good impression of this extremely rare print, published by the Società Calcografica, Florence, the colours printed by Gaetano Calamandrei (according to the engraved inscription at lower right), with small margins, a short tear in the lower left margin, two pinholes in the upper margin, otherwise in good condition

Plate 390 x 262 mm., Sheet 400 x 272 mm.

£500-700

US\$650-900

€580-810



•\*164

**CARLO LASINIO (1759-1838)**

*Six Artists' Portraits*

six mezzotints prints in colours with touches of handcolouring in red, circa 1783-89, on laid paper, most with watermark fragments (Scrolls), four on blueish paper, very good impressions, one (Poccetti) a proof before letters, with the sitter's name added in pen and brown ink, all with margins, some minor stains and pinpoint foxmarks in the margins, generally in good condition  
Plates 175 x 128 mm. (and similar), Sheets 266 x 191 mm. (and smaller) (6)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**PROVENANCE:**

With Arsène Bonafous Murat, Paris.  
Acquired from the above in 1993-96. (four plates)  
With R.E. Lewis, San Francisco.  
Acquired from the above around 1990.  
(Poccetti only)

Including portraits of **Pascal de Glain** (b. 1769), **Jean-Etienne Liotard** (1702-1789), **Aert van der Neer** (1603-1677), **Francesco Paglia** (1636-1713), **Bernardino Poccetti** (1548-1677) and **Cristoforo Terzi** (1692-1743).







**\*165**

**PIERRE-PAUL PRUD'HON (1758-1823)**

*Phrosine et Mélidore*

etching with engraving, circa 1797, on wove paper, without watermark, a fine proof impression of the third state (of six), before letters but with the additional burin work (probably by Barthélémy Roger), with margins and deckle edges on three sides, trimmed on or just inside the platemark at right but retaining a wide blank border outside the subject, an unobtrusive flattened horizontal fold across the upper sheet, generally in good condition  
Image 211 x 146 mm., Sheet 366 x 262 mm.

£800-1,200

US\$1,100-1,500

€930-1,400

**PROVENANCE:**

François Heugel (1922-2010), Paris (Lugt 3373); possibly his sale, Girard & Ader, Paris, 17 December 1951.

Paul Prouté (1887-1981), Paris (Lugt 2103c).

With Galerie Paul Prouté, Paris.

Acquired from the above on 16 October 2010.

**LITERATURE:**

Goncourt 4

S. Laveissière, *Prud'hon ou le rêve du bonheur*, Grand Palais (exh. cat.), Paris, 1997-98, no. 74.

This etching was created as an illustration for the poem *Phrosine et Mélidore* by Pierre-Joseph Bernard (1708-1775), published in his collected *Oeuvres* (Didot, Paris, 1797). The present impression is a proof before the published state.



**\*166**

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Que Sacrificio*, plate 14 from: *Los Caprichos*

etching with burnished aquatint and drypoint, circa 1798, on laid paper, without watermark, a good impression from the First Edition, published by the artist, Madrid, 1799, in an edition of approximately three hundred impressions, with wide margins, a repaired tear at the lower right sheet corner, a small, pale blue stain in the upper subject, some very minor staining in the margins, otherwise in good condition  
Plate 199 x 150 mm., Sheet 315 x 222 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

Harris 49



**\*167**

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Esto si que es leer*, plate 29 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 impressions, with wide margins, in very good condition  
Plate 216 x 148 mm, Sheet 313 x 210 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**

Harris 64



**\*168**

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*El Vergonzoso*, plate 54 from: *Los Caprichos*

etching with aquatint, 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 impressions, with wide margins, in very good condition  
Plate 215 x 151 mm., Sheet 305 x 205 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

With Craddock & Barnard, London.

**LITERATURE:**

Harris 89







**\*169**

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*El de la rollona, plate 4 from: Los Caprichos*

etching with burnished aquatint, circa 1798, on laid paper, without watermark, a very good impression from the First Edition, published by the artist, Madrid, 1799; together with *¿Quien lo creyera?*, plate 62, etching with burnished aquatint and engraving, and *¿Donde vá mamá?*, plate 65, etching with aquatint and engraving; both from the same series, circa 1798, on laid paper, without watermark, good impressions from the First Edition; all trimmed on or just outside the platemark, two with small margins below, generally in good condition

Sheets 217 x 152 mm. (and smaller)

(3)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Harris 39, 97 & 100





**\*170**

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Bárbaros!*, Plate 38 from: *Los Desastres de la Guerra*

etching with burnished aquatint and engraving, circa 1810-13, on wove paper, watermark J.G.O. and Palmette, a fine impression printed in sepia, from the First Edition, printed in the workshop of Laurenciano Potenciano, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1863, in very good condition; together with *Nipor esas*, Plate 11 from: *Los Desastres de la Guerra* by the same hand, etching with lavis, drypoint and engraving, circa 1810-13, on wove paper, watermark J.G.O. and Palmette, a very good impression printed in black, also from the First Edition, with wide margins, in very good condition Plate 150 x 207 mm., Sheet 241 x 320 mm.  
Plate 160 x 210 mm., Sheet 233 x 306 mm.

(2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

With Galerie R.G. Michel, Paris.

Acquired from the above, on 7 January 1997.

**LITERATURE:**

Deteil 156 & 130; Harris 158 & 131







# Session II

(Lots 171-297) 2.30pm







VARIOUS PROPERTIES

**171**

**ANDREA MANTEGNA (CIRCA 1431-1506)**

*The Risen Christ between Saints Andrew and Longinus*

engraving and drypoint, circa 1470, on laid paper, watermark Quatrefoil (Martineau 12, variant of Briquet 6327, circa 1503), a good, strong impression of this rare print, trimmed to the subject (as is common), a paper loss at the lower right corner, very skilfully backed and made-up with pen and ink, other losses and repairs at the sheet edges, some repaired paper splits and holes elsewhere, the densely hatched areas enhanced in grey wash, occasional touches of pen and ink, other smaller defects  
Sheet 311 x 292 mm.

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

**PROVENANCE:**

Unidentified, initials C.F. in a rectangle (not in Lugt).

**LITERATURE:**

Bartsch 6; Hind 7; Martineau 45



**172**

**ANDREA MANTEGNA (CIRCA 1431-1506)**

*A Bacchanal with Silenus*

engraving and drypoint, early 1470s, on laid paper, watermark Small Jug surmounted by a Cross (Martineau 16, Briquet 12502, circa 1533) a good but later impression of this rare and important engraving, probably printed in France around 1530-40), trimmed inside the subject on all sides, laid down to a very thin Japan paper support, with an added band of laid paper at the lower right sheet edge, with substantial losses and repairs  
Sheet 260 x 405 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Bartsch 20; Hind 3; Martineau 75

Another impression of this print, with the same watermark, can be found in the Museum of Fine Arts Boston (as cited by S. Boorsch and D. Landau, in J. Martineau, *Andrea Mantegna*, 1992, n. 75, pp. 474).





(actual size)

**\*173**

**MARTIN SCHONGAUER (CIRCA 1445-1491)**

*Saint Martin*

engraving, circa 1469-74, on laid paper, watermark Trimount with Cross (Lehrs 8), a fine, rich impression, with various very skilful repairs in the blank areas and sheet edges, the figure partially silhouetted, the borderline largely made up with pen and ink, a small adhesive stain at the upper right corner

Plate & Sheet 157 x 107 mm.

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

**PROVENANCE:**

Felix Somary (1881-1956), Vienna, Zurich, Washington, D.C. (Lugt 4384).

**LITERATURE:**

Bartsch 57; Lehrs, Hollstein 63

Saint Martin (316/336-397) was the artist's patron saint and a popular figure in Christian art throughout the middle ages and was venerated as a paradigm of Christian charity. The Saint is depicted as a soldier cutting his military cloak in half to clothe a beggar dressed in rags in winter. Following this encounter, Martin had a dream in which Christ appeared to him as the beggar dressed with the divided cloak. He converted to the Christian faith and later became Bishop of Tours in 371.

The severely stained impression in the British Museum prints slightly more sharply but with less contrast than the present impression.





174

**MARTIN SCHONGAUER (CIRCA 1445-1491)**

*The Nativity*

engraving, circa 1471-73, on laid paper, watermark Trimount with Staff and Cross surmounted by a Crescent (Lehrs 15), a good but later impression, trimmed to or just inside the platemark, a small repair to the Virgin's face on her right, some other repairs at the sheet edges and elsewhere, with touches of pen and ink in places, some pale, unobtrusive foxing  
Plate & Sheet 259 x 170 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Georg Hamminger (d. circa 1895), Regensburg (Lugt 1159); his sale, Helbing, Munich, 21 October 1895 and four following days (lot 1307).

**LITERATURE:**

Bartsch 4; Lehrs, Hollstein 5

Max Lehrs considered this *Nativity* one of the Schongauer's greatest achievements as a printmaker, 'and possibly of German art as a whole'. In his view, Schongauer in this print found a new, harmonious composition for the conventional elements of this crucial scene of Christianity - the ruins of Salomon's temple, the naked Christ Child resting on the Virgin's coat, Joseph standing humbly in the background holding a candle or lantern, the donkey and the oxen with 'faithful, humanised' glance, the adoring shepherds, the announcing and the jubilant angels - which would become the example for countless depictions of this scene all over Europe. As Nicholas Stogdon and other, earlier commentators pointed out, this - in Schongauer's oeuvre early - print owes a significant debt to the older Flemish masters, in particular Rogier van der Weyden and in consequence Hans Memling. Undoubtedly however, Schongauer and this delightful print played a crucial role in disseminating the Flemish style of composition through the medium of engraving.



175

**MARTIN SCHONGAUER (CIRCA 1445-1491)**

*The Adoration of the Magi*

engraving, 1482, on laid paper, without watermark, a good but later impression of Hollstein's second state (of four), showing some wear but before any rework, trimmed to the borderline or fractionally inside the subject, the upper sheet edge skilfully made-up, a horizontal flattened printer's crease partially broken and very skilfully repaired, other smaller defects and repairs, the sheet slightly toned and stained  
Sheet 256 x 168 mm.

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

**PROVENANCE:**

Julian Manheimer (1871-1947), Zurich (Lugt 1840d).

**LITERATURE:**

Bartsch, Lehrs, Hollstein 6



176

**MARTIN SCHONGAUER (CIRCA 1445-1491)**

*The Crucifixion with four Angels*

engraving, circa 1490, on laid paper, Watermark Gothic P with Flower (Lehrs 65), a good impression, trimmed outside the borderline, the sheet laid down to a very thin Japan paper support, a few large skilfully made-up paper losses, each backed and retouched in pen and ink, some tears and paper splits skilfully repaired, two pale stains, other minor defects  
Sheet 291 x 196 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

Kunstmuseum Basel Kupferstichkabinett, *recto* (Lugt 222a).

**LITERATURE:**

Bartsch 25; Lehrs, Hollstein 14



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*177**

**MASTER MZ (ACTIVE CIRCA 1500)**

*The Embrace*

engraving, 1503, on laid paper, without watermark, a fine but slightly later impression, printing with strong contrasts and many wiping marks and inky plate edges, trimmed to or just outside the platemark, in very good condition  
Plate & Sheet 157 x 117 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**PROVENANCE:**

Earl of Northwick (1770-1859), Northwick Park & Cheltenham (Lugt 2709a).  
James Henry Lockhart (1912-2002), New York (Lugt 4387).

**LITERATURE:**

Bartsch 15; Lehrs 16

Faintly visible on the wall above the window, the print is dated 1503, making it the latest of the dated prints by the Master MZ. Lehrs consider this very endearing - one might say cheeky - print of the young embracing couple the master's most mature and beautiful engraving. No other print within his oeuvre, Lehrs wrote, compares to it in 'the loving execution, depth of sensibility and atmosphere'. The depiction of the light-filled room with the 'Lüsterweibchen'-chandelier and richly carved table is particularly charming, and it is remarkable that it predates Dürer's *Saint Jerome in his Study*, with its similar interior, by eleven years.

As the paper evidence suggests, contemporary impressions of the prints by the Master MZ are extremely rare. Most are printed on a firm laid paper with many inclusions, such as the present example, and were probably printed several decades later. It seems that only a small number of impressions were pulled during the master's brief active period (from around 1500 to 1503) and that the plates resurfaced and were re-printed around the middle of the 16th century. As Lehrs points out, the present plate prints particularly well even in such later impressions.

The present impression is similar in quality to the Malcolm impression in the British Museum, which Lehrs considers early and very fine.





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**\*178**

**ALBRECHT DÜRER (1471-1528)**

*The Four Horsemen of the Apocalypse, from: The Apocalypse*

woodcut, circa 1497-98, on laid paper, without watermark, a very good, exceptionally early impression from the first Latin text edition of 1498, before the crack at lower left to the foot of the figure of Death, printing very strongly and evenly, with thread margins, trimmed to the borderline in places, a very skilfully and unobtrusively repaired paper split in the upper left subject, another similar, smaller repair at centre right, another small repair on the chest of the central rider, the sheet slightly toned, framed  
Block 393 x 282 mm., Sheet 395 x 284 mm.

£60,000-80,000

US\$78,000-100,000  
€70,000-93,000

**LITERATURE:**

Bartsch 64; Meder, Hollstein 167; Schoch Mende Scherbaum 115

*The Four Horsemen* is arguably the most dramatic and dynamic of all of Dürer's compositions. We see the four horsemen as they burst out of heaven, one after the other, and thunder over the earth. Death is the last to come, grinning triumphantly on his haggard old mare. The mouth of hell opens up below, devouring a 'lord of the earth' - perhaps a bishop or king. No-one is spared, women, men, clerics, monks and peasants all fall beneath their hoofs.

Everything conveys a sense of violence and rupture; the four riders are barely contained within the image as the right borderline cuts through an arrow, the horse's head and the peasant falling in the foreground. Panofsky observed that the three horses in the air are shown at different intervals of their galloping movement, thereby creating the impression of time and continuity, not unlike Eadweard Muybridge's photographic recordings of bodies in motion almost five hundred years later.

The *Apocalypse* was published by Dürer himself, the first illustrated book ever published by an artist.

The present impression of the Latin text edition of 1498 does not yet show any signs of the crack from the lower edge of the block at left into the skeletal foot of the figure of Death. It is an indication that at least parts of the first editions of 1498, both with German and Latin text, were printed very early and in fact predate many of the so-called proof-impressions, which usually do show the crack.

*... and I looked, and beheld a pale horse: and his name that sat on him was Death, and Hell followed with him. And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.*

(Revelation 6.8)









VARIOUS PROPERTIES

**179**

**ALBRECHT DÜRER (1471-1528)**

*The Vision of the Seven Candlesticks, from: The Apocalypse*

woodcut, circa 1497-98, on laid paper, without watermark, a good impression from the Latin text edition of 1511, printing slightly drily in places, with thread margins or trimmed to the borderline in places, scattered foxing, some stains from old adhesive at the sheet corners, otherwise in good condition, framed Block 392 x 278 mm., Sheet 394 x 281 mm.

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

**PROVENANCE:**

Bernhard Keller (1789-1870), Schaffhausen, Switzerland (Lugt 384).

Unidentified monogram R(?) in a rectangle within an dotted oval (not in Lugt).

**LITERATURE:**

Bartsch 62; Meder, Hollstein 165; Schoch, Mende, Scherbaum 113



**180**

**ALBRECHT DÜRER (1471-1528)**

*Saint John before God and the Elders, from: The Apocalypse*

woodcut, circa 1496, on laid paper, watermark Tower with a Crown (Meder 259), a good impression from the Latin text edition of 1511, printing slightly drily in places, with thread margins or trimmed to the borderline, scattered foxing, some stains from old adhesive at the sheet corners, otherwise in good condition, framed Block 390 x 275 mm., Sheet 393 x 276 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

Bernhard Keller (1789-1870), Schaffhausen, Switzerland (Lugt 384).

Unidentified, monogram R(?) in a rectangle within a dotted oval (not in Lugt).

**LITERATURE:**

Bartsch 63; Meder, Hollstein 166; Schoch Mende Scherbaum 114



181

**ALBRECHT DÜRER (1471-1528)**

*The Adoration of the Lamb, from: The Apocalypse*

woodcut, circa 1496-97, on laid paper, without watermark, a good impression from the Latin text edition of 1511, printing slightly drily in places, with thread margins or trimmed to the borderline, scattered foxing, some stains from old adhesive at the sheet corners, a moisture stain at the lower sheet edge, otherwise in good condition, framed  
Block 392 x 278 mm., Sheet 394 x 280 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**PROVENANCE:**

Bernhard Keller (1789-1870), Schaffhausen, Switzerland (Lugt 384).  
Unidentified monogram R(?) in a rectangle within an dotted oval (not in Lugt).

**LITERATURE:**

Bartsch 67; Meder, Hollstein 176; Schoch, Mende, Scherbaum 124



182

**ALBRECHT DÜRER (1471-1528)**

*The Apocalyptic Woman, from: The Apocalypse*

woodcut, circa 1497, on laid paper, without watermark, a very good impression from the German text edition of 1498, trimmed on the borderline, a small paper loss at the upper right sheet edge, some very pale foxing, otherwise in good condition  
Block & Sheet 395 x 281 mm.

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000

**LITERATURE:**

Bartsch 71; Meder, Hollstein 173; Schoch, Mende, Scherbaum 121







183

**ALBRECHT DÜRER (1471-1528)**

*Hercules conquering the Molionide Twins (Hercules killing Cacus)*

woodcut, circa 1496, on laid paper, watermark Coat of Arms of Augsburg with letter A (similar to Meder 177), a good but slightly over-inked Meder IIa impression, narrow to thread margins on three sides, trimmed to the borderline at left, a few flattened folds, scattered foxing, some stains from old adhesive at the sheet corners, otherwise in good condition, framed  
Block 390 x 281 mm., Sheet 395 x 284 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**LITERATURE:**

Bartsch 127; Meder, Hollstein 238; Schoch, Mende, Scherbaum 105



PROPERTY OF A MODERN GENTLEMAN

**184**

**ALBRECHT DÜRER (1471-1528)**

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

woodcut, circa 1504, on laid paper, watermark Large City Gate (Meder 260), a very good and even Meder a impression, after the Latin text edition of 1511, trimmed to the borderline on all sides, in very good condition, framed  
Block & Sheet 293 x 211 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Ines Kaps (20th - 21st century), Leipzig (Lugt 3551).

Unidentified, stamped initials *N.B.* in a circle (Lugt 5177).

**LITERATURE:**

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



VARIOUS PROPERTIES

**185**

**ALBRECHT DÜRER (1471-1528)**

*The Lamentation, from: The Small Passion*

woodcut, circa 1510, on laid paper, watermark fragment Bull's Head (similar to Meder 81), a fine proof impression, before the Latin text edition of 1511, a thread margin at left, trimmed to or just outside the borderline elsewhere, two very tiny nicks at the left shet edge, otherwise in very good condition  
Block & Sheet 127 x 97 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

With P. & D. Colnaghi, London (their stocknumber C34746 in pencil verso)

**LITERATURE:**

Bartsch 43; Meder, Hollstein 152; Schoch Mende Scherbaum 213





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**\*186**

**ALBRECHT DÜRER (1471-1528)**

*The Captivity of Christ, from: The Large Passion*

woodcut, 1510, on laid paper, watermark Name of Mary (Meder 316), a very fine, atmospheric proof impression, before the Latin text edition of 1511, printing very evenly, with great clarity and contrasts, with narrow margins, in very good condition, framed  
Block 397 x 282 mm., Sheet 400 x 285 mm.

£18,000-25,000

US\$24,000-32,000

€21,000-29,000

**LITERATURE:**

Bartsch 7; Meder, Hollstein 116; Schoch Mende Scherbaum 157

The twelve woodcuts of the *Large Passion* were created during two discrete periods. Seven are contemporary with the woodcuts of the *Apocalypse* (see lots 178 to 182) and can be dated to 1496-99, five were made in 1510-11, immediately prior to the publication of the series. The *Captivity of Christ* was created during the second phase and demonstrates Dürer's development in the intervening years and the lessons he had learned from his practice of copper engraving. While the designs of his earlier woodcuts still rely mostly on descriptive outlines, his later compositions in the medium are increasingly dominated and defined by light and shade.

In the *Captivity of Christ* and other prints of the period, Dürer introduced what Erwin Panofsky called 'the graphic middle tone'. From this medium degree of brightness, by gradually changing the density of lines, he achieves light effects ranging from near complete darkness to bright highlights. As a result, the whole brutal and chaotic scene, as Christ is pulled forward by a rope and his collar, is spatially united. The main figures in the foreground - Christ, his captors, Petrus and Malchus - stand out brightly while the tumultuous crowd recedes into the dimly lit background. Yet all inhabit the same continuous space. It is a night-scene, as the dark sky and even darker hill at upper right suggest. Although the lighting is not entirely consistent, the torch is the logical light-source, illuminating the foreground and the sides of the trees from the right. The lances, pikes and halberds also catch the light, as they poke out above the crowd, lending further rhythm and depth to the scene. In the far background, moonlight falls onto the distant hill at left. The entire scene is filled with atmosphere, movement and drama - one can almost hear the screaming and shouting and the clatter of the armour and the weapons.

In the woodcut medium, Dürer was here at the height of his abilities. Never again would he and his workshop produce woodcuts of such complexity and intense, almost cinematic, realism.

It is only in fine proof impressions such as the present one that the fine nuances of light and shade - and as a result the astonishing illusion of space and depth - can be fully experienced.









(actual size)

VARIOUS PROPERTIES

**187**

**ALBRECHT DÜRER (1471-1528)**

*The Small Fortune*

engraving, circa 1495-96, on laid paper, without watermark, a very good impression of this rare engraving, Meder a-b, printing with burr, trimmed to or just outside the platemark on three sides, trimmed into the blank area above by approximately 12 mm., a couple of thin spots, a tiny trace of red pigment on Fortune's right leg, some pale pinpoint foxmarks, otherwise in good condition Sheet 107 x 67 mm.

£5,000-7,000

US\$6,500-9,000  
€5,800-8,100

**PROVENANCE:**

Wilhelm Eduard Drugulin (1825-1879), Leipzig (Lugt 2612), probably his sale, Sotheby's, London, 11-12 June 1866 (lot 307, described as first state). Karl Eduard von Liphart (1808-1891), Dorpat, Bonn and Florence (Lugt 1687); his sale, C. G. Boerner, Leipzig, 9 April 1894 and following days (lot 406; 'oben im Papier etwas verschnitten. vorzüglicher Abdruck').

**LITERATURE:**

Bartsch 78; Meder, Hollstein 71; Schoch, Mende, Scherbaum 5



(actual size)

**188**

**ALBRECHT DÜRER (1471-1528)**

*The Standard Bearer*

engraving, 1502, on laid paper, without watermark, a very good impression, probably Meder a-b, fractionally trimmed within the subject on all sides, skilfully remargined and made-up with pen and ink, a few tiny plugged holes in the blank areas, otherwise in good condition Sheet 120 x 70 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**

Bartsch 87; Meder, Hollstein 92; Schoch Mende Scherbaum 31



PROPERTY FROM THE COLLECTION OF DORIS GOTTLIEB BRICKNER AND THE ESTATE OF DR. MANUEL GOTTLIEB

**\*189**

**ALBRECHT DÜRER (1471-1528)**

*The Promenade ('The Pair of Lovers and Death')*

engraving, 1498, on laid paper, watermark Bull's Head (Meder 62), a fine meder la impression printing with a delicate plate tone in the foreground, trimmed the platemark on three sides, a large made-up paper loss in the upper sheet above the figures, very skilfully made-up with pen and ink, some further skilfully made-up paper losses

Sheet 193 x 123 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

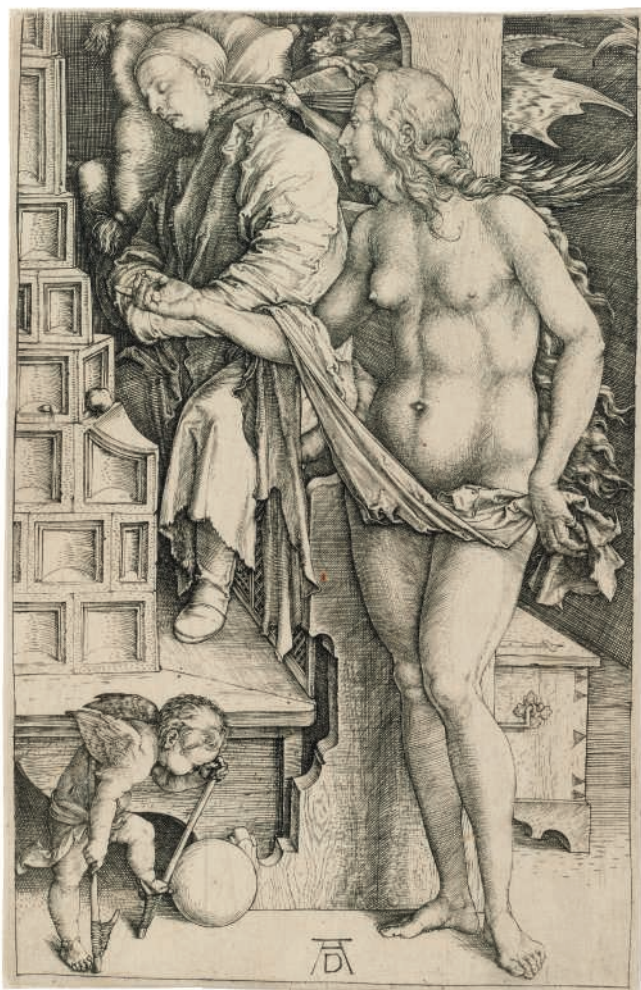
With Knoedler & Co., New York, their stock number K 2116 in pencil verso.

**LITERATURE:**

Bartsch, Hollstein 94; Meder 83; Schoch Mende Scherbaum 19



189



190

VARIOUS PROPERTIES

**190**

**ALBRECHT DÜRER (1471-1528)**

*The Dream of the Doctor*

engraving, circa 1498, on laid paper, watermark Bishop's Crest (Meder 39), a good Meder d-e impression, with thread margins, in very good condition  
Sheet 188 x 122 mm.

£7,000-10,000

US\$9,000-13,000

€8,100-12,000

**LITERATURE:**

Bartsch 76; Hollstein, Meder 70; Schoch, Mende, Scherbaum 18



**\*191**

**ALBRECHT DÜRER (1471-1528)**

*Saint Eustace*

engraving, *circa* 1501, on laid paper, watermark High Crown (Meder 20), a very fine Meder a-b impression, printing with great depth and velvety contrasts, much burr around the dogs and twigs in the foreground, with thread margins or trimmed to the platemark at left and at right, trimmed on or fractionally inside the platemark above and below, with several small paper losses, tears and splits, unobtrusive and very skilfully restored

Sheet 356 x 260 mm.

£120,000-180,000

US\$160,000-230,000

€140,000-210,000

**PROVENANCE:**

Unidentified, small initial S in a circle in blue ink *verso* (not in Lugt), probably 19th century.

**LITERATURE:**

Bartsch 57; Meder, Hollstein 60; Schoch Mende Scherbaum 32

The largest of all Dürer's engravings, *Saint Eustace* has always been regarded as one of his finest. Dürer himself considered this early work something of a show-piece, as he took it with him on his journey to the Netherlands in 1521. In his travel diary he mentions six occasions of him selling or presenting it to potential patrons.

The subject matter was well chosen - Saint Eustace, the patron saint of huntsmen, was enormously popular in Northern Europe at this time. According to the legend a Roman soldier called Placidus saw a vision of the crucified Christ appear between the antlers of a stag he was hunting. Upon hearing God's voice spoken by the animal, 'O Placidus, why pursuest thou me?', he fell on his knees, was converted and baptized with the name Eustace.

In Dürer's engraving the saint is shown kneeling on the banks of a stream, transfixed by his vision, while his horse and hounds wait patiently for their master. The animals are depicted with delightful naturalism, as is the woodland vegetation, the gnarled and splintered tree trunk, and the view in the distance of a hill surmounted by a castle, with a flock of birds spiralling around its castellated turrets. This display of technical virtuosity may have been Dürer's counter to the hotly contested view prevalent in the 16th century that sculpture was superior to painting due to its capacity to show the figure three-dimensionally. Dürer's depiction of the natural world in *Saint Eustace* in such exquisite detail - and in the case of the dogs from different sides at once - was a provocative claim for the parity of the two-dimensional arts. One of the most admired and best loved elements in Dürer's whole graphic oeuvre, the greyhounds in the foreground prompted Vasari's effusive description of the engraving as 'amazing, and particularly for the beauty of some dogs in various attitudes, which could not be more perfect'.

Fine, early impressions of *Saint Eustace* such as the present one have always ranked amongst the most highly-priced possessions of a print collector.









**\*192**

**ALBRECHT DÜRER (1471-1528)**

*Nemesis*

engraving, *circa* 1501, on laid paper, watermark High Crown (Meder 20), a fine and rich Meder IIa impression, trimmed fractionally outside of the platemark or with thread margins in places, a tiny repaired paper split in the background, some other tiny repairs, generally in very good condition, framed Plate & Sheet 330 x 228 mm.

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

**LITERATURE:**

Bartsch 77; Meder, Hollstein 72; Schoch Mende Scherbaum 33

For more information on this lot please visit [christies.com](https://www.christies.com)





**193**

**ALBRECHT DÜRER (1471-1528)**

*Coat of Arms with a Skull*

engraving, 1503, on laid paper, without watermark, a good Meder IIa impression, trimmed to or on the borderline on all sides, a skilfully made-up area to the left of the woman, some thin spots visible verso  
Sheet 220 x 158 mm.

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000

**PROVENANCE:**

Probably Heinrich Buttstaedt (?-1876), Gotha and Berlin (Lugt 3722) (largely erased).  
Unidentified, tiny stamped Star or Flower (not in Lugt).

**LITERATURE:**

Bartsch 101; Meder, Hollstein 98; Schoch Mende Scherbaum 37

For more information on this lot please visit [christies.com](https://www.christies.com)





(actual size)



(actual size)

194

# **ALBRECHT DÜRER (1471-1528)**

## *The Peasant and his Wife at Market*

engraving, 1519, on laid paper, without watermark, a good but slightly later Meder b-c impression, trimmed to or just outside of the borderline, very skilfully remargined above and below, some thin spots supported with Japan paper verso, an oblique fold from the left sheet edge to the left leg of the male peasant, partially broken and repaired, otherwise in good condition Sheet 116 x 74 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

### **PROVENANCE:**

Ducs d'Arenberg, Brussels and Nordkirchen, Westphalia (Lugt 567); their sale, Christie's, London, 14 July 1902 and three following days (part of lot 272).

### **LITERATURE:**

Bartsch 89; Meder, Hollstein 89; Schoch Mende Scherbaum 88

195

# **ALBRECHT DÜRER (1471-1528)**

## *A Peasant and his Wife*

engraving, circa 1497, on laid paper, with a partial Bull's Head watermark (Meder 63), a very good Meder b-c impression, trimmed on the platemark, the slight slightly rubbed in the blank areas, a few very skilfull repairs at the sheet edges, some pale foxing, otherwise in good condition Plate & Sheet 106 x 78 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

### **PROVENANCE:**

An unidentified parape verso.

### **LITERATURE:**

Bartsch 83; Meder, Hollstein 86; Schoch Mende Scherbaum 14





(actual size)

PROPERTY FROM THE COLLECTION OF  
DORIS GOTTLIEB BRICKNER AND THE ESTATE OF DR. MANUEL GOTTLIEB

**\*196**

**ALBRECHT DÜRER (1471-1528)**

*Peasant Couple dancing*

engraving, 1514, on laid paper, without watermark, a very good Meder b impression, trimmed on or fractionally outside the platemark, with inky plate edges, in very good condition  
Plate & Sheet 117x 73 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**PROVENANCE:**

Bernard Keller (1789-1870), Schaffhausen (Lugt 384); his posthumous sale, H.G. Gutekunst, Stuttgart, 22-31 May 1871, lot 1204 ('*Brillanter Abdruck*', Mk. 47-0).

Arthur Friedrich Theodor Bohnenberger (1826-1893), Stuttgart (Lugt 68); probably by descent to his son Theodor Bohnenberger (1868-1941), Munich. Hendrikus Egbertus ten Cate (1868-1955), Almelo, Holland (Lugt 533b). With P. & D. Colnaghi, London, with their stock number C: 19416 in pencil verso. With Knoedler & Co., New York, their stock numbers K 8215 and K 2474 in pencil verso.

**LITERATURE:**

Bartsch 90; Meder, Hollstein 88; Schoch Mende Scherbaum 77





197

VARIOUS PROPERTIES

**197**

**ALBRECHT DÜRER (1471-1528)**

*The Prodigal Son*

engraving, 1496, on laid paper, watermark Gothic P with Flower (Meder 321), a very good Meder b-c impression, skilfully remargined on all sides and retouched with pen and ink, the upper left corner made-up, several flattened and repaired folds, some other small repairs and defects  
Sheet 248 x 191 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**LITERATURE:**

Bartsch, Meder, Hollstein 28; Schoch Mende Scherbaum 9

PROPERTY FROM THE COLLECTION OF  
DORIS GOTTLIEB BRICKNER AND THE ESTATE OF DR. MANUEL GOTTLIEB

**\*198**

**ALBRECHT DÜRER (1471-1528)**

*The Large Horse*

engraving, 1505, on laid paper, watermark Bull's Head (Meder 62), a fine Meder a impression, with thread margins or trimmed to the platemark, some minor repaired paper splits in the upper part of the horse, the lower right corner with part of the monogram very skilfully repaired and made-up with pen and ink, a couple of other tiny repairs at the lower sheet edge and lower left corner, a few pinpoint foxmarks, the subject generally in good condition  
Plate & Sheet 168 x 119 mm.

£10,000-20,000

US\$13,000-26,000

€12,000-23,000

**LITERATURE:**

Bartsch 97; Meder, Hollstein 94; Schoch Mende Scherbaum 43



198

130

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**





VARIOUS PROPERTIES

**199**

**ALBRECHT DÜRER (1471-1528)**

*St Jerome in his Study*

engraving, 1514, on laid paper, without watermark, a good but slightly grey impression, probably Meder b, trimmed on the platemark but retaining a fillet of blank paper outside of the borderline on all sides, numerous very skilfully repaired paper splits and other smaller repairs  
Plate & Sheet 247 x 188 mm.

£20,000-30,000

US\$26,000-39,000  
€24,000-35,000

**PROVENANCE:**

Kupferstichkabinett, Kunstmuseum Basel (Lugt 222a recto; Lugt 222b verso)

**LITERATURE:**

Bartsch 60; Meder, Hollstein 59; Schoch Mende Scherbaum 70





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**\*200**

**ALBRECHT DÜRER (1471-1528)**

*Melencolia I*

engraving, 1514, on laid paper, without watermark, a very fine, warm Meder IIa impression, printing very sharply and clearly and with intense contrasts, the figure's face printing darkly (as called for by Meder in early impressions), trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, trimmed to the borderline in places, two unobtrusive, flattened folds, mostly visible verso, a couple of small, skilfully repaired paper splits and short tears in places, otherwise in good condition  
Sheet 238 x 186 mm.

£150,000-250,000

US\$200,000-320,000  
€180,000-290,000

**LITERATURE:**

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

For more information on this lot please visit [christies.com](https://www.christies.com)





16	3	2	13
5	10	11	8
9	6	7	12
4	15	14	1





(actual size)



(actual size)

#### VARIOUS PROPERTIES

**201**

**ALBRECHT DÜRER (1471-1528)**

*The Virgin and Child with Saint Anne*

engraving, circa 1500, on laid paper, with a partial Bull's Head with Triangle watermark (see Meder 62), a good Meder a-b impression, trimmed on or just inside the platemark, re-margined in places, a repaired tear in the left subject, otherwise in good condition  
Sheet 116 x 70 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

#### LITERATURE:

Bartsch 29; Meder, Hollstein 43; Schoch Mende Scherbaum 27

**202**

**ALBRECHT DÜRER (1471-1528)**

*The Virgin on a Crescent with a Sceptre and a starry Crown*

engraving, 1516, on laid paper, without watermark, a very good, silvery Meder a impression, trimmed on the platemark at lower left, with thread margins elsewhere, the platemark accentuated with pen and ink in places, in very good condition  
Plate 115 x 73 mm., Sheet 117 x 75 mm.

£7,000-10,000

US\$9,000-13,000  
€8,100-12,000

#### LITERATURE:

Bartsch 32; Meder, Hollstein 37; Schoch, Mende, Scherbaum 81





(actual size)

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*203**

**ALBRECHT DÜRER (1471-1528)**

*The Virgin and Child seated by a Wall*

engraving, 1514, on laid paper, without watermark, a very good and black Meder a-b impression, printing slightly unevenly at right, trimmed just outside the platemark on all sides, repairs at the corners and at the lower sheet edge, the sheet slightly unevenly toned, framed  
Plate & Sheet 148 x 102 mm.

£6,000-8,000

US\$7,800-10,000  
€7,000-9,200

**LITERATURE:**

Bartch 40; Meder, Hollstein 36; Schoch Mende Scherbaum 73

VARIOUS PROPERTIES

**204**

**ALBRECHT DÜRER (1471-1528)**

*Saint Simon*

engraving, 1523, on laid paper, without watermark, a very good Meder b impression, with narrow to thread margins on all sides, two very skilfully repaired tears in the lower subject, the upper corners very skilfully made-up, some minor stains  
Plate 118 x 74 mm., Sheet 120 x 77 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-6,900

**PROVENANCE:**

With P. & D. Colnaghi, London;  
John Charrington (1856-1939), London (without mark) (see Lugt 572);  
acquired from the above in 1910.  
With Craddock and Barnard, London;  
P. Santiago Frigieri; acquired from the above 22 July 1941. (all according to a typed label).

**LITERATURE:**

Bartsch, Meder, Hollstien 49; Schoch Mende Scherbaum 95





**205**

**LUCAS CRANACH THE ELDER (1472-1553)**

*Saint Christopher*

woodcut, 1506, on laid paper, watermark Small Jug (not in Briquet), a good but later impression of the second, final state, Hollstein's edition e (after 1560), printed from the line block in black only, with narrow margins, a narrow paper loss at the upper sheet edge and some tiny losses at the corners, repaired and made-up with pen and ink, a tiny, repaired paper split in the lower rocks at right, otherwise in good condition  
Block 283 x 198 mm., Sheet 286 x 202 mm.

£2,500-3,500

US\$3,300-4,500  
€2,900-4,000

**LITERATURE:**

Bartsch 58; Hollstein 79



PROPERTY OF THE LATE PROFESSOR ERIC STANLEY

**206**

**LUCAS CRANACH THE ELDER (1472-1553)**

*The Martyrdom of Saint Erasmus*

woodcut, 1506, on laid paper, without watermark, a good but slightly later impression of the second, final state, printing dryly in places, trimmed to or just outside the borderline, some remains of paper paste verso, a few pinpoint rustspots, otherwise in good condition, framed  
Block & Sheet 226 x 155 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

With Knoedler & Co., New York, sold through Colnaghi, London, with the stock number *K 1169* in pencil verso.  
Acquired from the above, on 19 July 1978.

**LITERATURE:**

Bartsch 59; Hollstein 80



VARIOUS PROPERTIES

**207**

**LUCAS CRANACH THE ELDER (1472-1553)**

*The Penitence of Saint Jerome*

woodcut, 1509, on laid paper. watermark Single-Headed Eagle (not in Briquet), a good, strong but slightly later impression, overinked in places, trimmed to the borderline, the upper left corner partially made-up, a tear at the upper right corner, a few tiny repairs at the sheet edges, some pale brown staining in places, otherwise in good condition  
Block & Sheet 339 x 238 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**LITERATURE:**

Bartsch 63; Hollstein 84



**208**

**LUCAS CRANACH THE ELDER (1472-1553)**

*The Penance of Saint John Chrysostom*

engraving, 1509, on laid paper, watermark Arms of Saxony (similar to Briquet 1203) a good but slightly later impression of this important print, with small margins, very skilfully retouched in grey wash in the more densely hatched areas, two parallel printer's creases at lower left, otherwise in good condition  
Plate 255 x 200 mm., Sheet 260 x 205 mm.

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

An unidentified paraphe in pencil verso (not in Lugt).

**LITERATURE:**

Bartsch, Hollstein 1







209

**LUCAS CRANACH THE ELDER (1472 - 1553)**

*The First Tournament*

woodcut, 1506, on laid paper, watermark Rampant Lion in Crowned Cartouche (not in Briquet, Heawood or Piccard), a good and clear, probably slightly later impression of this rare print, second, final state, with margins, some gaps in the borderline filled in with pen and ink, some pale scattered foxing, two small made-up areas in the upper margin, a short tear at the upper sheet edge, otherwise in good condition

Block 262 x 372 mm., Sheet 272 x 380 mm.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

**PROVENANCE:**

Peter Birmann & Söhne (19th century), Basel (Lugt 414c).

Jacob Heinrich von Hefner Alteneck (1811-1903), Munich (Lugt 1254); probably his posthumous sale, Helbing, Munich, 9 June 1904.

**LITERATURE:**

Bartsch 124; Hollstein 116

The print depicts the main square of Wittenberg during a large tournament with various spectators around the enclosure and in the windows of the surrounding buildings. It is dated 1506 and was thus created two years after Cranach had entered the service of Duke Frederick III, Elector of Saxony, at his court in Wittenberg in 1504. Members of the Ducal family can be seen observing the tournament from the balcony festooned with a tapestry and the Saxon coat-of-arms.





**\*210**

**HANNS LAUTENSACK (1520-1566)**

*The Tournament on Foot*

etching, 1560, on laid paper, watermark Crossbow in a Circle (similar to Briquet 750, Lucca, 1563), a good impression of this rare print, with small margins on all sides, with the usual vertical and horizontal folds, in very good condition Plate 385 x 503 mm., Sheet 394 x 510 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

Adalbert Freiherr von Lanna (1836-1909), Prague (Lugt 2773; stamped twice with the number 4938 in pencil); his sale, H. G. Gutekunst, Stuttgart, 11-22 May 1909, lot 2017 ('*Kulturgeschichtlich und kostümlich sehr interessante Darstellung in gutem Abdruck, war gefaltet.*')

**LITERATURE:**

Hollstein 78

C. Jenkins, N. M. Orenstein, F. Spira, *The Renaissance in Etching*, Metropolitan Museum of Art (exh. cat.), New York, 2019-20, no. 54, p. 126-27 (another impression illustrated).

This print is one of two etchings by Lautensack published in the *Thurnier Buech Warhafftiger Ritterlicher Thaten*, one of the earliest printed books on tournaments, published by Raphael Hofhalter in Vienna in 1561, with a text by Hans von Francolin. The second etching depicts a tournament on horseback in the same location, the square in front of the Imperial Palace in Vienna, in exactly the same perspective.

The folds of the sheet, mostly visible *verso* in the present impression, are due to this large print being published as a fold-out in the book.





**211**

**LUCAS VAN LEYDEN (1494-1533)**

*The Virtues*

the complete set of seven engravings, 1530, each on laid paper, with watermarks Small Shield with Crown (B. 128, 129, 132 & 133), Gothic P (B. 131), or without watermark (B. 127 & 130), a fine uniform set of New Hollstein's first state (of three), most trimmed to the platemark or with thread margins, generally in good condition  
Plate & Sheet 165 x 110 mm. (and similar) (7)

£8,000-12,000

US\$11,000-15,000

€9,300-14,000

**PROVENANCE:**

Richard Fisher (1809-1890), Hill Top, Midhurst, England (Lugt 2204).

(B. 127 only)

François Debois (d. circa 1845), Paris, B. 131 with his initials inscribed *recto* (Lugt 985).

Reverend J. Burleigh James (mid 19th Century), Shropshire, B. 131 with his partial stamp *verso* (Lugt 1425); his sale, Sotheby's, London, 23-30 April 1877, lot 3099-3105 ('from the Debois collection').

Peter Gellatly (1831-1912), London (Lugt 1185); his sale, H. C. Gutekunst, Stuttgart, 13-18 May 1911, lot 670 ('complete set in excellent and brilliant impressions'). (B. 127-133)

Richard Jung (1911-1986), Freiburg im Breisgau (Lugt 3791). (B. 127-133)

**LITERATURE:**

Bartsch, Hollstein, New Hollstein 127-133



**212**

**LUCAS VAN LEYDEN (1494-1533)**

*Samson and Delilah*

engraving, circa 1507, on laid paper, watermark Gothic P (Briquet 8539, circa 1509), a good, silvery impression, New Hollstein b, trimmed inside the platemark but outside of the borderline on all sides, a vertical central fold, the tip of the lower left corner and sheet edge and the lower right corner very skilfully made-up, a few other small repairs at the left sheet edge, two vertical folds along the sheet edges flattened and possibly repaired in places, some other small repairs elsewhere, very pale light-staining, otherwise in good condition  
Sheet 282 x 202 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Wilhelm Eduard Drugulin (1825-1879), Leipzig (Lugt 2612); his sale, Sotheby's, London, 11 June 1866 and following days (lot 1021).

Wilhelm Koller (d. 1871), Vienna (Lugt 1583, dated 1849); his sale, A. Posonyi, Vienna, 5 February 1872 and following days (lot 845).

An unidentified paraphe in pencil *verso* (not in Lugt).

**LITERATURE:**

Bartsch, Hollstein, New Hollstein 25



**213**

**LUCAS VAN LEYDEN (1494-1533)**

*Saint George liberating the Princess*

engraving, circa 1508, on laid paper, without watermark, a very good New Hollstein a-b impression, printing clearly yet warmly, with good contrasts, trimmed on the platemark but retaining a fillet of blank paper outside of the borderline on all sides, a skilfully repaired tear and small made-up paper loss in the blank sky, some other minor repairs, otherwise in good condition  
Plate & Sheet 162 x 117 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (Lugt 79b); his sale, Sotheby's, London, 27 June 1990, lot 119 ('a fine silvery early impression', £ 3,300).

**LITERATURE:**

Bartsch, Hollstein, New Hollstein 121



**214**

**LUCAS VAN LEYDEN (1494-1533)**

*A Man with a Torch and a Woman followed by a Fool*

engraving, circa 1508, on laid paper, without watermark, a fine impression of this rare print, New Hollstein a-b, printing softly yet very clearly, trimmed inside the platemark but outside of the borderline on all sides, with pale brown wash in the background and the shaded areas, some minor defects  
Plate & Sheet 120 x 89 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Kunsthalle Bremen (Lugt 292); with their duplicate stamp (Lugt 293).

**LITERATURE:**

Bartsch, Hollstein, New Hollstein 147



**215**

**LUCAS VAN LEYDEN (1494-1533)**

*The Surgeon*

engraving, 1524, on laid paper, without watermark, a very good impression, probably New Hollstein's a-b, with small margins, a tiny repair at the upper left corner, some pale pinpoint foxmarks, otherwise in very good condition  
Plate 118 x 76 mm., Sheet 125 x 83 mm.

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

**PROVENANCE:**

Unidentified, stamped initials W.S.A. in a rectangle verso (not in Lugt). With P. & D. Colnaghi, London (with their stocknumber C. 30731 in pencil verso).

**LITERATURE:**

Bartsch, Hollstein, New Hollstein 156







(actual size)

**216**

**WOLFGANG HUBER (CIRCA 1485-1553)**

*Saint Christopher*

woodcut, circa 1518-20, on laid paper, without watermark, a very good impression of this rare print, trimmed to or just outside the borderline, with thread margins in places, with much gaufrage verso, the tip of the upper right corner made up, otherwise in very good condition  
Block & Sheet 120 x 94 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**LITERATURE:**

Bartsch 6; Hollstein 9; Winzinger 269





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*217**

**SCHOOL OF LUCAS CRANACH THE ELDER (1472-1553)**

*Christoph Scheurl and his Sons below the Crucifixion*

woodcut, 1540-41, on laid paper, watermark Imperial Orb with Staff and Cross, a good impression of this rare print, with wide margins, in very good condition; together with **Erasmus of Rotterdam by Veit Specklin (d. 1550) after Hans Holbein the Younger (1497/98-1543)**, woodcut, circa 1538, on laid paper, watermark Small Shield with pendant Initials FB, a good and strong impression, slightly slipped in places, with wide margins, a couple of small brown stains in the margins, otherwise in very good condition  
Block 231 x 142 mm., Sheet 282 x 211 mm. (Cranach)  
Block 284 x 154 mm., Sheet 370 x 240 mm. (Holbein)

(2)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Kurt Klemperer (20th century), Germany and Brasil (?) (Lugt 5268). (Holbein)

**LITERATURE:**

Not in Hollstein; Hollstein 9

**218**

**HANS BALDUNG (1484-1545)**

*Saint Sebastian bound to a Tree*

woodcut, 1514, on laid paper, watermark Gothic P surmounted by Imperial Orb in a Shield (similar to Briquet 8823, circa 1544-54), a good but slightly later impression, with the vertical crack through the body of the Saint and in the left borderline, printing a little unevenly, with small margins, the lower right corner including the tablet with the monogram skilfully made-up, some touches of black and brown ink in places, otherwise in good condition  
Block 312 x 236 mm., Sheet 332 x 248 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

Bartsch 37; Hollstein 128; Mende 38





**219**

**HANS BALDUNG (1484-1545)**

*Group of seven Horses*

woodcut, 1534, on laid paper, watermark Paschal Lamb in a Circle (similar to Briquet 56, 1583), a good, strong and clear impression, slightly later, with some wormholes and cracks in the block, thread margins, a short repaired tear at the lower sheet edge and one at the upper right sheet edge, a few other tiny repairs, otherwise in good condition

Block 212 x 320 mm., Sheet 214 x 322 mm.

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

**LITERATURE:**

Bartsch 57; Hollstein 239

Giulia Bartrum, *German Renaissance Prints 1490-1550*, British Museum Press, London, no. 66, p. 76-78 (another impression illustrated).





**\*220**

**HANS BALDUNG (1484-1545)**

*Drunken Bacchus*

woodcut, 1510, on laid paper, without watermark, a good and evenly inked impression of this extremely rare print, second, final state, with some wormholes in the block, trimmed to the borderline, with touches of brown ink in the gaps in the borderline and elsewhere, two horizontal printer's creases, otherwise in good condition  
Block & Sheet 221 x 152 mm.

£2,500-3,500

US\$3,300-4,500  
€2,900-4,000

**PROVENANCE:**

With P. & D. Colnaghi, London (their stock number C 27786 in pencil verso).

**LITERATURE:**

Bartsch 45; Hollstein 233



**\*221**

**HANS SEBALD BEHAM (1500-1550)**

*Two Lovers, seated before a Fence*

woodcut, 1522, on laid paper, without watermark, a good impression of the second, final state, with wide margins, a few pale stains in the margins, inscriptions in pencil and crayon at the lower sheet edge, otherwise in good condition  
Block 125 x 88 mm., Sheet 192 x 120 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

Grigori Alexandrovitch Czougaievitch (19th century), Kiev (Lugt 1207a).

**LITERATURE:**

Bartsch 161; Hollstein 1229



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*222**

**ALBRECHT ALTDORFER (CIRCA 1480-1538)**

*The Virgin with the Child on an Altar*  
(*The beautiful Virgin of Regensburg*)

engraving, circa 1519-20, a fine impression, trimmed to or just outside the borderline on three sides and partially inside the borderline above, in good condition; together with ***Virgin and Child with two Boys*** by the same hand, engraving, 1507, a slightly later impression of the second, final state, trimmed to the subject; and ***The Virgin and Child on a Crescent, from: The Fall and Redemption of Man*** by the same hand, woodcut, circa 1513, a fine impression, with thread margins; all on laid paper, without watermarks, generally in good condition

Sheet 59 x 40 mm. (Holl. e14)

Sheet 70 x 49 mm. (Holl. e16)

Block 72 x 48 mm., Sheet 74 x 50 mm. (Holl. w40)

(3)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

Unidentified (not in Lugt). (Holl. w40)

**LITERATURE:**

Bartsch 14, 16, 40; Winzinger 137, 102, 25; New Hollstein e14, e16, w40



(actual size)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*223**

**HEINRICH ALDEGREVER (1502 - CIRCA 1561)**

*Albert van der Helle*

engraving, 1538, on laid paper, watermark Prince-Elector's Crown (?), a very good impression of the first state (of two), trimmed to the platemark, in very good condition; together with ***Standard-Bearer in a Landscape*** by the same hand, engraving, 1540, on laid paper, a fine impression, with thread margins, in very good condition; and ***Winged Putto with Vase seated on a Goat*** by the same hand, engraving, circa 1525-61, on laid paper, a very good, silvery impression of this rare print, with thread margins or trimmed on the platemark, generally in very good condition

Plate & Sheet 200 x 128 mm. (B. 186)

Plate 119 x 77 mm., Sheet 120 x 78 mm. (B. 177)

Plate & Sheet 53 x 39 mm. (B. 209)

(3)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Bartsch, Hollstein, New Hollstein 186, 177, 209





**\*224**

**HEINRICH ALDEGREVER (1502-1561)**

*The Labours of Hercules*

the complete set of thirteen engravings, 1550, on laid paper, without watermarks, very good impressions, with thread margins or trimmed to the platemarks, some minor repairs, generally in good condition  
Plate & Sheet 106 x 70 mm. (and similar)

(13)

£3,000-5,000

US\$3,900-6,400  
€3,500-5,800

**PROVENANCE:**

With Knoedler & Co., New York (with their stock numbers MK 33398 and MK 33397 in pencil verso).

**LITERATURE:**

Hollstein 83-95





(actual size)



(actual size)



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*225**

**HANS SEBALD BEHAM (1500-1550)**

*Standard-Bearer*

engraving, 1526, a very good impression of the second, final state, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, the sheet toned and stained; together with four other engravings by the same hand, including **Couple walking to the Left, from: The Peasant's Feast**, 1537, a fine impression, with wide margins and inky plate edges; **Plate 8, from: The Peasant's Feast or the Twelve Months**, circa 1546-47, a good impression of the third, final state, trimmed to or just inside the borderline or subject; **The Market-Peasant**, circa 1542, a very good impression of the second, final state, trimmed inside the platemark but outside the borderline, a tiny skinned area at left; and **Three Soldiers and a Dog**, circa 1531-50, a good, tonal impression of the second, final state, with small margins; all on laid paper, without watermarks, generally in very good condition  
Sheet 73 x 50 mm. (and smaller) (5)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

William Bell Scott (1811-1890), London (Lugt 2607). (Holl. 184)

**LITERATURE:**

Bartsch 200, 161, 168, 186, 196; Pauli, Hollstein 203, 157, 184, 187, 199

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*226**

**HANS SEBALD BEHAM (1500-1550)**

*Ensign, Drummer and Piper*

engraving, 1543, a very fine, early impression of the first state (of three), still printing with light wiping marks, with narrow margins, a flattened horizontal fold; together with **The Guard near the Powder Casks**, by the same hand, engraving, circa 1531-50, a fine impression of the first state (of two), with narrow margins; and **Three Soldiers and a Dog**, by the same hand, engraving, circa 1531-50, a very good impression of the first state (of two), trimmed to or just outside the borderline; all on laid paper, without watermarks, generally in good condition  
Plate 70 x 48 mm., Sheet 72 x 50 mm. (Holl. 201)  
Plate 45 x 30 mm., Sheet 46 x 32 mm. (Holl. 200)  
Sheet 44 x 29 mm. (Holl. 199) (3)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

Friedrich August II, King of Saxony (1797-1854), Dresden (Lugt 971); this impression possibly mentioned in Hollstein's census of sales (sold in 1926 for Mk. 107 to Hampe). (Holl. 201)

**LITERATURE:**

Bartsch 198, 197, 196; Pauli, Hollstein 201, 200, 199

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*227**

**HANS SEBALD BEHAM (1500-1550)**

*Standard-Bearer and Drummer*

engraving, 1544, on laid paper, without watermark, a very fine impression of the first state (of two), trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline on all sides, in very good condition  
Sheet 70 x 48 mm.

£1,200-1,800

US\$1,600-2,300

€1,400-2,100

**LITERATURE:**

Bartsch 199; Pauli, Hollstein 202





(actual size)



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*228**

**HANS SEBALD BEHAM (1500-1550)**

*The Seven Liberal Arts*

the complete set of seven engravings, circa 1531-50, on laid paper, without watermarks, an original, uniform set of fine impressions, with margins, in very good condition

Plates 89 x 55 mm., Sheets 101 x 68 mm. (and similar) (7)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

Bartsch 121-127; Pauli, Hollstein 123-129

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*229**

**HANS SEBALD BEHAM (1500-1550)**

*The Four Evangelists*

the complete set of four engravings, 1541, on laid paper, without watermark, good impressions of the final states, trimmed to or just inside the borderlines, in very good condition

Sheets 42 x 29 mm. (and similar) (4)

£800-1,200

US\$1,100-1,500

€930-1,400

**PROVENANCE:**

Unidentified inscription verso.

**LITERATURE:**

Bartsch 55-58; Pauli, Hollstein 57-60



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*230**

**HANS SEBALD BEHAM (1500-1550)**

The Fool and the Foolish Woman

engraving, *circa* 1531-1550, a fine impression of the second, final state, with thread margins; together with **Two Couples and a Buffoon** by the same hand, engraving, 1535, a fine impression of the third, final state, with small margins, a skilfully repaired short tear at upper left; both on laid paper, without watermark, generally in good condition Plate 36 x 53 mm., Sheet 37 x 54 mm. (Holl. 215) Plate 31 x 52 mm., Sheet 35 x 56 mm. (Holl. 214) (2)

£1,000-1,500 US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

Heinrich Stiebel (born 1851), Frankfurt am Main (Lugt 1367); his sale, F. A. C. Prestel, Frankfurt am Main, 10-16 November 1920, lot 112 ('*Ausgezeichneter klarer Abdruck*') (Mk. 1500). (Holl. 215)  
With The Fine Art Society, London. (Holl. 215)  
With P. & D. Colnaghi, London (with their stock number C. 27628 in pencil *verso*), acquired from the above 28 February 1950 (£3-12). (Holl. 215)  
G. Rosen, acquired from the above 20 February 1955 (£4-16). (Holl. 215)

**LITERATURE:**

Bartsch 212-213; Pauli, Hollstein 214-215

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*231**

**HANS SEBALD BEHAM (1500-1550)**

*Four engraved Coats of Arms*

including **Coat of Arms of H. S. Beham**, engraving, 1544, a very good impression, with thread margins; **Coat of Arms with a Lion**, engraving, 1544, a very good impression of the second, final state, with thread margins; **Coat of Arms with a Cock**, 1543, a good impression of the second, final state trimmed to platemark, some pale foxing; and **Coat of Arms with an Eagle**, engraving, 1543, a good impression of the second, final state, with thread margins, trimmed on the platemark below, a short diagonal tear at upper right edge, a couple of pale foxmarks; all on laid paper, without watermarks, generally in good condition  
Sheets 73 x 51 mm. (and similar) (4)

£1,000-1,500 US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

With Theodor Falkeisen (1768-1814) and Johann Friedrich Huber (1766-1832), Basel (Lugt 1008). (Holl. 265-266)

**LITERATURE:**

Bartsch 254-257; Pauli, Hollstein 265-268

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*232**

**HANS SEBALD BEHAM (1500-1550)**

*Ornament with two Genii riding on two Chimeras*

engraving, 1544, a good impression of the fourth, final state, trimmed on the platemark, a small printer's crease on the leg and shoulder of the left chimera; together with three other engravings by the same hand, including **Ornament with Scroll and Dolphin's Heads**, *circa* 1540, a very good impression of the first state (of two), with thread margins; **Triumphal Procession of the Noble Glorious Women**, 1549, a good impression of the first state (of three), with narrow margins; and **Coat of Arms with a Lion**, 1544, a good impression of the second, final state, on a square sheet with wide margins; all on laid paper, without watermark, generally in good condition  
Sheet 34 x 101 mm. (and similar) (4)

£1,000-1,500 US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

J.H. von Hefner Alteneck (1811-1903), Munich (Lugt 1254). (Holl. 240)

**LITERATURE:**

Bartsch 236, 235, 143, 255; Pauli, Hollstein 241, 240, 244, 266

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*233**

**HANS SEBALD BEHAM (1500-1550)**

*A small Collection*

comprising 13 engravings, including **Greeks and Trojans**, *circa* 1518-30, a fine impression of the first state (of two), with thread margins; **Cimon and Pero**, 1544, a good impression of the second state (of three), with thread margins, **Four plates, from: The Labours of Hercules**, *circa* 1542-1548, good to very good impressions, with thread margins or trimmed to platemark, one with a small repair at the corner; **Jupiter, from: The Seven Planets with the Zodiacs**, 1539, a very good impression, with thread margins; **Five plates, from: Cognition, and The Seven Virtues**, 1539, good impressions, re-margined; **Triumphal Procession of the Noble Glorious Women**, 1549, a fine, dark impression of the second state (of three), with thread margins; all on laid paper, without watermarks, generally in good condition

Sheets 53 x 80 mm. (and similar) (13)

£2,000-3,000 US\$2,600-3,900  
€2,400-3,500

**PROVENANCE:**

Friedrich August II, King of Saxony (1797-1854), Dresden (Lugt 971). (Holl. 74, 98)  
Robert Scholtz (1834-1912), Budapest (Lugt 2241); his sale, H. G. Gutekunst, Stuttgart, 10-13 May 1911, lot 170 ('*Brillanter Abdruck*'). (Holl. 79)  
State Hermitage Museum, Saint Petersburg, one with their de-accession stamp (Lugt 2681a). (Holl. 131-135)  
Joseph Otto Entres (1804-1870), Munich (Lugt 2941); his sale, J. Aumüller, Munich, 16 March 1868, lot 767, ('*Magnifiker und sehr seltener Abdruck*'). (Holl. 244)

**LITERATURE:**

Bartsch 69, 75, 96, 97, 101 (x2), 115, 129-133, 143  
Pauli, Hollstein 74, 79, 98, 105 (x2), 106, 117, 131-135, 244

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**\*234**

**GEORG PENCZ (1500-1550)**

*Upright Ornament Panel with an Urn flanked by a Satyr Couple*

engraving, *circa* 1535, on laid paper, without watermark, a fine impression, with small margins, in very good condition; together with **The Four Temperaments by Virgil Solis (1514-1562) after Georg Pencz**, the complete set of four engravings, *circa* 1530-62; and **Tobiolus marrying Sarah, an anonymous reversed copy after Georg Pencz**, engraving; and **May, from: The Twelve Months, attributed to Dietrich Theodor Meyer I (1572-1658)**, engraving, *circa* 1595-1620; and **The Concert by Heinrich Ulrich (died 1621)**, engraving, *circa* 1600; all generally in good condition  
Plate 70 x 48 mm., Sheet 75 x 53 mm. (Pencz) (8)

£1,000-1,500 US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

J. H. von Hefner Alteneck (1811-1903), Munich (Lugt 1254). (Holl. 159)

**LITERATURE:**

Bartsch 124; Hollstein 159 (Pencz)





230 (actual size)



231 (actual size)



232 (actual size)



233 (actual size)



234 (actual size)





**235**

**AUGUSTIN HIRSCHVOGEL (1503-1553) AFTER WOLF HUBER (CIRCA 1485-1553)**

*Courtyard of a Castle*

etching, 1546, on laid paper, without watermark, a very good impression of this rare print, trimmed to the subject on three sides and circa 10 mm. into the subject at left, remargined, otherwise in good condition  
Sheet 137 x 202 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

Unidentified, oval stamp with initials (not in Lugt).

**LITERATURE:**

Bartsch 71; Hollstein 44



**236**

**HANNS LAUTENSACK (CIRCA 1520-1564/66)**

*A Mill on a Stream under an overhanging Rock*

etching, 1553, on laid paper, watermark Arms of Ravensburg (Briquet 15921, dated 1556-71), a good impression of this rare print, a little dry in places, with some plate tone, trimmed to or just outside the borderline, in very good condition

Sheet 170 x 115 mm.

£3,500-4,500

US\$4,500-5,800

€4,100-5,200

**LITERATURE:**

Hollstein 17

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

**\*237**

**HANNS LAUTENSACK (1520-1566)**

*Landscape with a big Castle in the Middle*

etching, 1553, on laid paper, watermark Bear, a good impression, printing with a light plate tone, trimmed within the platemark but retaining a fillet of blank paper outside the borderline, in very good condition

Sheet 110 x 170 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

Bartsch 37; Hollstein 27



236



237 (actual size)





**238**

**AFTER PIETER BRUEGEL THE ELDER  
(CIRCA 1525-1569)**

*Sixteen Boats of different Structure*

engraving, circa 1565, watermark Gothic P with Flower, a very good impression of the first state (of two), trimmed to the borderline below and to or just inside the platemark elsewhere, with the usual vertical drying fold, some short printer's creases in places, otherwise in very good condition  
Plate & Sheet 217 x 301 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**PROVENANCE:**

Unidentified, initials *deB.* in blue ink (not in Lugt).

**LITERATURE:**

Bastelaer, Hollstein 108; Lari 105; New Hollstein A149

Bastelaer and Hollstein's former attribution of this print to Frans Huys has been disputed and was eventually rejected by Nadine Orenstein and Manfred Sellink in New Hollstein, in 2006.



**239**

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

*Armed Four-Master putting out to Sea,  
from: Sailing Vessels*

engraving, circa 1561-62, on laid paper, watermark Gothic P with Flower, a very good impression, trimmed on the platemark at left, with narrow to small margins elsewhere, the upper left corner slightly disturbed, otherwise in very good condition  
Plate 222 x 287 mm.  
Sheet 228 x 292 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

Stadt-Bibliothek and Museum Ulm, with their deaccession stamp (not in Lugt).

**LITERATURE:**

Bastelaer, Hollstein 102; New Hollstein 66, Lebeer 45





240

**FRANS HUYS (CIRCA 1522-1562)**

**AFTER PIETER BRUEGEL THE ELDER (CIRCA 1525-1569)**

*Naval Battle in the Straits of Messina*

engraving and etching, 1561, on two joined sheets of laid paper, watermark Small Shield with Three Fleurs-de-lys with Pendant Letters (similar to Briquet 1839, circa 1569), a fine, early impression of this large, rare print, New Hollstein's second state (of five), with the address of Hieronymus Cock, printing with guidelines on the cartouche, trimmed to or just outside the borderline, laid down onto a thin Japan paper support, a large paper loss at upper right sheet edge, backed and made-up with pen and ink, several repaired tears and splits and other smaller defects  
Sheet 433 x 716 mm.

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

**PROVENANCE:**

Bassenge, Berlin, 2 December 1994, lot 5084.

**LITERATURE:**

Bastelaer, Hollstein 96; Lari 94; New Hollstein 48  
M. Sellink, *Bruegel - The Complete Paintings, Drawings and Prints*, Ghent, 2007, p. 156-157.  
J. van Grieken, G. Luijten, J. van der Stock, *Hieronymus Cock - The Renaissance in Print*, New Haven and London, 2013, p. 372-375.

The present print is probably the most ambitious of the graphic works after Pieter Bruegel the Elder. Printed from two plates, it was etched and engraved by Frans Huys on the basis of drawings that Bruegel would have provided him with. One of these preparatory drawings has survived to the present day (Museum Boijmans Van Beuningen, Rotterdam, inv. no. 191), showing a view of the city of Reggio Calabria in reverse. An anonymous drawing in pen and black and brown ink, probably a copy after the original, acquired in 2011 by the Royal Library of Belgium (inv. no. F-2011-138), gives an idea of how the other, now lost studies by Bruegel of the Strait of Messina may have looked. It is generally accepted that Bruegel was in Italy from 1552 to 1554 and it is likely that he went to Messina, where he may have witnessed, or at least heard about, the encounter of the Italian and the French-Turkish fleets, resulting in the fire and destruction of the city of Reggio in July 1552.

In Frans Huys' print, the smoky clouds rising above 'Rezo' and the eruption of the Mount Etna provide the background and frame for the naval battle in the foreground, depicted with utmost detail, including the turbans of the Turkish crews. The various ships are rendered with the same great accuracy as Frans Huys' contemporary series of *Sailing Vessels* after Bruegel (see previous lot). Manfred Sellink argued that the print, being expensive to produce, may have been co-published by the Antwerp painter and nobleman Cornelis van Dalem and the famous publisher Hieronymus Cock, even though their names appear individually in the first and the second states, respectively.





**241**

**ATTRIBUTED TO CORNELIS CORT (1533- 1578)  
AFTER A FOLLOWER OF HIERONYMUS BOSCH (CIRCA 1450-1516)**

*The Last Judgement Triptych (The End of Time, Heaven and Hell)*

engraving, circa 1560-65, on laid paper, without watermark, a good impression of this rare print, published by Hieronymus Cock, Antwerp, trimmed inside the platemark and to the engraved frame and the text below, remargined, the sheet slightly toned, with the usual vertical central fold, two tiny repairs at upper right between the central and right panels, some minor stains and a couple of thin spots, otherwise in good condition, framed  
Sheet 330 x 487 mm.

£30,000-50,000

US\$39,000-64,000  
€35,000-58,000

**LITERATURE:**

Hollstein 7 (after Bosch)

J. van Grieken, G. Luijten, J. van der Stock, *Hieronymus Cock: The Renaissance in Print*, Royal Library of Belgium, Brussels & Fondation Custodia, Paris (exh. cat.), New Haven & London, 2013, no. 62, p. 248-9 (another impression illustrated).

Although the print imitates a painted triptych, the engraving is in fact not based on any known work by Hieronymus Bosch. Rather, it is a pastiche of various elements and motifs found in paintings by Bosch and his followers. The publisher Hieronymus Cock must have seen there was a market for prints connected with Bosch's famous name and style, and commissioned this print to satisfy the demand. The inventory of 1601 of Cock's widow and successor in his publishing business, Volcxcken Dierix, records the copper plate as well as fifteen impression of this print.









**242**

**GIOVANNI BATTISTA SCULTORI (1503-1575)  
AFTER GIULIO ROMANO (C/CA 1499-1546)**

*David cutting off the Head of Goliath*

engraving, 1540, on laid paper, with an unidentified watermark, a fine impression of this uncommon print, trimmed to or just inside the platemark, a short, backed paper split at the lower right, a shorter tear at the upper right sheet edge, two short repaired tears at the sheet edges, a few tiny spots, otherwise in good condition

Plate & Sheet 356 x 453 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**LITERATURE:**

Bartsch 6

This engraving is based on Giulio Romano's design for the fresco, executed by Rinaldo Mantovano, in one of the lunettes of Loggia di Davide at Palazzo Te in Mantua, with some minor alterations. Giovanni Battista Scultori, often called Mantovano (even though originally from Verona), was a painter, architect and engraver in Mantua. A pupil of Giulio Pippi, and the father of Adamo and Diana, he is considered the father of the Mantuan School of printmaking, which also included Giorgio Ghisi. Other works by the artist are in offered in this sale (see lots 8, 9 and 108).



**\*243**

**CARLO SARACENI (CIRCA 1579-1620)**

*The Beheading of Saint John the Baptist*

etching, circa 1600-1620, on laid paper, without watermark, a good impression of this very rare print, trimmed to or just inside the subject, some pale scattered foxing, a flattened horizontal fold with some tiny repaired paper splits, framed Sheet 179 x 133 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Le Blanc 3



**244**

**CIRCLE OF JUSEPE DE RIBERA (1591-1652)**

*Cupid whipping a Satyr*

etching, circa 1620-21, on laid paper, watermark Horn in a Crowned Cartouche with Pendant Letters DC (similar to Heawood 2751, mid-18th Century), a good but later impression, with small margins on three sides, a wider margin below, in very good condition Plate 166 x 208 mm., Sheet 189 x 214 mm.

£500-700

US\$650-900

€580-810

**PROVENANCE:**

Karl Ewald Hasse (1810-1902), Leipzig, Zurich, Heidelberg, Göttingen, Hanover (Lugt 860); probably his sale, C. G. Boerner, Leipzig, 19-23 May 1924 (possibly part of lot 2205).

**LITERATURE:**

Bartsch 12; Brown 18







245

**245**

**JACQUES BELLANGE (1575-1616)**

*The Raising of Lazarus*

etching and engraving, circa 1612-16, on laid paper, without watermark, a good impression of the only state, trimmed to or just outside the platemark on three sides, trimmed to the borderline below, several smaller losses and repairs at the sheet edges and paper splits within the subject, other minor defects  
Plate & Sheet 450 x 311 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Walch 47; Hartley-Griffiths 16; Robert-Dumesnil 6

**\*246**

**JACQUES BELLANGE (1575-1616)**

*Caspar, from: The Three Magi*

etching, circa 1612-16, on laid paper, without watermark, a good, clear impression of this rare print, second, final state, trimmed to the platemark but outside the borderline, a horizontal repaired tear and some other short repaired tears and splits, pale time staining and occasional pinpoint foxmarks, framed  
Plate & Sheet 284 x 168 mm.

£2,500-3,500

US\$3,300-4,500

€2,900-4,000

**LITERATURE:**

Robert-Dumesnil 35; Walch 27; Griffiths & Hartley 31a



246



**\*247**

**CHRISTOFFEL JEGHER (1596-CIRCA 1652-53) AFTER PETER PAUL RUBENS (1577-1640)**

*The Temptation of Christ by the Devil*

woodcut, 1630, on laid paper, with an indistinct watermark and countermark, a very good, rich and even impression of the second state (of three), with narrow to thread margins, backed along the sheet edges, with the usual vertical fold, some light-staining, generally in good condition, framed Block 322 x 428 mm., Sheet 324 x 430 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**PROVENANCE:**

George Usslaub (b. 1845), Marseille (Lugt 1221).  
Possibly Gaston de Ramaix (Lugt 4099).

**LITERATURE:**

Hollstein 6



**\*248**

**NICCOLÒ VICENTINO (ACTIVE CIRCA 1540-50) AFTER PARMIGIANINO (1503-1540)**

*The Presentation in the Temple*

chiaroscuro woodcut printed from four blocks in black and three shades of mushroom, circa 1540-50, on laid paper, without watermark, a good but slightly later impression of this uncommon print, Gnann's second, final state, with the address of Andreani and the incorrect attribution to Giuseppe Salviati, published in 1608, trimmed outside the borderline, tipped down to the support at the upper corners, a short tear at the right sheet edge, generally in good condition; together with *The Adoration of the Magi* by Andrea Andreani (1558/59-1629) after Aurelio Luini (1530-1593), chiaroscuro woodcut printed from three blocks in black and two shades of grey, circa 1580-1610, on thin laid paper, watermark Sun, a very good impression, trimmed to or just inside the borderline, some repairs and stains; and *The Rape of Europa* by Nicolas LeSueur (1691-1764) after Paolo Farinati (1524-1606), chiaroscuro woodcut printed from four blocks in dark grey, beige, light brown and bluish-grey, circa 1740, on laid paper, indistinct watermark, a good impression, trimmed outside the borderline, laid down to support sheet, some repairs

Block 412 x 300 mm., Sheet 413 x 301 mm. (B. 6)

Block & Sheet 375 x 276 mm. (B. 4)

Block 440 x 280 mm., Sheet 440 x 283 mm. (LB. 20) (3)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

With P. & D. Colnaghi, London (with their stocknumbers in pencil verso: C. 11556, B. 6; C. 11554, B. 4; C. 11006, LB. 20).

**LITERATURE:**

Bartsch 4, 6 (Andreani); Le Blanc 20 (Le Sueur); Gnann 91 (Vicentino)







PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**249**

**JACQUES CALLOT (1592-1635)**

*Les Grandes Misères de la Guerre*

the complete set of 18 etchings including title, 1633, on laid paper, eight plates with watermark Posthorn (Lieure 44 & 47), the others without watermark, the frontispiece second state (of three), the final plate third state (of four), the remainder first state impressions with the plate numbers inscribed in ink, the final plate with small margins, otherwise with wide margins below, trimmed to, or just within the platemark retaining a fillet of blank paper outside the borderlines on three sides, a couple with small repairs, occasional pale foxing, generally in good condition, loose in a half-calf and marbled boards folder  
Sheets 95 x 190 mm. (and smaller) (18)

£7,000-10,000

US\$9,000-13,000

€8,100-12,000

**PROVENANCE:**

Emile Galichon (1829-1875), Paris (Lugt 1058).

**LITERATURE:**

Lieure 1339-1356



250

**JACQUES CALLOT (1592-1635)**

*La Foire de l'Impruneta: Second Plate*

etching, 1620, on two joined sheets of laid paper, indistinct Star watermark (probably Lion with Star, Lieure 38), a fine impression of the second version of this print, made in Nancy, first state (of two), trimmed inside the platemark below, fractionally trimmed inside the subject on three sides, remargined in places, the tip of the upper right corner made up in pen and ink, some vertical and horizontal flattened folds, a couple of small paper splits at upper left, otherwise in good condition  
Sheet 411 x 661 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Lieure 478



250

251

**JACQUES CALLOT (1592-1635)**

*The Battle of Avigliana*

etching, 1630, on laid paper, without watermark, a very good impression of the first state (of two), with small margins on three sides, a thread margin below, the corners skilfully repaired, with the usual, flattened vertical central fold, a few tiny repairs at the sheet edges, some handling and printer's creases in place, otherwise in good condition

Plate 354 x 532 mm., Sheet 358 x 538 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

Lieure 663



251

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*252**

**CLAUDE LORRAIN (1600-1682)**

*La fuite en Egypte; and two others*

etching, circa 1630-33, on laid paper, watermark Fleur-de-Lys in a Crowned Circle, a very good impression of Mannocci's first state (of four), trimmed to or just outside of the borderline on all sides, otherwise in good condition; together with **Le Soleil levant**, by the same hand, etching, 1634, on laid paper, watermark Fleur-de-Lys in a Crowned Circle, Mannocci's fourth state (of eight); and **Le temps, Apollon et les saisons**, by the same hand, etching, 1662, on thick laid paper, without watermark, Mannocci's state 5b (of seven), generally in good condition, each framed  
Sheet 103 x 170 mm. (M. 9)

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**PROVENANCE:**

Henry Foster Sewall (1816-1896), New York (Lugt 1309), sold as part of his collection to the below in 1897; Museum of Fine Arts, Boston, purchased with funds provided by Harvey D. Parker (1805-1884), their stamp and inventory number 4305 verso (Lugt 1870). (M. 9 only)

**LITERATURE:**

Mannocci 9, 15 & 43



252





(actual size)

VARIOUS PROPERTIES

**253**

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

*Sheet of Studies: Head of the Artist, A Beggar Couple, Heads of an Old Man and Old Woman*

etching, 1632, on laid paper, with an unidentified watermark fragment, a very good impression of New Hollstein's second, final state, with thread margins in places, otherwise trimmed on the platemark, the upper right corner slightly disturbed, a small stain at the left sheet edge, otherwise in very good condition Plate & Sheet 101 x 105 mm.

£15,000-25,000

US\$20,000-32,000  
€18,000-29,000

**PROVENANCE:**

Gustav Seeligmann (b. 1921), New York (Lugt 1215).  
Unidentified, inscribed *B Trenta* in brown ink (Lugt 2403c).  
The Brearley School, New York; Sotheby's, New York, 15 & 16 May 1997, lot 178.

**LITERATURE:**

Bartsch, Hollstein 363; Hind 90; New Hollstein 115





(actual size)

**254**

**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), beginning to show wear in the densely hatched areas, trimmed to or just inside the platemark, a few thin spots, minor nicks at the edges, a few pale stains, otherwise in good condition  
Plate & Sheet 132 x 105 mm.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

**PROVENANCE:**

Johann Andreas Boerner (1785-1862), Nuremberg (Lugt 270), dated 1829 and inscribed V/D.

Graphische Sammlung, Munich (Lugt 1614), with their de-accession stamp (Lugt 2397).

Rudolf Peltzer (1825-1910), Cologne (Lugt 2231); his sale, Gutekunst, Stuttgart, 2-8 May 1913, lot 1123 ('Vorzüglicher Abdruck').

Christie's, London, 1 July 1994, lot 141.

Acquired at the above sale by the present owner.

**LITERATURE:**

Bartsch, Hollstein 17; Hind 108; New Hollstein 120



255

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

*Self-Portrait with Saskia*

etching, 1636, on laid paper, without watermark, a good impression of New Hollstein's third state (of four), showing some wear in the densely hatched areas, with narrow margins, the sheet very thinly backed, some very skilful repairs in the blank upper area, otherwise in good condition  
Plate 105 x 95 mm., Sheet 113 x 103 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**PROVENANCE:**

Unidentified, collector's initials I-D verso (not in Lugt).

**LITERATURE:**

Bartsch, Hollstein 19; Hind 144; New Hollstein 158



255 (actual size)



256

**\*256**

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

*Old Man with a divided Fur Cap*

etching with drypoint, 1640, on laid paper, without watermark, a fine impression of the first state (of two), printing with much burr on the hand and along the lower borderlines, with a lightly wiped plate tone and fine wiping marks, with narrow margins, some tiny repairs at the lower left sheet edge, otherwise in very good condition, framed  
Plate 150 x 138 mm., Sheet 155 x 141 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Unidentified, a purple stamp and another, probably a duplicate or de-accession stamp, above (not in Lugt).

**LITERATURE:**

Bartsch, Hollstein 265; Hind 170;  
New Hollstein 182

This is a fine and very atmospheric impression, with unusual, pronounced streaks of wiped tone above the sitter's hat toward the upper plate edge.





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

**\*257**

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

*Self-Portrait leaning on a Stone Sill*

etching with touches of drypoint, 1639, on laid paper, without watermark, a very good impression of the second, final state, with small margins on all sides, a tiny, skilfully repaired hole at centre right, another tiny repair at the upper right corner, the paper surface slightly disturbed at centre right behind the figure, a few pinpoint foxmarks, otherwise in good condition  
Plate 205 x 162 mm., Sheet 212 x 170 mm.

£40,000-60,000

US\$52,000-77,000  
€47,000-69,000

**PROVENANCE:**

Fogg Art Museum of Harvard University, Cambridge, Massachusetts;  
with their duplicate stamp verso (Lugt 4835).

**LITERATURE:**

Bartsch, Hollstein 21; Hind 168; New Hollstein 171

'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).

In *Self-Portrait leaning on a Stone Sill* 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, Paris) 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 *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.





(actual size)

**\*258**

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

*Beggar Man and Woman behind a Bank*

etching, engraving and drypoint, circa 1630, on thin laid paper, without watermark, a good impression of New Hollstein's ninth, final state, trimmed on the platemark, a brown ink inscription verso showing through faintly recto, otherwise in good condition, framed  
Plate & Sheet 97 x 68 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Bartsch, Hollstein 165; Hind 13; New Hollstein 51



(actual size)

**\*259**

**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 very good impression of New Hollstein's first state (of four), trimmed on the platemark on all sides, two short nicks at the upper and lower sheet edges, otherwise in good condition  
Plate & Sheet 93 x 62 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Bartsch, Hollstein 128; Hind 192; New Hollstein 191





(actual size)

**\*260**

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

*Three Oriental Figures (Jacob and Laban?)*

etching, 1641, on laid paper, without watermark, a good impression of New Hollstein's second, final state, beginning to show some wear in the densely hatched areas, with narrow margins, some pale mountstaining, otherwise in good condition  
Plate 142 x 114 mm., Sheet 152 x 122 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

Unidentified, initial *D* in brown ink *verso* (not in Lugt).

**LITERATURE:**

Bartsch, Hollstein 118; Hind 183; New Hollstein 190



**\*261**

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

*The Three Trees*

etching with engraving and drypoint, 1643, on laid paper, without watermark, a very good impression of this important landscape, printing with deep contrasts, with thread margins on three sides, trimmed on the platemark at right, a vertical printer's crease at right, a few tiny repaired tears at the upper sheet edges, otherwise in very good condition  
Plate & Sheet 214 x 279 mm.

£100,000-150,000

US\$130,000-190,000

€120,000-170,000

**PROVENANCE:**

With P. & D. Colnaghi, London (with their stock numbers C 27258 and C2256 MK in pencil *verso*).  
Ambroise Firmin-Didot (1790-1876), Paris (Lugt 119), his sale Drouot, Paris 16 April 1877 (and following days), lot 967 (Fr. 2,000).

K & Co., Paris, 4 June 1919 (£288-15-3) (to Colnaghi).

With P. & D. Colnaghi, London, with their stock number C. 3506 in pencil *verso*, acquired from the above.

With Knoedler & Co., New York, with their stock number K 1840 MK in pencil *verso*, sold in partnership with the above, 30 July 1921 (£529-18-0).

Probably Colonel Harry Stewart (1890-1961), New York & Dallas, Texas; then by descent.

Peter Pauls Stewart (1920-2018), Dallas, Texas.

Acquired from the above by the present owner.

**LITERATURE:**

Bartsch, Hollstein 212; Hind 205; New Hollstein 214

Few landscape prints in the history of art rival the evocative power of Rembrandt's *The Three Trees*. The chiaroscuro he had first perfected in his historical paintings is used here in the largest and most ambitious of his etched landscapes, and the strong overplay of shadow demanded all of Rembrandt's technical mastery.

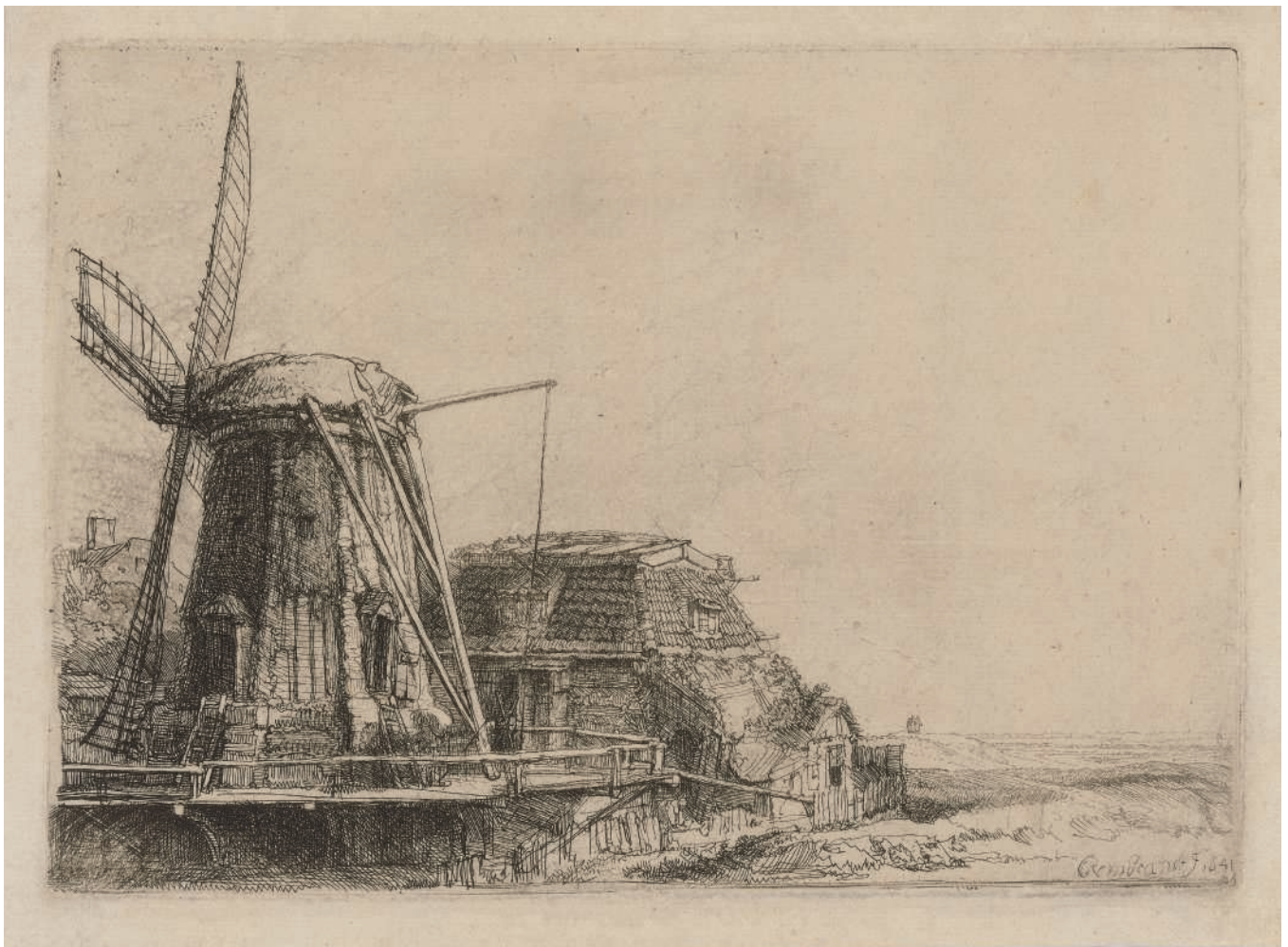
Based on the countryside around Amsterdam, Rembrandt graduated distance and atmosphere with breathtaking subtlety, using etched lines of varying density. The three sturdy trees, of uncertain species, are starkly silhouetted against a clear patch of sky, and seem to echo the three crosses in Rembrandt's other great masterpiece.

Where it differs from other landscape etchings is the vivid depiction of the elements at work. Yet the human life depicted in the print - the angler and his wife in the foreground at lower left, the workers in the fields beyond, the cartload of peasants on the dyke behind the trees, the artist resolutely ignoring the approaching storm, and most intriguingly the lovers secreted in the bushes lower right - none of them respond to the climatic drama unfolding around them.









**262**

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

*The Windmill*

etching with touches of drypoint, 1641, on laid paper, without watermark, a very good impression of New Hollstein's only state, the sulphur tinting and craquelure in the sky still pronounced, with small margins, in very good condition

Plate 145 x 204 mm., Sheet 165 x 221 mm.

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

**PROVENANCE:**

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

**LITERATURE:**

Bartsch, Hollstein 233; Hind 179; New Hollstein 200

This being one of Rembrandt's most-loved etchings and an image of a quintessentially Dutch building type, it is easy to overlook Rembrandt's precise description of the construction and mechanics of the mill and the anecdotal elements, such as the little figure of the miller about to climb the stairs into the mill with a sack on his back and the woman, possibly washing clothes, in front of the house.

Apart from being a lovingly detailed 'portrait' of a building, Rembrandt also took great interest in the atmospheric qualities of the scenery: the wide empty flatlands to the right, put into perspective by the two tiny figures standing on the dyke; the deep, dank shadows under the platform of the mill; and the cloudy, windswept sky indicated by the irregular tone, probably created with sulphur tint. The craquelure may well be accidental and caused by cracks in the etching ground. Yet somehow – and despite the fact that it is not descriptive of any natural weather effects – it adds to the atmosphere and lends a certain heaviness to the sky.





PROPERTY OF THE MONTCLAIR ART MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS FUND

**\*263**

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

*Cottage with a white Paling*

etching with drypoint, 1648, on laid paper, without watermark, a good but slightly later impression of the third, final state, the date and background showing wear, a thread margin below, with extensive made-up losses in the blank areas above and at left, a platemark suggested with grey wash, a repaired paper split at the lower left corner

Sheet 128 x 159 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

With P. & D. Colnaghi, London (their stock number C15940 in pencil verso).  
Bequeathed to the Montclair Art Museum in 1978; de-accessioned in 2019.

**LITERATURE:**

Bartsch, Hollstein 232; Hind 203; New Hollstein 246





**264**

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

*The Return of the Prodigal Son*

etching, 1636, on laid paper, without watermark, a good but slightly later impression of New Hollstein's first state (of three), with narrow margins, trimmed slightly irregularly to the plate edge at lower right, two printer's creases mostly visible in raking light, a tiny brown spot beneath the signature, otherwise in good condition  
Plate 156 x 134 mm., Sheet 159 x 137 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**LITERATURE:**

Bartsch, Hollstein 91; Hind 147; New Hollstein 159



**265**

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

*Abraham entertaining the Angels*

etching and drypoint, 1656, on laid paper, watermark fragment (possibly Strasbourg Lily, see Hinterding ZZ), a good impression of the only state, still printing with some touches of burr on Abraham's face, just beginning to show some touches of wear, trimmed to or just outside the platemark, the corners very skilfully made-up, the subject generally in good condition  
Plate & Sheet 160 x 132 mm.

£5,000-7,000

US\$6,500-9,000

€5,800-8,100

**LITERATURE:**

Bartsch, Hollstein 29; Hind 286; New Hollstein 295





(actual size)

**266**

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

*Abraham's Sacrifice*

etching and drypoint, 1655, on laid paper, without watermark, a fine impression of the only state, printing with touches of burr, a subtle plate tone and light horizontal wiping marks, with thread margins, in very good condition

Plate 156 x 132 mm., Sheet 159 x 134 mm.

£18,000-25,000

US\$24,000-32,000

€21,000-29,000

**PROVENANCE:**

Unidentified, partially erased stamp *verso* (not in Lugt).

**LITERATURE:**

Bartsch, Hollstein 35; Hind 283; New Hollstein 287





267

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

*The Angel departing from the Family of Tobias*

etching and drypoint, 1641, on laid paper, without watermark, a fine impression of New Hollstein second state (of eight), printing with much burr, trimmed to or just outside the platemark, otherwise in very good condition, framed  
Plate & Sheet 103 x 155 mm.

£8,000-12,000

US\$11,000-15,000  
€9,300-14,000

**PROVENANCE:**

Unidentified, initial O or circle *recto* (Lugt 2923b).

Unidentified, initials V. SRS *verso* (not in Lugt).

Unidentified, paraphe in pencil *verso*.

With Douwes Fine Art, Amsterdam & London (their label on the backboard).

**LITERATURE:**

Bartsch, Hollstein 43; Hind 185; New Hollstein 189

This particular moment in the story of Tobit presents a challenge for the artist choosing to depict it: as the angel Raphael reveals himself to the father and his son Tobias, they both bow their heads to the ground in fear. When they look up again, the Angel has disappeared. He is there one moment and gone the next. Inventively, Rembrandt only shows the soles of the feet of the Angel as he disappears out of the picture plane in a blaze of light. This fine impression of the second state perfectly captures this light effect, which is lost in later impressions, as well as the variety of sentiments of those present at this scene: humility in the figure of Tobias, gratitude in the figure of Tobit, and curiosity and startled amazement in the onlookers.



268

268

**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 small margins, pale time staining, the sheet slightly toned, a few tiny repairs and defects along the sheet edges, otherwise in good condition  
Plate 96 x 145 mm., Sheet 101 x 12 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**

Bartsch, Hollstein 55; Hind 276; New Hollstein 277





(actual size)

**269**

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

*Christ seated disputing with the Doctors*

etching with touches of drypoint, 1654, on laid paper, with an indistinct watermark fragment, a fine impression of New Hollstein's only state, printing with a light plate tone and vertical wiping marks, showing touches of burr on the standing man legs, with thread margins or trimmed just outside the platemark, in very good condition  
Plate 95 x 144 mm., Sheet 96 x 145 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Dr Otto Schäfer (1912-2000), Schweinfurt, Germany (not in Lugt); his sale, Sotheby's, New York, 13 May 1993, lot 19.

**LITERATURE:**

Bartsch, Hollstein 64; Hind 277; New Hollstein 281



## 270

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

#### *The Presentation in the Temple in the Dark Manner*

etching and drypoint, circa 1654, on laid paper, without watermark, a fine, rich and dark impression of this rare print, with much burr and bright, cleanly wiped highlights, with thread margins, trimmed to the platemark upper left, some pale discoloration in the lower subject, otherwise in good condition  
Plate & Sheet 210 x 162 mm.

£70,000-100,000

US\$90,000-130,000

€81,000-120,000

#### PROVENANCE:

Kennedy Galleries, New York (according to a pencil inscription verso).

#### LITERATURE:

Bartsch, Hollstein 50; Hind 279; New Hollstein 285

Adrian Eeles, *Rembrandt Prints 1648-1658: A Brilliant Decade*, University of San Diego (exh. cat.), 20 March - 22 May 2015, no. 11 (another impression illustrated).

Roman Grigoryev, *Rembrandt - Master of the Copper Plate - Prints from the Dmitri Rovinsky Collection at the State Hermitage*, Helsinki, 2012, p. 185-191 (another impression illustrated).

Clifford S. Ackley, *Rembrandt's Journey - Painter, Draftsman, Etcher*, Boston, 2004, p. 63-66, no. 3 (another impression illustrated).

Christopher White, *Rembrandt as an Etcher - A Study of the Artist at Work*, New Haven and London, 1999, p. 95-97, no. 117-120 (other impressions illustrated).

Rembrandt returned to the theme of *The Presentation in the Temple* several times, producing three etchings (Bartsch 49-51) and two paintings of the subject (Hamburger Kunsthalle; and National Museum, Stockholm), all very different in style and focus. The subject is based on the Gospel of Luke (2:22-39) and usually combines two related episodes: the presentation of the infant Jesus to the priest – Mosaic law required parents to present their first-born son at the temple – and Simeon's song of praise. Simeon was an old and devout man in Jerusalem to whom it was revealed '... by the Holy Ghost, that he should not see death, before he had seen the Lord's Christ'. When he was shown the child in the temple, Simeon recognized him as the Messiah, and uttered the words now known in the liturgy of the Church as the Nunc Dimittis: 'Lord, now lettest thou thy servant depart in peace, according to thy word: For mine eyes have seen thy salvation, which thou hast prepared before the face of all people; A light to lighten the Gentiles, and the glory of thy people Israel.'

In the present etching, Rembrandt depicts the presentation in a very unconventional manner by focusing almost entirely on Simeon and the priest, with Mary kneeling at left and Joseph peering over her shoulder. The scene takes place in a small corner of the temple, and the intimacy and sanctity is further heightened by the intense darkness of the space. Even the head of the infant Jesus, surrounded only by a pale halo, lies in shadow – an intimation of his death, and Simeon's prophetic words to Mary that 'a sword shall pierce through thy own soul also'. '*Darkness and light*', as Clifford Ackley rightly pointed out, '*are the principal actors here*' (Ackley, p. 66), and the few intense highlights seek out Simeon and the priest alone. Dominating the entire composition however and binding the two figures further together is the temple guardian or high priest, who stands towering above the scene, the little light there is flickering on his opulent garments, headgear and staff, which points directly down to Simeon – one of the most grandiose and awe-inspiring figures in all of Rembrandt's printed oeuvre.

With this etching, Rembrandt experimented with different papers and in particular with selectively wiped plate tone. Some impressions, such as the one on Japanese paper at the Rijksmuseum, are so rich in tone that the entire background is almost drowning in black ink, with only a few intense highlights shining in the darkness. The present impression is rich and dark yet cleanly wiped, thus striking a balance between the atmospheric chiaroscuro of the composition and the telling of the story, which is literally obscured in the more experimental versions.





(actual size)





(actual size)

**\*271**

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

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

etching with drypoint, 1630, on laid paper, without watermark, 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 narrow margins, pale scattered foxing, otherwise in very good condition  
Plate 102 x 77 mm.; Sheet 105 x 81 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**PROVENANCE:**

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

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

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

**LITERATURE:**

Bartsch, Hollstein 51; Hind 18; New Hollstein 54

**272**

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

*The Virgin and Child in the Clouds*

etching, 1641, on laid paper, without watermark, a good impression of New Hollstein's first state (of two), with narrow margins, some very pale and unobtrusive scattered pinpoint foxmarks, otherwise in very good condition, framed

Plate 166 x 107 mm., Sheet 172 x 113 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**PROVENANCE:**

Dr. Richard Hardy, circa 1960s, USA (according to a label on the backboard).

With Douwes Fine Art, Amsterdam & London (their label on the backboard).

**LITERATURE:**

Bartsch, Hollstein 61; Hind 186; New Hollstein 188



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**273**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)  
AND JAN VAN VLIET (CIRCA 1600/1610-1668?)**

*Christ before Pilate: Large Plate*

etching and engraving, 1635, on laid paper, watermark Arms of Bern (similar to Hinterding C.a), a very good impression of New Hollstein's fourth state (of five), trimmed to or just inside the platemark, the corners skilfully repaired, a long, forked repaired tear at right, a central horizontal fold partially broken and repaired, other smaller repairs along the sheet edges, a few touches of pen and ink, otherwise in good condition  
Plate & Sheet 553 x 449 mm.

£6,000-8,000

US\$7,800-10,000  
€7,000-9,300

**LITERATURE:**

Bartsch, Hollstein 77; Hind 143; New Hollstein 155



**\*274**

**REMBRANDT HARMENSZ. VAN RIJN**

*The Death of the Virgin*

etching and drypoint, 1639, on laid paper, with an indistinct Strasbourg Lily watermark, a very good impression of New Hollstein's second state (of four), with narrow margins, scattered foxing, some creases at the upper left and lower right corners, a short tear in the lower margin  
Plate 408 x 313 mm., Sheet 419 x 318 mm.

£5,000-7,000

US\$6,500-9,000  
€5,800-8,100

**LITERATURE:**

Bartsch, Hollstein 99; Hind 161; New Hollstein 173



## 275

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

*Christ healing the Sick ('The Hundred Guilder Print')*

etching with drypoint and engraving, circa 1648, on laid paper, watermark Strasbourg Lily with pendant Letters 4WR and countermark IHS (Hinterding f.a. and A.f.a.), a very good impression of New Hollstein's second state (of three), printing with fine vertical wiping marks in the foreground and a rich plate tone in the background, trimmed on the platemark, with thread margins in places, in very good condition, framed Plate & Sheet 281 x 396 mm.

£180,000-250,000

US\$240,000-320,000

€210,000-290,000

#### PROVENANCE:

Dr Friedrich A. Lieberg (1898-1977), Kassel, Milan & Buenos Aires (Lugt 1681ter); his sale, Kornfeld, Bern, 21 June 1979, lot 40 (CHF 62,000).

Unidentified, initials HM in a circle (not in Lugt).

#### LITERATURE:

Bartsch, Hollstein 74; Hind 236; New Hollstein 239

Christopher White, *Rembrandt as an Etcher – A Study of the Artist at Work*, New Haven and London, 1999, p. 95-97, no. 253-258 (other impressions illustrated).

Eric Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, Thoth Publishers, Bussum, & Fondation Custodia, Paris, 2008, p. 156-159 (another impression illustrated).

Adrian Eeles, *Rembrandt Prints 1648-1658: A Brilliant Decade*, University of San Diego (exh. cat.), 20 March - 22 May 2015, p. 25-29 (other impressions illustrated).

*...also here is the rarest print published by Rembrandt, in which Christ is healing the sick, and I know that in Holland [it] has been sold various times for 100 guilders and more; and it is as large as this sheet of paper, very fine and lovely, but ought to cost 30 guilders. It is very beautiful and pure.'*

So states Jan Meyssens of Antwerp to Carolus van den Bosch, Bishop of Bruges, in a letter dated 9 February 1654. This extract provides the clue as to how this print gained its famous sobriquet: the print was so desirable that only a few years after its creation it was exchanging hands for the exceptionally high price of 100 guilders.

The scene centres on the luminous figure of Christ, who extends his right hand in welcome to an approaching woman who holds an infant, and a toddler who eagerly pulls his mother in the direction of Jesus. This well-known episode from the life of Christ is recounted in Matthew 19: 'Then people brought little children to Jesus for him to place his hands on them and pray for them. But the disciples rebuked them. Jesus said, "Let the little children come to me, and do not hinder them, for the kingdom of heaven belongs to such as these".' The enthusiasm of the child is contrasted with the rich young man who sits despondently nearby, his chin resting on his hand, contemplating Jesus's challenge to "sell your possessions and give to the poor, and you will have treasure in heaven". The presence of the camel in the arched doorway alludes to Jesus's saying that it is easier for a camel to pass through the eye of a needle than for a rich man to enter the kingdom of heaven. Rembrandt draws out the varied responses of the crowd, from the indifference of the smartly dressed man in the foreground, with an oriental hat and walking cane, and the arguing teachers of the law on the left, to the dogged faith of the poor and sick who throng around him. Christ's left hand is raised in blessing, ostensibly for the children who are being brought to him. However, his compassionate gaze extends beyond the crowd towards the viewer and his gesture becomes a statement of universal benediction.

*Christ healing the Sick* was a significant turning point in Rembrandt's development as an etcher; it is his first major work in which light and shadow were used to obtain such expressive power. By depicting these separate strands of the narrative of Matthew 19 in one composition, Rembrandt was embarking on the ambitious task of uniting all elements harmoniously. The image is almost at the risk of falling into two discrete halves: the left sketchy and bright, the right densely worked and dark. Yet through careful composition and the introduction of a halftone, Rembrandt managed to balance and unify this highly complex composition. It is his most 'painterly', most ambitious and one of his most sought-after print.

The print is known in two lifetimes states. The composition was complete in the first state, with a few small corrections made by the artist in the second. Only nine impressions of the first state are known. However, Hinterding cites over one hundred impressions of the second state, a testimony to its fame and popularity even in the artist's lifetime. The figures and the background to the left of Christ have been etched lightly and print somewhat faintly even in the earliest impressions of the second state. Given the fugitive nature of burr and the tendency of the densely worked areas to wear quickly, the background is often printed with a heavily inked and selectively wiped plate tone, as in the present impression, in order to maintain the strong chiaroscuro effect.









**276**

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

*Peter and John healing the Cripple at the Gate of the Temple*

etching with engraving and drypoint, 1659, on laid paper, without watermark, a fine, early impression of the second state (of six), with fine vertical wiping marks in the background, with small margins, a small split at the lower left corner, a short tear at the upper left sheet edge, thin spots to the corners *verso*, otherwise in good condition

Plate 179 x 216 mm., Sheet circa 194 x 231 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

**PROVENANCE:**

Pierre Mariette II (1634-1716), Paris (Lugt 1790), with his signature in brown ink *verso*, dated 1676, possibly with his prices 110 l and V124 l (livres?) noted in brown ink *verso*.

Franz Gawet (1762/65-1847), Vienna (Lugt 1069), with his signature in brown ink *verso*, dated 1812.

Paul Prouté (1887-1981), Paris (Lugt 2103c).

**LITERATURE:**

Bartsch, Hollstein 94; Hind 301; New Hollstein 312







## 277

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

#### *Saint Jerome reading in an Italian Landscape*

etching, drypoint, and engraving, circa 1653, on laid paper, watermark Arms of Amsterdam (Hinterding B.a.a and B.a.b, circa 1658-59) and countermark letters PB (Hinterding variant A.b), a very good impression of the second, final state, still printing with touches of burr in the lion's mane, with small margins on all sides, some very pale and unobtrusive scattered foxmarks, generally in very good condition Plate 259 x 210 mm., Sheet 265 x 217 mm.

£70,000-100,000

US\$90,000-130,000

€81,000-120,000

#### PROVENANCE:

Richard Harris (b. 1937), Chicago (Lugt 4364).

With C.G. Boerner, New York; their catalogue *Rembrandt: The Richard Harris Collection*, 3-26 November 2003, no. 14.

Acquired from the above by the present owner.

#### LITERATURE:

Bartsch, Hollstein 104; Hind 267; New Hollstein 275.

Adrian Eeles, *Rembrandt Prints 1648-1658: A Brilliant Decade*, University of San Diego (exh. cat.), 20 March - 22 May 2015, no. 11 (ill.), p. 44 (another impression illustrated).

Erik Hinterding, *Rembrandt's Etchings from the Frits Lugt Collection*, Fondation Custodia, Paris, 2008, no. 88, p. 224-5, ill. Vol. II, p. 100 (another impression illustrated).

Erik Hinterding, Ger Luijten; Martin Royalton-Kisch, *Rembrandt the Printmaker*, London 2000, no. 72, p. 293-96 (other impressions illustrated; see also p. 296, fig.a for the preparatory drawing).

Christopher White, *Rembrandt as an Etcher - A Study of the Artist at Work*, New Haven & London, 1999 (2nd ed.), p. 247-251, fig. 340 (another impression illustrated).

Erik Hinterding, *The history of Rembrandt's copperplates*, Waanders Uitgevers, Zwolle, 1995, p. 14-15 (another impression illustrated).

An old man sits comfortably reclined in a pastoral landscape underneath a tree. His slippers have fallen off his feet and he is completely immersed in the book he is reading. We can only identify him as Saint Jerome by the lion standing behind him on a rocky outcrop, overlooking the landscape and guarding the saint's secluded spot. Rembrandt has omitted the saint's other attributes - the skull and the crucifix - and instead of the usual cardinal's hat has given him a broad-brimmed sunhat. In the background a wooded hillside rises, surmounted by a cluster of buildings. To connoisseurs of Venetian 16th century art, this structure is instantly recognizable and brings to mind the landscapes of Giorgione, Titian and their followers. Rembrandt's towered farmhouse is almost certainly based on the engraving of *Shepherds in a Landscape* by Giulio and Domenico Campagnola, and it is to this bucolic evocation of the Italian landscape that the print owes its name. Early commentators regretted the seemingly 'unfinished' state of this print, yet it is precisely this interplay of a merely sketched foreground and a highly detailed background, and of light and darkness, which give the composition rhythm and depth and bring the scene to life. In this print Rembrandt's deliberate and masterful use of blank paper to indicate bright sunshine, and densely worked areas of shadow supplemented with drypoint, is particularly effective.

The present example is printed on a laid paper with an Arms of Amsterdam watermark and countermark PB, a mark and countermark which appears on prints from the late-1650's (see Bartsch 50, 107, 197, and 203). Although it still shows touches of burr, it no longer has the dense burr that can be found on the earliest impressions (see Christie's, New York, 29 January 2019, lot 148, sold for \$468,500). This has led to the suggestion by Eric Hinterding that the print dealer Clemente de Jonghe (1624-77), who very likely acquired this plate along with a tranche of others sometime after the artist's bankruptcy in 1655, may have been responsible for these slightly later, but still life-time printings.

'The quality of the later impressions of the St. Jerome is remarkably high...Evidently not many impressions had been made from the plate by the time it came into de Jonghe's hands.' (Eric Hinterding, *The history of Rembrandt's copperplates*, Waanders Uitgevers, Zwolle, 1995, p. 14).

The copperplate for *Saint Jerome reading in an Italianate landscape* was last recorded in de Jonghe's estate inventory of 1679, after which it was presumably destroyed and no later printings are known.









**278**

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

*Woman sitting half dressed beside a Stove*

etching with engraving and drypoint, 1658, on laid paper, without watermark, a good but later impression of New Hollstein's sixth state (of seven), before the later rework, with the small scratch on her chest removed from the paper, with narrow margins, some grey wash in the skirt, the tip of the upper right sheet corner made up, generally in good condition, framed  
Plate 226 x 188 mm., Sheet 229 x 192 mm.

£30,000-50,000

US\$39,000-64,000  
€35,000-58,000

**PROVENANCE:**

R. Dighton (circa 1752-1814), London (Lugt 727), his stamp *recto*.  
Unidentified (Lugt 1409), initials JAH in brown ink *recto* and *verso*.

**LITERATURE:**

Bartsch, Hollstein 197; Hind 296; New Hollstein 307





**\*279**

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

*Jan Lutma, Goldsmith*

etching with engraving and drypoint, 1656, on laid paper, watermark Foolscap 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.

£40,000-60,000

US\$52,000-77,000  
€47,000-69,000

**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; their catalogue, *Rembrandt: The Richard Harris Collection*, 3-26 November 2003, no. 21.

**LITERATURE:**

Bartsch, Hollstein 276; Hind 290; New Hollstein 293

For more information on this lot please visit [christies.com](http://christies.com)





**280**

**FERDINAND BOL (1616-1680)**

*The Astrologer*

etching, 1640-80, on laid paper, watermark partial Eagle (similar to Heawood 1304, dated 1651), a very good impression of the second, final state, with small margins, pale foxing, some tiny losses at the lower sheet edge, otherwise in good condition

Plate 126 x 94 mm., Sheet 135 x 100 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**

Bartsch, Hollstein 8



**\*281**

**ADRIAEN VAN OSTADE (1610-1685)**

*Village Romance*

etching and drypoint, circa 1667, on laid paper, without watermark, a very good impression of Godefroy's fourth or fifth state (of twelve), trimmed on or fractionally inside the platemark on all sides, the sheet slightly toned, generally in good condition

Plate & Sheet 159 x 128 mm.

£1,000-1,500

US\$1,300-1,900  
€1,200-1,700

**PROVENANCE:**

William Esdaile (1758-1837), London (Lugt 2617).

Duke of Buccleuch (1806-1884), London and Dalkeith (Lugt 402); probably his sale, Christie's, London, 9-22 April 1887 (lot 1623, with another impression).

Richard Fisher (1809-1890), Hill Top, Midhurst, England (Lugt 931); his sale, Sotheby's, London, 23 May 1892 and following days (lot 566, sold to Gutekunst).

With Gutekunst & Klipstein, Bern.

With P. & D. Colnaghi, London (their stock numbers C 8420, C 1326 and C 5305 in pencil verso).

**LITERATURE:**

Godefroy 11





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*282**

**ABRAHAM BLOOTELING (1634-1690)**

*Amor and Psyche*

mezzotint, circa 1680, on laid paper, without watermark, a very good impression of this extremely rare print, trimmed on or just outside the platemark on three sides, trimmed slightly irregularly on the platemark at left, a rust spot in the background at right, otherwise in very good condition, framed Plate & Sheet 209 x 255 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Hollstein 234; Wessely 83

To our knowledge no other impression has been offered at auction in the past forty years.





VARIOUS PROPERTIES

**283**

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

*Venus entrusting Cupid to Time*

etching, circa 1758, on thick laid paper, watermark Three Crescent Moons with Letters IMPERIAL, a very good impression of this rare print, with inky plate edges and with the *penitenti* above the putto at right still visible, with margins, two horizontal folds, some soft creasing in the margins, generally in good condition, framed

Plate 456 x 288 mm., Sheet 486 x 356 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-6,900

**PROVENANCE:**

Camille Rogier (1810-1896); removed from a Tiepolo album compiled before 1840 in Italy (according to Rumbler).

With Helmuth H. Rumbler Kunsthandel, Frankfurt am Main, 1990, catalogue 26, no. 77.

Acquired from the above by the present owner.

**LITERATURE:**

De Vesme 100; Rizzi 148

This large etching by Giovanni Domenico Tiepolo is based on an oval-shaped painting by his father Giovanni Battista Tiepolo. Commissioned as part of the decorations of a Palazzo of the Contarini family in Venice and executed between 1753 and 1758, it remained in situ until 1855, when it was removed and shipped to London. It was restored at the National Gallery in the 1960s and eventually sold in these rooms in 1969, when the National Gallery was able to acquire it. Giovanni Domenico's airy etching shows the composition in reverse.



**284**

**GIOVANNI DOMENICO TIEPOLO (1727-1804)**

*The Arts paying Homage to the Papal Authority of Pope Pius VI*

etching, 1775, on laid paper, watermark Initials FV with Stars, a fine impression of the only state, with the ornamental border by another hand and printed from a separate plate, with wide margins, some soft creases pale pinpoint foxing in the margins, otherwise in good condition

Plate 340 x 231 mm., Border 428 x 315 mm., Sheet 513 x 384 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

De Vesme 98; Rizzi 158



**285**

**GIOVANNI BATTISTA PIRANESI**  
(1720-1778)

*The Drawbridge, Plate VII, from: Carceri*

etching and engraving, 1749-50, on laid paper, watermark Fleur-de-Lys in Single Circle (Robison 5), a very good impression of the first state (of six), printed with a light, selectively wiped tone, from the First Edition, first to third issues, published by G. Bouchard, Rome, 1749-60, with wide margins, with the usual horizontal central fold, pale light- and mount staining, in good condition, framed Plate 561 x 415 mm., Sheet 713 x 510 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,800

**LITERATURE:**

Focillon 30; Hind 7; Robison 33



**286**

**GIOVANNI BATTISTA PIRANESI**  
(1720-1778)

*The Sawhorse, Plate XII, from: Carceri*

etching and engraving with sulphur tint, circa 1749-50, on laid paper, without watermark, first or second state (of six), from the First Edition, first to third issues, published by G. Bouchard, Rome, 1749-1760, with wide margins, with the usual vertical central fold, light-, mount and backboard staining, a repair in the lower right margin, framed Plate 412 x 555 mm., Sheet 495 x 675 mm.

£3,000-5,000

US\$3,900-6,400

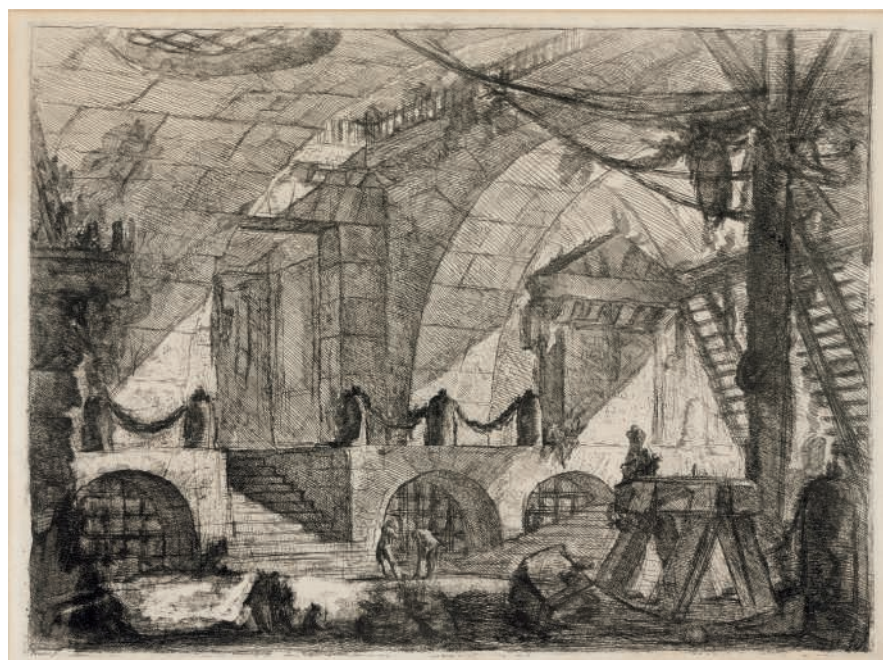
€3,500-5,800

**PROVENANCE:**

With P. & D. Colnaghi, London (their stock number C. 34290 in pencil recto).

**LITERATURE:**

Focillon 35; Hind 12; Robison 38







287

GIOVANNI BATTISTA PIRANESI (1720-1778)

*Five Plates, from: Carceri*

etchings, circa 1749-50, comprising: **Title Page, Plate I**, on laid paper, watermark Fleur-de-Lys in a Double Circle with Letter B (Hind 3), fifth state (of nine), with the engraved signature but before numbers, Second Edition, first issue, published by the artist, 1761, with wide margins; **The Smoking Fire, Plate VI**, on laid paper, watermark Fleur-de-Lys in a Double Circle with Letter B (H. 3), fourth to sixth state (of seven), with the number in Roman numerals, Second Edition, second issue, or later, with wide margins; **The Staircase with Trophies, Plate VIII**, on laid paper, without watermark, third to fifth state (of six), with the number in Roman numerals, second Edition, Second issue or later, with wide margins, a small loss in the left margin; **The Giant Wheel, Plate IX**, on laid paper, watermark Fleur-de-Lys in a Single Circle with Crown and Letters (see Robison 19), fifth to seventh state (of eight), with the number in Roman numerals, Second Edition, second issue, or later, with wide margins; and **The Gothic Arch, Plate XIV**, on laid paper, without watermark, fourth or fifth state (of six), with the number in Roman numerals, Second Edition, second issue, or later, with wide margins; all with the usual central fold, pale light- and mount staining, framed  
Sheet 760 x 543 mm. (and smaller)

(5)

£5,000-7,000

US\$6,500-9,000  
€5,800-8,100

**PROVENANCE:**

With P. & D. Colnaghi, London (their inventory number C. 37032 in pencil recto). (H. 9 only)

**LITERATURE:**

Focillon 24, 29, 31, 32 & 37; Hind 1, 6, 8, 9 & 14; Robison 29, 32, 34, 35 & 40





288

GIOVANNI BATTISTA PIRANESI (1720-1778)

*Veduta della fonte e delle Spelonche d'Egeria, from: Vedute di Roma*  
 etching, 1776, on thick laid paper, without watermark, a very good impression of the second state (of five), with wide margins, with the usual vertical central fold, pale scattered foxing, otherwise in good condition, framed; with ***Veduta delle antiche Sostruzioni***, from the same series, by the same hand, 1766, on laid paper, without watermark, a very good impression of the first state (of three), with wide margins, with the usual vertical central fold, mount staining, otherwise in good condition, framed;  
 Plate 408 x 695 mm., Sheet 503 x 761 mm.  
 Plate 450 x 680 mm., Sheet 530 x 743 mm.

(2)

£800-1,200

US\$1,100-1,500  
 €930-1,400

**PROVENANCE:**

With P. & D. Colnaghi, London (their inventory number C. 34579 in pencil recto). (H. 80 only)

**LITERATURE:**

Focillon 782 & 841 ; Hind 80 & 125; Wilton-Ely 213 & 258

PROPERTY FROM THE COLLECTION OF THE LATE DR ANTON PESTALOZZI

\*289

GIUSEPPE VASI (1710-1782)

*Prospetto dell'Alma Città di Roma visto dal Monte Gianicolo*

the complete, monumental etching with engraving printed from 12 plates, circa 1745-65, on 12 sheets of laid paper, very good impressions, printed in brownish black, the two lower right plates slightly darker, published in Rome, 1765, with a sharp platemark and circa 30 mm. margins on all sides, the sheets loosely joined together to form a continuous panorama, in very good condition, framed Plate 1010 x 2555 mm., Sheet 1050 x 2610 mm. (overall)  
 Frame 1175 x 2735 mm.

£5,000-7,000

US\$6,500-9,000  
 €5,800-8,100



289





290

PROPERTY FROM A PRIVATE FRENCH COLLECTION

**290**

**BARON DOMINIQUE-VIVANT DENON (1747-1825)**

*Denon et deux jeune femmes*

lithograph, circa 1816-17, on grey-blue paper, without watermark, a fine impression of this rare print, inscribed in pencil, with wide margins, pale fox marks in the subject, otherwise in good condition, framed; together with **Portrait de Mlle Inès d'Esmenard** by the same hand, lithograph, 1800-1825, on wove paper, without watermark, a fine impression, with wide margins, with deckle edges on two sides, the lower sheet edge irregular, in very good condition

Image 165 x 190 mm., Sheet 277 x 266 mm. (IFF 19)

Image 193 x 138 mm., Sheet 267-84 x 179 mm. (IFF 37)

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

R.A. Winkler (not in Lugt) (IFF 19).

**LITERATURE:**

IFF 19 & 37

**291**

**RICHARD EARLOM (1743-1822)**

**AFTER JAN VAN HUYSUM (1682-1749)**

*A Fruit Piece and A Flower Piece*

the pair of mezzotints with hand-colouring, 1778-81, on laid paper, published by John Boydell, London, *Fruit Piece* with margins, *Flower Piece* trimmed to the platemark at left and right, trimmed into the platemark above and below, both sheets laid down onto card boards, with light- and mount staining, each framed

Plate 550 x 420 mm., Sheet 605 x 462 mm. (and smaller)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900



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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**292**

**BARON DOMINIQUE-VIVANT DENON (1747-1825)**

*Portrait de Lantara dans la rôle de Joly, from:  
Le peintre dans le cabaret*

lithograph, 1816, on wove paper, without watermark, a fine impression of this rare print, with margins, deckle edges on three sides, some scattered foxing in the upper subject, otherwise in good condition; with *Homme assis avec un baton* by the same hand, etching, 1788, on laid paper, with a partial letters watermark, with wide margins, a deckle edge below, pale staining in the subject and lower margin

Image 218 x 190 mm., Sheet 325 x 230 mm.

Plate 211 x 140 mm., Sheet 295 x 212 mm.

(2)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

**PROVENANCE:**

Henri-Casimir Quevilly (1846-1896), Eure, France (Lugt 2122) (IFF 54).

Alfred Beurdeley (1847-1919), Paris (Lugt 421).

**LITERATURE:**

IFF 54; not in IFF



**\*293**

**FRANÇOIS-EUGÈNE BURNEY (1845-1907), AFTER JEAN ÉTIENNE LIOTARD (1702-1789)**

*La Chocolatière (two working proofs)*

two engravings, 1885, the first on Van Gelder Zonen laid paper, the second on wove paper without watermark, very fine impressions, two working proofs of different stages, the first proof signed in pencil, each with small margins, the first proof with some short repaired tears at the lower sheet edge, each with some soft creases, otherwise in good condition

Plate 540 x 359 mm.,

Sheet 582 x 400 mm. (and similar)

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

see Roethlisberger & Loche 130

This lot comprises two previously unrecorded working proofs of Burney's engraving of 1885 after Liotard's famous pastel *La Chocolatière*, from circa 1743-44. The pastel, now in the Kunstsammlungen at Dresden, is possibly Liotard's most famous and certainly his most reproduced work.







PROPERTY FROM THE COLLECTION OF THE SOCIEDAD BILBAINA, BILBAO

0294

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Los Caprichos*

78 etchings with burnished aquatint, drypoint and engraving, 1799, on wove paper, without watermark, lacking Plates 32 and 59 and the front and back covers, presumably from the Third or Fourth Edition (before the plates were bevelled), printed by the Calcografía for the Real Academia, Madrid, between 1868 and 1878, some of the plates with the blindstamp of the Biblioteca Sociedad Bilbiana, scattered foxmarks, some pale stains in places, a few tears and a split in the margins, bound in marbled boards with a red Morocco spine

Plates 213 x 147 mm., Sheets 298 x 210 mm. (and similar)

Album 305 x 230 x 30 mm.

£7,000-10,000

US\$9,000-13,000

€8,100-12,000

**LITERATURE:**

Delteil 38-66, 68-93, 95-117;

Harris 36-68, 70-95, 97-115





0295

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Los Desastres de la Guerra*

the complete set of eighty etchings with burnished aquatint, drypoint and engraving, circa 1810-20, on Arches laid paper, good impressions from the Sixth Edition, printed at the Calcografia for the Real Academia, 1930, the full sheets, in the red cloth binding with the artist's name and title in gilt on the cover, the boards loose, lacking the flyleaves and title page, some pale foxing  
Plates 173 x 220 mm. (and similar), Sheets 280 x 370 mm. (each)  
Overall 292 x 372 mm.

£7,000-10,000

US\$9,000-13,000  
€8,100-12,000

**LITERATURE:**

Delteil 120-199; Harris 121-200

Harris notes that the sixth edition is finely printed and superior to the third edition.





PROPERTY FROM THE COLLECTION OF THE SOCIEDAD BILBAINA, BILBAO

0296

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Los Proverbios*

the complete set of 18 etchings with aquatint and drypoint, 1864, on heavy wove paper, two plates with watermarks J.G.O., the others without watermarks, very good, richly printed impressions from the First Edition of three hundred copies, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1864, with the lithographic title page, with wide margins, the title-page and one plate with the stamps of the Biblioteca Sociedad Bilbiana (not in Lugt), occasional pale surface dirt in the margins and on the title page, bound in marbled boards with a black morocco spine and pale green end-papers, some abrasions to the board edges

Plates 245 x 350 mm., Sheets 317 x 465 mm.

325 x 477 mm. (album)

£30,000-50,000

US\$39,000-64,000

€35,000-58,000

**PROVENANCE:**

Biblioteca Sociedad Bilbiana, Bilbao, inventory no. 611 (not in Lugt).

**LITERATURE:**

Delteil 202-219; Harris 248-265





**\*297**

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*El Famoso Americano, Mariano Ceballos, from: The Bulls of Bordeaux*

lithograph, 1825, on wove paper, without watermark, a fine, bright impression, printing with great contrasts, from the edition of one hundred, printed by Gaulon, Bordeaux, 1825, with wide margins, a repaired tear in the lower margin, some pale foxing and staining in the margins, the subject generally in good condition

Image 310 x 405 mm., Sheet 430 x 585 mm.

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

**PROVENANCE:**

Charles Lambert Rutherston (died 1928), Bradford, Yorkshire (Lugt 593).

Metropolitan Museum of Art, New York (Lugt 1943), with their duplicate stamp (Lugt 5212), initialed in pencil FBD (?) and numbered 20.60.1.

Possibly with Kennedy Galleries, New York, with a stock number A 92955 in pencil verso.

**LITERATURE:**

Delteil 286; Harris 283

For more information on this lot please visit [christies.com](https://www.christies.com)

**END OF SALE**

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

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### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

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(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

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(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

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We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

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For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

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## C CONDUCTING 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 • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

## 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 Christies 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

### 2 TAXES


The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**Brexit:** If the UK withdraws from the EU without an agreed transition deal relating to the import or export of **property**, then UK VAT rules only will apply. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue.



For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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  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 give notice to 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 claims notified within 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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.

(j) 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 **lot** 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, damage in respect of bindings, stains, spotting, marginal tears or other defects 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)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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](http://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.

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 us any difference between the amount we have received from the sale and the amount you owe us.

### G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (but note that **lots** will not be released to you 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** within thirty days following the auction we can, at our option:



- (i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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.

#### (d) 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**.

#### (e) 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: carpets, 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 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.

#### (f) Gold

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

#### (g) 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.

#### (h) 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 W 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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](http://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](http://www.christies.com).

## K GLOSSARY

**auctioneer**: the individual **auctioneer** and/or Christie's.

**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](http://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

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"><li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li><li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li></ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**  
(b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **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 7839 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'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

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.

□

Bidding by interested parties.

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

#### △ 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 △ next to its **lot** number. 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.

#### ○ 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 ○ next to the **lot** number.

#### ○◆ 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 who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆.

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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

#### □ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other

material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### 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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

### EXPLANATION OF CATALOGUING PRACTICE

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually

available on request.

#### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.



# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm 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](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

## 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](mailto:PostSaleUK@christies.com).

## 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.







GIOVANNI DOMENICO TIEPOLO (VENICE 1727-1804)

*Punchinellos feasting*

signed 'Dom.o Tiepolo f' (upper left) and numbered, probably by the artist, '85' (altered into '86') (in the border, upper left)  
black chalk, pen and brown ink, brown wash, watermark crown with letters GAF

13 $\frac{3}{8}$  x 18 $\frac{1}{4}$  in. (34.6 x 46.5 cm.)

£300,000-500,000

## OLD MASTERS EVENING SALE

London, 3 December 2019

### VIEWING

29 November – 3 December 2019

8 King Street

London SW1Y 6QT

### CONTACT

Stijn Alsteens

salsteens@christies.com

+33 1 40 76 83 59

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





HERMAN HENSTENBURGH (HOORN 1667-1726)

*A still-life with peaches, apples, grapes, a melon, cherries and vegetation on a stone ledge, with a mouse eating a raspberry and a landscape beyond  
signed 'H. Henstenburgh fec.'*

traces of graphite, watercolour, bodycolour and gum Arabic on vellum, pen and black ink framing lines  
13¼ x 14¾ in. (33.5 x 37.6 cm.)

## OLD MASTER DRAWINGS ONLINE

*Online Auction, 27 November – 5 December 2019*

HIGHLIGHTS VIEW 30 NOVEMBER - 5 DECEMBER

### CONTACT

Jonathan den Otter  
jdenotter@christies.com  
+44 (0) 20 7389 2736

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



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For gainful employment disclosures visit [christies.edu/Gedt.html](http://christies.edu/Gedt.html)



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### OLD MASTER PRINTS

TUESDAY 10 DECEMBER AT 10.30 AM & 2.30 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: RAGUET

SALE NUMBER: 17352

(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 <b>auctioneer's</b> discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

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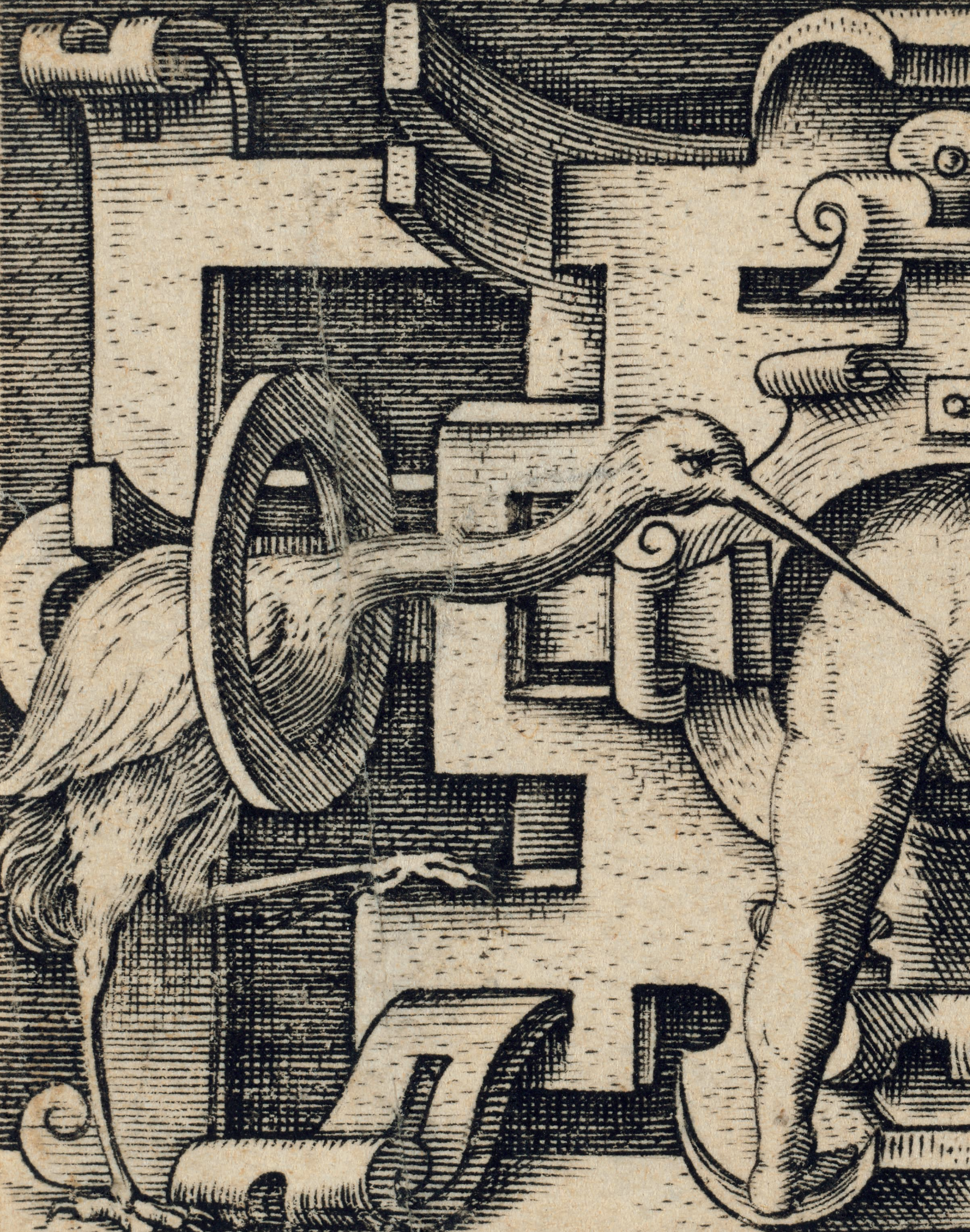
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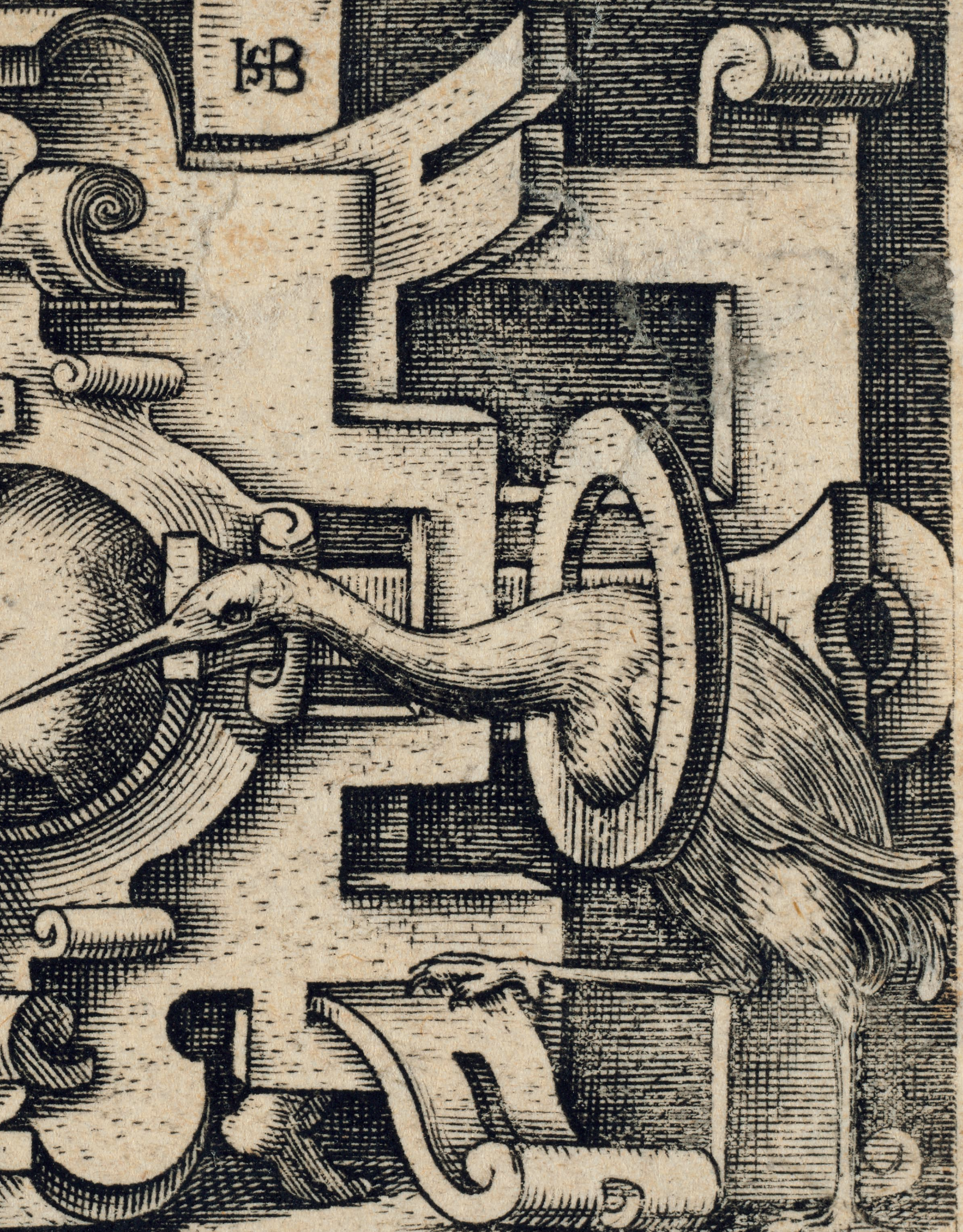
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