







PRINTS & MULTIPLES

AUCTION IN LONDON 26 SEPTEMBER 2018 SALE L18161

SESSION 1: 10AM LOTS 1 - 80 SESSION 2: 2PM LOTS 81 - 194

EXHIBITION

Saturday 22nd September 12noon – 5pm

Sunday 23rd September 12noon – 5pm

Monday 24th September 9am – 4.30pm

Tuesday 25th September 9am – 4.30pm

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SOTHEBY'S EUROPE





PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

LOTS 1-14

1

ALBRECHT DÜRER

1471 - 1528

The Promenade (Bartsch 94; Meder, Hollstein 83)

Engraving, *circa* 1498, a very good, clear, probably Meder le impression, framed sheet: 196 by 122mm 7³/₄ by 4⁷/₈in

£ 4,000-6,000 € 4,500-6,800

2

ALBRECHT DÜRER

1471 - 1528

Abduction of Proserpine on a Unicorn (B. 72; M., Holl. 67)

Etching, 1516, a very good Meder IIc impression plate: 310 by 214mm 12 by 83/sin; sheet: 317 by 220mm 121/4 by 85/sin

£3,000-5,000 €3,400-5,700



3

ALBRECHT DÜRER

1471 - 1528

The Sea Monster (B. 71; M., Holl. 66)

Engraving, *circa* 1498, a fine Meder a-b impression, printing with great clarity and contrasts, framed sheet: 252 by 189mm 10 by 7½in

£18,000-22,000 €20,200-24,700





1471 - 1528

Hercules Conquering the Molionide Twins (B. 127; M., Holl. 238)

Woodcut, *circa* 1496, a good Meder IIb impression, though printing unevenly in places, on paper with a Flower in a Circle watermark, framed

image: 390 by 285mm 15½ by 11in; sheet: 415 by 301mm 16¼ by 11¾in

£ 4,000-6,000 € 4,500-6,800

5

ALBRECHT DÜRER

1471 - 1528

The Bath House (B. 128; M., Holl. 266)

Woodcut, *circa* 1496-97, a good Meder f impression, framed image: 392 by 282mm 15½ by 11in;

sheet: 405 by 295mm 16 by 11½in

£ 3,000-4,000 € 3,400-4,500





ALBRECHT DÜRER

1471 - 1528

Agony in the Garden; The Betrayal of Christ; and Christ Washing St. Peter's Feet (B. 6, 7, 25; M., Holl. 115, 116, 134)

Woodcut, circa 1496-97, from The Large Passion, a good impression from the Latin text edition of 1511; with B. 7, 1510, from The Large Passion, a good though somewhat uneven impression from the Latin text edition of 1511; and B. 25, circa 1509-11, from The Small Passion, a Meder a-b impression after text, on paper with a partial indistinct watermark, each framed smallest sheet (B. 25): 155 by 123mm 61/8 by largest sheet (B. 7): 397 by 276mm 155/8 by

105/sin (3)

£ 3.000-5.000 € 3.400-5.700

ALBRECHT DÜRER

1471 - 1528

The Holy Trinity; and Ecce Homo -The Presentation of Christ (B. 122, 9; M., Holl. 118, 187)

Woodcut 1511, a Meder i impression with the hairline crack extending through the monogram and into the cloud at lower centre, on paper with an Armorial watermark; and B. 9, circa 1498, from The Large Passion, a good Meder b impression after text, though printing slightly unevenly in places, on paper with an Augsburg Chalice with Small Crest watermark (M. 177), each framed first sheet: 395 by 289mm 151/2 by 113/sin second sheet: 428 by 300mm 161/8 by 113/4in (2)

£ 2,000-3,000 € 2,250-3,400

8

ALBRECHT DÜRER

1471 - 1528

The Harrowing of Hell (Christ in Limbo) (B. 14; M., Holl. 121)

Woodcut, 1510, from The Large Passion, a good though uneven Meder b impression before text, showing some wear in places, on paper with an indistinct watermark, framed image: 396 by 278mm 151/2 by 101/8in; sheet: 400 by 281mm 153/4 by 11in

£ 2.000-3.000 € 2.250-3.400











ALBRECHT DÜRER

1471 - 1528

The Assumption and Coronation of the Virgin (B. 94; M., Holl. 206)

Woodcut, *circa* 1510, from *The Life of the Virgin*, a fine, black proof impression before text, printing with strong contrasts, on paper with a Bull's Head with Cross watermark (M. 66), framed sheet: 293 by 208mm $11\frac{1}{2}$ by 8in

£ 4,000-6,000 € 4,500-6,800

10

ALBRECHT DÜRER

1471 - 1528

The Birth of the Virgin (B. 80; M., Holl. 192)

Woodcut, *circa* 1503-04, from *The Life of the Virgin*, a fine, black Meder b proof impression before the Latin text edition of 1511, on paper with a Scales in Circle watermark (M. 169), framed

image: 297 by 205mm $11^{3}/_{4}$ by 8in; sheet: 310 by 218mm $12^{1}/_{4}$ by $8^{1}/_{2}$ in

£ 4,000-6,000 € 4,500-6,800





ALBRECHT DÜRER

1471 - 1528

The Flight into Egypt; The Circumcision of Christ; and The Presentation of Christ in the Temple (B. 89, 86, 88; M., Holl. 201, 198, 200)

Woodcut, *circa* 1504, from *The Life of the Virgin*, a good, though slightly uneven impression from the Latin text edition of 1511, on paper with a Flower with Triangle watermark (M. 127); **with** B. 86 **and** B. 88, woodcuts, *circa* 1505, good impressions from the Latin text edition of 1511, though showing some areas of wear in the densely hatched areas, each framed smallest sheet (B. 86): 299 by 208mm 11³/4 by 11in largest sheet (B. 89): 305 by 210mm 12³/4 by 8³/4in (3)

\$6,000-8,000 €6,800-9,000





ALBRECHT DÜRER

1471 - 1528

Four Horsemen of the Apocalypse (B. 64; M., Holl. 167)

Woodcut, *circa* 1497-98, from *The Apocalypse*, a very good impression from the Latin text edition of 1498, framed

image: 396 by 282mm 15½ by 11in; sheet: 406 by 294mm 16 by 11½in

£6,000-8,000 €6,800-9,000

13

ALBRECHT DÜRER

1471 - 1528

St. John Devouring the Book; and The Torture of St John the Evangelist (B. 70, 61; M., Holl. 172, 164)

Two woodcuts, *circa* 1496-97, from *The Apocalypse*, from the Latin text edition of 1511, B. 61 on paper with a Crowned Tower watermark (M. 259)

first sheet: 394 by 286mm $15\frac{1}{2}$ by $11\frac{1}{4}$ in; second sheet: 392 by 278mm $15\frac{1}{4}$ by 11in (2)

£ 3,000-5,000 € 3,400-5,700



12



13





HENDRICK GOLTZIUS

1558 - 1617

Tantalus; Icarus; and Ixion (Bartsch 258, 259, 261; Hollstein 306, 307, 309; Strauss 257, 258, 260)

Three engravings, 1588, from *The Four Disgracers*, after Cornelis van Haarlem, very good impressions, lacking the text, S. 257 presumably the first state (of three), on paper with an indistinct watermark, S. 258 the only state, on paper with an Escutcheon with Diagonal Stripe and the Letters WR Appended surmounted by Fleur-de-Lys watermark, dated *circa* 1590 (Briquet 7210), S. 260 the first state (of three) each sheet diameter: approx. 310mm 12½in (3)

£ 4,000-6,000 € 4,500-6,800



PRINTS & MULTIPLES





VARIOUS OWNERS

LOTS 15-34

15

ALBRECHT DÜRER

1471 - 1528

St. Jerome Penitent in the Wilderness (B. 61; M., Holl. 57)

Engraving, *circa* 1496, a very good Meder b impression, printing with great clarity, on paper with a Gothic P watermark (M. 321) sheet: 310 by 222mm 121/4 by 83/4in

‡ £ 6,000-8,000 € 6,800-9,000

16

ALBRECHT DÜRER

1471 - 1528

The Four Angels Staying the Winds (B. 66; M., Holl. 169)

Woodcut, *circa* 1497, from *The Apocalypse*, a good impression though showing some wear at centre right, after the Latin text edition of 1511, on paper with an unidentified circular watermark, framed

image: 385 by 278mm $15\frac{1}{4}$ by $10\frac{1}{8}$ in; sheet: 387 by 280mm $15\frac{1}{4}$ by 11in

‡ £ 1,000-2,000 € 1,150-2,250



17

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Angel Appearing to the Shepherds (Bartsch, Hollstein 44; New Hollstein 125; Hind 120)

Etching and engraving. 1633, a good though later impression of New Hollstein's third state (of six), showing slight wear in the background, on paper with an indistinct Armorial watermark plate: 257 by 217mm 101/s by 81/2in; sheet: 260 by 219mm 101/4 by 85/sin

£7,000-9,000 €7,900-10,100



1606 - 1669

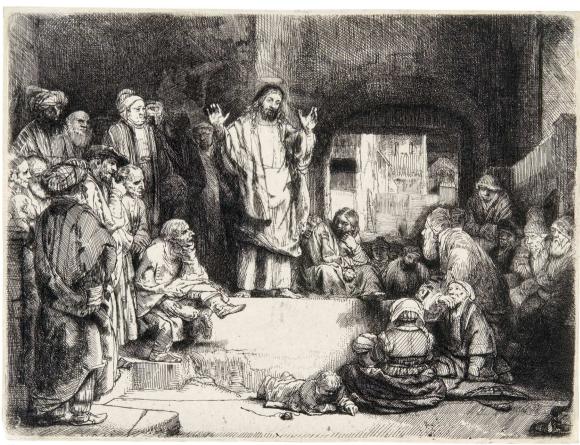
The Agony in the Garden (B., Holl. 75; New Holl. 269; H. 293)

Etching and drypoint, 1657, a good though slightly later impression of New Hollstein's first state (of three), printing with delicate tone, framed plate: 111 by 86mm 43/s by 33/sin; sheet: 117 by 89mm 45/s by 31/zin

PROVENANCE

Parke-Bernet, New York, 6-8 May 1975, Lot 563; where acquired by Mr Warner F. Apt; thence by descent to the present owner

‡ £ 1,500-2,500 € 1,700-2,850







1606 - 1669

Christ Preaching ('La Petite Tombe') (B., Holl. 67; New Holl. 298; H. 256)

Etching and drypoint, *circa* 1657, a good "white sleeve" impression of New Hollstein's first state (of two), on paper with a Strasbourg Lily watermark (cf. Hinterding ZZ.zz), framed plate: 152 by 205mm 6 by 8in; sheet: 156 by 207mm 6½ by 8½sin

PROVENANCE

Ex collection A. Chariatte (L. 88a); with Dr William H. Schab: Rare Books and Prints; from whom acquired by Mr Warner F. Apt, April 1970; thence by descent to the present owner

± £ 6,000-8,000 € 6,800-9,000

20

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Hundred Guilder Print (B., Holl. 74; New Holl. 239; H. 236)

Etching with drypoint and engraving, *circa* 1649, an atmospheric impression of New Hollstein's second state (of four), printing with touches of burr and plate tone in the background, before Captain Baillie's rework, on paper with Strasbourg Lily (Hinterding D.a.) and Name of Jesus (cf. Hinterding A.g.) watermarks, framed plate: 276 by 394mm 1078 by 151/2in; sheet: 282 by 297mm 111/8 by 155/sin

PROVENANCE

Ex coll. Viscount Downe (L. 719a); Hermann Marx (L. 2816a); Alexander John Godby (L. 1119b); John Maxwell (not in Lugt); with Dr William H. Schab: Rare Books and Prints; from whom acquired by Mr Warner F. Apt, January 1985; thence by descent to the present owner

‡ £ 20,000-30,000 € 22,500-33,700







REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

St Jerome Kneeling in Prayer, Looking Down (B., Holl. 102; New Holl. 142; H. 140)

Etching, 1635, a very good impression of New Hollstein's first state (of two), framed plate: 114 by 83mm $\,41/2$ by $\,31/4$ in; sheet: 130 by 89mm $\,51/8$ by $\,31/2$ in

± £ 3,000-5,000 € 3,400-5,700

22

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Christ and the Woman of Samaria among Ruins (B., Holl. 71; New Holl. 127; H. 122)

Etching, 1634, a fine, bright impression of New Hollstein's first state (of five), with the wiping marks at the upper right still distinct, just beginning to show wear in the densely hatched areas, on paper with a partial Foolscap watermark, framed sheet: 120 by 114mm 43/4 by 41/2in

‡ £ 5,000-7,000 € 5,700-7,900

23

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Quacksalver (B., Holl. 129; New Holl. 145; H. 139)

Etching, 1635, New Hollstein's only state, a fine, bright impression of this rare subject, framed plate: 76 by 35mm 3 by 13/sin; sheet: 81 by 39mm 31/s by 15/sin

± £ 4,000-6,000 € 4,500-6,800

1606 - 1669

The Goldsmith (B., Holl. 123; New Holl. 289; H. 285)

Etching, 1655, a fine, rich impression of New Hollstein's first state (of three), framed plate: 78 by 56mm 3 by 2½in; sheet: 80 by 58mm 3½ by 2¼in

‡ £ 7,000-9,000 € 7,900-10,100

25

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

A Blind Hurdy-Gurdy Player and Family Receiving Alms (B., Holl. 176; New Holl. 243; H. 233)

Etching and drypoint, 1648, a fine impression of New Hollstein's first state (of five) sheet: 168 by 149mm 63/4 by 51/sin

‡ £ 10,000-15,000 € 11,300-16,900







24 actual size







REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait with Raised Sabre (B., Holl. 18; New Holl. 134; H. 109)

Etching, 1634, a later impression of New Hollstein's second (final) state, showing some wear in the densely hatched areas, framed

plate: 123 by 102mm 41/8 by 4in; sheet: 132 by 110mm 51/4 by 43/8in

PROVENANCE

Ex coll. G. Biörklund (L. 1138c); with Dr William H. Schab: Rare Books and Prints; from whom acquired by Mr Warner F. Apt, April 1970; thence by descent to the present owner

± £ 3,000-4,000 € 3,400-4,500

27

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Bearded Man, in a Furred Oriental Cap and Robe (B., Holl. 263; New Holl. 85; H. 53)

Etching and engraving, 1631, a very good impression of New Hollstein's fifth (final) state, though showing touches of wear in the densely hatched areas of the cap and shadows, on paper with an Arms of Württemburg watermark (Hinterding B-a-a), framed

sheet: 147 by 124mm 53/4 by 47/8in

PROVENANCE

With Linda M. Papaharis, Inc., Fine Prints and Drawings; from whom acquired by Mr Warner F. Apt, November 1982; thence by descent to the present owner

\$\\\\$\$ 3,000-4,000 € 3,400-4,500

28

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Jan Lutma, Goldsmith (B., Holl. 276; New Holl. 293; H. 290)

Etching with engraving and drypoint, 1656, a good though later impression of New Hollstein's second/third state (of five), though showing touches of wear in the densely hatched areas, framed

plate: 197 by 148mm 73/4 by 53/4in sheet: 202 by 152mm 8 by 6in

It appears that New Hollstein's second and third states are indeed identical and that the inscription underneath the window and the barely legible one in the densely worked area at lower right were in fact engraved at the same time.

PROVENANCE

Ex coll. Johann Peter Maria Cerroni (L. 1432); Fogg Art Museum of Harvard University (L. 4835); Fogg Art Museum of Harvard University, collection F. C. Gray (L. 4836)

£ 4,000-6,000 € 4,500-6,800

29

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait in a Cap and Scarf with the Face Dark: Bust (B., Holl. 17; New Holl. 120; H. 108)

Etching, 1633, a very good impression of New Hollstein's second state (of five), though showing touches of wear in the densely hatched areas of the cap and in the shadows, framed sheet: 133 by 105mm 5% by 4%in

\$\\\\$4,000-6,000 \€4,500-6,800

30

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Bearded Old Man in a High Fur Cap, with Eyes Closed (B., Holl. 290; New Holl. 148; H. 130)

Etching, *circa* 1635, a very good impression, presumably New Hollstein's second state (of four) sheet: 110 by 97mm 41/4 by 33/4in

£ 4,000-6,000 € 4,500-6,800



29



BARON WILLEM VAN DEDEM, A PASSIONATE COLLECTOR AND A GENEROUS BENEFACTOR

Willem van Dedem, who died on the 26th November 2015, was a broadly respected and beloved figure in the art world. At a very early age he became acquainted with the Old Masters during visits to his great-uncle D.G. van Beuningen, whose collection is now part of the Museum Boijmans van Beuningen in Rotterdam. In 1957 he visited the Delft art fair for the first time: it was to be a life-changing experience. The 17th century sparked his interest above and beyond the rest of the exhibits. Six years thereafter he made his first purchase, and from 1976 onwards he became an active collector. Over the years Willem demonstrated his connoisseurship of Dutch and Flemish painting, and on top of that he developed an unerring eye for quality.

His own private collection was far from being his sole interest: he was keen on strengthening the holdings of Dutch public collections, particularly where major lacunae existed. It is no wonder that he became a staunch supporter of the Vereniging Rembrandt, which contributes towards the acquisition by Dutch museums of important works of art, serving as an active and involved member of its Board from 1977 until 1999.

Several years ago, Baron van Dedem wrote a little book about his experiences as a collector. In this private publication, entitled Collected and Reflected, which he presented only to his closest friends, Willem spoke freely about his contacts with dealers, auction houses, museum people and collectors. About the latter he wrote: 'Collectors come in different types. The silent ones, who keep their cards close to their chests, and those who enjoy communicating with others. I love to share with other people the richness and beauty of the paintings of the 16th and 17th century which I have collected. These were not empty words: Van Dedem shared his collection and knowledge with countless people. And this he did by inviting art lovers to his home as well as by lending his paintings to exhibitions, time and again.

Frits Duparc
Director emeritus Mauritshuis, The Hague



REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Panorama near Bloemendael showing the Saxenburg Estate ('The Goldweigher's Field') (B., Holl. 234; New Holl. 257; H. 249)

Etching and drypoint, 1651, a very good, atmospheric impression of New Hollstein's only state, printing with the vertical polishing scratches in the sky, delicate tone, and traces of burr most noticeably in the foreground, on paper with a partial Paschal Lamb watermark (cf. Hinterding A.a), framed plate: 122 by 321mm 43/4 by 125/sin; sheet: 125 by 324mm 5 by 123/4in

Rembrandt imbued the technique of etching with a sense of spontaneity, which is most visible in the relaxed and freehand quality of line in this sweeping landscape. His experimental and distinctively tactile approach to printmaking is perhaps most evident in the effects of light and atmosphere, skilfully rendered here in the sky. The vertical wiping of the inked plate perfectly captures the ethereal quality of misting rain.

PROVENANCE

Ex coll. Fürst von Liechtenstein (Lugt 4398); from whom acquired by Baron van Dedem.

£ 30,000-50,000 € 33,700-56,500

"The Goldweigher's Field is the supreme expression of the panorama in Dutch seventeenth-century art. Never before had an artist so brilliantly mastered the optical properties of a panoramic view."

- CYNTHIA P. SCHNEIDER.

(Cynthia P. Schneider, *Rembrandt's Landscapes: Drawings and Prints*. Washington, 1990, p. 260)







33



REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Studies of Head of Saskia and Others (B., Holl. 365; New Holl. 157; H. 145)

Etching, 1636, a good but later impression of New Hollstein's first state (of two), framed sheet: 152 by 126mm 6 by 5in

PROVENANCE

Ex coll. Juan Jorge Peoli (L. 2020)

‡ £ 3,000-5,000 € 3,400-5,700

33

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Bald Old Man with a Short Beard, in Profile Right (B., Holl. 306; New Holl. 147; H. 136)

Etching, *circa* 1635, a good, delicate impression of New Hollstein's second (final) state plate: 67 by 57mm 25/8 by 23/4in; sheet: 69 by 60mm 23/4 by 23/8in

‡ £ 1,500-2,000 € 1,700-2,250

34

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Flute Player ('Het Uilespiegeltje') (B., Holl. 188; New Holl. 211; H. 200)

Etching and drypoint, 1642, a very good, delicate impression of New Hollstein's fourth (final) state, on paper with a Foolscap watermark, framed plate: 115 by 144mm 41/2 by 55/8in; sheet: 120 by 147mm 43/4 by 53/4in

PROVENANCE

Ex coll. Naudet, with his pen and ink inscription (cf L. 1937); an unidentified blindstamp (Crown) (not in Lugt)

£5,000-7,000 €5,700-7,900

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

LOTS 35-66

35

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Brook with a Grotto and a Boat ('Het Spelonkje') (B., Holl. 231; New Holl. 220; H. 211)

Etching and drypoint, 1645, New Hollstein's second (final) state, a good impression of this rare subject, though showing touches of wear in the densely hatched areas plate: 127 by 132mm 5 by 5½in; sheet: 130 by 135mm 5½ by 5½in

£3,000-5,000 €3,400-5,700

36

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Hog (B., Holl. 157; New Holl. 215; H. 204)

Etching and drypoint, 1643, New Hollstein's second (final) state, showing touches of wear in the densely hatched areas plate: 144 by 184mm 55% by 71/4in; sheet: 146 by 187mm 53/4 by 73/sin

PROVENANCE

Ex coll. Staatliche graphische Sammlung München (L. 1614 and L. 2397)

£ 2,500-3,000 € 2,850-3,400



35





37 actual size



REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait with Curly Hair and White Collar: Bust (B., Holl. 1; New Holl. 66; H. 33)

Etching, *circa* 1630, a good though later impression of New Hollstein's second (final) state, on wove paper plate: 59 by 49mm 23/8 by 2in; sheet: 64 by 54mm 21/2 by 21/4in

PROVENANCE

Ex coll. Hermann Weber (L. 1383)

£ 5,000-7,000 € 5,700-7,900



38 actual size

38

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait, Frowning: Bust (B., Holl. 10; New Holl. 68; H. 30)

Etching, 1630, New Hollstein's third (final) state, a good impression of this rare subject, just beginning to show touches of wear in the densely hatched areas

sheet: 71 by 60mm 23/4 by 23/8in

PROVENANCE

Ex coll. Hermann Weber (L. 1383)

£ 10,000-15,000 € 11,300-16,900

1606 - 1669

Self-Portrait in a Velvet Cap with Plume (B., Holl. 20; New Holl. 170; H. 156)

Etching, 1638, a later impression of New Hollstein's fourth (final) state plate: 133 by 103mm 5½ by 4½in; sheet: 147 by 115mm 5¾ by 4½in

£4,000-6,000 €4,500-6,800

40

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait Etching at a Window (B., Holl. 22; New Holl. 240; H. 229)

Etching and drypoint, 1648, a strong, clear impression of New Hollstein's eighth state (of nine)

plate: 157 by 129mm 6½ by 5½in; sheet: 220 by 162mm 8½ by 6½in

£ 3,000-5,000 € 3,400-5,700

41

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait in a Flat Cap and Embroidered Dress (B., Holl. 26; New Holl. 210; H. 157)

Etching, *circa* 1642, a good impression of New Hollstein's third (final) state plate: 94 by 62mm 3³4 by 2³/sin; sheet: 107 by 74mm 4¹/4 by 2³/sin

PROVENANCE

Ex coll. Hermann Weber (L. 1383)

£ 1,000-1,500 € 1,150-1,700



39









43 actual size



44 actual size

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Old Man Shading his Eyes with his Hand (B., Holl. 259; New Holl. 175; H. 169)

Etching and drypoint, *circa* 1639, a very good impression of New Hollstein's first state (of three), on paper with an Initials AV countermark plate: 136 by 108mm 5½ by 4½in; sheet: 137 by 112mm 5½ by 4¾in

£5,000-7,000 €5,700-7,900

43

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Man in an Arbour (B., Holl. 257; New Holl. 208; H. 194)

Etching and drypoint, 1642, New Hollstein's only state, a good impression of this rare print, the fine lines printing clearly plate: 73 by 57mm 23/4 by 21/4in;

sheet: 77 by 62mm 3 by 2½in £ 3,000-5,000 € 3,400-5,700

44

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Bald Headed Man in Profile Right: Small Bust, The Artist's Father (?) (B., Holl. 294; New Holl. 61; H. 24)

Etching, 1630, probably New Hollstein's first state (of two), a very good impression of this rare subject

sheet: 52 by 43mm 21/8 by 15/8in

£3,000-5,000 €3,400-5,700

1606 - 1669

Beggar Man and Beggar Woman Conversing (B., Holl. 164; New Holl. 45; H. 7)

Etching, 1630, a good, clear impression of New Hollstein's second state (of three), printing with burr on the contour of the woman's back plate: 78 by 67mm 3 by 25/sin; sheet: 84 by 71mm 31/4 by 23/sin

£ 2,000-3,000 € 2,250-3,400

46

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Artist's Mother with her Hand on her Chest, a counterproof; and The Artist's Mother, Head and Bust: Three Quarters Right (B., Holl. 349, 354; New Holl. 87, 5; H. 50, 1)

A rare counterproof impression, 1631, New Hollstein's fourth state (of six); with New Holl. 5, etching, 1628, a good, delicate though later impression of New Hollstein's second state (of three); with THE ARTIST'S MOTHER WITH HER HAND ON HER CHEST (New Holl. 87), etching, 1631, a strong impression of New Hollstein's fourth state (of six), though showing touches of wear; and BALD MAN IN A FUR CLOAK: BUST (New Holl. 99W), etching, circa 1631, a good impression of New Hollstein's eighth state (of nine) smallest sheet (New Holl. 5): 68 by 65mm 25/8 by 21/2in;

largest sheet (New Holl. 87): 107 by 81mm $4\frac{1}{4}$ by $3\frac{1}{\sin}$ (4)

PROVENANCE

New Holl. 5: Ex coll. Unidentified (L. 2763)

£3,000-4,000 €3,400-4,500



45 actual size



46 actual size







48



49

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Christ Disputing with the Doctors: A Sketch (B., Holl. 65; New Holl. 267; H. 257)

Etching and drypoint, 1652, a very good though later impression of New Hollstein's first state (of two), on paper with a Seven Provinces watermark (Hinterding D-a); and CHRIST SEATED DISPUTING WITH THE DOCTORS (New Holl. 281), etching, 1654, a good though later impression of New Hollstein's only state, printing with plate tone first sheet: 128 by 216mm 5½ by 8½in; second sheet: 104 by 153mm 4½ by 6in

£ 4,000-6,000 € 4,500-6,800

48

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Virgin and Child with the Cat and the Snake (B., Holl. 63; New Holl. 278; H. 275)

Etching, 1654, a good though later impression of New Hollstein's third state (of four), printing with plate tone; **and** Christ and the Woman of Samaria: An Arched Print (New Holl. 302), etching and drypoint, 1657, a later impression of New Hollstein's fourth state (of five), before the extensive re-work

first sheet: 106 by 153mm 4½ by 6in; second sheet: 130 by 165mm 5½ by 6½in

£ 2,000-3,000 € 2,250-3,400

49

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Flight into Egypt: Small (B., Holl. 52; New Holl. 117; H. 105)

Etching, 1633, a good impression of New Hollstein's first state (of four); with The Flight into Egypt: Crossing a Brook (New Holl. 277), etching, 1654, a good though slightly later impression of New Hollstein's only state; and The Circumcision in the Stable (New Holl. 280), etching, 1654, a later impression of New Hollstein's fourth state (of five), on thick paper

smallest sheet (New Holl. 117): 93 by 66mm 35% by 21/2in; largest sheet (New Holl. 280): 120 by 171mm 43/4 by 63/4in (3)

PROVENANCE

New Holl. 117 with part of an indecipherable collector's mark

£ 4,000-6,000 € 4,500-6,800



50

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Circumcision in the Stable (B., Holl. 47; New Holl. 280; H. 274)

Etching, 1654, a good impression of New Hollstein's third state (of five), on paper with a Seven Provinces watermark (cf. Hinterding D-a); **and** THE ADORATION OF THE SHEPHERDS: WITH THE LAMP (New Holl. 279), etching, *circa* 1654, a good though later impression of New Hollstein's third (final) state first sheet: 120 by 171mm 43/4 by 63/4in; second sheet: 108 by 131mm 41/4 by 51/8in

£ 4,000-6,000 € 4,500-6,800

51

REMBRANDT HARMENSZ, VAN RIJN

1606 - 1669

Christ at Emmaus: The Smaller Plate (B., Holl. 88; New Holl. 129; H. 121)

Etching, 1634, a fine impression of New Hollstein's only state, printing with touches of burr plate: 103 by 72mm 4 by 2^3 /sin; sheet: 104 by 74mm 4 by 2^7 /sin

PROVENANCE

Ex coll. A. Freiherr von Lanna (L. 2773)

£6,000-8,000 €6,800-9,000



51 actual size





52



53 actual size

1606 - 1669

The Descent from the Cross by Torchlight (B., Holl. 83; New Holl. 286; H. 280)

Etching and drypoint, 1654, a clear though later impression of New Hollstein's third state (of four) plate: 210 by 162mm $8^{1/4}$ by $6^{3/8}$ in; sheet: 220 by 175mm $8^{5/8}$ by $6^{7/8}$ in

£ 3,000-5,000 € 3,400-5,700

53

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Stoning of St Stephen (B., Holl. 97; New Holl. 140; H. 125)

Etching with touches of engraving, 1635, a very good, clear impression of New Hollstein's first state (of four), printing with rich contrasts sheet: 98 by 87mm 3³4 by 3¹/₂in

PROVENANCE

An unidentified ink inscription 'FD' verso

£ 4,000-6,000 € 4,500-6,800

54

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Entombment (B., Holl. 86; New Holl. 284; H. 281)

Etching and drypoint, *circa* 1654, a superb, richly inked impression of New Hollstein's fourth (final) state, cleanly wiped and printing with strong contrasts

plate: 209 by 160mm 81/4 by 63/8in; sheet: 212 by 162mm 83/8 by 61/2in

This impression compares favorably to the cleanly wiped, fourth state impression, bequeathed by Clayton Mordaunt Cracherode to the British Museum (F,5.10)

PROVENANCE

Ex coll. Duke of Buccleuch (L. 402); Alfred Hubert (L. 130); Earl of Aylesford (L. 58)

£ 30,000-50,000 € 33,700-56,500



"In the whole of Rembrandt's graphic *oeuvre* there is no print that better exemplifies his urge to experiment than *The Entombment*"

- E. HINTERDING







56 actual size

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Descent from the Cross: A Sketch (B., Holl. 82; New Holl. 204; H. 199)

Etching and drypoint, 1642, New Hollstein's only state, a very good impression of this rare, lightly etched print, printing with the vertical polishing scratches and with touches of burr in the foreground

plate: 145 by 116mm 5³/₄ by 4¹/₂in; sheet: 150 by 118mm 5⁷/₈ by 4⁵/₈in

PROVENANCE

Ex coll. Charles Scarisbrick (L. 522)

£5,000-7,000 €5,700-7,900

56

REMBRANDT HARMENSZ, VAN RIJN

1606 - 1669

The Crucifixion: Small Plate (B., Holl. 80; New Holl. 143; H. 123)

Etching, *circa* 1635, a fine impression of New Hollstein's first state (of three), printing clearly and with the diagonal scratch in the sky still distinct

plate: 96 by 66mm 3³/₄ by 2⁵/₈in; sheet: 100 by 70mm 4 by 2³/₄in

PROVENANCE

Ex coll. Sir Edward Astley, his ink stamp recto (L. 2775); C. Schlösser (L. 636); François Debois (L. 985); J. G. Guildal (L. 2886a); Alfred Hubert (L. 130); an unidentified collector's mark (L. 2923b)

£ 3,000-4,000 € 3,400-4,500

57

REMBRANDT HARMENSZ, VAN RIJN

1606 - 1669

The Return of the Prodigal Son (B., Holl. 91; New Holl. 159; H. 147)

Etching, 1636, a very good impression of New Hollstein's first state (of three), the fine lines in the background printing clearly plate: 159 by 136mm 64/4 by 53/4in; sheet: 165 by 146mm 64/2 by 53/4in

PROVENANCE

Ex coll. Carl Julius Kollmann (L. 1584)

£6,000-8,000 €6,800-9,000

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

David in Prayer; and St Jerome Kneeling in Prayer, Looking Down; and The Stoning of St Stephen (B., Holl. 41, 102, 97; New Holl. 268, 142, 140; H. 258, 140, 125)

Etching and drypoint, 1652, a good though later impression of New Hollstein's second state (of three), on wove paper; with New Holl. 142, etching, 1635, a good though later impression of New Hollstein's second (final) state; and New Holl. 140, etching, 1635, a good impression of New Hollstein's third state (of four)

smallest sheet (New Holl. 140): 97 by 86mm 37/8 by 33/sin; largest sheet (New Holl. 142): 130 by 96mm 51/8 by 33/sin (3)

£ 4,000-6,000 € 4,500-6,800

59

REMBRANDT HARMENSZ. VAN RIJN

St Jerome Praying: Arched (B., Holl. 101; New Holl. 112; H. 94)

Etching, 1632, a good, delicate impression of this rare subject, New Hollstein's second state (of five), on paper with a Seven Provinces watermark (Hinterding A'-a-b); **and** THE CRUCIFIXION: SMALL PLATE (New Holl. 143), etching, *circa* 1635, a later impression of New Hollstein's first state (of three), on wove paper

first sheet: 113 by 84mm $4\frac{1}{2}$ by $3\frac{1}{4}$ in; second sheet: 107 by 80mm $4\frac{1}{4}$ by $3\frac{1}{6}$ in (2)

PROVENANCE

New Holl. ex coll. Josef Camesina de Pomal (L. 429); Joseph Daniel Böhm (L. 271, L. 272 and L. 1442); A. Freiherr von Lanna (L. 2773); an unidentified collector's mark (not in Lugt)

£ 5,000-7,000 € 5,700-7,900



57



58







VAN RIJN

1606 - 1669

Joseph Telling his Dreams (B., Holl. 37; New Holl. 167; H. 160)

REMBRANDT HARMENSZ.

Etching, 1638, a very good impression of New Hollstein's third state (of six), printing with contrasts and clarity sheet: 112 by 84mm 43/8 by 31/4in

PROVENANCE

Ex coll. Heneage Finch Earl of Aylesford (L. 58)

£ 4,000-6,000 € 4,500-6,800



61 actual size



61

REMBRANDT HARMENSZ. **VAN RIJN**

1606 - 1669

Jews in the Synagogue (B., Holl. 126; New Holl. 242; H. 234)

Etching, 1648, a very good impression of New Hollstein's second state (of nine), though just starting to show wear in the densely hatched

plate: 71 by 130mm 23/4 by 5in; sheet: 74 by 133mm 3 by 51/4in

PROVENANCE

Ex coll. A. Freiherr Von Lanna (L. 2773); John Webster (L. 1554)

\$ 4,000-6,000 € 4,500-6,800

62

REMBRANDT HARMENSZ. **VAN RIJN**

1606 - 1669

Abraham Francen, Apothecary (B., Holl. 273; New Holl. 301; H. 291)

Etching with engraving and drypoint, circa 1657, a good, strong impression of New Hollstein's ninth state (of twelve), though showing touches of wear in the densely hatched areas plate: 157 by 210mm 61/4 by 81/4in; sheet: 167 by 221mm 65/8 by 83/4in

£6,000-8,000 €6,800-9,000







64

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Persian (B., Holl. 152; New Holl. 110; H. 93)

Etching, 1632, a good impression of New Hollstein's second state (of three), showing wear in places; with New Holl. 289, etching, 1655, a good though later impression of New Hollstein's second state (of three), printing with plate tone. on wove paper; with New Holl. 144, etching, 1635, a good though later impression of New Hollstein's sixth state (of seven) on wove paper; with New Holl. 191, etching, 1641, a good impression of New Hollstein's first state (of four), with good contrasts; with New Holl. 33a, etching, 1641, a good impression of New Hollstein's seventh (final) state; with New Holl. 229, etching, 1646, a good though later impression of New Hollstein's fourth state (of five), on wove paper; and New Holl. 258, etching, 1651, a good though later impression of New Hollstein's third (final) state, unframed smallest sheet (New Holl, 191): 95 by 63mm 33/4 by 31/2in: largest sheet (New Holl. 258): 116 by 148mm 41/2 by 53/4in

£ 5,000-7,000 € 5,700-7,900

64

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Three Oriental Figures (Jacob and Laban?) (B., Holl. 118; New Holl. 190; H. 183)

Etching and drypoint, 1641, a fine impression of New Hollstein's second (final) state, on paper with part of a Foolscap watermark

plate: 143 by 113mm 53/s by 43/sin; sheet: 147 by 117mm 53/4 by 45/sin

£ 3,000-5,000 € 3,400-5,700

65

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

A Scholar in his Study ('Faust') (B., Holl., New Holl. 270; H. 260)

Etching, engraving and drypoint, *circa* 1652, a later impression of New Hollstein's sixth state (of seven), printing with tone; with MENASSEH BEN ISRAEL (New Holl. 156), etching, 1636, a good impression of New Hollstein's third state (of five), on paper with part of an unidentified watermark; with CLEMENT DE JONGHE, PRINTSELLER (New Holl. 264), etching and drypoint, 1651, a later impression of New Hollstein's eighth state (of ten), on wove paper; with PIETER HAARINGH ('YOUNG HAARINGH') (New Holl. 292), etching and drypoint, 1655, a very good impression of New Hollstein's fourth state (of six); and BALD HEADED MAN IN PROFILE RIGHT: SMALL BUST, THE ARTIST'S FATHER (?) (New Holl. 61), etching, 1630, a good though later impression of New Hollstein's second (final) state smallest sheet (New Holl. 61): 62 by 48mm 2½ by 1½in; largest sheet (New Holl. 264): 231 by 178mm 9½ by 7in

£ 6.000-8.000 € 6.800-9.000





REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

A Hurdy-Gurdy Player Followed by Children at the Door of a House ('The Schoolmaster') (B., Holl. 128; New Holl. 191; H. 192)

Etching, 1641, a fine impression of New Hollstein's first state (of four), printing with good contrasts sheet: 94 by 62mm 334 by 21/2in

£1,200-1,800 €1,350-2,050



66 actual size

PRINTS & MULTIPLES

PROPERTY FROM A PRIVATE COLLECTION

LOTS 67-77



67



67

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Christ at Emmaus: The Larger Plate (B., Holl. 87; New Holl. 283; H. 282)

Etching and drypoint, 1654, a good, atmospheric impression of New Hollstein's third state (of five), an area of slipped printing in the upper right corner of subject, framed

plate: 209 by 162mm 8½ by 63/sin; sheet: 219 by 175mm 85/s by 67/sin

£ 4.000-6.000 € 4.500-6.800

68

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Joseph's Coat Brought to Jacob (B., Holl. 38; New Holl. 122; H. 104)

Etching and drypoint, *circa* 1633, New Hollstein's second (final) state

plate: 108 by 82mm 4½ by 3¼in; sheet: 117 by 90mm 45/8 by 3½in

PROVENANCE

Ex coll. Hubert Dupond (L. 3926)

£ 5,000-7,000 € 5,700-7,900

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Descent from the Cross: Second Plate (B., Holl. 81; New Holl. 119; H. 103)

Etching and engraving, 1639, a fair impression of New Hollstein's seventh state (of eight) sheet: 527 by 409mm 20³/₄ by 16¹/₈in

£ 2,000-3,000 € 2,250-3,400

70

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Raising of Lazarus: The Larger Plate (B., Holl. 73; New Holl. 113; H. 96)

Etching and engraving, *circa* 1632, a very good impression of New Hollstein eighth (final) state sheet: 372 by 258mm 145% by 101/sin

£ 2,000-3,000 € 2,250-3,400











71

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Artist's Mother Seated, in an Oriental Headdress: Half Length (B., Holl. 348; New Holl. 86; H. 51)

Etching, 1631, a good impression of New Hollstein's fifth state (of six), before the posthumous rework sheet: 147 by 129mm 5³/4 by 5in

£ 3,000-5,000 € 3,400-5,700

72

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Second Oriental Head (B., Holl. 287; New Holl. 150; H. 132)

Etching, *circa* 1635, a good impression of New Hollstein's only state, framed sheet: 148 by 122mm 57/8 by 43/4in

£ 4,000-6,000 € 4,500-6,800



REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Clement de Jonghe, Printseller (B., Holl. 272; New Holl. 264; H. 251)

Etching and drypoint, 1651, a very good, atmospheric impression of New Hollstein's sixth state (of ten)

plate: 207 by 160mm 8½ by 6¼in; sheet: 213 by 162mm 83/8 by 63/8in

PROVENANCE

Ex coll. Orszagos Képtar (L. 2000); Nikolaus Esterhazy (L. 1966) his blindstamp *recto*

£ 2,000-4,000 € 2,250-4,500

74

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Jan Cornelis Sylvius, Preacher (B., Holl. 280; New Holl. 235; H. 225)

Etching, engraving and drypoint, 1646, a fine, atmospheric impression of New Hollstein's first state (of two), printing with rich burr, plate tone and the craquelure distinct in the upper right corner

sheet: 279 by 191mm 11 by 73/8in

£7,000-10,000 €7,900-11,300







76 actual size



77

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Strolling Musicians (B., Holl. 119; New Holl. 141; H. 142)

Etching, *circa* 1635, a fine, bright impression of New Hollstein's first state (of three), printing with great contrasts and clarity, framed

sheet: 140 by 117mm 5½ by 45/8 in

£5,000-7,000 €5,700-7,900

76

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

A Peasant in a High Cap, Standing Leaning on a Stick (B., Holl. 133; New Holl. 178; H. 164)

Etching, 1639, a very good, delicate impression of New Hollstein's first state (of two) plate: 76 by 45mm 3 by 13/4in; sheet: 76 by 47mm 3 by 17/8in

PROVENANCE

Ex coll. Hermann Weber (L. 1383); Johann Carl Dietrich Hebich (L. 1250)

£ 2,000-3,000 € 2,250-3,400

77

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Three Heads of Women: One Lightly Etched (B., Holl. 367; New Holl. 162; H. 153)

Etching, 1637, a good, delicate impression of New Hollstein's third (final) state; with MAN IN A COAT AND FUR CAP LEANING AGAINST A BANK (New Holl. 48), etching, circa 1630, New Hollstein's third (final) state; with MAN DRAWING FROM A CAST (New Holl. 192), etching, circa 1641, New Hollstein's fourth state (of six); with BEGGAR WOMAN LEANING ON A STICK (New Holl. 229), etching and drypoint, 1646, New Hollstein's second state (of five); with CHRIST CRUCIFIED BETWEEN THE TWO THIEVES: AN OVAL PLATE (New Holl. 196), etching and drypoint, circa 1641, New Hollstein's third (final) state; and THE REST ON THE FLIGHT INTO EGYPT: A NIGHT PIECE (New Holl. 216), etching and drypoint, circa 1644, New Hollstein's seventh state (of nine), two framed

smallest sheet (New Holl. 229): 80 by 65mm $\,3\frac{1}{8}$ by $\,2\frac{1}{2}$ in; largest sheet (New Holl. 196): 135 by $\,102$ mm $\,5\frac{3}{8}$ by $\,4$ in (6)

PROVENANCE

New Holl. 162: Ex coll. Samuel von Festetits (L. 926) New Holl. 229: Ex coll. Richard Houlditch junior (L. 2214), his ink stamp *recto*

£ 5,000-7,000 € 5,700-7,900

VARIOUS OWNERS

LOTS 78-99

78

GIOVANNI DOMENICO TIEPOLO

1727 - 1804

Armida Falls in Love with Rinaldo; and The Baptism of the Emperor Constantine (De Vesme 94, 83; Rizzi 146, 134)

Two etchings after Giovanni Battista Tiepolo, R. 146 circa 1760, a fine, bright impression of the second (final) state, printing with strong contrasts, on paper with a Three Crescent Moons and Initial W surmounted by a Crown watermark; R. 134, circa 1770, the third (final) state, with a Proprietary watermark with Three Crescent Moons within Shield surmounted by Crown smallest sheet (R. 146): 270 by 303mm 105/8 by 111/8in; largest sheet (R. 134): 453 by 224mm 171/8 by 83/4in (2)

PROVENANCE

with Colnaghi, 1975; Private Collection, Oxford

£ 2,000-4,000 € 2,250-4,500

79

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

Los Caprichos (Delteil 38-117; Harris 36-115)

The complete portfolio, comprising 80 etchings with aquatint, drypoint and engraving printed in blue-black ink, 1799, from the seventh edition of 1903-05, made in the Calcografía for the Real Academia, Madrid, good to fair impressions on yellowish laid paper (as issued), bound in red pasteboard covers with 'Calcografia Nacional' embossed in gold each sheet: approx. 314 by 238mm 123/8 by 93/sin; overall: 318 by 254mm 12½ by 10in

£5,000-7,000 €5,700-7,900

















FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

La Tauromaquia (D. 224-263; H. 204-243)

The complete portfolio, comprising 40 etchings with burnished aquatint and lavis, drypoint, and engraving, 1816, very good to good, atmospheric impressions from the fourth edition of 1905, on

Van Gelder Zonen laid paper, some sheets with a Cupid on a Globe watermark, bound in grey paper boards with title and Loizelet's engraving with the portrait of Goya (as issued)

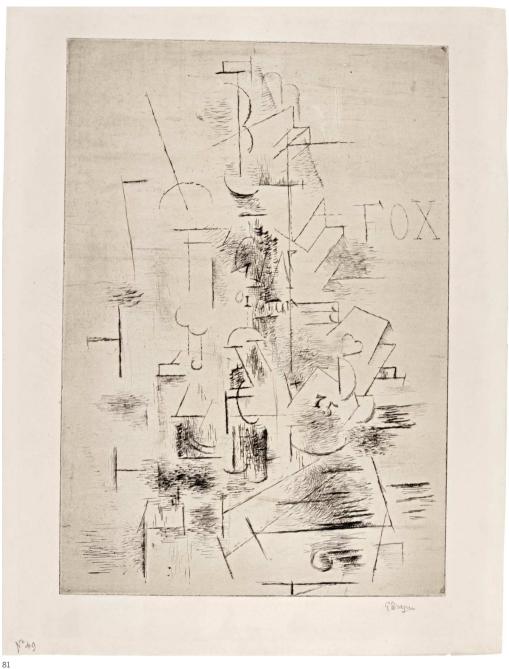
each sheet: approx. 273 by 409mm 10^3 /4 by 16in; overall: 280 by 420mm 11 by 16^1 /2in

PROVENANCE

Ex. Libris D. V. Aagaard

£ 10,000-15,000 € 11,300-16,900





GEORGES BRAQUE

1882 - 1963

Fox (Vallier 6)

Drypoint, printing with plate tone, 1911, signed in pencil, numbered 49, from the total edition of 100, on Arches laid paper, framed plate: 546 by 381mm 211/2 by 15in; sheet: 648 by 495mm 25½ by 19½in

The largest of Georges Braque's ten Cubist prints, Fox represents the local English bar favoured by Paris' Cubist painters and poets. Text reading

"Old Tom Gin" points to the establishment's drink of choice, while the subtle inclusion of a playing card with a heart hints at the raucous atmosphere. Commissioned by the art dealer Daniel-Henry Kahnweiler in 1911, Fox and another drypoint, Job, were published immediately. The eight remaining Cubist intaglio works were not published until after the Museum of Modern Art's Braque retrospective in 1948.

‡ £ 20,000-30,000 € 22,500-33,700



82

MARC CHAGALL

1887 - 1985

Paysage rouge (Cramer Monotypes 233)

Monotype printed in colours, 1974, signed in black ink, on *Japon nacré* paper, framed plate: 298 by 419mm 11¾ by 16½in; sheet: 510 by 660mm 20¼ by 26¼in

‡ £ 20,000-30,000 € 22,500-33,700



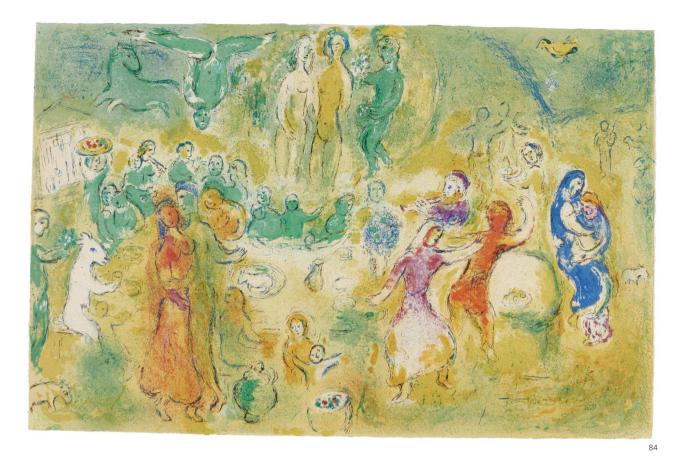
MARC CHAGALL

1887 - 1985

Vue sur Notre-Dame (Mourlot 977)

Lithograph printed in colours, 1980, signed in pencil, numbered 1/50, on Arches wove paper, framed

image: 920 by 590mm 36½ by 23½in; sheet: 1156 by 654mm 45½ by 25¾in



MARC CHAGALL

1887 - 1985

Festin nuptial dans la grotte des nymphes

Lithograph printed in colours, 1961, from *Daphnis* & *Chloé*, from the book edition of 250 (there was also a signed and numbered edition of 60), on Arches wove paper sheet: 420 by 642mm 16½ by 25¼in

⊕ £ 4,000-6,000 € 4,500-6,800

85

SALVADOR DALÍ

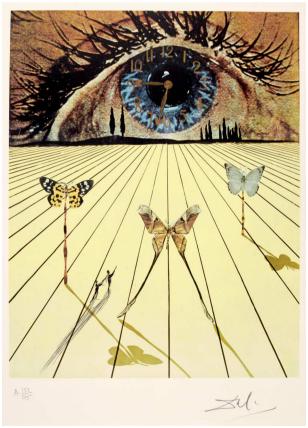
1904 - 1989

Memories of Surrealism (Michler & Löpsinger 494-505)

The complete portfolio, comprising 12 lithographs with etching printed in colours, 1971, with titlepage, justification and text, this copy numbered A/152, the sheets loose (as issued), in the original portfolio box

each sheet: approx. 749 by 540mm $29\frac{1}{2}$ by $21\frac{1}{4}$ in

overall: 787 by 578mm 31 by 223/4in





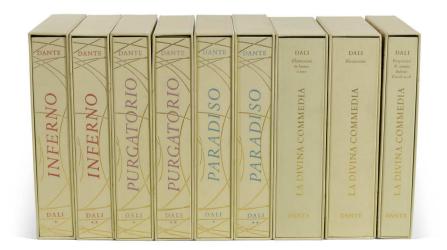












86

SALVADOR DALÍ

1904 - 1989

The Divine Comedy (M. & L. 1039-1138; see Field pp. 189-200)

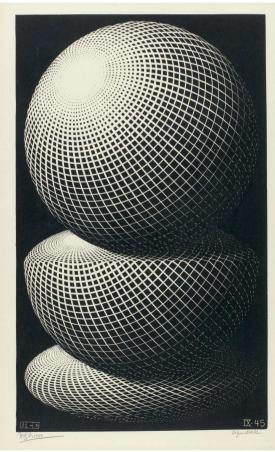
The complete deluxe Italian portfolio, comprising 365 wood engravings (200 printed in colours) and the original watercolour *Hell Canto 4*, 1950-64, *Hell Canto 4* signed and dated '1950', one of only 15 deluxe portfolios with the additional watercolour, illustrated text and suite of 100 wood engravings printed in black and white and a suite of 65 progress proof engravings (aside from the regular edition of 100 wood engravings printed in colours in six volumes), loose (as issued), contained in nine volumes on Japan paper in the original leather-bound slipcases and protective corrugated cardboard cases each sheet: approx. 330 by 273mm 13 by 10³/sin; watercolour: 429 by 315mm 17¹/s by 12³/sin

‡ ⊕ £ 40,000-60,000 € 44,900-67,500









MAX ERNST

1891 - 1976

La Ballade du soldat (Spies/Leppien 218)

The deluxe album, comprising 34 lithographs printed in colours, 1972, with the additional suite (the suite from another set), with title-page, text, and justification, this copy signed in pencil, also signed by the author Georges Ribemont-Dessaignes, numbered 40/79 in ink, on wove paper, each sheet in the additional suite of lithographs signed in pencil, numbered 54/79, on Japon nacré paper, loose (as issued), in original paper wrappers, blue cloth-covered boards with title on spine and slip case each sheet: 385 by 280mm 151/4 by 11in; overall: 405 by 305mm 16 by 12in

⊕ £1,500-2,000 €1,700-2,250

88

M. C. ESCHER

1898 - 1972

Three Spheres I (Bool/Kist/Locher/Wierda 336)

Wood engraving, 1945, signed in pencil, inscribed 'eigen druck', on smooth wove paper, framed image: 280 by 168mm 11 by 6^5 /sin; sheet: 342 by 217mm 13^1 /2 by 8^1 /2in

£ 5,000-7,000 € 5,700-7,900

89

M. C. ESCHER

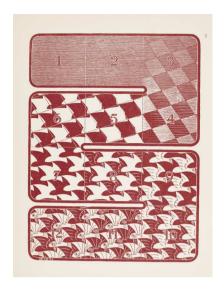
1898 - 1972

Regular Division of the Plane (B./K./L./W. 416-21)

The complete book, comprising 12 woodcuts, six printed in red, 1958, with title-page, text and justification, this copy numbered 23 on the justification page (the total edition includes 20 unnumbered impressions), the red woodcuts loose, the other six bound (as issued) in the original paper-covered boards with the title on the spine

each sheet: approx. 330 by 241mm 13 by $9\frac{1}{2}$ in; overall: 344 by 257mm $13\frac{1}{2}$ by $10\frac{1}{3}$ in

£6,000-8,000 €6,800-9,000













"The border line between two adjacent shapes having a double function, the act of tracing such a line is a complicated business. On either side of it, simultaneously, a recognisability takes shape. But the human eye and mind cannot be busy with two things at the same moment, and so there must be a quick and continual jumping from one side to the other....This difficulty is perhaps the very moving-spring of my perseverance."

- M.C. ESCHER

(M.C. Escher quoted in: C.H. Gillray, Symmetry Aspects of M.C. Escher's Periodic Drawings, Utrecht, 1965, p. vii)



FERNAND LÉGER

1881 - 1955

Marie l'acrobate (Saphire 21)

Lithograph printed in colours, 1948, signed in pencil, numbered 49/75, on Arches wove paper, framed

image: 546 by 425mm $21\frac{1}{2}$ by $16\frac{3}{4}$ in; sheet: 648 by 495mm $25\frac{1}{2}$ by $19\frac{1}{2}$ in

£ 3,000-5,000 € 3,400-5,700

91

FERNAND LÉGER

1881 - 1955

Les Femmes au perroquet (S. 119)

Lithograph printed in colours, 1952, signed in ink, numbered 60/75 (total edition includes 35 artist's proofs), on Arches wove paper, framed image: 418 by 604mm 16½ by 23¾in; sheet: 500 by 655mm 19¾ by 25¾in

± £ 4,000-6,000 € 4,500-6,800

92

PROPERTY FROM A SWEDISH PRIVATE COLLECTION

HENRI MATISSE

1869 - 1954

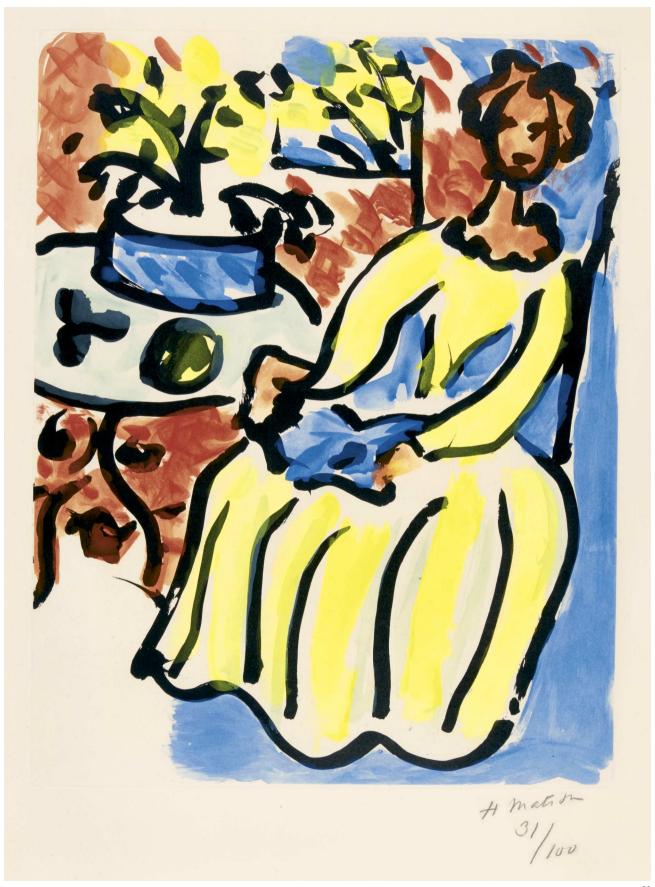
Marie-José en robe jaune (Duthuit 817)

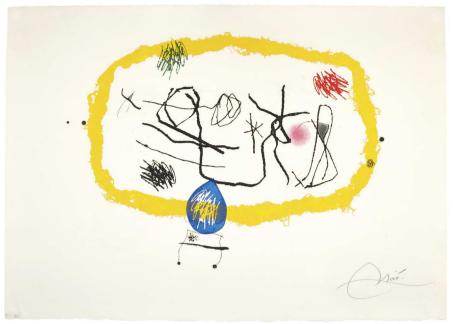
Aquatint printed in colours, 1950, signed in pencil, numbered 31/100, on Arches wove paper, framed plate: 537 by 550mm 211/s by 21in; sheet: 758 by 561mm 291/s by 221/sin

⊕ £ 30,000-50,000 € 33,700-56,500











94

93

JOAN MIRÓ

1893 - 1983

Persontages solars (Dupin 648)

Etching with aquatint and carborundum printed in colours, 1974, signed in pencil, numbered *H.C. VI* (an *hors-commerce* impression aside from the edition of 50), on Arches wove paper, framed sheet: 630 by 900mm 243/4 by 351/2in

⊕ £ 3,000-5,000 € 3,400-5,700

94

JOAN MIRÓ

1893 - 1983

La Première Nuit du printemps (Mourlot 1244)

Lithograph printed in colours, 1981, from *Allegro Vivace*, signed in pencil, numbered 29/100, on wove paper, framed sheet: 603 by 895mm 23¾ by 35¼in

⊕ £ 3,000-5,000 € 3,400-5,700

95

AFTER JOAN MIRÓ

1893 - 1983

Le Chien bleu (Maeght 1714)

Etching with aquatint printed in colours, 1958-59, signed in pencil, numbered 33/300, on BFK Rives wove paper, framed plate: 607 by 473mm 24 by 185/sin; sheet: 837 by 630mm 33 by 243/4in

⊕ £ 3,000-5,000 € 3,400-5,700

SERGE POLIAKOFF

1906 - 1969

Composition rouge, jaune et bleue (Rivière 13)

Lithograph printed in colours, 1956-57, signed in pencil, numbered 50/200, on wove paper, framed

image: 578 by 442mm 223/4 by 173/sin; sheet: 657 by 482mm 251/8 by 19in

⊕ £ 1,200-1,800 € 1,350-2,050

97

AFTER HENRI MATISSE

1869 - 1954

Algue blanche sur fond rouge et vert

Pochoir printed in colours, *circa* 1947, with the artist's stamped signature, numbered 26/200 in pencil, on Arches wove paper, framed image: 477 by 362mm 18³/4 by 14¹/4in; sheet: 660 by 506mm 26 by 20in

⊕ £ 3,000-4,000 € 3,400-4,500



95









98

HENRI MATISSE

1869 - 1954

Le Repos du modèle (Duthuit 416)

Lithograph, 1922, the first state (of two) before the reduction of the image, signed in pencil, one of 85 signed impressions from the planned edition of 100, on China paper, framed image: 223 by 306mm 9 by 12in; sheet: 280 by 370mm 11 by 141/2in

⊕ £ 3,000-5,000 € 3,400-5,700

99

HENRI MATISSE

1869 - 1954

Odalisque assise à la jupe de tulle (D.443)

Lithograph, 1924, signed in pencil, numbered 35/50 (total edition includes ten artist's proofs), on China paper backed with Japan, framed image: 355 by 255mm 14 by 10in; sheet: 457 by 369mm 18 by 14½in

⊕ £ 5,000-7,000 € 5,700-7,900

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LOTS 100-109, 163, 164

100

PABLO PICASSO

1881 - 1973

Le Repos du sculpteur devant une bacchanale au taureau (Bloch 165; Baer 318)

Etching, 1933, from *la suite Vollard*, signed in pencil, from the total edition of 310, on Montval laid paper with the Vollard watermark plate: 195 by 267mm 75/8 by 101/2in; sheet: 340 by 450mm 133/8 by 173/4in

⊕ £ 2,000-3,000 € 2,250-3,400

101

PABLO PICASSO

1881 - 1973

Sculpteur et trois danseuses sculptées (B. 217; Ba. 421)

Etching, 1934, from *la suite Vollard*, signed in pencil, from the total edition of 310, on Montval laid paper with the Picasso and Auvergne watermarks

plate: 224 by 315mm 83/4 by 123/8in; sheet: 340 by 447mm 131/4 by 171/2in

⊕ £ 2,000-3,000 € 2,250-3,400



100







1893 - 1983

Tracé sur la paroi I (D. 440)

Etching with aquatint and carborundum printed in colours, 1967, signed in pencil, numbered 4/75, on chiffon de Mandeure wove paper plate: 585 by 930mm 23 by 36½in; sheet: 735 by 1040mm 29 by 41in

⊕ £ 3,000-5,000 € 3,400-5,700

103

JOAN MIRÓ

1893 - 1983

Tracé sur la paroi II (D. 441)

Etching with aquatint and carborundum printed in colours, 1967, signed in pencil, numbered 4/75, on chiffon de Mandeure wove paper plate: 585 by 930mm 23 by 36½;; sheet: 735 by 1040mm 29 by 41in

⊕ £ 3,000-5,000 € 3,400-5,700

104

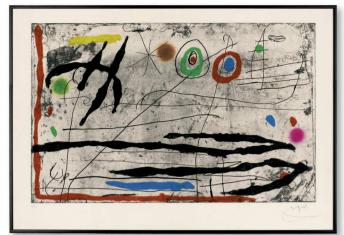
JOAN MIRÓ

1893 - 1983

Tracé sur la paroi III (D. 442)

Etching with aquatint and carborundum printed in colours, 1967, signed in pencil, numbered 4/75, on chiffon de Mandeure wove paper plate: 585 by 930mm 23 by 36½n; sheet: 735 by 1040mm 29 by 41in

⊕ £ 3,000-5,000 € 3,400-5,700







103



104

JOAN MIRÓ

1893 - 1983

Tracé sur la paroi IV (D. 443)

Etching with aquatint and carborundum printed in colours, 1967, signed in pencil, numbered 4/75, on chiffon de Mandeure wove paper plate: 585 by 930mm 23 by 36½in; sheet: 735 by 1040mm 29 by 41in

⊕ £ 3,000-5,000 € 3,400-5,700

106

JOAN MIRÓ

1893 - 1983

Tracé sur la paroi V (D. 444)

Etching with aquatint and carborundum printed in colours, 1968, signed in pencil, numbered 4/75, on chiffon de Mandeure wove paper plate: 585 by 930mm 23 by 36½in; sheet: 735 by 1040mm 29 by 41in

⊕ £ 3,000-5,000 € 3,400-5,700

107

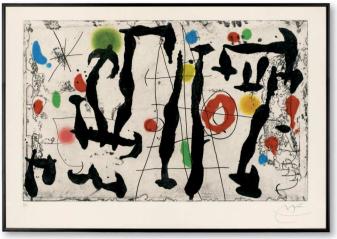
JOAN MIRÓ

1893 - 1983

Tracé sur la paroi VI (D. 445)

Etching with aquatint and carborundum printed in colours, 1968, signed in pencil, numbered 4/75, on chiffon de Mandeure wove paper plate: 585 by 930mm 23 by 36½in; sheet: 735 by 1040mm 29 by 41in

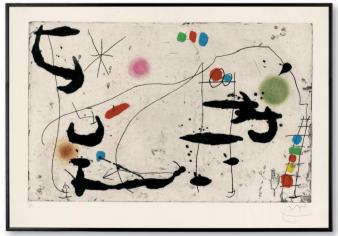
⊕ £ 3,000-5,000 € 3,400-5,700



105



106





PABLO PICASSO

1881 - 1973

Homme dévoilant une femme (B. 138; Ba. 203)

Drypoint, 1931, a very good impression printing with burr, from *la suite Vollard*, signed in pencil, from the total edition of 310, on Montval laid paper with the Picasso and Auvergne watermarks plate: 369 by 298mm 14½ by 11¾in; sheet: 450 by 340mm 17¾ by 13¾in

⊕ £ 3,000-5,000 € 3,400-5,700

109

PABLO PICASSO

1881 - 1973

L'Artiste et l'Enfant (B. 590; Mourlot, Picasso Project 156)

Lithograph, 1949, signed in pencil, numbered 31/50, on Arches wove paper sheet: 652 by 500mm 255/8 by 195/8in

⊕ £ 4,000-6,000 € 4,500-6,800





109



VARIOUS OWNERS

LOTS 110-121

110

PABLO PICASSO

1881 - 1973

Tête de femme au chapeau (B. 374; Ba. 699; see Cramer 42)

Etching, 1945, signed in pencil by René Char, one of six trial proofs (aside from the book edition of 25, plus seven impressions printed in colours), on Arches wove paper

plate: 166 by 107mm $6\frac{1}{2}$ by $4\frac{1}{4}$ in; sheet: 227 by 141mm $8\frac{7}{8}$ by $5\frac{5}{8}$ in

⊕ £ 3,000-5,000 € 3,400-5,700

111

PABLO PICASSO

1881 - 1973

Vieil homme pensant à sa jeunesse: garçon sur un cheval de cirque et femmes (B. 1495; Ba. 1511)

Etching, printing with plate tone, 1968, from the 347 séries, signed in pencil, numbered 34/50 (total edition includes 17 artist's proofs), on wove paper, framed

plate: 315 by 416mm 12^{3} /s by 16^{3} /sin; sheet: 455 by 563mm 17^{7} /s by 22^{1} /sin

⊕ £ 3,000-5,000 € 3,400-5,700

112

PABLO PICASSO

1881 - 1973

Couple (royal?) posant pour un peintre en habit de cour (B. 1694; Ba. 1710)

Etching, 1968, from the *347 séries*, signed in pencil, numbered 38/50 (total edition includes 17 artist's proofs), on wove paper plate: 90 by 117mm 3½ by 4¾in; sheet: 252 by 323mm 10 by 12¾in

⊕ £ 3,000-4,000 € 3,400-4,500



111







1881 - 1973

Deux figures nues: femme à la guitare et garçon à la coupe (B. 17; Ba. 21)

Etching with drypoint, 1909, the third (final) state, signed in pencil, from the edition of 100 plus several proofs, on laid paper, framed plate: 130 by 110mm $\,^{51/8}$ by $\,^{41/4}$ in; sheet: 503 by 365mm $\,^{193/4}$ by $\,^{143/8}$ in

‡ ⊕ £ 5,000-7,000 € 5,700-7,900

114

PABLO PICASSO

1881 - 1973

Deux femmes se reposant (B. 143; Ba. 210)

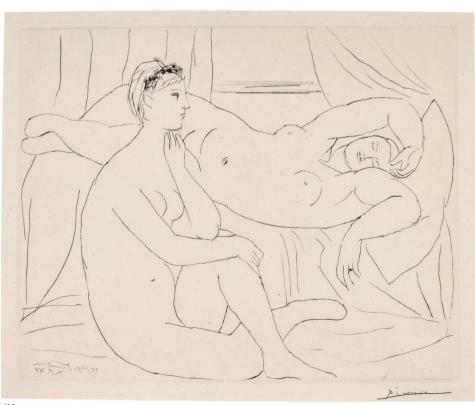
Drypoint, 1931, from *la suite Vollard*, signed in pencil, from the total edition of 310, on Montval laid paper with the Vollard watermark, framed plate: 295 by 370mm 11³/4 by 14¹/2in; sheet: 340 by 450mm 13¹/2 by 17¹/2in

PROVENANCE

Galerie Beyeler, Basel

‡ ⊕ £ 8,000-10,000 € 9,000-11,300





PABLO PICASSO

1881 - 1973

Minotaure attaquant une amazone (B. 195; Ba. 356)

Etching, 1933, from *la suite Vollard*, from the total edition of 310, on Montval laid paper with the Picasso watermark, framed

plate: 190 by 265mm 7½ by 10½in; sheet: 340 by 444mm 13½ by 17½in

⊕ £ 4,000-6,000 € 4,500-6,800

116

PABLO PICASSO

1881 - 1973

Minotaure aimant une femme (B. 260; Ba. 357)

Etching, 1933, with a spurious signature in pencil, from the edition of 55 plus several proofs, on laid paper with the Picasso watermark plate: 193 by 270mm 75/8 by 101/2in; sheet: 340 by 448mm 133/8 by 175/8in

⊕ £ 3,000-5,000 € 3,400-5,700

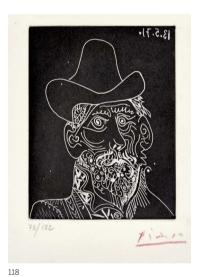


115









PABLO PICASSO

1881 - 1973

Fumeur avec un homme (B. 1174; Ba. 1174)

Aquatint with drypoint, 1964, signed in pencil, numbered 33/50 (total edition includes 15 artist's proofs), on Richard de Bas laid paper, framed

plate: 413 by 305mm 16½ by 12in; sheet: 565 by 406mm 22½ by 16in

⊕ £ 4,000-6,000 € 4,500-6,800

118

PABLO PICASSO

1881 - 1973

Buste d'homme barbu au chapeau (B. 2014; Ba. 1989; C. Bks 151)

Aquatint, 1971, from *L'hospital de santa creu I de sant pau,* signed in red crayon, numbered 73/182, on wove paper plate: 118 by 90mm 45/8 by 31/2in; sheet: 303 by 235mm 117/8 by 91/4in

‡ ⊕ £ 4,000-6,000 € 4,500-6,800



PABLO PICASSO

1881 - 1973

Variation sur la thème de *Las Meninas:* visiteurs à l'atelier (B. 770; Ba. 920)

Aquatint, 1955, signed in pencil, also signed, dated, inscribed and dedicated *para José Ortega / el 11.1.57 / ...jo Picasso*, all in blue and red crayon, a proof impression aside from the edition of 50, on wove paper, framed

plate: 495 by 648mm 19½ by 25½in; sheet: 565 by 757mm 22¼ by 29¾in

⊕ £ 8,000-12,000 € 9,000-13,500

120

AFTER PABLO PICASSO

1881 - 1973

Nature morte au guéridon

Engraving and pochoir printed in colours, *circa* 1925, signed in pencil, numbered 76/100, on *chine collé* with a *simili japon* support (as issued), framed

image: 348 by 246mm 13^{3} /4 by 9^{3} /4in; sheet: 562 by 420mm 22^{1} /8 by 16^{1} /2in

⊕ £ 6,000-8,000 € 6,800-9,000

121

AFTER PABLO PICASSO

1881 - 1973

Nature morte au crâne

Aquatint printed in colours, *circa* 1960, signed in pencil, numbered 90/150, on Arches wove paper, framed plate: 428 by 622mm 167/8 by 241/2in; sheet: 566 by 764mm 221/4 by 301/8in

⊕ £8,000-12,000 €9,000-13,500

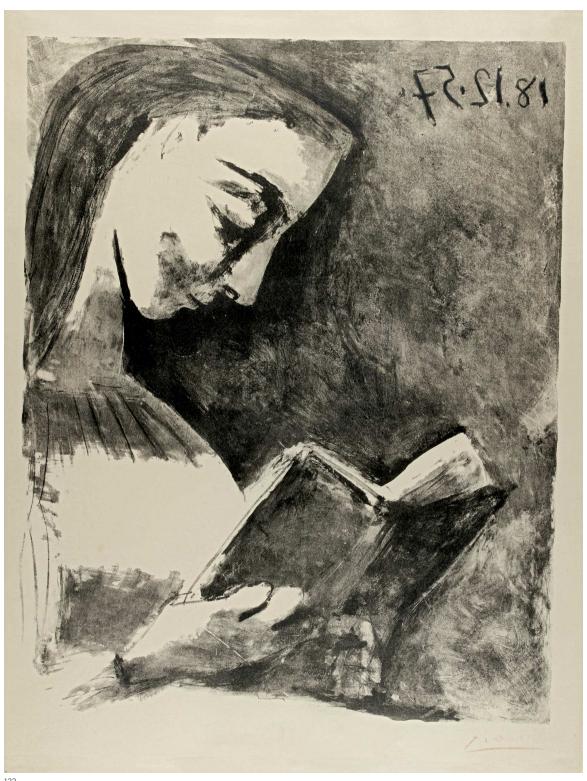


120



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LOTS 122-126





122

PABLO PICASSO

1881 - 1973

Jacqueline lisant (B. 851; M., PP. 309)

Lithograph, 1957, the first state (of three), signed in red crayon, numbered 14/50 in pencil (total edition includes six artist's proofs), on Arches wove paper, framed mage: 556 by 440mm 21% by 173/4in;

mage: 556 by 440mm 21% by 17%in; sheet: 655 by 506mm 253/4 by 19%in

⊕ £ 12,000-18,000 € 13,500-20,200

123

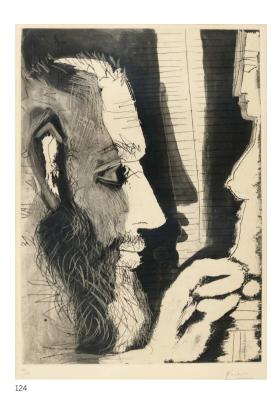
PABLO PICASSO

1881 - 1973

Françoise sur fond gris (B. 681; M., PP. 195)

Lithograph, 1950, signed in pencil, numbered 12/50, on Ingres Canson appliqué supported on Arches wove paper (as issued), framed image: 627 by 472mm 24¾ by 18³/sin; sheet: 764 by 568mm 30 by 22¾sin

⊕ £ 60,000-80,000 € 67,500-90,000



PABLO PICASSO

1881 - 1973

Sculpteur travaillant à un buste de femme. I (B. 1196; Ba. 1178)

Aquatint and drypoint, 1965, signed in pencil, numbered 15/50 (total edition includes 15 artist's proofs), on wove paper, framed plate: 385 by 275mm 15½ by 10¾in; sheet: 576 by 435mm 22¾ by 17½in

⊕ £ 3,000-5,000 € 3,400-5,700



PABLO PICASSO

1881 - 1973

Le Banderillero (B. 940; Ba. 1225; PP. L-046)

Linoleum cut printed in colours, 1959, signed in pencil, numbered 2/50 (total edition includes approx. 20 artist's proofs), on Arches wove paper, framed

image: 535 by 664mm 21 by 26½in; sheet: 623 by 752mm 24½ by 295/sin

⊕ £ 20,000-30,000 € 22,500-33,700

126

PABLO PICASSO

1881 - 1973

Vénus et l'Amour, d'après Cranach (B. 1835; Ba. 876)

Aquatint with drypoint and engraving, 1949, the sixth (final) state, with the artist's stamped-signature, numbered 24/50 (total edition includes 15 artist's proofs), on Rives wove paper, framed

plate: 786 by 430mm 30% by 16%in; sheet: 998 by 595mm 39¼ by 233%in

⊕ £ 35,000-50,000 € 39,300-56,500



PROPERTY FROM A PRIVATE **BRITISH COLLECTION**

LOTS 127-129



PABLO PICASSO

1881 - 1973

Portrait de Jacqueline au bandeau, accoudée (B. 1081; Ba. 1306; PP. L-127)

Linoleum cut printed in colours, 1962, signed in pencil, numbered 20/50 (total edition includes 20 proofs), on Arches wove paper, framed image: 349 by 269mm 13¾ by 10½in; sheet: 628 by 444mm 24¾ by 17½in

⊕ £ 35,000-50,000 € 39,300-56,500

128

PABLO PICASSO

1881 - 1973

Jeune homme couronné de feuillage (B. 1087; Ba. 1307; PP. L-128)

Linoleum cut printed in colours, 1962, signed in pencil, numbered 42/50 (total edition includes 25 proofs), on Arches wove paper, framed image: 351 by 271mm 137/s by 105/sin; sheet: 629 by 444mm 243/4 by 171/2in

⊕ £15,000-20,000 €16,900-22,500

129

PABLO PICASSO

1881 - 1973

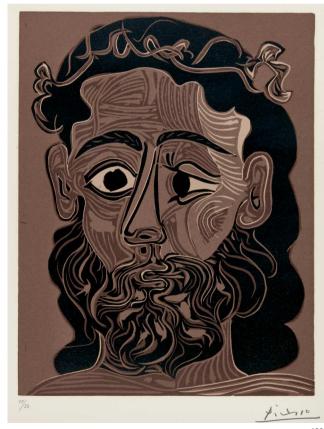
Homme barbu couronné de feuilles de vigne (B. 1088; Ba. 1308; PP. L-129)

Linoleum cut printed in colours, 1962, signed in pencil, numbered 78/50 (total edition includes 20 proofs), on Arches wove paper, framed image: 349 by 270mm 13³/4 by 10⁵/sin; sheet: 630 by 444mm 24½ by 11½in

⊕ £12,000-18,000 €13,500-20,200



128



VARIOUS OWNERS

LOTS 130-133

130

EDVARD MUNCH

1863 - 1944

Vampire II (Woll 41; Schiefler 34)

Lithograph printed in black and orange over the woodcut printed in green, blue and ochre, 1895-1902, Woll's sixth state (of ten), signed in pencil, on smooth, tissue-thin wove paper, framed image: 383 by 558mm 15 by 211/8in; sheet: 435 by 630mm 171/8 by 243/4in

± £ 150,000-200,000 € 169,000-225,000

"A broken-down man and on his neck a dominant, biting vampire figure... There is something fearfully calm and passionless about this picture; the fatality of an immense resignation. The man rolls in the unfathomable abyss, without will, powerless, and rejoices that he can roll without will, like a stone. But he cannot free himself from the vampire, nor the pain, and the woman will always sit there, and will always bite with a thousand snakes' tongues, with a thousand poisoned fangs."

- STANISLAW PRZYBYSZEWSKI

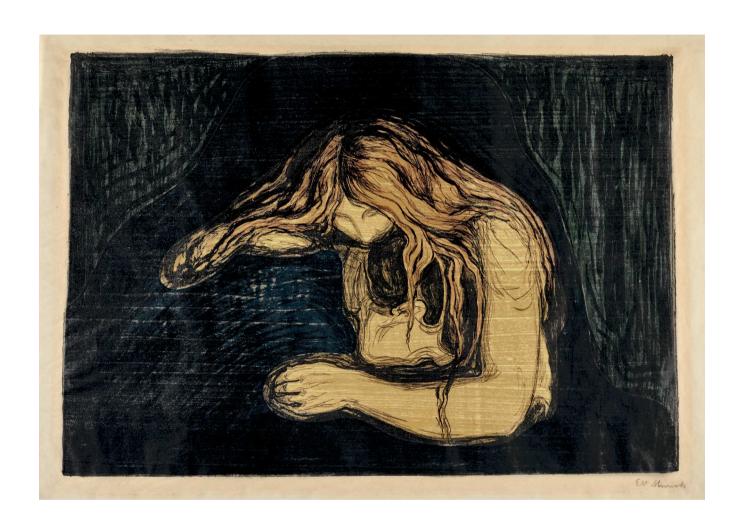
(Stanislaw Przybyszewski as quoted in: Frank Hoifodt, "Vampire" in: Exh. Cat., Oslo, Galleri Kaare Bernsten, Edvard Munch, 1967, p. 110)

The Polish author Stanisław Przybyszewski offered this interpretation of Munch's oil on canvas portrayal of the *Vampire* in 1894. In fact, it was Przybyszewski's evocative observation that inspired the artist to rename the subject. The composition was originally known as *Love and Pain*, a title that succinctly captured the conflicting motivations – of desire and dread, lust and angst – that lie at the heart of this iconic image.

Munch created his first black and white lithographs of the Vampire in 1895. In a typically experimental and innovative move, the artist later combined woodcut and lithographic elements to create polychrome impressions of the subject. These images are complex and absorbing – both technically and visually. Each impression is also singular; as Elizabeth Prelinger explains,

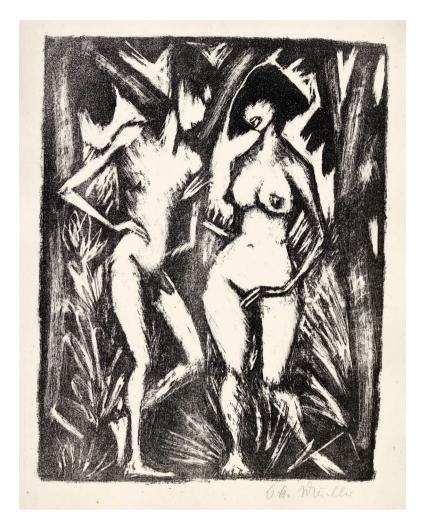
the coloured prints 'are distinguished by their invention, evocation, and beauty. The printing variations render many impressions unique as well as monumental, reflecting the importance that Munch assigned to them.' (Prelinger, Edvard Munch: Master Printmaker, p. 111).

The present impression is printed on fine, lustrous tissue, which has the effect of holding the ink on the surface of the paper. This gives the printing an exceptional consistency, luminosity and richness, setting it apart from other impressions of the subject. Furthermore, the blue and green areas of the composition are here particularly prominent. Their intensity serves to encapsulate the figures, closing in on them and thus accentuating their inescapable predicament.



"And he laid his head between her breasts. He felt her blood stream through her veins. He listened to the beat of her heart. He buried his face in her lap. She lowered her head down on him and he felt two warm, burning lips on his neck. A shudder passed through his body, a shudder of voluptuousness. And he pressed her convulsively to him."

- EDVARD MUNCH (quoted in Reinholf Heller, *Munch: His Life and Work*, Chicago, 1984, p 129)



OTTO MÜLLER

1874 - 1930

Adam und Eva (Karsch 122)

Lithograph, 1920-23, the second (final) state, signed in pencil, from the edition of 50, on wove paper, framed

image: 434 by 335mm 171/8 by 131/4in; sheet: 562 by 445mm 221/8 by 171/2in

£ 4,000-6,000 € 4,500-6,800

132

EMIL NOLDE

1867 - 1956

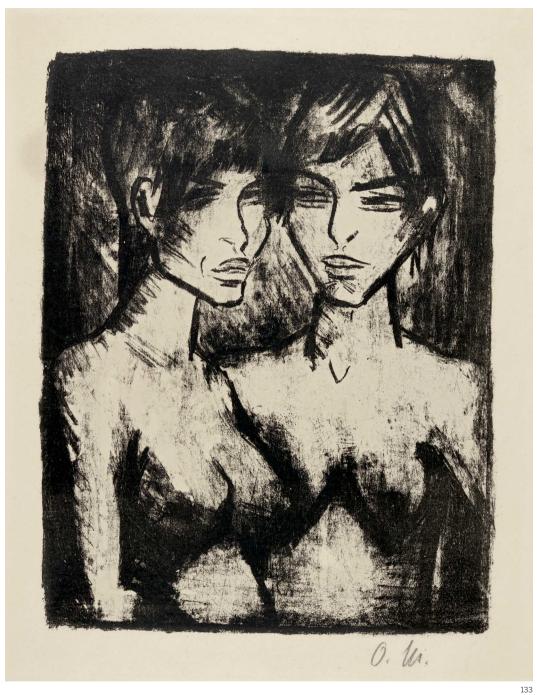
Segler und drei kleine dampfer (Schiefler/Mosel R140)

Etching with aquatint, 1910, signed in pencil, titled, one of approximately thirty impressions, the second (final) state, on Van Gelder laid paper plate: 304 by 406mm 12 by 16in; sheet: 450 by 584mm 173/4 by 23in

⊕ £ 4,000-6,000 € 4,500-6,800

131





OTTO MÜLLER

1874 - 1930

Zwei Mädchen - Halbakte (Russisches Mädchenpaar) (K. 121)

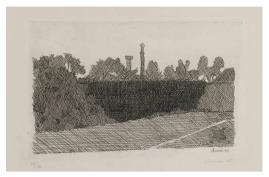
Lithograph, 1920, signed with initials in black crayon, from the edition of 60, on buff wove paper, framed

image: 435 by 334mm 171/8 by 131/8in; sheet: 534 by 430mm 21 by 17in

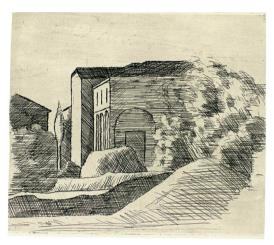
£7,000-9,000 €7,900-10,100

FROM THE COLLECTION OF GOFFREDO PETRASSI

LOTS 134-136



134



135



136

134

GIORGIO MORANDI

1890 - 1964

Veduta della Montagnola di Bologna (Vitali 93)

Etching, 1932, the first state (of two), signed in pencil, numbered 46/50, on wove paper, framed plate: 210 by 324mm 81/4 by 123/4in; sheet: 343 by 508mm 131/2 by 20in

⊕ £ 2,000-3,000 € 2,250-3,400

135

GIORGIO MORANDI

1890 - 1964

La Casetta con il portico e il cipresso (Lastra grande) (V. 21)

Etching, printing with plate tone, 1924, the first state (of two), indistinctly signed in pencil, dated and numbered 30/30 on the support sheet, on India paper supported on wove paper (as published), framed plate: 200 by 235mm 71/8 by 91/4in;

sheet: 312 by 431mm 121/4 by 17in

⊕ £1,500-2,000 €1,700-2,250

136

GIORGIO MORANDI

1890 - 1964

Zinnie (V. 72)

Etching, 1930, the first state (of two), signed in pencil, dated, on wove paper, framed plate: 248 by 197mm 93/4 by 73/4in; sheet: 400 by 305mm 153/4 by 12in

⊕ £ 3,000-4,000 € 3,400-4,500

VARIOUS OWNERS

LOTS 137-180



137

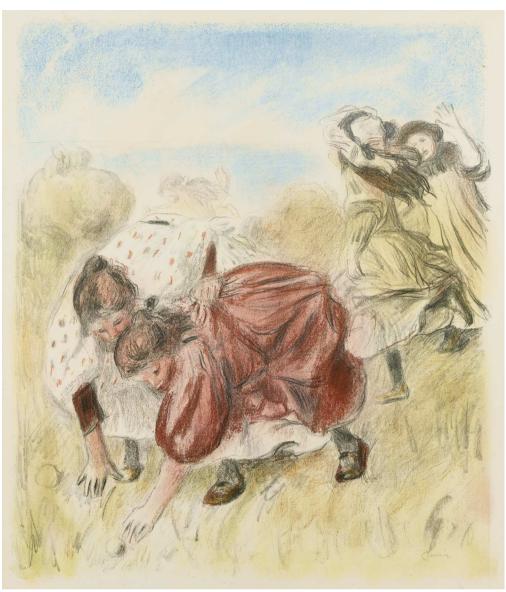
PIERRE-AUGUSTE RENOIR

1841-1919

Le chapeau épinglé, deuxième planche (Delteil, Stella 30)

Lithograph printed in colours, *circa* 1898, stamp-signed, from the total edition of 200, on Arches Ingres laid paper, framed image: 600 by 488mm 235/s by 19¹/4in; sheet: 635 by 527mm 25 by 20³/4in

£ 18,000-25,000 € 20,200-28,100



138

PIERRE-AUGUSTE RENOIR

1841 - 1919

Enfants jouant à la balle (D., S. 32)

Lithograph printed in colours, 1900, from the edition of 200, on wove paper, framed image: 600 by 510mm 235% by 201%in

£ 25,000-35,000 € 28,100-39,300











139

FRANCIS BACON

1909 - 1992

Triptych (Sabatier 4)

The triptych, comprising three etchings with aquatint printed in colours, 1981, signed in pencil, numbered 70/99 (total edition includes five artist's proofs), on one sheet of Guarro wove paper, framed

each plate: approx. 388 by 295mm 15¹/₄ by 115/₆in.

sheet: 625 by 1095mm 245/8 by 431/8in

⊕ £7,000-10,000 €7,900-11,300

140

AFTER FRANCIS BACON

1909 - 1992

Portrait of John Edwards (Not in S.)

Lithograph printed in colours, 2002, stampsigned, numbered 21/50, from the posthumous edition published by the artist's estate, on wove paper, framed

image: 735 by 535mm 28% by 21in; sheet: 995 by 698mm 39% by 27%in

⊕ £ 4,000-6,000 € 4,500-6,800







141

FRANCIS BACON

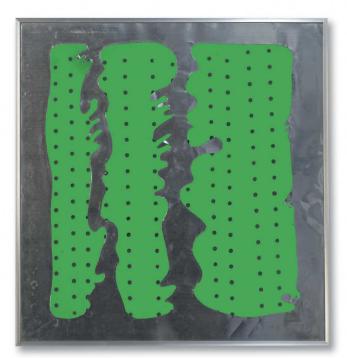
1909 - 1992

Three studies of the male back (S. 21)

The triptych, comprising three lithographs printed in colours, 1987, each signed in pencil, numbered 35/99, on Arches wove paper, each framed each image: approx. 610 by 450mm 24 by 17³¼in; each sheet: approx. 806 by 590mm 31½ by 23³¼in

‡ ⊕ £ 25,000-35,000 € 28,100-39,300











142

LUCIO FONTANA

1899 - 1968

Quattro Oggetti di Lucio Fontana e due Poesie di Salvatore Quasimodo

The complete portfolio, comprising four screenprints in colours, 1965-66, each scratch-signed, numbered 12/50 on the aluminium, with title-page, text, justification and original paper folders, also numbered '12' on the justification,

on card with punched holes, between two sheets of aluminium, with the original portfolio box with marbled boards and blue leather spine, signed in felt-tip pen on the interior of the portfolio, framed each sheet: approx. 495 by 475mm 19½ by 18¾in;

overall: 510 by 505 by 40mm 20 by 191/8 by 11/2in

⊕ £15,000-20,000 €16,900-22,500

143

KEITH HARING

1958 - 1990

Untitled (Littmann pp. 116-117)

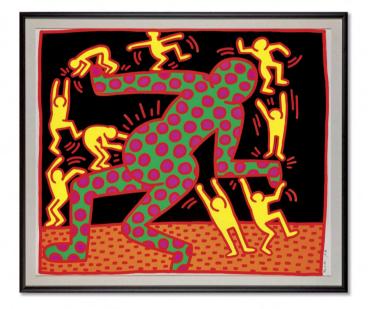
Screenprint in colours, 1989, from *Kinderstern*, signed in pencil, dated, numbered 100/100, on wove paper

sheet: 760 by 578mm 291/8 by 223/4in

\$8,000-12,000 € 9,000-13,500











KEITH HARING

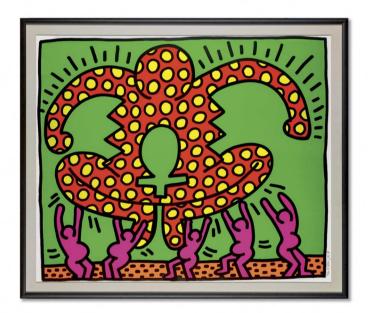
1958 - 1990

Untitled 1-5 (L. pp. 30-33)

The complete portfolio, comprising five screenprints in colours, 1983, each signed in pencil, dated, numbered 93/100 (total edition includes 15 artist's proofs), on wove paper, with the title-page, accompanied by the original screenprinted cardboard portfolio box, each framed (including the title-page) each image: approx. 1020 by 1170mm 401/8 by 46in;

each sheet: approx. 1068 by 1274mm 42 by 501/sin

± £80,000-120,000 €90,000-135,000



"Keith went naked into the world as the perfect boy-child of the electronic age. Like the youthful Rimbaud, he too will be acknowledged as a prophetic figure and one of the most endearing young oracles of the chaotic modern age, opening the way for a new utopic era of fraternal feeling and self-realization. He bravely chose to depict and resolve both destructive and constructive forces in society and art. These are the solutions we all dream of in fancy, but for Keith they were actual and attainable, through his art."

- TONY SHAFRAZI

(Tony Shafrazi quoted in: Exh. Cat., New York, Sahfrazi Gallery, Keith Haring, May 1990)





1911 - 2010

Untitled (Spider and Snake)

Drypoint with engraving and hand-colouring in red gouache and black ink, 2003, the fourth (final) state, signed in pencil, dated, numbered 15/50 (total edition includes 12 artist's proofs), on smooth wove paper, framed plate: 251 by 301mm 97/8 by 113/4in; sheet: 482 by 441mm 19 by 173/8in

‡ ⊕ £ 4,000-6,000 € 4,500-6,800

146

ALEX KATZ

b. 1927

Brisk Day (Schröder 76)

Woodcut printed in colours, 1990, signed in pencil, numbered 62/150, on fibrous paper, framed

sheet: 915 by 739mm 351/8 by 291/8in

‡ £ 3,000-5,000 € 3,400-5,700

147

ROBERT LONGO

b. 1953

Untitled (Roaring Tiger)

Archival pigment print, 2015, signed in pencil, dated, numbered 3/5, published by Adamson Editions, Washington DC, on Epson Exhibition paper, framed

sheet: 1837 by 1397mm 721/4 by 55in

We are grateful to David Adamson for his assistance with the cataloguing of this lot

W £ 60,000-80,000 € 67,500-90,000

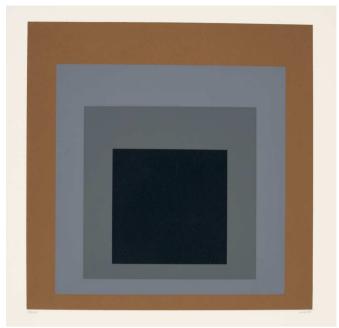


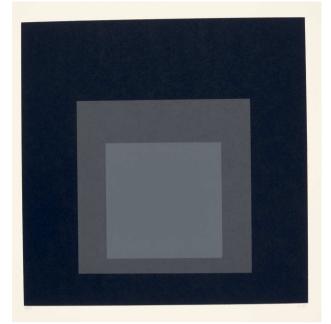
145

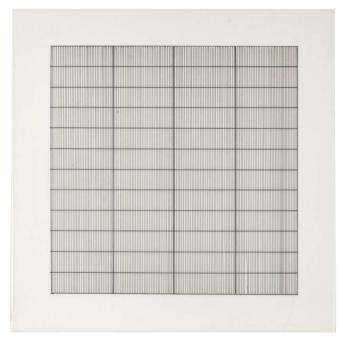


146









149

148

JOSEF ALBERS

1888 - 1976

Homage to the Square

Two screenprints in colours, 1964, each signed in pencil, dated, numbered 73/125 and 54/125 respectively, on wove paper, each framed each image: approx. 280 by 280mm 111/8 by 111/8 in:

each sheet: approx. 485 by 382mm 191/8 by 151/8in

(2)

£ 3,000-5,000 € 3,400-5,700

149

AGNES MARTIN

1912 - 2004

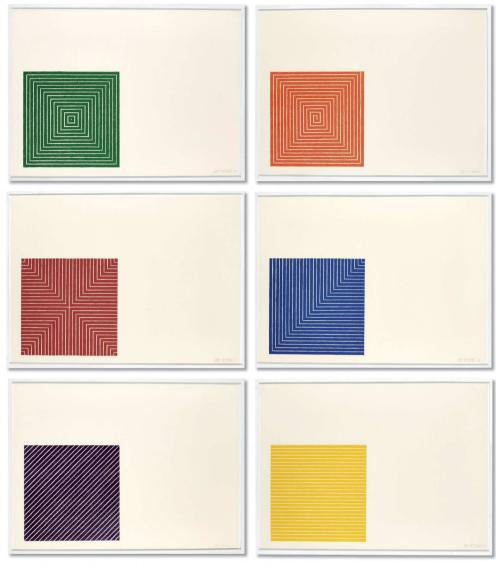
Paintings and Drawings

The set, comprising ten lithographs printed in shades of grey, one printed in yellow, 1991, from the edition of 2,500, on vellum, contained loose (as issued) in the original grey card cover, with the book Agnes Martin: Paintings and Drawings, from the edition of 5,000, lacking the additional book Agnes Martin: Alexej von Jawlensky Preistägerin

each sheet: approx. 300 by 300mm 11³/₄ by

overall: 305 by 305mm 12 by 12in

‡ £ 2,000-3,000 € 2,250-3,400



150

FRANK STELLA

b. 1936

Benjamin Moore Series (Axsom 57-62)

The complete portfolio, comprising six lithographs printed in colours, 1971, each signed in pencil, dated, numbered 82/100 (total edition includes nine artist's proofs), on Arches wove paper, each framed each sheet: approx. 407 by 560mm 16 by 22in

‡ £ 7,000-9,000 € 7,900-10,100





152

AFTER ALEXANDER CALDER

1898 - 1976

Balloons

Jute fibre tapestry, 1975, from the edition of 100, with the silk label justification sewn to lower left corner verso (as issued) overall: 1765 by 1240mm 69½ by 49in

W **£** 3,000-5,000 € 3,400-5,700

152

IMI KNOEBEL

b. 1940

Face 15

Acrylic collage multiple in colours, 2002, signed in ink verso, titled, dated, numbered 3/5, on constructed plastic panel mounted to aluminium (as issued), framed overall: 458 by 458mm 173/4 by 173/4in

⊕ £ 3,000-5,000 € 3,400-5,700

153

ROBERT MOTHERWELL

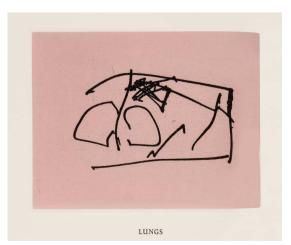
1915 - 1991

Ulysses

The complete book, comprising 40 etchings, 20 printed in colours, 1988, signed in pencil on the justification page, this copy numbered 3, from the total edition of 175, with text by James Joyce, on Johannot wove paper, bound in original blue silk-covered boards with leather trim and matching slipcase (as issued)

each sheet: approx. 324 by 238mm 123/4 by 93/4in; overall: 330 by 254mm 13 by 10in

£ 3,000-4,000 € 3,400-4,500



JASPER JOHNS

b. 1930

Untitled

Aquatint printed in colours, 2016, signed in pencil, dated, numbered AP 1/5 (an artist's proof aside from the numbered edition of 30), on Fred Siegenthaler confetti paper plate: 192 by 192mm 7½ by 7½in; sheet: 490 by 300mm 19¼ by 11¾in

£6,000-8,000 €6,800-9,000

155

CY TWOMBLY

1928 - 2011

Untitled (Bastian 28)

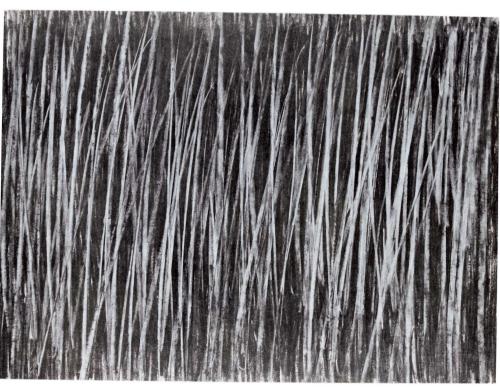
Offset lithograph printed in colours, 1970, signed with initials in black ink, numbered 152/250 on a label affixed $\it verso$ (as issued) (total edition includes 30 artist's proofs), on heavy offset paper

sheet: 315 by 425mm 123/8 by 163/4in

£ 5,000-7,000 € 5,700-7,900



154















156

SIGMAR POLKE

1941 - 2010

Höhere Wesen befehlen

The complete set, comprising 14 offset lithographs after photographs, 1968, signed in pencil on the justification label by the publisher René Block, inscribed and numbered *Auser Edition hc 8/8*, (an *hors commerce* set aside from the edition of 30), on smooth wove paper, with list of plates, contained loose (as issued) in original paper-covered album each sheet: approx. 296 by 211mm 115/8 by 81/4in; overall: 315 by 228mm 121/2 by 9in

⊕ £ 12,000-18,000 € 13,500-20,200

157

GERHARD RICHTER

b. 1932

Flow (P15)

Diasec-mounted chromogenic print on aluminium, 2016, numbered 442/500 on the reverse, a facsimile object after the painting of 2013, contained in the original box 1000 by 2000mm 393/8 by 783/4in

† ⊕ £ 7,000-9,000 € 7,900-10,100

158

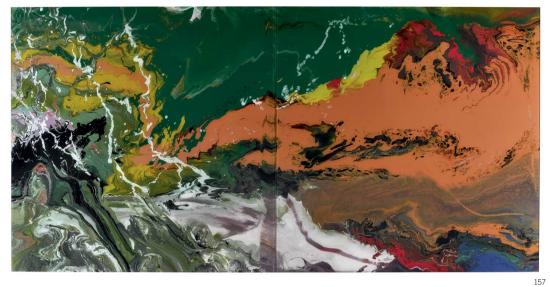
GERHARD RICHTER

b. 1932

Flow (P16)

Diasec-mounted chromogenic print on aluminium, 2016, numbered 478/500 on the reverse, a facsimile object after the painting of 2013, lacking the original box 1000 by 1997mm 393/8 by 785/sin

Ω ⊕ W £ 8,000-12,000 € 9,000-13,500





159

GERHARD RICHTER

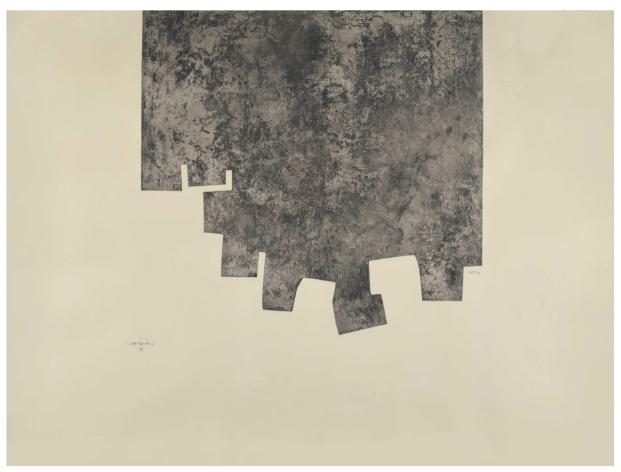
b. 1932

Tulips (P17)

Diasec-mounted giclée print in colours on aluminium, 2017, numbered 416/500 on the reverse (total edition includes two artist's proofs), a facsimile object after the painting of 1995, contained in the original box 361 by 410mm 14¹/₄ by 16¹/₈in

† \oplus £ 3,000-5,000 € 3,400-5,700







161

160

EDUARDO CHILLIDA

1924 - 2002

Euzkadi VII

Etching, 1976, signed in pencil, numbered 20/50, on wove paper, framed sheet: 1205 by 1595mm 47½ by 62½in

⊕ W £ 8,000-12,000 € 9,000-13,500

161

RICHARD SERRA

b. 1938

Paths and Edges #6 (Gemini RS07-3418)

Etching, 2007, signed in pencil, dated, numbered 27/60 *verso*, on wove paper, framed sheet: 698 by 1015mm 27½ by 40in

£ 4,000-6,000 € 4,500-6,800

PIERRE SOULAGES

b. 1919

Eau-forte no 16 (Rivière XVI)

Etching printed colours, 1961, signed in pencil, numbered 8/100, on Arches wove paper, framed sheet: 763 by 573mm 30 by 22½in

⊕ £ 5,000-7,000 € 5,700-7,900

163

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

PIERRE SOULAGES

b. 1919

Eau-forte no 1 (R. I)

Etching printed in colours, 1952, signed in pencil, numbered 60/100, on Arches wove paper plate: 495 by 335mm 191/4 by 13in; sheet: 660 by 500mm 26 by 193/4in

⊕ £ 1.500-2.000 € 1.700-2.250

164

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

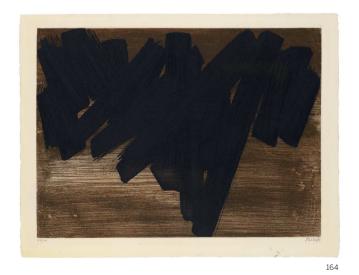
PIERRE SOULAGES

b. 1919

Eau-forte no 5 (R. V)

Etching printed in colours, 1957, signed in pencil, numbered 25/100, on BFK Rives wove paper plate: 435 by 590mm 171/8 by 231/4in; sheet: 502 by 657mm 193/4 by 253/4in

⊕ £ 1,500-2,000 € 1,700-2,250





162





165

ANTONI TÀPIES

1923 - 2012

Flud

Etching printed in brown and black, 1988, signed in pencil, numbered 6/25, on wove paper, framed sheet: 1995 by 1980mm 78½ by 78in

‡ ⊕ W £6,000-8,000 €6,800-9,000

ANTONI TÀPIES

1923 - 2012

Daga

Lithograph with etching and aquatint printed in colours, 1988, signed in pencil, numbered 6/25, on wove paper, framed sheet: 1970 by 1955mm 77½ by 77in

167

ANTONI TÀPIES

1923 - 2012

Untitled

Etching, 1988, signed in pencil, numbered 7/25, on wove paper, framed sheet: 1970 by 1942mm 77½ by 76½in

‡ ⊕ W **£** 6,000-8,000 **€** 6,800-9,000







TAKASHI MURAKAMI

b. 1962

Even the Digital Realm Has Flowers To Offer!; Warhol/Silver; Kansei: Abstraction; and Kansei Kōrin Red Stream

Four offset lithographs printed in colours, 2009-2010, each signed in silver felt-tip pen, numbered 213/300, 229/300, 55/300 and 86/300 respectively, on glossy wove paper, each framed each diameter: approx. 710mm 28in (4)

‡ £ 4,000-6,000 € 4,500-6,800

169

TAKASHI MURAKAMI

b. 1962

"Future History" T-shirt (Off-White x Takashi Murakami)

Limited edition hand-printed cotton T-shirt created by Virgil Abloh and Takashi Murakami for the opening of their collaborative exhibition *Future History* at Gagosian Gallery, London, 20th February 2018, numbered *XXX*, aside from the edition of 400, size Medium, with the original tags, contained in the original ziplock product bag, accompanied by a Gagosian carrier tote bag length: 699mm 27½in

£300-500 €350-600

ZAO WOU-KI

1921 - 2013

Untitled (Agerup 124)

Lithograph printed in colours, 1960, signed in pencil, dated, numbered 112/125, on BFK Rives wove paper, framed sheet: 648 by 502mm 251/2 by 193/4in

⊕ £ 3,000-5,000 € 3,400-5,700

171

YAYOI KUSAMA

b. 1929

Shoes

Lithograph printed in colours, 1984, signed in pencil, dated, numbered 11/30 (total edition includes three artist's proofs), on sturdy wove paper, framed image: 314 by 405mm 123/8 by 153/4in; sheet: 427 by 562mm 163/4 by 221/8in

£ 5,000-7,000 € 5,700-7,900



170









ANDY WARHOL

1928 - 1987

Tomato Soup (Feldman & Schellmann II.46)

Screenprint in colours, 1968, from *Campbell's Soup I*, signed in black ball-point pen *verso*, lettered S *verso* (one of 26 artist's proofs aside from the edition of 250), on smooth wove paper, framed

sheet: 892 by 587mm 351/8 by 231/8in

‡ £ 20,000-30,000 € 22,500-33,700

173

ANDY WARHOL

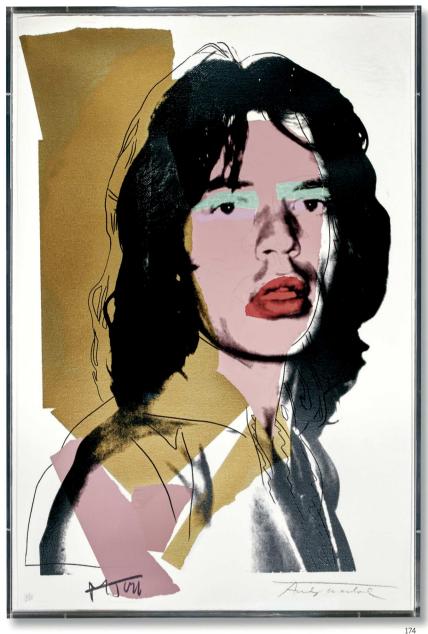
1928 - 1987

New England Clam Chowder (F. & S. II.57)

Screenprint in colours, 1969, from *Campbell's Soup II*, signed in black ball-point pen *verso*, stamp-numbered 88/250 *verso* (total edition includes 26 artist's proofs), on smooth wove paper, framed

sheet: 890 by 587mm 35 by 231/sin

± £ 7,000-9,000 € 7,900-10,100



ANDY WARHOL

1928 - 1987

Mick Jagger (F. & S. II.143)

Screenprint in colours, 1975, signed in pencil, also signed in black felt-tip pen by the subject, numbered 129/250 (total edition includes 50 artist's proofs), on Arches Aquarelle wove paper, framed

sheet: 1108 by 737mm 435/8 by 29in



175

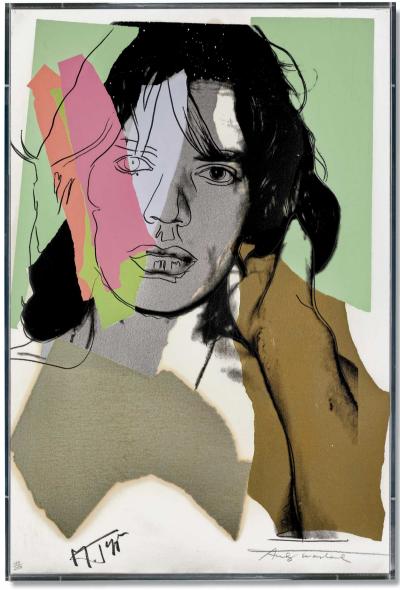
ANDY WARHOL

1928 - 1987

Mick Jagger (F. & S. II.138)

Screenprint in colours, 1975, signed in pencil, also signed in red felt-tip pen by the subject, numbered A.P. 4/50 (an artist's proof aside from the edition of 250), on Arches Aquarelle wove paper, framed sheet: 1111 by 734mm 43³/4 by 287/sin

‡ £ 30,000-50,000 € 33,700-56,500



176

ANDY WARHOL

1928 - 1987

Mick Jagger (F. & S. II.140)

Screenprint in colours, 1975, signed in pencil, also signed in black felt-tip pen by the subject, numbered 129/250 (total edition includes 50 artist's proofs), on Arches Aquarelle wove paper, framed

sheet: 1105 by 737mm 431/2 by 29in

£ 30,000-50,000 € 33,700-56,500



177

ANDY WARHOL

1928 - 1987

Mick Jagger (F. & S. II.139)

Screenprint in colours, 1975, signed in pencil, also signed in black felt-tip pen by the subject, numbered 37/250 (total edition includes 50 artist's proofs), on Arches Aquarelle wove paper, framed

sheet: 1109 by 733mm 435/8 by 287/8in

£ 25,000-35,000 € 28,100-39,300



178

ANDY WARHOL

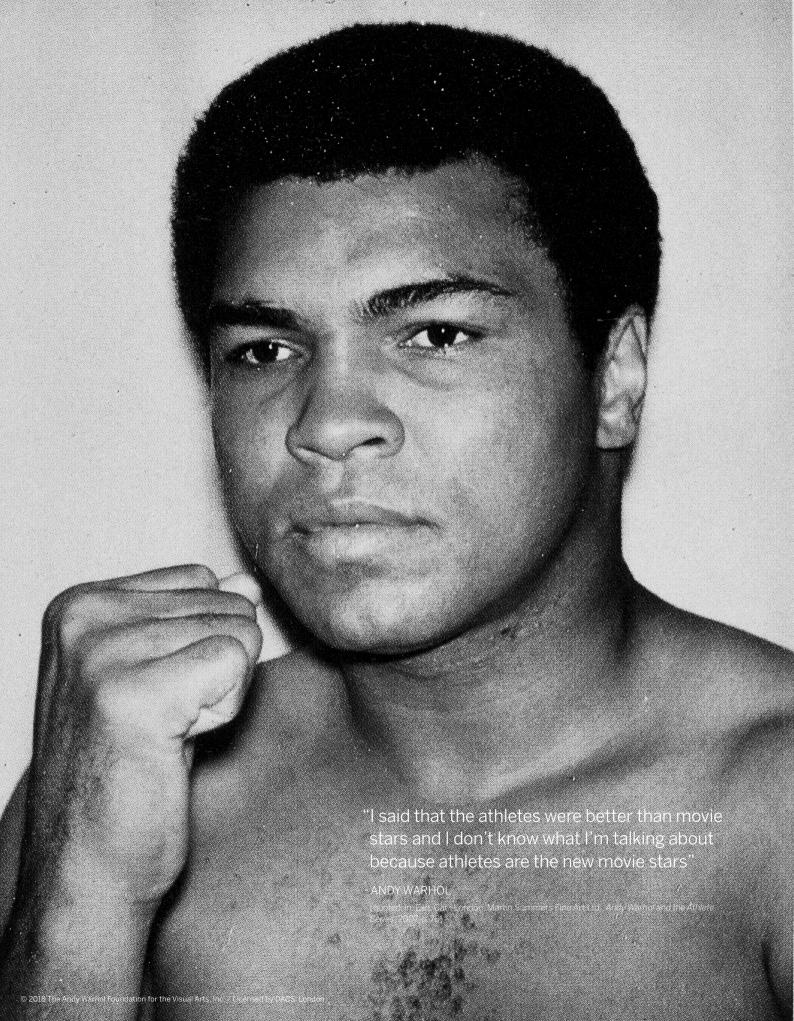
1928 - 1987

Mick Jagger (F. & S. II.144)

Screenprint in black and silver, 1975, signed in pencil, also signed in black felt-tip pen by the subject, numbered 116/250 (total edition includes 50 artist's proofs), on Arches Aquarelle wove paper, framed

sheet: 1109 by 734mm $\,435\!/\!_{8}$ by 281/8in

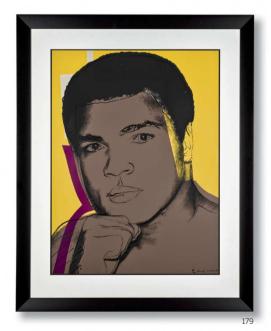
£ 25,000-35,000 € 28,100-39,300











ANDY WARHOL

1928 - 1987

Muhammad Ali (F. & S. II.179-182)

The complete set, comprising four screenprints in colours, 1978, each signed in black felt-tip pen, numbered 87/150 (total edition includes ten artist's proofs), on Strathmore Bristol paper, each framed each sheet: approx. 1017 by 763mm 40 by 30in







ANDY WARHOL

1928 - 1987

Martha Graham (F. & S. II.387-389)

The complete set, comprising three screenprints in colours, 1986, each signed in pencil, numbered 28/100 (total edition includes 25 artist's proofs), on Lenox Museum Board, each framed each sheet: approx. 914 by 914mm 36 by 36in

‡ £ 30,000-50,000 € 33,700-56,500



180

PROPERTY FROM AN IMPORTANT SCANDINAVIAN

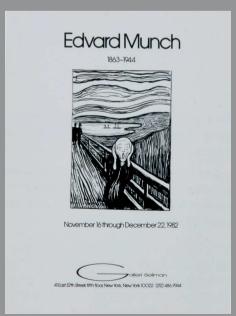
LOTS 181-186

WARHOL AFTER MUNCH: WHEN ANDY MET EDVARD

Andy Warhol, the aloof purveyor of consumerism and celebrity, found seemingly unlikely inspiration in the graphic work of Symbolist pioneer Edvard Munch. He first encountered Munch's prints during a 1973 tour of Oslo, where he developed an affinity for the painter-printmaker's experimental woodcuts and lithographs at the National Gallery and Munch Museet. The two artists reunited in New York a decade later when Warhol fatefully happened upon a Munch retrospective at Galleri Bellman.

Of the 126 paintings and graphic works on view at Bellman, Warhol was especially captivated by Munch's inventive prints. He returned to the exhibition to pore over them repeatedly before the gallery commissioned him to paint 15 canvases inspired by the artist, known as the *After Munch* series. Warhol chose to emulate four of Munch's best known lithographs: *The Scream, The Brooch. Eva Mudocci, Madonna,* and *Self-Portrait.*

When the gallery then proposed that he collaborate with the illustrious printer Rupert Jasen Smith to create 60 screenprint portfolios in a similar Pop-infused vein, Warhol seized the opportunity to re-visit his favourite Munch subjects.

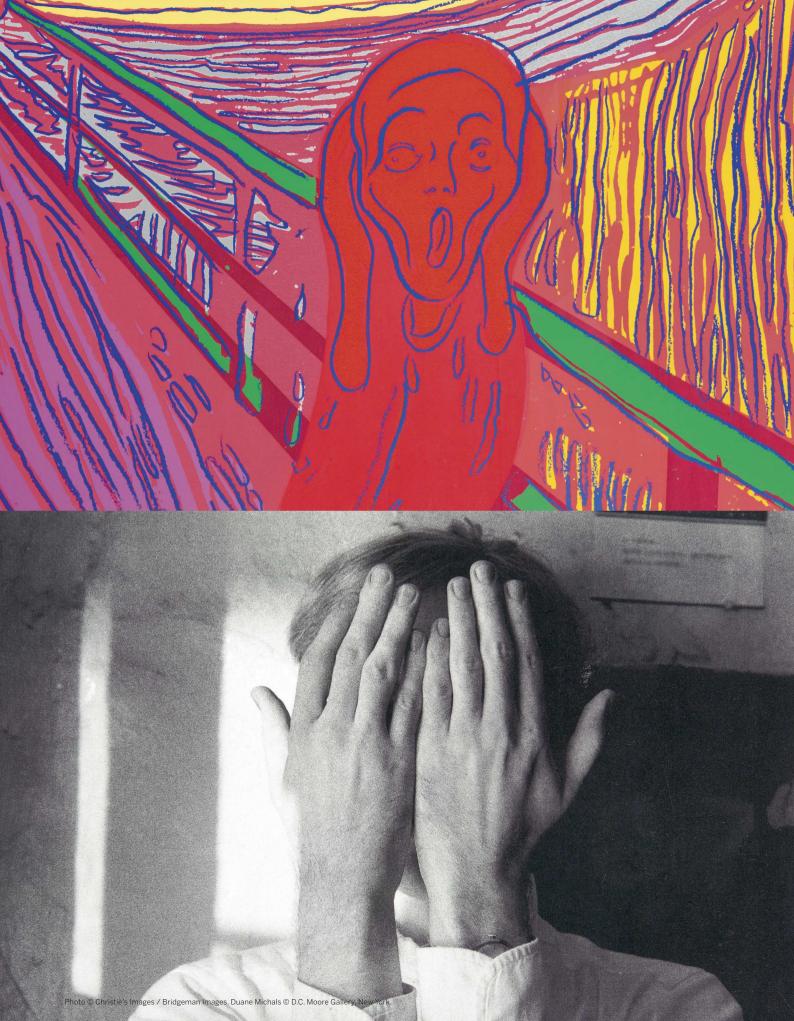


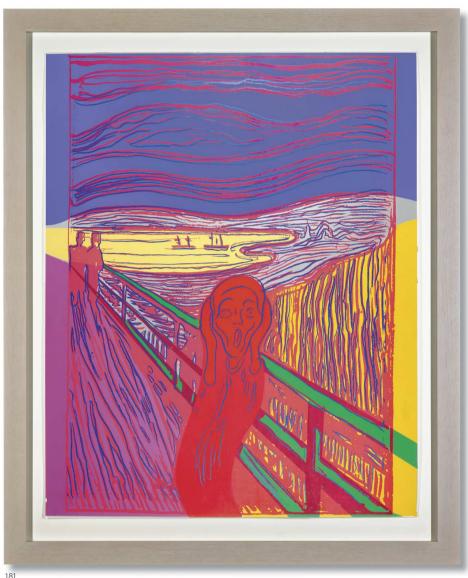
Edvard Munch 1863-1944, exhibition catalogue,

The Marilyn of her time, Munch's celebrity muse Eva Mudocci - the enterprising English violinist - appealed to Warhol, who was similarly artistically "attracted to women who weren't playing by the rules or shackled by society" (Gary Needham quoted in: Terri White, 'Warhol and his Women' in: Stylist, 12 February, 2012). One concert at a time, Mudocci captured hearts across Europe – including Munch's own. The Norwegian slaved over her likeness, Mudocci recalled: "It was [Munch's] ambition to make the most perfect portrait of me, but whenever he began a canvas for oils, he destroyed it because he was dissatisfied with it. The lithographs were better..." (Eva Mudocci quoted in: Patricia Berman and Pari Stave, Munch/Warhol and the Multiple Image, New York, 2013, p. 22). Like Munch before him, Warhol endeavoured to stage Eva in the best light as he reimagined her as a 1980's superstar. In the impression offered here, she is the picture of romanticised feminine beauty, swathed in a lush violet mane (Lot 183).

Printed in clean lines, the black and ochre and vibrantly stencilled impressions of Warhol's *The Scream (After Munch)* are truest to the Norwegian's original work. Warhol allegedly grappled with his inner demons while completing the *After Munch* series, which perhaps explains his faithful rendering of Munch's tormented subject. Recreating Munch's existential fears seems to have given Warhol an outlet through which to explore his own; worries that also seem reflected in his contemporaneous self-portraits (Lots 181, 182).

Warhol died just two years after the *After Munch* project was halted in 1985. The prints were still in his hands, as Galleri Bellman closed its doors before the commission was complete. The small number of trial proofs remained in the care of his estate, and later the Andy Warhol Foundation. The following selection of screenprints, which have only been publicly showcased together at the Louisiana Museum of Modern Art, capture different facets of two of the 20th century's most complex and fascinating artists, demonstrating "through repetition that there is no repetition in art." (John Cage quoted in: Jörg Schellmann, *Andy Warhol Art from Art*, Cologne, 1994, p. 9)





ANDY WARHOL

1928 - 1987

The Scream (After Munch) (F. & S. IIIA.58)

Screenprint in a unique combination of colours, 1984, with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts ink stamps verso, annotated 'UP34.31' and 'VF' in

pencil verso, from a small unpublished edition of unique colour variants, on Lenox Museum Board, framed

sheet: 1015 by 812mm 40 by 32in

EXHIBITED

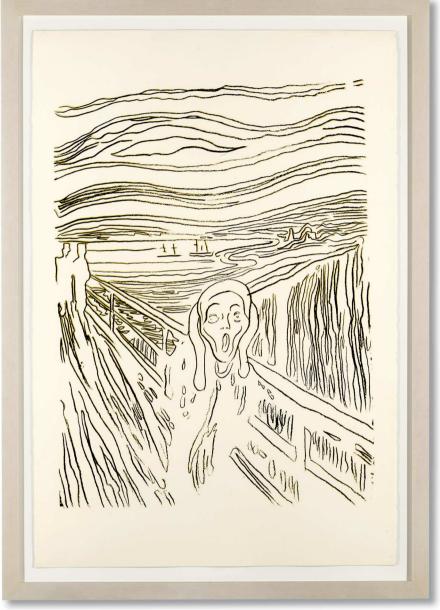
Humlebæk, Denmark, Louisiana Museum of Modern Art, Warhol After Munch, June – September 2010

‡ £ 150,000-200,000 € 169,000-225,000

"I walked with two friends. Then the sun sank. Suddenly the sky turned as red as blood, and I felt a touch of sadness. I stood still, and leant against the railings. Above the bluishblack fjord and above the city the sky was like blood and flames. My friends walked on, and I was left alone, trembling with fear. I felt as if all nature were filled with one mighty unending shriek"

- EDVARD MUNCH

(Edvard Munch quoted in: Tim Werner, *The Graphic Art of Edvard Munch*, London, 1973, p. 69)



182

182

ANDY WARHOL

1928 - 1987

The Scream (After Munch) (F. & S. IIIA.58[b])

The very rare screenprint in a unique colour combination of black and ochre, 1984, with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts ink stamps *verso*, annotated 'UP34.01', 'VF' and 'T.J.H.' in pencil

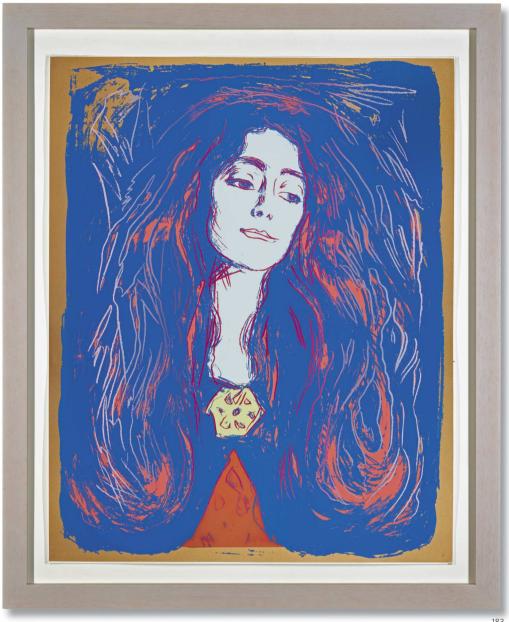
verso, from an unpublished edition of only a few unique colour variants, this impression illustrated in Feldman & Schellmann, on Arches Aquarelle wove paper, framed sheet: 1499 by 1016mm 59½ by 40in

EXHIBITED

Humlebæk, Denmark, Louisiana Museum of Modern Art, Warhol After Munch, June – September 2010

‡ W £ 50,000-70,000 € 56,500-79,000





"...in Warhol's paraphrase Eva's pale face seems even more to belong to a different level of reality than her hair, brooch and triangle of dress. The portrait appears to be spirited into another realm..."

- SIEGFRIED GOHR

(Siegfried Gohr, 'Warhol and Munch', in: Exh. Cat., Humblebæk, Louisiana Museum of Modern Art, Warhol After Munch, 2010, p. 34)

183

ANDY WARHOL

1928 - 1987

Eva Mudocci (After Munch) (F. & S. IIIA.59)

Screenprint in a unique combination of colours, 1984, annotated 'UP34.82' in pencil verso, from a small unpublished edition of unique colour variants, on Lenox Museum Board, framed

image: 1009 by 807mm 393/4 by 313/4in; sheet: 1015 by 815mm 40 by 321/sin

EXHIBITED

Humlebæk, Denmark, Louisiana Museum of Modern Art, Warhol After Munch, June – September 2010

± £ 60,000-80,000 € 67,500-90,000





ANDY WARHOL

1928 - 1987

Madonna and Self-Portrait with Skeleton's Arm (After Munch) (F. & S. IIIA.62)

Screenprint in a unique combination of colours, 1984, with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts ink stamps *verso*, annotated 'UP35.17' and 'VF' in pencil *verso*, from a small unpublished edition of unique colour variants, on Lenox Museum Board, framed

sheet: 814 by 1020mm 32 by 401/sin

EXHIBITED

Humlebæk, Denmark, Louisiana Museum of Modern Art, Warhol After Munch, June – September 2010

‡ £ 100,000-150,000 € 113,000-169,000



185

ANDY WARHOL

1928 - 1987

Madonna (After Munch) (F. & S. IIIA.60[b])

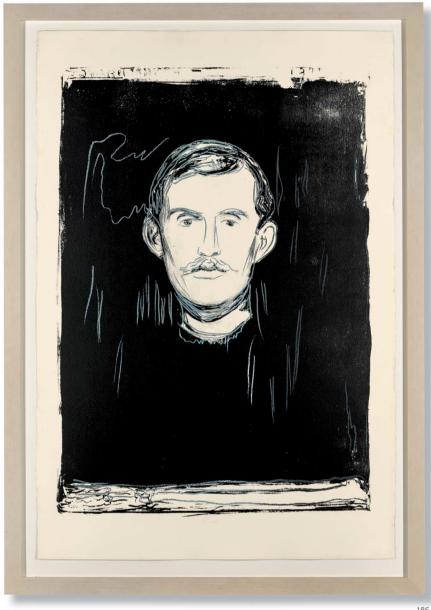
The very rare screenprint in a unique combination of colours, 1984, with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts ink stamps verso, annotated 'UP35.05' and 'VF' in pencil verso, from an unpublished edition of only a few unique colour variants, this

impression illustrated in Feldman & Schellmann, on Arches Aquarelle wove paper, framed image: 1207 by 925mm 50 by 36½in; sheet: 1507 by 1020mm 593/4 by 401/4in

EXHIBITED

Humlebæk, Denmark, Louisiana Museum of Modern Art, Warhol After Munch, June -September 2010

‡ £ 60,000-80,000 € 67,500-90,000



186

ANDY WARHOL

1928 - 1987

Self-Portrait with Skeleton's Arm (After Munch) (F. & S. IIIA.61[b])

The very rare screenprint in a unique combination of colours, 1984, with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts ink stamps *verso*, annotated 'UP35.11' and 'VF' in pencil *verso*, from an unpublished edition of only a few unique colour variants, this

impression illustrated in Feldman & Schellmann, on Arches Aquarelle wove paper, framed image: 1270 by 890mm 50 by 35in; sheet: 1509 by 1012mm 593/8 by 401/4in

EXHIBITED

Humlebæk, Denmark, Louisiana Museum of Modern Art, Warhol After Munch, June – September 2010

‡ £ 40,000-60,000 € 44,900-67,500

VARIOUS OWNERS

LOTS 187-194



187

ANDY WARHOL

1928 - 1987

Mao (F. & S. II.95)

Screenprint in colours, 1972, a printer's proof aside from the signed and numbered edition of 250 (total edition includes 50 artist's proofs), with the artist's copyright stamp and the printer's stamp *verso*, on wove paper, framed sheet: 915 by 915mm 36 by 36in

PROVENANCE

Acquired directly from the printer in the late 1970's; sale Christie's, London, 29 March 2017, Lot 226; where acquired by the present owner

£ 15,000-25,000 € 16,900-28,100

188

ANDY WARHOL

1928 - 1987

Queen Elizabeth II (see F. & S. IIB.334-337)

Screenprint in a unique combination of colours, 1985, signed in pencil, numbered TP 2/30 in pencil (a trial proof aside from the regular edition of 40), on Lenox Museum Board, framed sheet: 1000 by 800mm 393/6 by 311/2in

£ 60,000-80,000 € 67,500-90,000





189

ANDY WARHOL

1928 - 1987

The Nun (F. & S. II.314)

Screenprint in colours, 1983, from *Ingrid Bergman*, signed in pencil, numbered 65/250 (total edition includes 20 artist's proofs), on Lenox Museum Board, framed sheet: 965 by 965mm 38 by 38in

£ 12,000-18,000 € 13,500-20,200

ANDY WARHOL

1928 - 1987

Marilyn (Announcement) (Not in F. & S.)

Offset lithograph printed in colours, 1981, signed in felt-tip pen, from the edition of unknown size, on smooth wove paper sheet: 304 by 304mm 12 by 12in

£ 5,000-7,000 € 5,700-7,900

191

TOM WESSELMANN

1931 - 2004

Blonde Vivienne

Screenprint in colours, 1988, signed in pencil, numbered *HC 3/12* (an *hors commerce* impression aside from the edition of 100), on museum board, framed sheet: 1423 by 1448mm 56 by 57in

£ 8,000-12,000 € 9,000-13,500



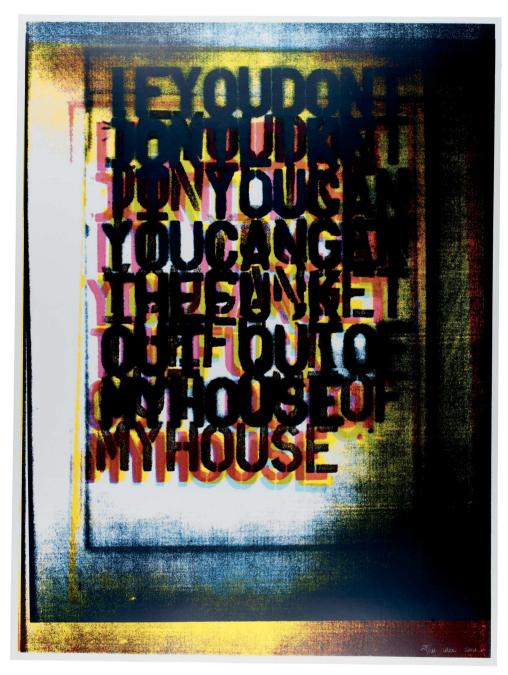
190



191







192

TOM WESSELMANN

1931 - 2004

Nude collage

Acrylic, pencil, lenticular photograph and fabric collage, 1970, signed in felt-tip pen *verso*, dated, titled, numbered 10/40, on shaped novaply panel overall: 157 by 218mm 6½ by 85/sin

£7,000-9,000 €7,900-10,100

193

TOM WESSELMANN

1931 - 2004

Nude (for Sedfre)

Screenprint in colours, 1969, signed in pencil, dated, numbered 70/100, on sturdy wove paper, framed

image: 429 by 585mm 16% by 23in; sheet: 584 by 736mm 23 by 29in

£ 4,000-6,000 € 4,500-6,800

194

CHRISTOPHER WOOL

b. 1955

My House I

Screenprint in colours, 2000, signed in pencil, dated, numbered 27/100, on matt custom art paper

image: 992 by 742mm 39 by 29½in; sheet: 1016 by 762mm 40 by 30in

† £ 10,000-15,000 € 11,300-16,900

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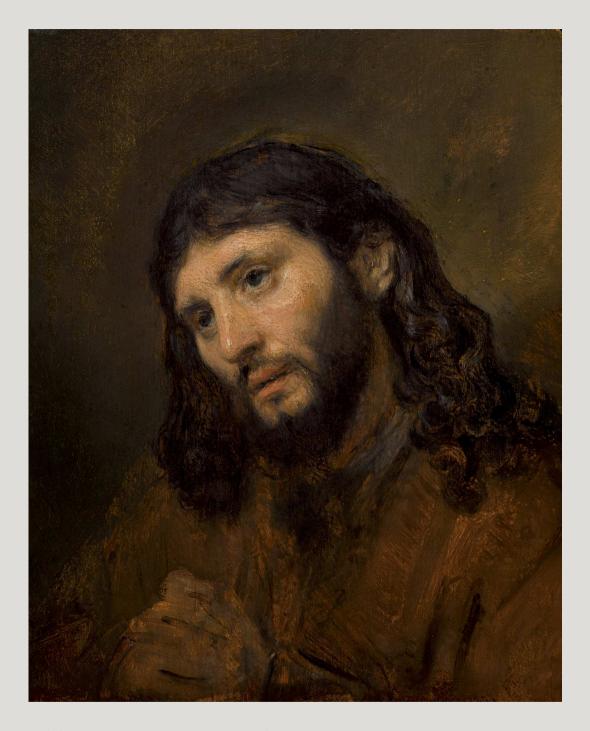
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		£	
		£	
		£	
		£	
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		£	
		£	
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		£	
We will send you a shipping shipment of your purchases	quotation for this and future purchases unless you select one of the check boxes s, if different from above.		
	POSTAL CODE	COUNTRY	
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SIGNATURE			

PRINT NAME

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GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

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Condition 6 of the Conditions of Business
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Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds Archaeological objects

EU LICENCE THRESHOLD: ZERO Elements of artistic, historical or religious monuments EU LICENCE THRESHOLD: ZERO Manuscripts, documents and archives (excluding printed matter) EU LICENCE THRESHOLD: ZERO Architectural, scientific and engineering drawings produced by hand EU LICENCE THRESHOLD: £12,305 Photographic positive or negative or any assemblage of such photographs FULICENCE THRESHOLD: £12.305 Textiles (excluding carpets and tapestries) FULICENCE THRESHOLD: £41.018 Paintings in oil or tempera EU LICENCE THRESHOLD: £123.055 Watercolours, gouaches and pastels EU LICENCE THRESHOLD: £24,611

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £12,305

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs UK LICENCE THRESHOLD: £10,000 Textiles (excluding carpets and tapestries) UK LICENCE THRESHOLD: £12,000 British Historical Portraits UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

o Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

Lots with this symbol indicate that a

⇒ Irrevocable Bids

party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful hidder any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time. Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot. Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf

with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot

⊻ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (\oplus) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €) Royalty Rate

From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500.000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling 'Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated

in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue

and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be reinvoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A \ddagger OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ the reduced rate
- $\boldsymbol{\Omega}~$ the standard rate

You should also note that the

appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buvers). or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a \ddagger or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under

the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (\ddagger or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a \ddagger or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (\ddagger or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs VAT Overseas Repayments Unit PO Box 34, Foyle House Duncreggan Road, Londonderry Northern Ireland, BT48 7AE Tel: +44 (0)2871 305100 Fax: +44 (0)2871 305101 enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

- (a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:
- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
- in each case as amended by any saleroom notice or auctioneer's announcement at the auction
- (b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

- "Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;
- "Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;
- "Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon:
- "Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;
- "Counterfeit" is as defined in Sotheby's Authenticity Guarantee;
- "Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;
- "Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;
- "Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;
- "Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);
- "Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;
- "Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006):
- "VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT

OF ITEMS FOR SALE

- (a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.
- (b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.
- (c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.
- (d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.
- (e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.
- (f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:
- (i) the information provided to it by the Seller:
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

- (a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.
- (b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:
- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.
- (c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.
- (d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.
- (e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

- (a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.
- (b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.
- (c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken

with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

- (a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.
- (b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.
- (c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.
- (d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase
- (e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

- (a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.
- (b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.
- (c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage

- is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers
- (d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.
- (e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.
- (f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense:
- (b) cancel the sale of the lot;
- (c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;
- (d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;
- (e) reject future bids from the Buyer or render such bids subject to payment of a denosit
- (f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement):
- (g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;
- (h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is

for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

- (i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or
- (j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

- (a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.
- (b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export. import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above. Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

- (a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.
- (b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.
- (c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.
- (d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are

binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

- (e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.
- (f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them, Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@ sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of

their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London WIA 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@ sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms).

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any

- other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
- 2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
- 3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
- 4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
- 5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.
- 6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
- 7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
- 8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet

or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

- 9. Live online bidding via all Online Platforms will be recorded.
- 10. In the event of any conflict between theses Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control
- 11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
- 12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from: Sotheby's Property Collection Opening hours: Monday to Friday 9.00am to 5.00pm 34–35 New Bond Street London, WIA 2AA

Tel: +44 (0)20 7293 5358 Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S

GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9,00am to 5,00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility Opening hours:

Monday to Friday 8.30am to 4.30pm Sotheby's Greenford Park, 13 Ockham Drive, Greenford, Middlesex, LIB6 OFD

Tel: +44 (0)20 7293 5600 Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of $\pounds 30$ per lot plus storage charges of $\pounds 4$ per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information

that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfelt; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.30 £1 = £1.12

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day

of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOTTOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK

has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

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