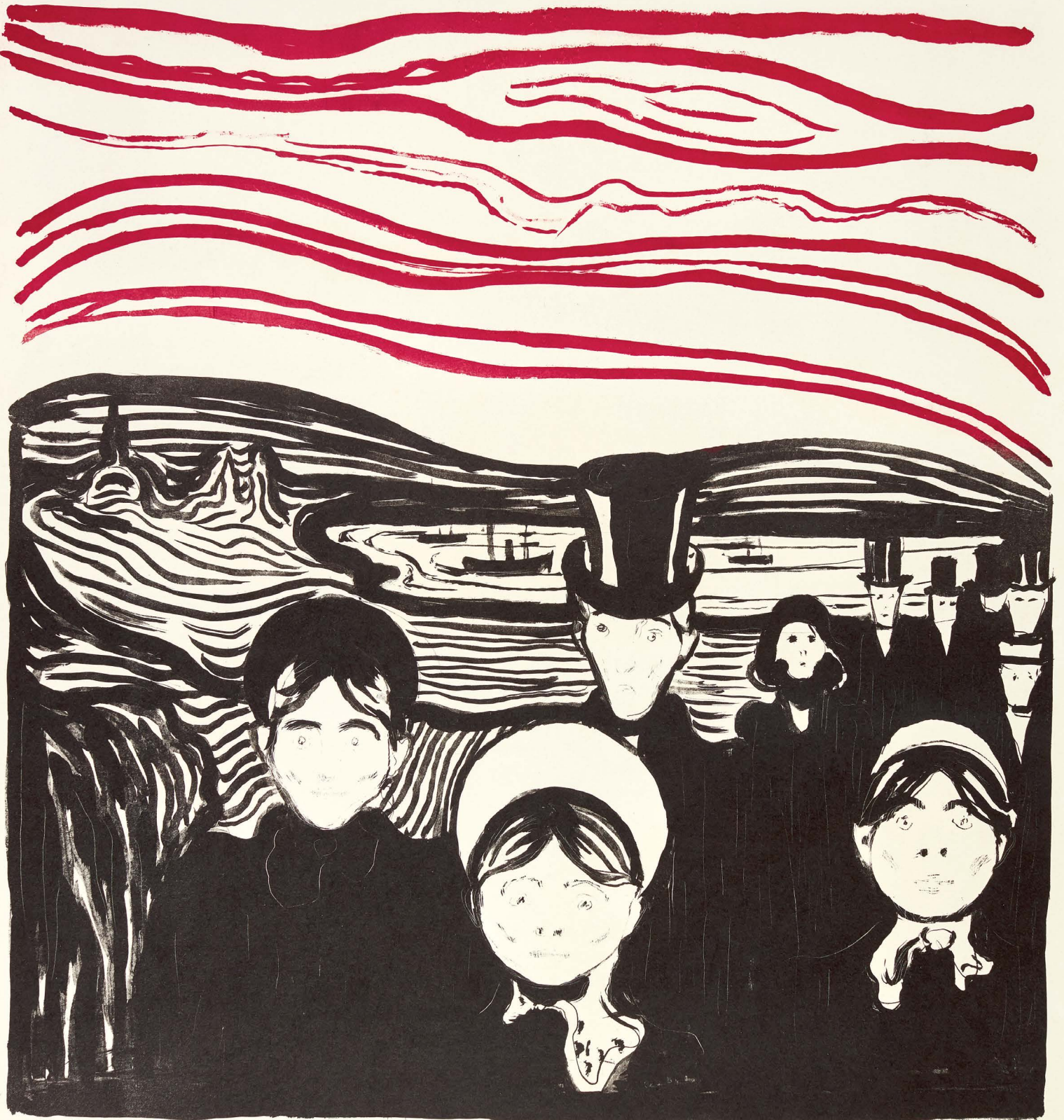


Sotheby's EST. 1744



PRINTS & MULTIPLES

53 Edvard Munch

LONDON | 17 SEPTEMBER 2019







# PRINTS & MULTIPLES



FRONT COVER  
LOT 112  
BACK COVER  
LOT 22)  
THIS PAGE  
LOT 56

*Rembrandt 1632.*







# PRINTS & MULTIPLES

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14 June 46

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LOT 119



P.

86/50



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# PROPERTY FROM A PRIVATE ITALIAN COLLECTION

LOTS 1-7



1



2

1

## ALBRECHT DÜRER

1471 - 1528

### Adam and Eve; and Ecce Homo (B. 17, 358; M., Holl. 126, 144)

Two woodcuts, circa 1509-10, from *The Small Passion*, **B. 17** a Meder b-c impression after text, **B. 358** a Meder b-d impression after text, each unframed  
B. 17 sheet: 126 by 97mm 5 by 3<sup>7</sup>/<sub>8</sub>in  
B. 358 sheet: 128 by 99mm 5 by 3<sup>7</sup>/<sub>8</sub>in  
(2)

#### PROVENANCE

B. 358 ex coll. an unidentified collector's stamp  
'Collezione Privata Milano' (not in Lugt)

£ 1,500-2,000 € 1,650-2,200

2

## ALBRECHT DÜRER

1471 - 1528

### The Flagellation; and Christ in Limbo (B. 33, 41; M., Holl. 142, 150)

Two woodcuts, circa 1509, from *The Small Passion*,  
impressions after text, each unframed  
each sheet: approx. 131 by 99mm 5<sup>1</sup>/<sub>8</sub> by 3<sup>7</sup>/<sub>8</sub>in  
(2)

£ 1,500-2,000 € 1,650-2,200

3

## ALBRECHT DÜRER

1471 - 1528

### Christ Taking Leave of his Mother; and The Ascension (B. 21, 50; M., Holl. 132, 159)

Two woodcuts, circa 1508-10, from *The Small Passion*,  
**B. 21** a Meder c impression after text, **B. 50** a Meder b-c  
impression after text, each unframed  
each sheet: approx. 127 by 97mm 5 by 3<sup>7</sup>/<sub>8</sub>in  
(2)

£ 1,500-2,000 € 1,650-2,200



## ALBRECHT DÜRER

1471 - 1528

Christ Washing the Feet of the Disciples;  
Pilate Washing his Hands; Christ Nailed to  
the Cross; and The Lamentation (B. 25,  
36, 39, 43; M., Holl. 134, 145, 148, 152)

Four woodcuts, circa 1509-10, from *The Small Passion*,  
from the Latin text edition of 1511, each unframed  
smallest sheet (B. 39): 130 by 99mm 5½ by 3⅞in  
largest sheet (B. 36): 141 by 106mm 5½ by 4⅛in  
(4)

## PROVENANCE

B. 39 ex coll. Adalbert von Lanna (Lugt 2773)

£ 3,000-5,000 € 3,300-5,500



3

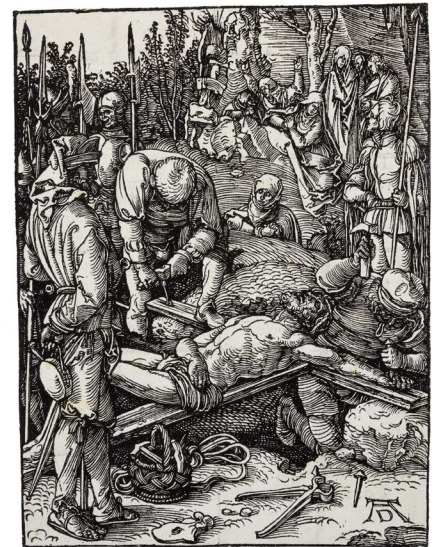
## ALBRECHT DÜRER

1471 - 1528

St. Veronica between St. Peter and St.  
Paul; and Christ in Emmaus (B. 38, 48;  
M., Holl. 147, 157)

Two woodcuts, 1509-11, from *The Small Passion*, probably  
Meder a-b impressions after text, each unframed  
each sheet: approx. 127 by 99mm 5 by 3⅞in  
(2)

£ 1,500-2,000 € 1,650-2,200



4



5





6  
actual size

“In this work Albrecht represented a room with windows of glass, through which stream the rays of the sun, falling on the place where the Saint sits writing, with an effect so natural, that it is a marvel; besides which there are books, timepieces, writings, and so many other things, that nothing more and nothing better could be done in this field of art.”

GIORGIO VASARI, *Le vite de' più eccellenti Pittori, Scultori, ed Architettori*, V

6

## ALBRECHT DÜRER

1471 - 1528

### The Little Fortune (B. 78; M., Holl. 71)

Engraving, circa 1496, a Meder c-d impression, unframed  
sheet: 120 by 66mm 4¾ by 2½in

£ 3,000-4,000 € 3,300-4,400

7

## ALBRECHT DÜRER

1471 - 1528

### Saint Jerome in his Study (B. 60; M., Holl. 59)

Engraving, 1514, a fine, bright Meder c impression, printing with rich contrasts, unframed  
sheet: 247 by 189mm 9¾ by 7½in

#### PROVENANCE

Ex coll. an unidentified collector's mark (L. 2085)

£ 50,000-70,000 € 55,000-76,500







# PROPERTY FROM A PRIVATE COLLECTION

LOTS 8-10



8



9

8

## ALBRECHT DÜRER

1471 - 1528

### Nemesis (B. 77, M., Holl. 72)

Engraving, *circa* 1502, a very good Meder Ila-b impression, on paper with a High Crown watermark (M. 20), unframed  
sheet: 328 by 232mm 13 by 9½in

#### PROVENANCE

Ex coll. Franz Jozef von Enzenberg (L. 845);  
Abraham G. Gerson (L. 1133b)

£ 10,000-15,000 € 11,000-16,400

9

## ALBRECHT DÜRER

1471 - 1528

### The Prodigal Son (B., M., Holl. 28)

Engraving, 1496, a Meder h impression, on paper with a City Gate watermark (Briquet 2325, dated 1569), unframed  
sheet: 246 by 190mm 9¾ by 7½in

£ 3,000-5,000 € 3,300-5,500

10

## ALBRECHT DÜRER

1471 - 1528

### Adam and Eve (B., M., Holl. 1)

Engraving, 1504, a Meder IIIb-c impression, unframed  
sheet: 249 by 192mm 9¾ by 7½in

£ 15,000-25,000 € 16,400-27,300







# PROPERTY FROM THE ESTATE OF JHR. IR. G.C. (GIJS) SIX VAN WIMMENUM (1892 – 1975)

LOTS 11–15



The Six family at their Amsterdam home on the Herengracht, Gijs Six sitting on the far right, 20th of September 1902.

## PROVENANCE

The collection of Prof. Jhr. Dr. Jan Six van Hillegom en Wimmenum (1857 - 1926), sold in his sale at Frederik Muller & Cie, Amsterdam, 17-18 October 1928, Lot 525; where acquired by his son Jhr. ir. G.C. (Gijs) Six van Wimmenum (1892 – 1975); thence by descent to the present owners



11  
actual size

11

## ALBRECHT DÜRER

1471 - 1528

### The Sudarium Held by Two Angels (B. 25; M., Holl. 26)

Engraving, 1513, a fine, black Meder b impression, unframed  
sheet: 100 by 140mm 4 by 5½in

£ 6,000-8,000 € 6,600-8,800

12

## ALBRECHT DÜRER

1471 - 1528

### Saint Christopher Facing Right (B., M., Holl. 52)

Engraving, 1521, a very good, warm Meder a-b impression, with inky plate edges in places, unframed  
plate: 117 by 75mm 4⅝ by 2⅞in  
sheet: 122 by 77mm 4¾ by 3in

£ 5,000-7,000 € 5,500-7,700



## ALBRECHT DÜRER

1471 - 1528

The Satyr's Family; St. Philip;  
Five Soldiers and a Turk on  
Horseback; (B. 46, 69, 88; M.,  
Holl. 65, 48, 81)

Engraving, 1505, a Meder c-d impression; **with**  
B. 46, engraving, 1526, presumably a Meder  
d impression; **and** B. 88, engraving, 1495, a  
Meder d-e impression, on paper with a partial  
Arms of Nuremberg watermark (cf. M. 207),  
each unframed  
smallest sheet (B. 69): 116 by 72mm 4½ by  
2¾in  
largest sheet (B. 88): 132 by 146mm 5½ by  
5¾in  
(3)

£ 3,000-5,000 € 3,300-5,500



12  
actual size



13



13





14



15

14

## ALBRECHT DÜRER

1471 - 1528

The Turkish Family; Three Peasants in Conversation; and The Bagpiper (B. 85, 86, 91; M., Holl. 80, 87, 90)

Engraving, *circa* 1486, a delicate Meder d impression; **with** B. 86 and B. 91, engravings, *circa* 1497 and 1514, both Meder c impressions, printing with heavy plate tone, each unframed  
smallest sheet (B. 85): 110 by 72mm 4 $\frac{3}{8}$  by 2 $\frac{7}{8}$ in  
largest sheet (B. 91): 115 by 73mm 4 $\frac{1}{2}$  by 2 $\frac{7}{8}$ in  
(3)

£ 4,000-6,000 € 4,400-6,600

15

## ALBRECHT DÜRER

1471 - 1528

The Virgin and Child Crowned by One Angel (B. 37; M., Holl. 41)

Engraving, 1520, a fine Meder la-b impression, unframed  
plate: 137 by 97mm 5 $\frac{1}{2}$  by 3 $\frac{7}{8}$ in  
sheet: 139 by 98mm 5 $\frac{1}{2}$  by 3 $\frac{7}{8}$ in

£ 3,000-5,000 € 3,300-5,500

16

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



# PROPERTY FROM A PRIVATE COLLECTION

LOTS 16-22



16

## SIR ANTHONY VAN DYCK

1599 - 1641

Lucas Vorsterman (Hollstein, Mauquoy-Hendrickx 14; New Hollstein 12)

Etching, 1630, a fine impression of the very rare first state (of seven), printing with delicate tone and vertical polishing scratches,

though the overbitten areas starting to show in the densely-hatched parts of the cloak, on paper with an Interlaced 'C's Surmounted by a Crown watermark (cf. Mauquoy-Hendrickx 1), unframed

plate: 243 by 157mm 9½ by 6¼in  
sheet: 249 by 164mm 9¾ by 6½in

### PROVENANCE

Ex coll. Albert Millot (L. 148)

± £ 15,000-25,000 € 16,400-27,300





17

17

## ALBRECHT DÜRER

1471 - 1528

### The Virgin and Child with the Monkey (B. 42; M, Holl. 30)

Engraving, circa 1498, a superb, black Meder a-b impression, printing with great depth, volume and contrasts, on paper with a partial watermark (probably High Crown), unframed sheet: 190 by 123mm 7½ by 4⅞in

This impression compares favourably with the Slade and Cracherode impressions at the British Museum

± £ 15,000-20,000 € 16,400-21,900

18

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



## ALBRECHT DÜRER

1471 - 1528

## Christ on the Mount of Olives (B., M., Holl. 19)

Etching, 1515, a very fine, early impression, the rust marks just beginning to show around the borderline but not in the clouds, unframed plate: 225 by 159mm 8 $\frac{7}{8}$  by 6 $\frac{1}{4}$ in sheet: 230 by 165mm 9 by 6 $\frac{1}{2}$ in

## PROVENANCE

D.U. (L.796), unidentified by Lugt, is a stamp of Arkady Alferoff (L. 1727); sale Munich, Montmorillon (Joseph Maillinger), 10 May, 1869, lot 146 ('Superbe épreuve du premier état, avant les taches de rouille, chargée de barbes.')

£ 6,000-8,000 € 6,600-8,800



18

## HENDRICK GOLTZIUS

1558 - 1617

## Hercules and Cacus (Bartsch 231; Strauss 403; Bialler 25II/III)

Chiaroscuro woodcut from three blocks, printed in black, brown and ochre, 1588, a very good impression, the tone blocks printing richly, though the line block printing dryly in places, Strauss's second or third state (of four) (before Janssen's address or with the address trimmed off), Bialler's I or III states (of VI), printing with very strong relief, unframed sheet: 413 by 335mm 16 $\frac{1}{4}$  by 13 $\frac{1}{8}$ in

## PROVENANCE

Ex coll. Art Institute of Chicago duplicate (L. 32b and L.702h); Sotheby's New York. 11 May 1995, lot 60

£ 10,000-15,000 € 11,000-16,400



19





20

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

**Landscape with Three Gabled Cottages beside a Road (Bartsch, Hollstein 217; New Hollstein 248; Hind 246)**

Etching and drypoint, 1650, a very fine, warm and atmospheric impression of New Hollstein's third (final) state, printing with rich burr and horizontal wiping marks in the sky, on paper with an indistinct watermark, unframed  
sheet: 162 by 205mm 6⅜ by 8⅛in

This impression compares favourably with the Cracherode and Slade impressions at the British Museum

**PROVENANCE**

George Hibbert (L. 2849), his stamp *recto*: sale London, T. Philipe, 17 April, 1809 and following days, 14th day, lot 185, £2.16.0 to Foster; Alfred Hubert (L. 130); presumably sale Paris, Drouot, 25-29 May, 1909, lot 724 ('Magnifique épreuve très chargée de barbes, la marge est carrée. Très rare de cette qualité.')

± £ 50,000-70,000 € 55,000-76,500

**"The ultimate observer in the Age of Observation, Rembrandt in his landscapes on paper reaches across time to bring his world to life for us."**

CYNTHIA P. SCHNEIDER, *Rembrandt's Landscapes: Drawings and Prints*, p. 15





21

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

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

Etching and drypoint, 1654, a very fine,  
cleanly-wiped impression of New Hollstein's  
first state (of three), printing with great  
contrasts and rich burr, unframed  
plate: 210 by 163mm 8<sup>3</sup>/<sub>8</sub> by 6<sup>3</sup>/<sub>8</sub>in  
sheet: 214 by 165mm 8<sup>1</sup>/<sub>2</sub> by 6<sup>1</sup>/<sub>2</sub>in

This impression compares favourably with  
the Cracherode impressions at the British  
Museum

± £ 25,000-35,000 € 27,300-38,200



## MARTIN SCHONGAUER

1420 - 1491

### The Man of Sorrows between the Virgin and St John (Bartsch 69; Lehrs 34; Schmitt, Stogdon (Hollstein) 34)

£ 20,000-30,000 € 21,900-32,800

This print is one of Schongauer's earliest, probably amongst the first four to six he engraved. The reappearance of this impression is important in stimulating a better evaluation of a recorded sheet in the context of the few others extant, and for the new paper evidence revealed by its hitherto undescribed watermark. It is one of the very few surviving in an early and generally first-rate impression in good condition (most are also missing the spandrels and the narrow bands at the sides with the short horizontal flecks like the ones in the surviving strip at bottom in which the monogram appears). The Hollstein first state, before some small adjustments, is known in one impression, in Dresden; it is no doubt a trial proof, not very clearly printed, and is trimmed to the inner borderline. The only impression of the new second state to which Lehrs more or less justifiably awarded his three stars or 'rosettes' (\*\*\*) is in Berlin; it is complete but has numerous condition defects. It is laid down so its watermark, if any, can tell no tales. Another impression recorded by Lehrs (then at Klein-Oels) was in the Blum sale, Sotheby's New York, 1988, lot 1017; it is complete and very good, but without watermark. The Paris BN impression is slightly trimmed and not attractive, the London impression not as good as the sheet here, and cut, stained and made up. In all there are eleven of this second state, including the Blum and present sheets which are the only ones not in institutions, and probably the only two which are absolutely complete. In the third state Schongauer cut off the lower part of the plate and placed the monogram on the balustrade; the M of the new monogram has the slant-sided uprights which he had started using about 1473-74 instead of the verticals as here. With one or two exceptions the surviving impressions are late or damaged, or both. That this change to the plate was the engraver's own work is certain as there are impressions

Engraving, probably *circa* 1470-72, a very early impression, excellent in its effects, Lehrs' first state (of two), Hollstein's second state (of three), with only a little uneven printing towards some of the edges, at lower left, and with the monogram partly un-inked (not uncommon), on a Chancery half-sheet with a Bull's head watermark with eyes and nostrils, single-line staff and X-cross, tied to a chainline (see note), trimmed to the window (as is the majority of extant impressions) but otherwise in unusually good condition, unframed  
sheet: 216 by 156mm 8½ by 6½in

with the Profile head twin watermarks, of the 1480s, which are found in later impressions of almost all his early prints and the earliest impressions of his major later ones (Lehrs 13 and 14).

An important attribute of this Friedrich August impression is that it has an identifiable watermark. Unlike the very similar Bull's head paper stock which Schongauer was to buy in about 1473-74 and use for the early pulls of a whole series of plates, this present sheet has the mark tied over a chainline, rather than between two chainlines as is much more common, and this peculiarity and some other notable characteristics make it certain that it is exactly the same as one found in a sheet in the Basel court archive (Gerichtsarchiv, folder B 9), dating from 1472. The 1472 date is also eminently justifiable in the context of other paper evidence.

None of Schongauer's plates is dated, and attempts to establish a chronology have ranged from the fairly plausible to the wildly improbable. A cataloguer's notions change, even in the age of the digital cameras, as more impressions are seen; and distracting condition issues have to be 'seen through'. Lehrs (published 1925) relied in some cases on notes from the 1890s. Everyone makes mistakes; he did not recognise the unique Dresden proof, under his own care, for what it was, and he was wrong about this Friedrich August impression, then still also in Dresden, to which he quite unreasonably ascribes only one 'rosette' (p. 174, note 3).

The earlier plates are easy enough to establish as the M of the monogram, like the one here, has vertical sides. This group comprises eleven plates, including Hollstein 34 in the second state. After that, because there is no absolutely linear consistency in Schongauer's engraving style, extremes of opinion arise. What is important about paper studies is that, used

## PROVENANCE

Franz Joseph, Graf von Sternberg-Manderscheid (1763 -1830); sale (Band II) Dresden, J. G. A. Frenzel, 1 October, 1838, and following days, lot 92, 30 Thalers (lot 93 was a cut impression of the final state, 3 Thalers 20 Neugroschen), acquired by Friedrich August II (1797-1854), King of Saxony, Dresden (Lugt 971, his stamp *recto*), and by descent; sale, Dresden, C. G. Boerner, 14-15 November, 1933, lot 769 ('Ausgezeichnet, von Lehrs angeführter Abdruck des ersten Plattenzustandes....'), reproduced plate XXVII, RM 1700 to Colnaghi

intelligently, a linear pattern does emerge; in Schongauer's day the same paper was used for writing and for printing books and prints, so datable comparisons are available, particularly amongst incunabula printed in Basel, whence Schongauer's earlier papers came, and in towns down the Rhine. All the current paper evidence is consistent with the early dating of this group of plates. The earliest impressions of the famous Censer are printed on this soon to be bought Bull's head paper, which was used in printed books, not after 1474, so to find a recently assigned date for this plate as 'circa 1490' is patently absurd.

Lehrs 37 and 40, and the first state of the Tribulations of St Anthony, exist in very beautiful impressions printed on paper of circa 1469-73. The large tranche of new Bull's head paper, alluded to above, is found in at least one Chancery folio volume printed in Basel, not after 1474. It was used by Schongauer to print many if not most of the early impressions from plates with the vertical M: Lehrs and Hollstein 5, 6, 7, 16i, 54ii, 105, all the veritably early impressions with visible watermarks (and these are new, larger plates requiring a full sheet of paper for printing), but also impressions of plates with the newer monogram with the splayed M: 106 (large), 109, 115. Further stocks used to print several other plates not usually associated with this period are found in other Chancery folios printed in Basel, also around 1474. Even allowing for a greater paucity of early impressions in some cases, and other variables, this still implies an astonishing and concentrated burst of activity on Schongauer's part, to be followed by the production of the twelve plates of the Passion series which was almost certainly engraved around 1474-75.

We are grateful to Nicholas Stogdon for help in cataloguing this lot and for the foregoing note. A full version of the text is available online at [sothebys.com](http://sothebys.com)





actual size



# VARIOUS OWNER

LOTS 23-55



23

23

## ALBRECHT DÜRER

1471 - 1528

### Samson Fighting with the Lion (B. 2; M., Holl. 107)

Woodcut, circa 1496-97, a good Meder c impression, though printing slightly unevenly in places, on paper with a Crest of Augsburg watermark (M. 178), framed sheet: 385 by 280mm 15½ by 11in

± £ 6,000-8,000 € 6,600-8,800



24

24

## ALBRECHT DÜRER

1471 - 1528

### The Last Supper (B. 5; M., Holl. 114)

Woodcut, 1510, from *The Large Passion*, a fine, black proof impression before the Latin text edition of 1511, though the printing slightly uneven and smudged in places, on paper with a Name of Mary watermark (Briquet 2827), unframed sheet: 396 by 286mm 15½ by 11¼in

± £ 6,000-8,000 € 6,600-8,800



## ALBRECHT DÜRER

1471 - 1528

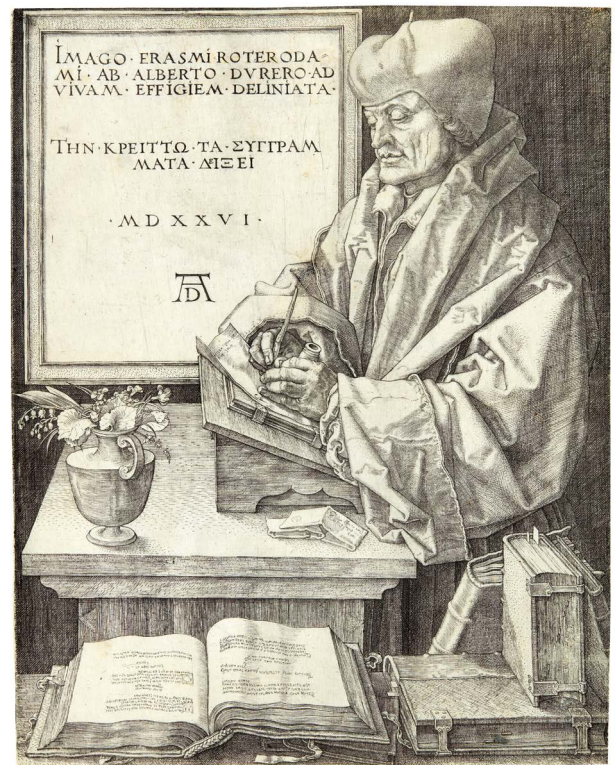
### Erasmus von Rotterdam (B. 107; M., Holl. 105)

Engraving, 1526, a good Meder c impression, on paper with a Bishop's Crest watermark (M. 39), unframed

plate: 246 by 194mm 9¾ by 7⅝in

sheet: 246 by 195mm 9¾ by 7¾in

† £ 3,000-5,000 € 3,300-5,500



25

## ALBRECHT DÜRER

1471 - 1528

### The Harrowing of Hell (B., M., Holl. 16)

Engraving, 1512, from *The Engraved Passion*, a very good Meder c-d impression, framed

plate: 114 by 74mm 4½ by 3in

sheet: 115 by 75mm 4½ by 3in

#### EXHIBITED

Ex coll. an unidentified collector's stamp (geometric shape) (not in Lugt)

† £ 3,000-5,000 € 3,300-5,500



26





27



28



29

27

## ALBRECHT DÜRER

1471 - 1528

### The Adoration of the Magi (B. 3; M., Holl. 208)

Woodcut, 1511, a good, strong Meder g impression, printing slightly unevenly in places, on paper with a Fish Bladder watermark (M. 309), framed sheet: 294 by 220mm 11½ by 8¾in

£ 1,500-2,000 € 1,650-2,200





30

28

## ALBRECHT DÜRER

1471 - 1528

The Holy Family in Egypt (B. 90; M., Holl. 202)

Woodcut, circa 1502, from *The Life of the Virgin*, a very good Meder i impression after the Latin text edition of 1511, printing slightly unevenly in places, on paper with an Escutcheon with Diagonal Beam watermark (M. 246)

sheet: 300 by 211mm 11¾ by 8¼in

### PROVENANCE

Ex coll. Württemberg (L. 2606)

£ 1,500-2,000 € 1,650-2,200

29

## ALBRECHT DÜRER

1471 - 1528

The Visitation (B. 84; M., Holl. 96)

Woodcut, circa 1504, from *The Life of the Virgin*, a good, clear proof impression before the Latin text edition of 1511, on paper with a Bull's Head with Flower and Triangle watermark (cf. M. 62-64), framed sheet: 295 by 210mm 11⅝ by 8¼in

£ 3,000-5,000 € 3,300-5,500

30

## LOUIS JEAN DESPREZ

1743 - 1804

La Chimère De Monsieur Desprez (Wollin 22; Baudicour 6)

Etching, 1777-84, a bright, clear impression of this rare print, though the overbitten areas just starting to show in the densely hatched areas, on paper with a partial indistinct watermark (probably Auvergne), lacking the text, unframed

sheet: 280 by 360mm 11 by 14⅛in

### PROVENANCE

Ex coll. Charles-Frédéric Mewès (L. 4171)

£ 8,000-12,000 € 8,800-13,100





31

31

## AFTER HIERONYMUS BOSCH

1450 - 1516

### The Last Judgement. Triptych (Hollstein 7)

Engraving, circa 1550-60, a good impression of this rare subject, Hollstein's first state (of two), printing with great contrasts and clarity, unframed  
sheet (overall): 330 by 460mm 13 by 18½in

£ 8,000-12,000 € 8,800-13,100

32

PROPERTY FROM AN IMPORTANT LONDON COLLECTION

## GIOVANNI ANTONIO CANAL, CALLED CANALETTO

1697 - 1768

### Al Dolo (Bromberg 4)

Engraving, circa 1743-46, a very fine, bright impression of Bromberg's second state (of three), framed  
plate: 302 by 430mm 11⅞ by 17in  
sheet: 452 by 590mm 17¾ by 23¼in

£ 3,000-5,000 € 3,300-5,500

33

## FOLLOWERS OF MARCANTONIO RAIMONDI

Early 16th Century

### The Judgement of Paris (After Marcantonio Raimondi, After Raphael); and The Birth of Adonis (After Francesco Salviati) (Bartsch XIX.246, XV.42.12)

Engraving by Marco Dente da Ravenna, circa 1515-27, a warm impression, printing with strong contrasts; **with** B.XV.42.12, engraving attributed to Girolamo Fagioli (Master GF), 1544, a good impression on paper with an Initial M in a Shield watermark (cf. Briquet 8392), each unframed  
smallest sheet (XIX.246): 292 by 437mm 11½ by 17¼in  
largest sheet (XV.42.12): 317 by 432mm 12½ by 17in  
(2)

± £ 2,000-4,000 € 2,200-4,400





32



33

29





34  
actual size



35

34

## ALBRECHT DÜRER

1471 - 1528

The Virgin Nursing the Child (B. 36; M., Holl. 39)

Engraving, 1519, a fine, tonal Meder a-b impression, unframed  
plate: 116 by 74mm 4½ by 2⅞in  
sheet: 117 by 75mm 4⅝ by 3in

± £ 5,000-7,000 € 5,500-7,700

35

## ALBRECHT DÜRER

1471 - 1528

The Holy Family with the Butterfly (B. 44; M., Holl. 42)

Engraving, circa 1495, a good Meder k impression, on paper with a Bunch of Grapes with AP watermark (M. 130), unframed  
sheet: 240 by 185mm 8⅜ by 7¼in

### PROVENANCE

Ex coll. William Bell Scott (L. 2607)

± £ 3,000-5,000 € 3,300-5,500



PROPERTY FROM AN IMPORTANT LONDON  
COLLECTION

## HENDRICK GOLTZIUS

1558 - 1617

The Great Standard-Bearer (B. 125; Holl. 255; New Holl. 288; S. 253)

Engraving, 1587, a fine impression of the only state, printing with great contrasts and remarkable clarity, framed  
plate: 117 by 75mm 4 $\frac{5}{8}$  by 2 $\frac{7}{8}$ in  
sheet: 122 by 81mm 4 $\frac{3}{4}$  by 3 $\frac{1}{8}$ in

### PROVENANCE

Ex coll. Friedrich August II, King of Saxony  
(L. 971)

£ 3,000-5,000 € 3,300-5,500



36

## HENDRICK GOLTZIUS

1558 - 1617

Mars and Venus Surprised by Vulcan (B. 139; H. 137; New Holl. 150; S. 216)

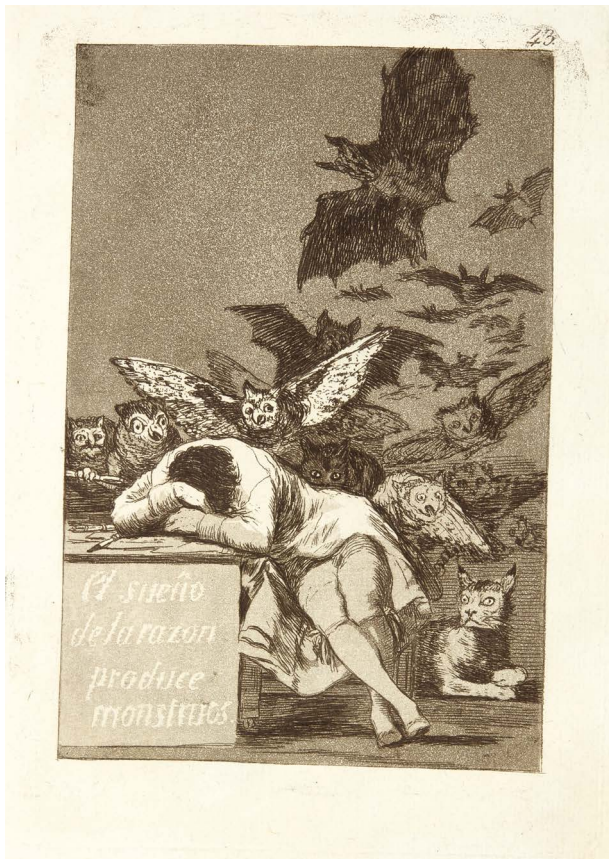
Engraving, 1585, a very good impression of Strauss's first state (of three), on paper with a partial Crowned Coat of Arms with Fleur de Lys watermark (cf. Strauss p. 762), framed  
plate: 422 by 310mm 16 $\frac{5}{8}$  by 12 $\frac{1}{8}$ in  
sheet: 426 by 315mm 16 $\frac{7}{8}$  by 12 $\frac{3}{8}$ in

£ 3,000-5,000 € 3,300-5,500



37





38

## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

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

The complete set, comprising eighty etchings with burnished aquatint, drypoint and engraving, 1797-98, superb to very good impressions from the first edition, printed just after the appearance of the scratch on plate 45, published by the artist, Madrid, 1799, on laid paper, bound in contemporary marbled calf, flatspine gilt, with red edges (presumably as issued)

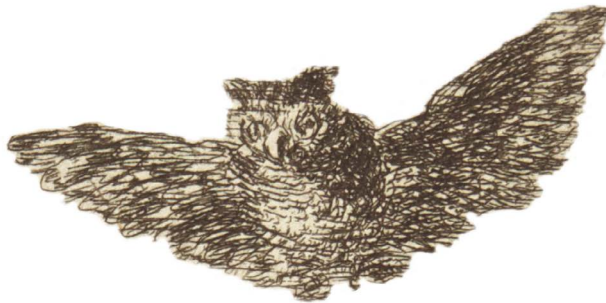
each sheet: approx. 300 by 205mm 11¾ by 8¼in  
overall: 310 by 215 by 27mm 12¼ by 8¼ by 1⅛in

#### PROVENANCE

Ex. libris Vincent Van Gogh (1866 - 1911), art dealer and bibliophile, cousin of the painter; an indecipherable blindstamp in the margin of Plate 1; a gift to an esteemed World War II doctor and art collector; thence by descent to the present owners

£ 80,000-120,000 € 87,500-131,000





Goya's satirical caprices, derived from his detailed sketchbooks, lift the veil on Spain's dark past. His Spain was one of terror, outlaws and reprobates: corrupt priests, arrogant nobles, desperate paupers and superstitious beggars, all of whom are illustrated in *Los Caprichos*, representing fright and folly.

The first edition of *Los Caprichos*, published during Goya's lifetime, fell surprisingly flat amongst his contemporaries. Perhaps the content hit too close to home. Regardless, the set of 80 painterly prints went on to inspire countless artists and collectors, including Domenico Tiepolo and Eugène Delacroix. A bookplate on this very album suggests it belonged to Vincent Van Gogh (1866-1911), cousin of the Dutch artist (1853-1890). An art dealer and bibliophile who inherited his father's bookshop, the lesser known Vincent had an eye for rare and fine works on paper. Well maintained in his personal collection, this complete first edition set best displays Goya's mastery of aquatint. From rich and velvety to delicate and wispy, the variation of depth and tone in each plate bring the anguish and mysticism of what became known as "Black Spain" to life.





# 350 Rembrandt

2019 marks the 350th anniversary of Rembrandt's death. As museums around the world commemorate the Dutch master's life and work, Sotheby's celebrates his exceptional draughtsmanship and unparalleled virtuosity as an intaglio printmaker.

The extensive scope of Rembrandt's printed *oeuvre* is represented in the selection of works offered in this auction. Here, one can observe an example of the artist's earliest forays into etching: *Self-Portrait, Frowning: Bust* (lot 39). This intimate and candid image is presented alongside a more elaborate and grandiose portrayal, *Self-Portrait Leaning on a Stone Sill* (lot 40), in which the artist imagined himself in sumptuous historical costume.

Rembrandt's stirring biblical imagery is also well represented by several important subjects, including *Abraham Entertaining the Angels* (lot 57) and *Descent from the Cross by Torchlight* (lot 21). The outstanding quality of these fine and early impressions reveals the artist's com-

mand of his medium, which, in his hands, took on distinctly painterly possibilities. The latter work also demonstrates the potential of nocturne scenes, and in particular, their capacity for arresting highlights and dramatic chiaroscuro.

The landscapes included in this auction make similarly potent use of light and shade, revealing Rembrandt's unprecedented ability to produce atmospheric effects using monochromatic and linear techniques. Rembrandt began to use drypoint extensively in his landscapes in 1650 when he etched *Landscape with Three Gabled Cottages Beside a Road* (lot 20), and by 1652, he produced works such as *Clump of Trees with a Vista* (lot 56), drawn entirely with the drypoint needle. The artist's mastery of this medium resulted in images that vibrate with velvety burr. These dense and tactile lines are here set against expansive skies evoked by surface tone and wiping marks, which together give the appearance of swirling wind and misting rain.



39  
actual size

39

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

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

Etching, 1630, a very good impression of this scarce print, New Hollstein's third (final) state, with traces of the two horizontal lines above his head still visible, unframed plate: 73 by 59mm 27/8 by 2 3/8in sheet: 75 by 62mm 3 by 2 1/2in

### PROVENANCE

Ex coll. Fürst zu Oettingen-Wallerstein (L. 2715a)

£ 22,000-28,000 € 24,100-30,600

40

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

*Self-Portrait Leaning on a Stone Sill* (B., Holl. 21; New Holl. 171; H. 168)

Etching with touches of drypoint, 1639, a fine, silvery impression of New Hollstein's second (final) state, before the wear in the eyes, unframed sheet: 202 by 163mm 7 7/8 by 6 1/2in

### PROVENANCE

Ex coll. Alcide Donnadieu (L. 726); Jean-Louis-Henri Le Secq, dit Des Tournelles (L. 1336); Fürst Karl de Paar, Prince of Paar (L. 2009) Johann Karl, Prince of Paar of Austria (1772-1819), inherited the present work from his father Johann Wenceslaus Paar, First Prince of Paar (1719-1792), a friend and patron of Mozart, whose highly important collection of Old Master prints included

more than 60,000 sheets. The collection then passed to Johann Karl's son, still a minor when Duchesne visited the collection in 1830 (*Voyage d'un Iconophile, Revue des Principaux Cabinets d'Estampes, Bibliothèques et Musées de Allemagne, de Hollande et d'Angleterre*, 1834, p. 126), and was then sold in the 'Catalogue of the Celebrated Collection of Engravings, Formed during the Last Century by the Prince de Paar of Vienna, An Account of which will be found in Duchesne's Voyage d'un Iconophile...' at Sotheby's, London, 13<sup>th</sup> to 26<sup>th</sup> July, 1854, lot 1411. It was most likely directly purchased in the sale by Captain Alcide Donnadieu (circa 1791-1861), who served under Napoleon and then became a dealer of manuscripts and drawings based in St. James's. The work was then acquired by the peintre-graveur Jean-Louis-Henri le Secq dit Des Tournelles (1818-1882), presumably following the death of Donnadieu, then sold with Loys Delteil, Paris, 17<sup>th</sup>-18<sup>th</sup> April 1905.

£ 25,000-35,000 € 27,300-38,200





40  
actual size





41

41

# 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), unframed  
plate: 116 by 81mm 4 $\frac{5}{8}$  by 3 $\frac{3}{4}$ in  
sheet: 132 by 95mm 5 $\frac{1}{8}$  by 3 $\frac{3}{4}$ in

£ 3,000-5,000 € 3,300-5,500

42

PROPERTY FROM A PRIVATE COLLECTION

# REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

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

Etching, 1636, a good though slightly later  
impression of the first state (of three), the  
landscape printing faintly, on oriental paper,  
unframed

plate: 157 by 135mm 6 $\frac{1}{4}$  by 5 $\frac{3}{8}$ in  
sheet: 160 by 140mm 6 $\frac{5}{8}$  by 5 $\frac{1}{2}$ in

£ 3,000-5,000 € 3,300-5,500



42

43

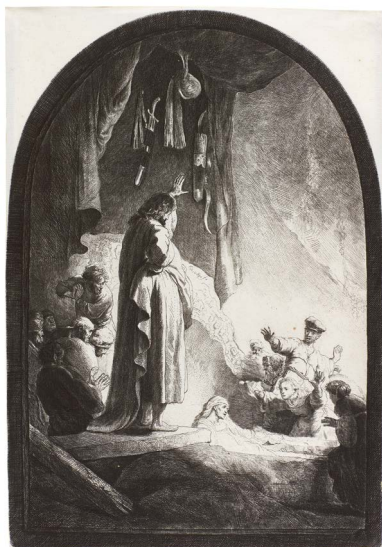
# REMBRANDT HARMENSZ. VAN RIJN

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's eighth state (of  
nine), on paper with a Words watermark (cf.  
Hinterding Words-C-a), framed  
sheet: 372 by 257mm 14 $\frac{3}{4}$  by 10 $\frac{1}{8}$ in

‡ £ 3,000-5,000 € 3,300-5,500



43



44

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

**Beggar Seated Warming his  
Hands at a Chafing Dish (B., Holl.  
173; New Holl. 44; H. 8)**

Etching, *circa* 1630, a very good impression  
of this rare subject, New Hollstein's second  
(final) state, printing with inky plate edges,  
unframed

sheet: 78 by 46mm 3 $\frac{1}{8}$  by 1 $\frac{7}{8}$ in

**PROVENANCE**

Ex coll. Richard Houlditch Jr., his collector's  
stamp *recto* (L. 2214)

£ 3,000-5,000 € 3,300-5,500



44 actual size



45 actual size

45

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

**Turbaned Soldier on Horseback  
(B., Holl. 139; New Holl. 43; H.  
99)**

Etching, *circa* 1629, a good impression of New  
Hollstein's second (final) state, printing with  
a touch of wear on the horse's flank, on paper  
with a partial indistinct watermark, unframed  
plate: 80 by 57mm 3 $\frac{1}{8}$  by 2 $\frac{1}{4}$ in  
sheet: 83 by 61mm 3 $\frac{1}{4}$  by 2 $\frac{3}{8}$ in

£ 2,000-4,000 € 2,200-4,400



46

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

**The Angel Appearing to the  
Shepherds (B., Holl. 44; New  
Holl. 125; H. 120)**

Etching with engraving and drypoint, 1634,  
a good though later impression of New  
Hollstein's third state (of six), on paper with a  
Grapes watermark (Hinterding G.a) unframed  
plate: 263 by 217mm 10 $\frac{3}{8}$  by 8 $\frac{1}{2}$ in  
sheet: 267 by 221mm 10 $\frac{1}{2}$  by 8 $\frac{5}{8}$ in

£ 8,000-12,000 € 8,800-13,100

46





47  
actual size



48





49

47

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

David in Prayer (B., Holl. 41; New Holl. 268; H. 258)

Etching and drypoint, 1652, a very good, atmospheric impression of New Hollstein's first state (of three), printing with touches of burr, unframed  
sheet: 141 by 93mm 5½ by 3⅝in

**PROVENANCE**

Ex coll. A. D. Crakau (L. 89); an unidentified collector's blindstamp *recto* (L. 1844); an unidentified collector's mark (initials 'FH') (not in Lugt)

± £ 7,000-9,000 € 7,700-9,900

48

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

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

Etching and drypoint, 1648, a very good impression of New Hollstein's second state (of nine), on paper with a partial Foolscape with Five-Pointed Collar watermark (cf. Hinterding K.a.), unframed  
plate: 73 by 131mm 2⅞ by 5⅛in  
sheet: 77 by 134mm 3 by 5¼in

£ 5,000-7,000 € 5,500-7,700

49

PROPERTY FROM AN IMPORTANT LONDON COLLECTION

**REMBRANDT  
HARMENSZ. VAN RIJN**

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), unframed  
plate: 155 by 207mm 6⅛ by 8⅛in

**PROVENANCE**

Ex coll. Robert Dighton (L. 727)

± £ 10,000-15,000 € 11,000-16,400





50  
actual size

50

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

The Adoration of the Shepherds:  
with the Lamp (B., Holl. 45; New  
Holl. 279; H. 273)

Etching, *circa* 1654, a good, bright impression  
of New Hollstein's second state (of three),  
unframed  
plate: 106 by 129mm 4 $\frac{1}{8}$  by 5in  
sheet: 107 by 130mm 4 $\frac{1}{8}$  by 5 $\frac{1}{8}$ in

**PROVENANCE**

Ex coll. The Duke of Devonshire (L. 718)

± £ 8,000-12,000 € 8,800-13,100

51

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

The Artist Drawing from  
the Model ('Het Beeldt van  
Pigmalion') (B., Holl. 192; New  
Holl. 176; H. 231)

Etching with drypoint and engraving, *circa*  
1639, a fine impression of New Hollstein's  
second state (of four), printing with burr and  
delicate wiping marks, unframed  
plate: 184 by 232mm 9 $\frac{1}{8}$  by 7 $\frac{1}{8}$ in  
sheet: 237 by 185mm 9 $\frac{3}{8}$  by 7 $\frac{3}{8}$ in

£ 18,000-22,000 € 19,700-24,100









52



53

52

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Jan Cornelis Sylvius (B., Holl.  
266; New Holl. 124; H. 111)

Etching, 1633, a good impression of New  
Hollstein's first state (of three), though  
showing slight wear beneath the sitter's collar,  
on paper with a Strasbourg Lily watermark,  
framed

plate: 165 by 141mm 6½ by 5⅝in

sheet: 170 by 144mm 6¾ by 5¾in

### PROVENANCE

Ex coll. an unidentified collector's stamp (L.  
2805)

£ 7,000-10,000 € 7,700-11,000



53

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

Old Man with Beard, Fur Cap,  
and Velvet Cloak (B., Holl. 262;  
New Holl. 92; H. 92)

Etching and engraving, *circa* 1631, a good impression of New Hollstein's second state (of three), with touches of wear in the densely hatched areas, on paper with an Arms of Ravensburg watermark (cf Hinterding A.b), unframed

plate: 149 by 130mm 4<sup>7</sup>/<sub>8</sub> by 5<sup>1</sup>/<sub>8</sub>in

sheet: 153 by 135mm 6 by 5<sup>1</sup>/<sub>4</sub>in

£ 3,000-5,000 € 3,300-5,500



54

54

**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 of New Hollstein's second state (of four), though printing with touches of wear in the densely hatched areas, on paper with an Arms of Amsterdam watermark (cf Hinterding A.a), unframed

plate: 112 by 102mm 4<sup>3</sup>/<sub>8</sub> by 4in

sheet: 116 by 105mm 4<sup>1</sup>/<sub>2</sub> by 4<sup>1</sup>/<sub>8</sub>in

**PROVENANCE**

Ex coll. an unidentified collector's stamp (initials 'S.M.') (not in Lugt)

£ 4,000-6,000 € 4,400-6,600



55

55

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

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

Etching, *circa* 1635, a very good impression of New Hollstein's only state, just beginning to show a few touches of wear in the densely hatched areas, on paper with a Double-Headed Eagle watermark (Hinterding C.a), unframed

sheet: 148 by 121mm 5<sup>7</sup>/<sub>8</sub> by 4<sup>3</sup>/<sub>4</sub>in

± £ 6,000-8,000 € 6,600-8,800

43



# PROPERTY FROM THE COLLECTION OF THE LATE DR. GARDEMANN

LOTS 56-61



56

56

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

### Clump of Trees with a Vista (B., Holl. 222; New Holl. 272; H. 263)

Drypoint, 1652, a fine impression of this very rare subject, New Hollstein's second (final) state, printing with rich burr, tone and many vertical polishing scratches in the sky, on paper with an unidentified countermark (possibly WK?), unframed  
plate: 124 by 210mm 4<sup>7</sup>/<sub>8</sub> by 8<sup>1</sup>/<sub>4</sub>in  
sheet: 130 by 218mm 5<sup>1</sup>/<sub>8</sub> by 8<sup>5</sup>/<sub>8</sub>in

#### PROVENANCE

Charles Delanglade (L. 660); Marsden Jasael Perry (L. 1880); Galerie Rumbler, Frankfurt; acquired from the above by the late Dr. Gardemann, thence by descent

#### EXHIBITED

Wahre Wunder. Sammler & Sammlungen im Rheinland, Josef-Haubrich-Kunsthalle, Cologne, Germany, 5th November 2000 – 11th February 2001

£ 70,000-100,000 € 76,500-110,000





57  
actual size

57

**REMBRANDT  
HARMENSZ. VAN RIJN**

1606 - 1669

**Abraham Entertaining the  
Angels (B., Holl. 29; New Holl.  
295; H. 286)**

Etching and drypoint, 1656, a fine impression  
of New Hollstein's only state, printing with  
burr, tone and inky plate edges, framed  
sheet: 162 by 134mm 6¼ by 5¼in

**PROVENANCE**

Ex coll. Staatliche Graphische Sammlung  
München (L. 1614 and L. 3247); Galerie  
Rumbler, Frankfurt; acquired from the  
above by the late Dr. Gardemann, thence by  
descent

£ 20,000-30,000 € 21,900-32,800





58  
actual size

58

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

**Beggar Man and Woman Behind a Bank (B., Holl. 165; New Holl. 51; H. 13)**

Etching, engraving and drypoint, *circa* 1630, a good impression of New Hollstein's ninth (final) state, unframed  
sheet: 99 by 68mm 3<sup>7</sup>/<sub>8</sub> by 2<sup>5</sup>/<sub>8</sub>in

### PROVENANCE

Ex coll. Emile Galichon (L. 1058); Louis Galichon (L. 1060); Galerie Rumbler, Frankfurt; acquired from the above by the late Dr. Gardemann, thence by descent

£ 4,000-6,000 € 4,400-6,600



59  
actual size

59

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

**The Artist's Mother in a Cloth Headdress, Looking Down: Head only (B., Holl. 351; New Holl. 121; H. 107)**

Etching, 1633, a very good impression of this scarce, delicate portrait, New Hollstein's second state (of three), printing with inky plate edges, framed  
plate: 43 by 41mm 1<sup>5</sup>/<sub>8</sub> by 1<sup>5</sup>/<sub>8</sub>in  
sheet: 69 by 68mm 2<sup>3</sup>/<sub>4</sub> by 2<sup>5</sup>/<sub>8</sub>in

### PROVENANCE

Ex coll. Kupferstichkabinett, Staatlichen Museen zu Berlin (L. 1609 and L. 2482); two unidentified collector's marks: 'Orlik' (?) printed in red and griffin (?) printed in black (not in Lugt); Galerie Rumbler, Frankfurt; acquired from the above by the late Dr. Gardemann, thence by descent

£ 5,000-7,000 € 5,500-7,700

60

## 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 impression of New Hollstein's third state (of four), on paper with a partial unidentified watermark, framed plate: 93 by 143mm 3<sup>5</sup>/<sub>8</sub> by 5<sup>5</sup>/<sub>8</sub>in  
sheet: 97 by 147mm 3<sup>7</sup>/<sub>8</sub> by 5<sup>3</sup>/<sub>4</sub>in

### PROVENANCE

Ex coll. George Biörklund (L. 1138c); Galerie Rumbler, Frankfurt; acquired from the above by the late Dr. Gardemann, thence by descent

£ 2,000-3,000 € 2,200-3,300



61

# REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

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

Etching, 1654, a very good impression of New Hollstein's third state (of five), on paper with an indistinct countermark, framed sheet: 97 by 145mm 3¾ by 5½in

### PROVENANCE

Ex coll. August Sträter (L. 787); Galerie Rumbler, Frankfurt; acquired from the above by the late Dr. Gardemann, thence by descent

£ 3,000-5,000 € 3,300-5,500



60

## VARIOUS OWNER

LOTS 62-68



61

62

## AFTER JAN VAN DER STRAET, CALLED STRADANUS

1523 - 1605

## The Invention of Book Printing (Impressio Librorum) (New Hollstein 326)

Engraving by Philips Galle with (presumably later) hand-colouring, circa 1591, from *New Inventions of Modern Times (Nova Reperta)*, New Hollstein's second state (of three), with the address of Ioan Galle, on paper with a Cross and Interlaced 'C' watermark, unframed plate: 200 by 265mm 7⅞ by 10⅜in sheet: 240 by 310mm 9½ by 12½in

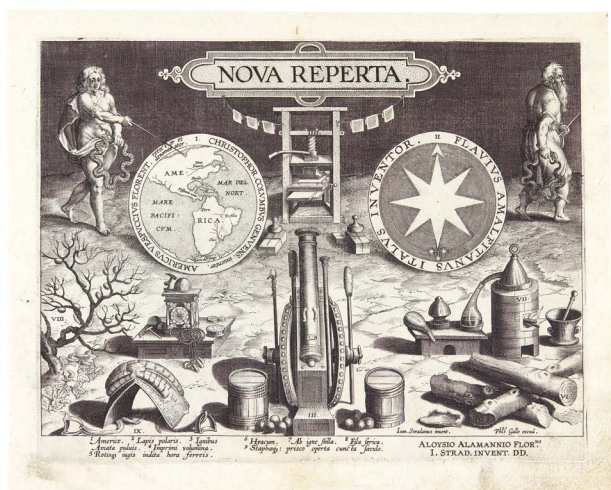
£ 1,000-2,000 € 1,100-2,200



62

47





63

## AFTER JAN VAN DER STRAET, CALLED STRADANUS

1523 - 1605

### New Inventions of Modern Times (Nova Reperta) (New Holl. 322-341)

The complete set, comprising 20 engravings by Jan Collaert II, Theodoor Galle and others, circa 1591, very fine to very good impressions of the first states, from the first edition published by Philips Galle in Antwerp, most plates on paper with Gothic P watermarks, a few with indistinct watermarks and countermarks, each unframed  
each plate: approx. 200 by 265mm 7<sup>7</sup>/<sub>8</sub> by 9<sup>5</sup>/<sub>8</sub>in  
each sheet: approx. 228 by 293mm 9 by 11<sup>1</sup>/<sub>2</sub>in

£ 15,000-25,000 € 16,400-27,300



## AFTER JAN VAN DER STRAET, CALLED STRADANUS

1523 - 1605

### The Discovery of America (Americae Retectio) (New Holl. 342-345)

The complete set, comprising four engravings by Adriaen Collaert, circa 1589, the TITLE PLATE a fine impression of the first state (of three), CHRISTOPHER COLUMBUS ON HIS SHIP and AMERIGO VESPUCCI ON HIS SHIP very good impressions of the second states (of three), and FERDINAND MAGELLAN ON HIS SHIP a very good impression of the first state (of two), on paper with partial Foolschap watermarks, each unframed  
smallest sheet (Christopher Columbus): 207 by 274mm 8½ by 10¾in  
largest sheet (Title Plate): 212 by 281mm 8¾ by 11½in

£ 5,000-7,000 € 5,500-7,700



64

## JAN SADELER I

1550 - 1600

### The Seven Planets (Planetarum Effectus et Eorum in Signis Zodiaci) (Hollstein 517-524)

The complete set, comprising eight engravings after Maarten de Vos, 1585, the title page the first state (of two), the additional plates the only states, very fine, uniform impressions, printing with great contrasts, on paper with a Double-Headed Eagle watermark (cf. Briquet 254, dated 1581) and an initial W countermark, each unframed  
each plate: approx. 240 by 247mm 9½ by 9¾in  
each sheet: approx. 258 by 260mm 10½ by 10¼in

£ 2,000-4,000 € 2,200-4,400



65





66



67

66

## GIOVANNI DOMENICO TIEPOLO

1727 - 1804

Rest on the Flight into Egypt;  
 The Holy Family; and The  
 Entombment (De Vesme 12, 13,  
 48; Rizzi 79, 80, 54)

Two etchings, 1753, bright, clear impressions  
 from *The Flight into Egypt*; **with** R. 54, 1750,  
 from *Stations of the Cross*, a very good  
 impression of this Rembrandtesque subject,  
 each unframed  
 smallest sheet (R. 80): 181 by 235mm 7 $\frac{1}{8}$   
 by 9 $\frac{1}{4}$ in  
 largest sheet (R. 54): 282 by 210mm 11 $\frac{1}{8}$  by  
 8 $\frac{1}{2}$ in  
 (3)

### PROVENANCE

R. 54: Ex coll. Tomás Harris (L. 4921)

R. 79: Ex coll. Naudet, with his inscription  
 verso, dated 1810 (L. 1937)

± £ 2,000-4,000 € 2,200-4,400





68

67

# GIOVANNI DOMENICO TIEPOLO

1727 - 1804

## The Virgin Appearing to Saint Simon Stock (D. 57; R. 98)

Etching, 1753, a good, clear impression of the first state (of two) before the addition of the numbering, framed

plate: 610 by 390mm 24 by 15<sup>5</sup>/<sub>16</sub>in

sheet: 630 by 465mm 24<sup>3</sup>/<sub>4</sub> by 18<sup>1</sup>/<sub>4</sub>in

£ 1,500-2,000 € 1,650-2,200

68

# CIRCLE OF TIZIANO VECELLIO, CALLED TITIAN

(circa 1488 - 1576)

## The Conversion of Saint Paul (Rosand & Muraro 16)

Woodcut printed from four blocks, circa 1515-20, a good though slightly later impression of this rare print, printing unevenly in places and with wormholes in the block, on four joined sheets of paper, unframed

sheet: 794 by 1056mm 31<sup>1</sup>/<sub>4</sub> by 41<sup>1</sup>/<sub>2</sub>in

‡ £ 8,000-12,000 € 8,800-13,100



# MODERN PRINTS & MULTIPLES

## PROPERTY FROM AN IMPORTANT PRIVATE SWEDISH COLLECTION

LOTS 69–86

The following lots comprise an interesting group of Surrealist etchings by Max Ernst, Victor Brauner and André Masson, many with hand-colouring, and Picasso etchings demonstrating the skill and variety within the artist's *oeuvre*, most bought directly from the publisher Louise Leiris.

Embracing André Breton's new concept, Surrealism, Ernst, among others, moved his focus away from the rejection of expressionist gesture and the revolt against the senselessness of war central to Dada, towards an art founded on the automatic realisation (verbally or pictorially) of the unconscious.

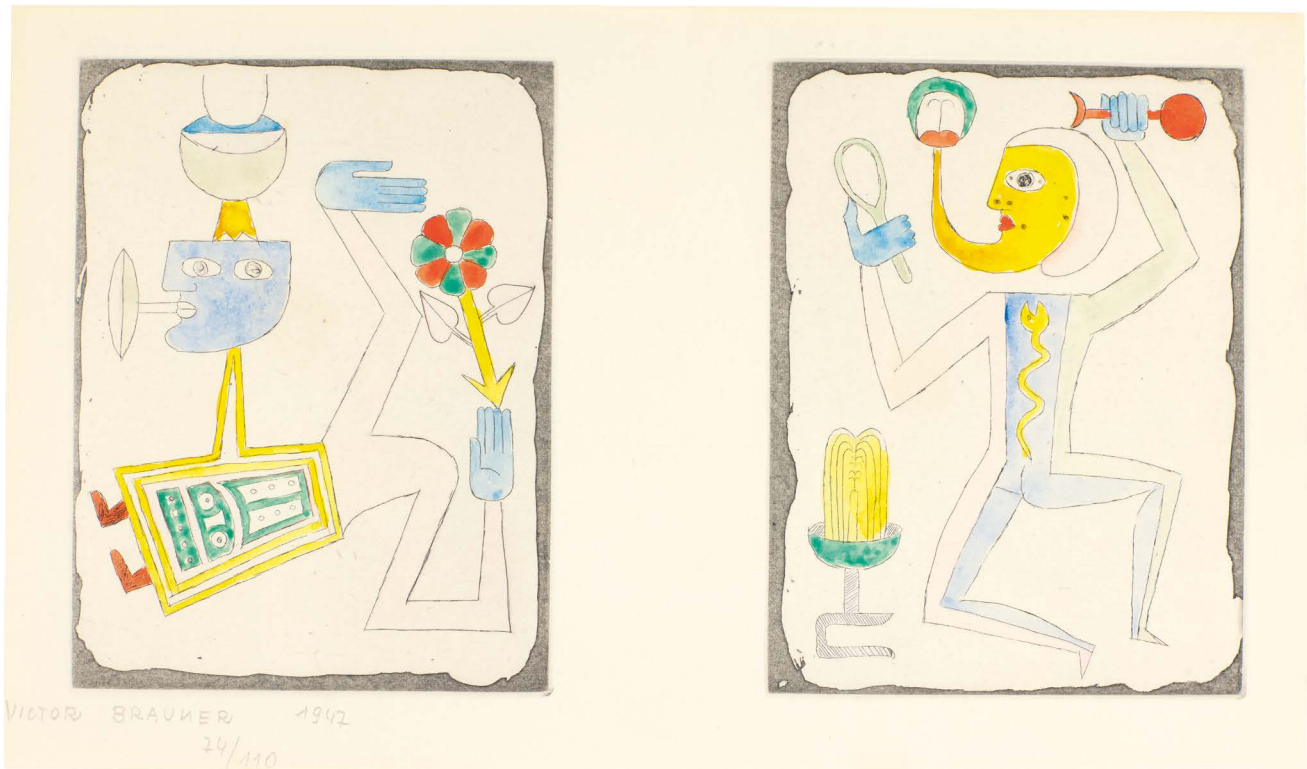
In his 1924 manifesto, Breton laid the foundation for the Surrealist movement by describing a

“pure psychic automatism, by which one proposes to express... the real functioning of thought... in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation”.

The Surrealists found purpose in the psychological theories and dream studies of Sigmund Freud, emphasising the value of dreams, and of channelling the unconscious as a means to unlock the force of the imagination. Ernst's etching, *La loterie du jardin zoologique* (lot 70), for example, depicts an animalistic jigsaw of dreamlike figures, pricking our subconsciousness in our attempts to find meaning in the slightly familiar. Contrasting in their clarity of form, lots 73 and 75 demonstrate a frivolity

of subject and the automatism of line and shape which embody the Surrealist consciousness (or lack thereof).

Although not a full subscriber to the mantra of the Surrealists, Picasso embraced certain aspects of their working processes. This is particularly evident in his often disjointed and imaginative portrayal of the human figure. In lot 83, Picasso takes the features of his mistress Marie-Thérèse, and distorts them almost beyond recognition, as though the lines were flowing without consciousness and unburdened by the weight of conventional form. Lot 84, conversely, offers a dream-like depiction of an artist and his model, surrounded by whimsical onlookers and swirling abstract shapes.





## VICTOR BRAUNER

1903 - 1966

### Untitled

Two etchings with hand-colouring, 1947, from *Brunidor Portfolio Number 2*, signed in pencil, dated, numbered 24/110, on one sheet of wove paper, framed  
each plate: approx. 170 by 127mm 6<sup>5</sup>/<sub>8</sub> by 5in  
sheet: 330 by 420mm 13 by 16<sup>1</sup>/<sub>2</sub>in

⊕ £ 3,000-4,000 € 3,300-4,400

## MAX ERNST

1891 - 1976

### Zu: Kurt Schwitters, la loterie du jardin zoologique (Spies & Leppien 53)

Etching with hand-colouring, 1951, signed in pencil, numbered 8/12, on wove paper, framed  
plate: 120 by 90mm 4<sup>3</sup>/<sub>4</sub> by 3<sup>1</sup>/<sub>2</sub>in  
sheet: 240 by 184mm 9<sup>1</sup>/<sub>2</sub> by 7<sup>1</sup>/<sub>4</sub>in

⊕ £ 5,000-7,000 € 5,500-7,700

## MAX ERNST

1891 - 1976

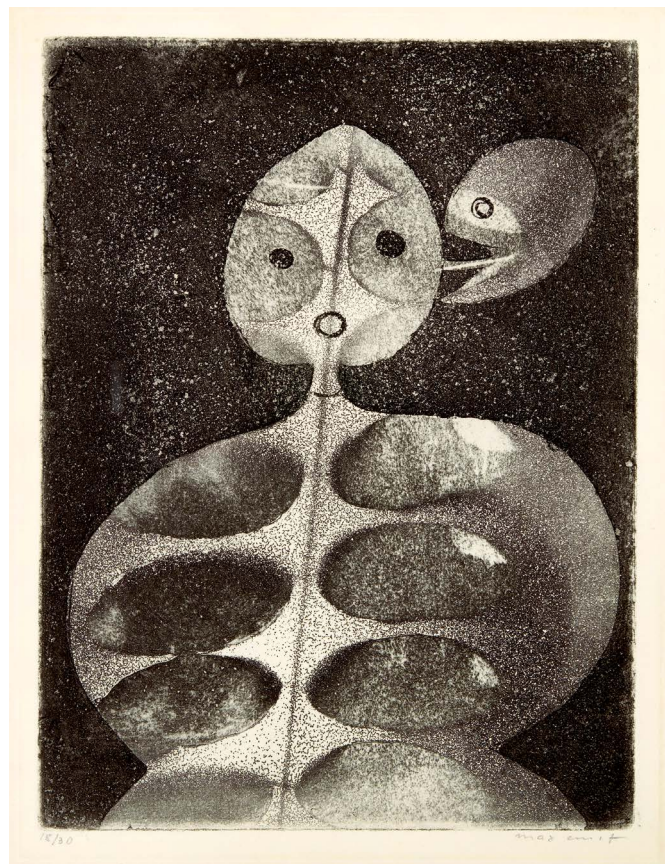
### Figure (S. & L. 37)

Etching with aquatint, 1950, signed in pencil, numbered 18/30, on wove paper, framed  
plate: 237 by 177mm 9<sup>3</sup>/<sub>8</sub> by 7in  
sheet: 327 by 250mm 12<sup>7</sup>/<sub>8</sub> by 9<sup>3</sup>/<sub>4</sub>in

⊕ £ 3,000-5,000 € 3,300-5,500



70



71





72

72

## MAX ERNST

1891 - 1976

### Zu: Benjamin Péret, mort aux vaches et au champ d'honneur (S. & L. 34)

Etching with aquatint printed in black and reddish brown, 1950, signed in pencil, numbered 1/10, on Arches wove paper, framed

plate: 180 by 130mm 7 $\frac{1}{8}$  by 5 $\frac{1}{8}$ in

sheet: 324 by 245mm 12 $\frac{3}{4}$  by 9 $\frac{5}{8}$ in

⊕ £ 800-1,200 € 900-1,350



73

73

## MAX ERNST

1891 - 1976

### La cloche rouge (S. & L. 139)

Etching with hand-colouring, 1970, signed in pencil, numbered 5/85, on wove paper, framed

plate: 250 by 177mm 9 $\frac{7}{8}$  by 7in

sheet: 408 by 297mm 16 by 11 $\frac{5}{8}$ in

⊕ £ 800-1,200 € 900-1,350



74

74

## MAX ERNST

1891 - 1976

### Ohne Titel (S. & L. 42)

Etching and aquatint with hand-colouring in gouache and a poem inscribed in ink, 1950, signed in pencil, inscribed 'essai (für Das Schnabelpaar nicht veröffentlicht)', a proof impression aside from the edition of 30, on wove paper, framed

plate: 237 by 180mm 9 $\frac{3}{8}$  by 7 $\frac{1}{8}$ in

sheet: 376 by 275mm 14 $\frac{3}{4}$  by 10 $\frac{7}{8}$ in

⊕ £ 1,000-1,500 € 1,100-1,650



75

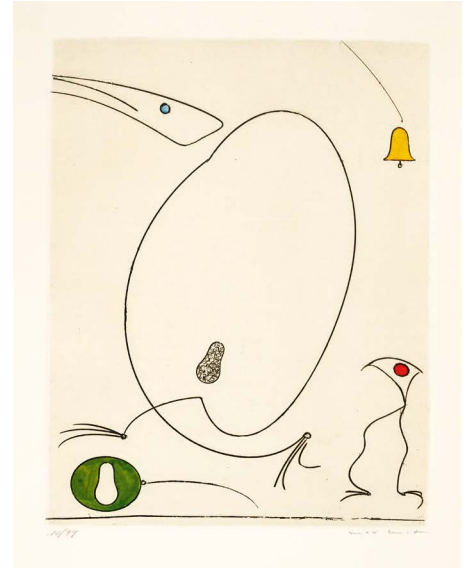
## MAX ERNST

1891 - 1976

### La cloche (S. & L. 117)

Etching with hand-colouring, 1967, signed in pencil, numbered 10/99, on Arches wove paper, framed  
plate: 305 by 235mm 12 by 9¼in  
sheet: 565 by 380mm 22¼ by 15in

⊕ £ 1,000-1,500 € 1,100-1,650



75

76

## MAX ERNST

1891 - 1976

### Montagne sacrée (S. & L. 91)

Etching with aquatint printed in colours, 1963, signed in pencil, numbered 5/51, on BFK Rives wove paper, framed  
plate: 149 by 133mm 5⅞ by 5¼in  
sheet: 380 by 282mm 15 by 11⅞in

⊕ £ 800-1,200 € 900-1,350



76

77

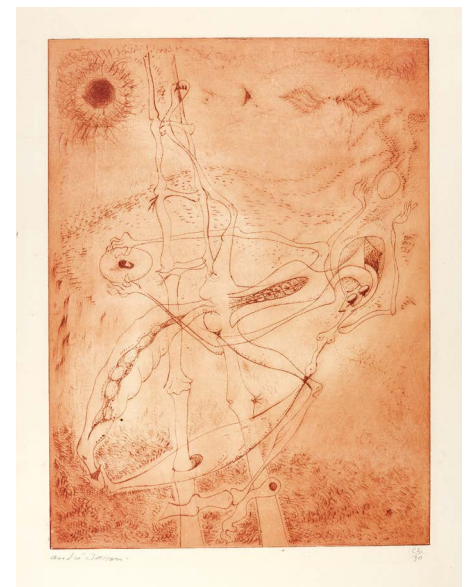
## ANDRÉ MASSON

1896 - 1987

### Le génie de l'espèce (Saphire 84)

Drypoint and engraving printed in sanguine, 1942, printing with plate tone, signed in pencil, numbered 22/30, on wove paper, framed  
plate: 368 by 274mm 14½ by 10¾in  
sheet: 504 by 383mm 19⅞ by 15⅞in

⊕ £ 4,000-6,000 € 4,400-6,600



77





78

78

## PABLO PICASSO

1881 - 1973

### Faune dévoilant une femme (Bloch 230; Baer 609)

Aquatint with engraving, 1936, from *la suite Vollard*, a good impression, signed in pencil, from the total edition of 310, on wove paper, framed

plate: 318 by 418mm 12½ by 16½in

sheet: 341 by 445mm 13½ by 17½in

⊕ £ 30,000-50,000 € 32,800-55,000

“with sugar-lift aquatint everything is more direct and at the same time more delicate.”

FRANÇOISE GILOT recalling Picasso's musings on the technique



## PABLO PICASSO

1881 - 1973

Femme qui pleure devant un mur  
(B. 302; Ba. 630)

Aquatint and drypoint, 1937, with the artist's stamped signature, numbered 2/50 (total edition includes 18 artist's proofs), printed by Frélaud in 1961, published by Galerie Louise Leiris, Paris, on Richard de Bas laid paper, framed

plate: 346 by 248mm 13 $\frac{5}{8}$  by 9 $\frac{3}{4}$ in  
sheet: 503 by 404mm 19 $\frac{7}{8}$  by 15 $\frac{7}{8}$ in

⊕ £ 3,000-5,000 € 3,300-5,500



79

## PABLO PICASSO

1881 - 1973

Femme au fauteuil: Dora Maar  
(B. 318; Ba. 649)

Aquatint, 1939, with the artist's stamped signature, numbered 2/50 (total edition includes 18 artist's proofs), printed by Frélaud in 1961, published by Galerie Louise Leiris, Paris, on wove paper, framed

plate: 300 by 240mm 11 $\frac{3}{4}$  by 9 $\frac{1}{2}$ in  
sheet: 494 by 404mm 19 $\frac{1}{2}$  by 16 $\frac{1}{8}$ in

⊕ £ 4,000-6,000 € 4,400-6,600



80

## PABLO PICASSO

1881 - 1973

Baigneuses au ballon. III (B. 254;  
Ba. 293)

Drypoint, 1933, with the artist's stamped signature, numbered 2/50 (total edition includes 19 artist's proofs), printed by Frélaud in 1961, published by Galerie Louise Leiris, Paris, on laid paper, framed

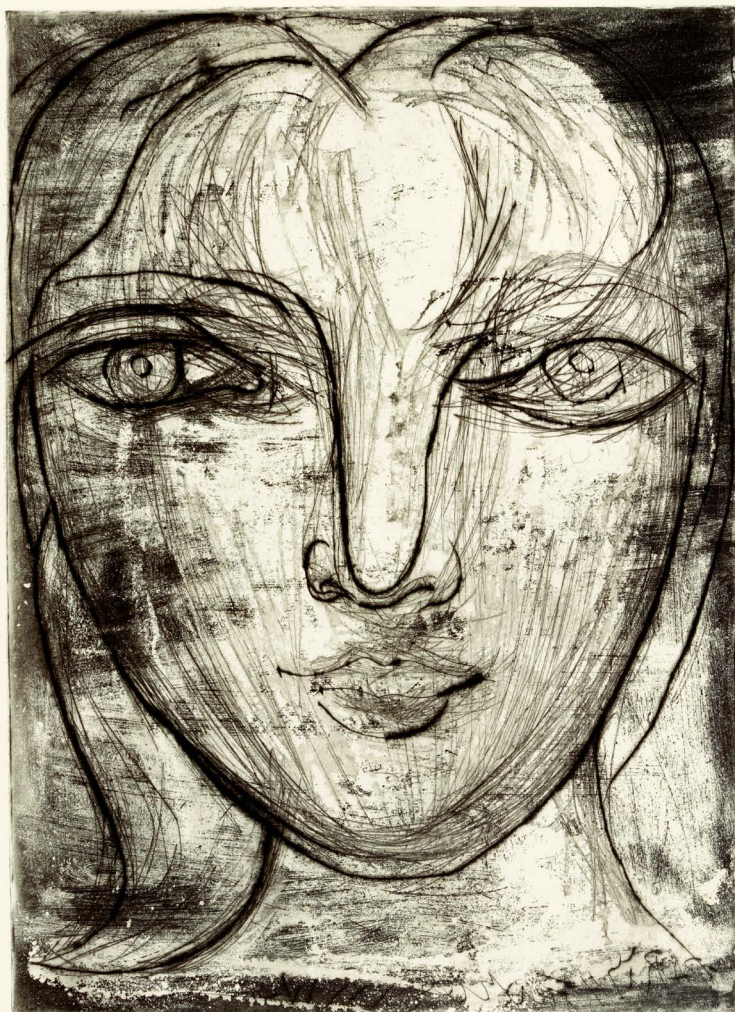
plate: 280 by 177mm 11 by 7in  
sheet: 450 by 325mm 17 $\frac{3}{4}$  by 12 $\frac{7}{8}$ in

⊕ £ 4,000-6,000 € 4,400-6,600



81





82

82

## PABLO PICASSO

1881 - 1973

### Portrait de Marie-Thérèse de face (B. 276; Ba. 417)

Aquatint with etching and drypoint, 1934, with the artist's stamped signature, numbered 2/50 (total edition includes 19 artist's proofs), printed by Frélaud in 1961, published by Galerie Louise Leiris, Paris, on Richard de Bas laid paper, framed  
plate: 316 by 229mm 12½ by 9in  
sheet: 508 by 402mm 20 by 15¾in

⊕ £ 6,000-8,000 € 6,600-8,800

83

## PABLO PICASSO

1881 - 1973

### Sculpture. tête de Marie-Thérèse (B. 250; Ba. 288)

Drypoint, 1933, with the artist's stamped signature, numbered 2/50 (total edition includes 20 artist's proofs), printed by Frélaud in 1961, published by Galerie Louise Leiris, Paris, on laid paper, framed  
plate: 320 by 230mm 12⅝ by 9in  
sheet: 473 by 370mm 18⅝ by 14½in

⊕ £ 12,000-18,000 € 13,100-19,700





2/50

pinco





84



85

84

## PABLO PICASSO

1881 - 1973

Peintre à lavallière dessinant  
son modèle dans le cadre de la  
maison Tellier (B. 1871; Ba. 1876)

Etching, 1970, from the 156 Series, with the artist's stamped signature, numbered 2/50 (total edition includes 15 artist's proofs), printed by Crommelynck, published by Galerie Louise Leiris, Paris, on wove paper, framed plate: 505 by 630mm 19<sup>7</sup>/<sub>8</sub> by 24<sup>3</sup>/<sub>4</sub>in sheet: 636 by 767mm 25 by 30<sup>1</sup>/<sub>2</sub>in

£ 6,000-8,000 € 6,600-8,800

60

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.



85

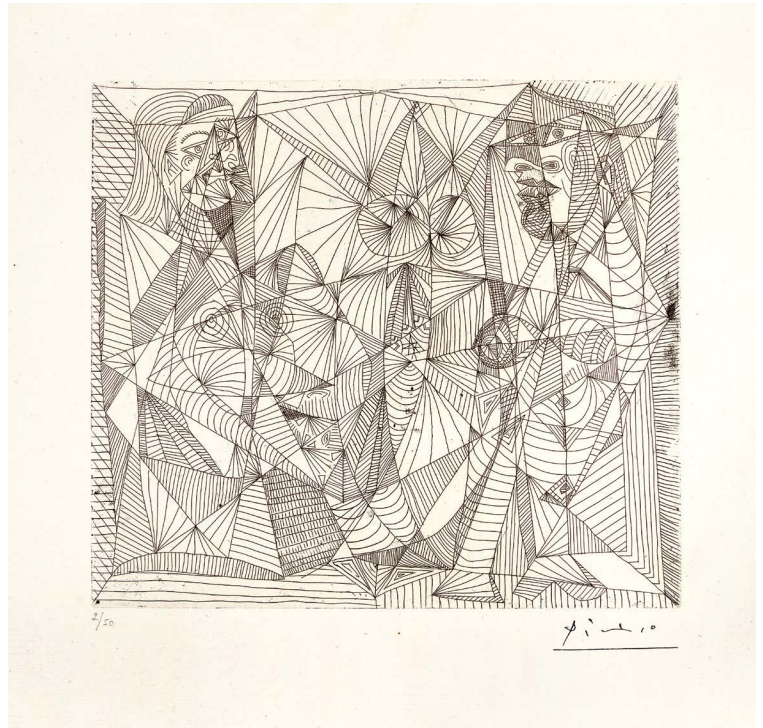
## PABLO PICASSO

1881 - 1973

### En la taberna. pêcheurs catalans en bordée (B. 286; Ba. 439)

Etching, 1934, with the artist's stamped signature, numbered 2/50 (total edition includes 19 artist's proofs), printed by Frélaud in 1961, published by Galerie Louise Leiris, Paris, on laid paper, framed  
plate: 236 by 298mm 9<sup>3</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>4</sub>in  
sheet: 403 by 503mm 15<sup>7</sup>/<sub>8</sub> by 19<sup>3</sup>/<sub>4</sub>in

⊕ £ 6,000-8,000 € 6,600-8,800



86

86

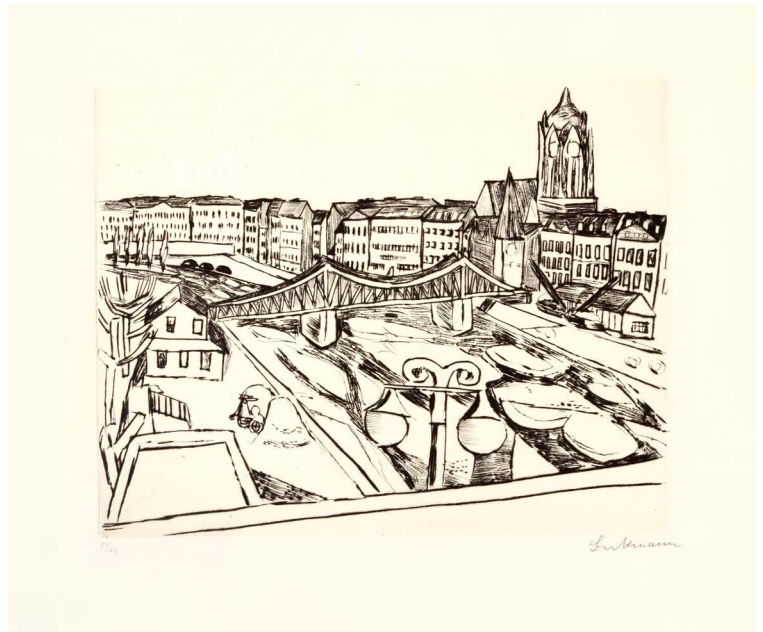
## PABLO PICASSO

1881 - 1973

### Deux femmes assises (B. 309; Ba. 645)

Etching, 1938, with the artist's stamped signature, numbered 2/50 (total edition includes 19 artist's proofs), printed by Frélaud in 1961, published by Galerie Louise Leiris, Paris, on laid paper, framed  
plate: 250 by 278mm 9<sup>7</sup>/<sub>8</sub> by 11in  
sheet: 360 by 527mm 14<sup>1</sup>/<sub>8</sub> by 20<sup>3</sup>/<sub>4</sub>in

⊕ £ 2,000-3,000 € 2,200-3,300



87

## VARIOUS OWNER

LOTS 87-159

87

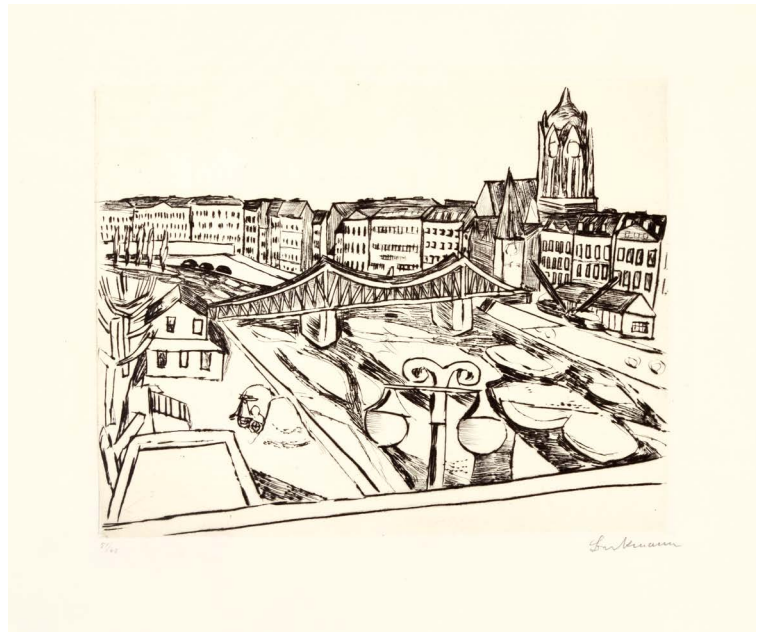
## MAX BECKMANN

1884 - 1950

### Stadtansicht mit eisernem Steg (Hofmaier 287)

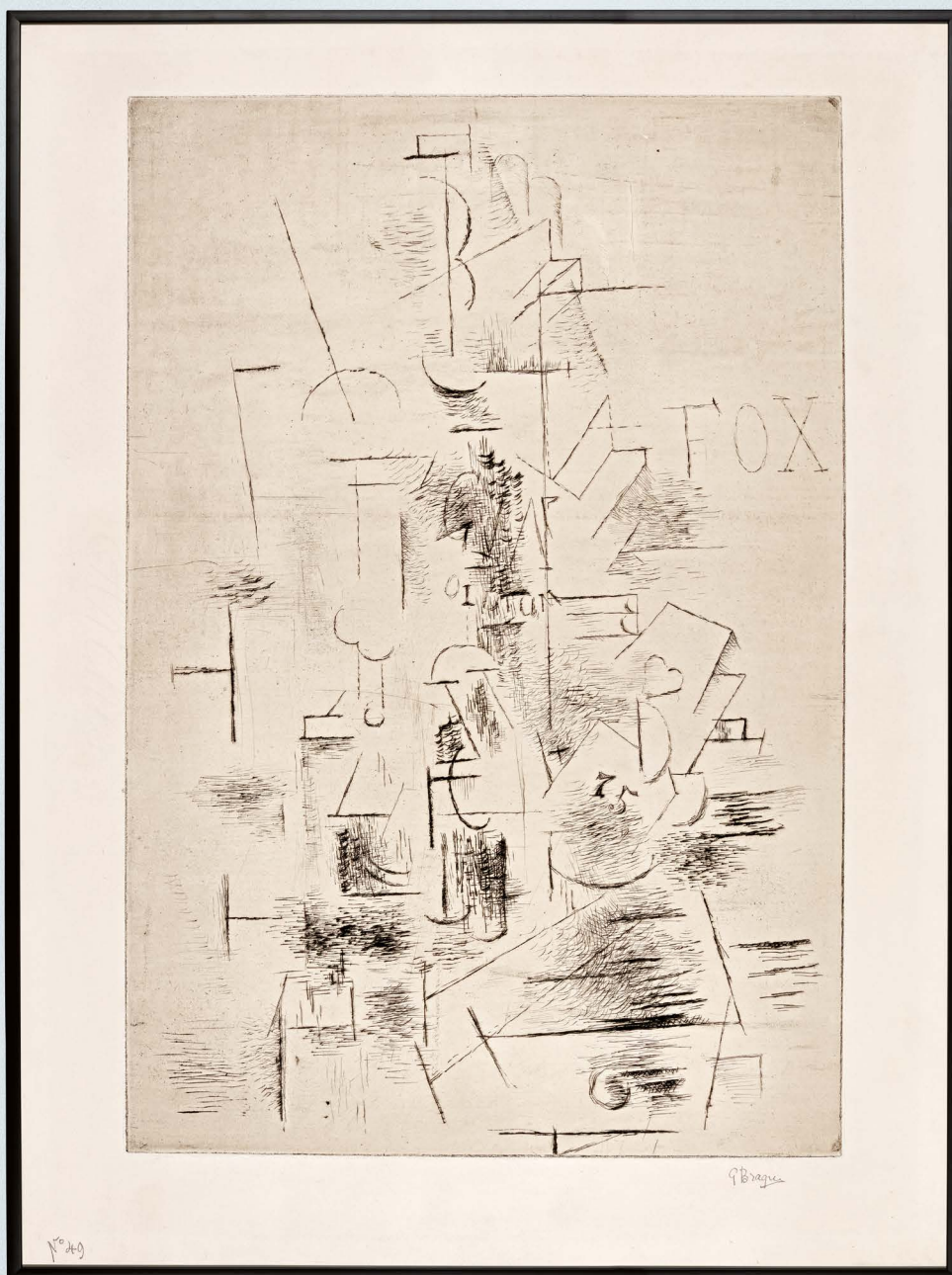
Drypoint, 1923, a good impression, signed in pencil, numbered 51/60, on BSB laid paper, unframed  
plate: 219 by 275mm 8<sup>5</sup>/<sub>8</sub> by 10<sup>3</sup>/<sub>4</sub>in  
sheet: 460 by 580mm 18<sup>1</sup>/<sub>8</sub> by 22<sup>7</sup>/<sub>8</sub>in

‡ ⊕ £ 3,000-5,000 € 3,300-5,500



61





88

PROPERTY FROM A DISTINGUISHED PRIVATE  
COLLECTION

**GEORGES BRAQUE**

1882 - 1963

plate: 546 by 381mm 21½ by 15in  
sheet: 648 by 495mm 25½ by 19½in

See *catalogue note* at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 15,000-20,000 € 16,400-21,900

**Fox (Vallier 6)**

Drypoint, 1911, printing with plate tone, signed  
in pencil, numbered 49, from the total edition  
of 100, on Arches laid paper, framed





89

## ALBERTO BURRI

1915 - 1995

### Untitled (Self-Portrait)

An early, rare linoleum cut, 1935, signed in black ink, dated, inscribed 'sant [Eufonio]', there is no known published edition of this subject, on yellow wove paper, unframed sheet: 252 by 191mm 9<sup>7</sup>/<sub>8</sub> by 7<sup>1</sup>/<sub>2</sub>in

This lot is accompanied by a certificate of authenticity issued by the Fondazione Burri.

Under Fascism's spell, 20-year-old Alberto Burri falsified documents to support Mussolini's army in war-torn Ethiopia.

Coinciding with the start of the Second Italo-Ethiopian War, this early self-portrait, dated 1935, depicts a bold, young artist and military volunteer, blissfully unaware of the traumatic journey he is about to endure.

In the following years, Burri was captured during World War II and sent to a P.O.W. camp in sweltering Texas, where he turned to art as an outlet. Perhaps recalling the drawing lessons of his youth, he sent several figural works home to Umbria. Pained by the memories of war, he later destroyed most of these paintings, making this self-portrait an incredibly rare example of his early, largely unknown figurative oeuvre.

The great pioneer of the radical Arte Povera movement, Burri is better known for his abstract, expressive collages made from everyday, recycled objects. A jute sack from the Texas camp, for instance, became his first Sacco in 1949. While it stands in stark contrast stylistically with his better-known collages, the present linoleum cut demonstrates similar ingenuity. With limited resources, the artist relied on what resources and models were immediately available.

### PROVENANCE

Acquired directly from the artist; thence by descent to the present owner

⊕ £ 15,000-20,000 € 16,400-21,900





90

90

## AFTER MARC CHAGALL

1887 - 1985

### Femme au bouquet (Mourlot Charles Sorlier 37)

Lithograph printed in colours, 1967, from *Nice et la Côte d'Azur*, signed in pencil, numbered 78/150 (total edition includes ten artist's proofs), on Arches wove paper, framed image: 621 by 463mm 24¾ by 18¼in sheet: 680 by 495mm 26¾ by 19½in

⊕ £ 8,000-12,000 € 8,800-13,100



91

91

## AFTER MARC CHAGALL

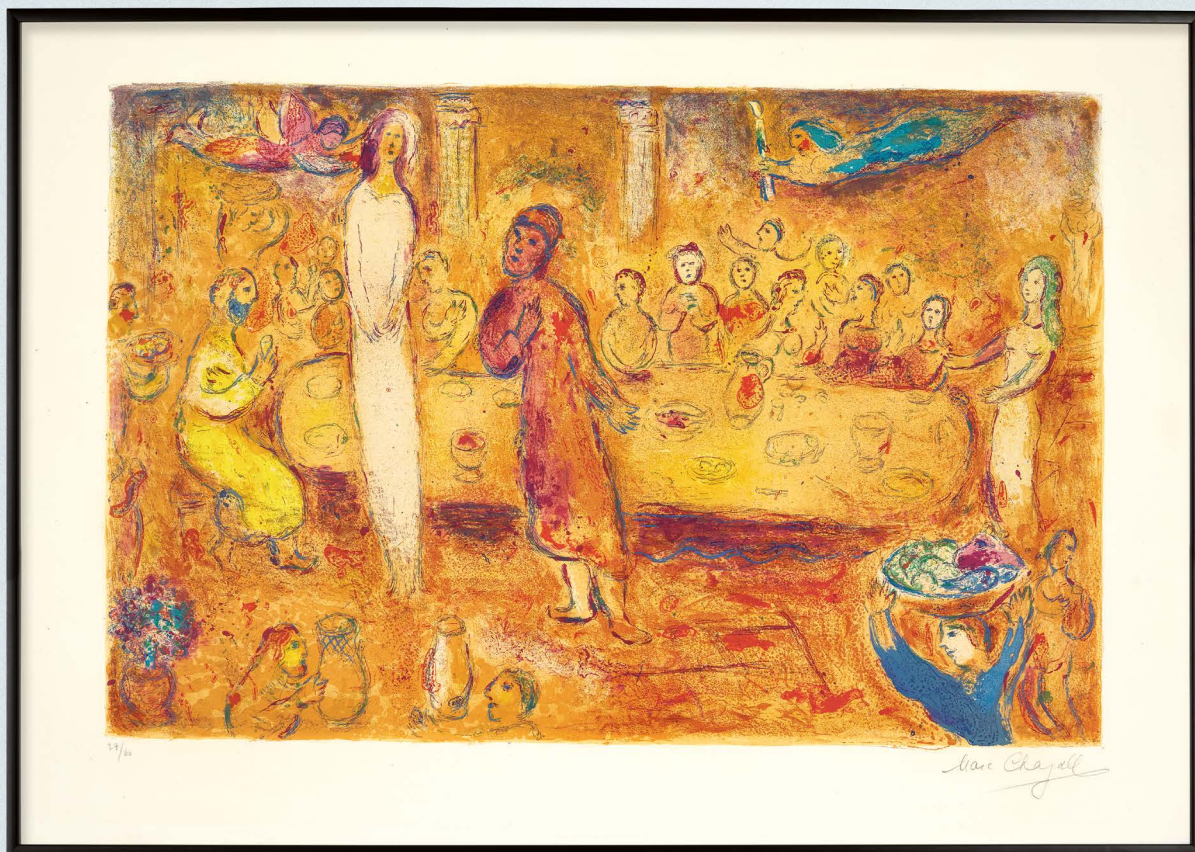
1887 - 1985

### La Baie des anges au bouquet de roses (M. CS. 30)

Lithograph printed in colours, 1967, from *Nice et la Côte d'Azur*, signed in pencil, numbered 139/150 (total edition includes ten artist's proofs), on Arches wove paper, unframed image: 611 by 455mm 24 by 18in sheet: 730 by 525mm 28¾ by 20¾in

⊕ £ 8,000-12,000 € 8,800-13,100





92

## MARC CHAGALL

1887 - 1985

### Mégaclos reconnaît sa fille pendant le festin (Mourlot 347)

Lithograph printed in colours, 1961, from *Daphnis et Chloé*, signed in pencil, numbered 27/60 (there was also an unsigned book edition of 250), on Arches wove paper, unframed

image: 470 by 638mm 16½ by 25¼in

sheet: 540 by 760mm 21¼ by 29⅞in

⊕ £ 15,000-20,000 € 16,400-21,900





93



94

93

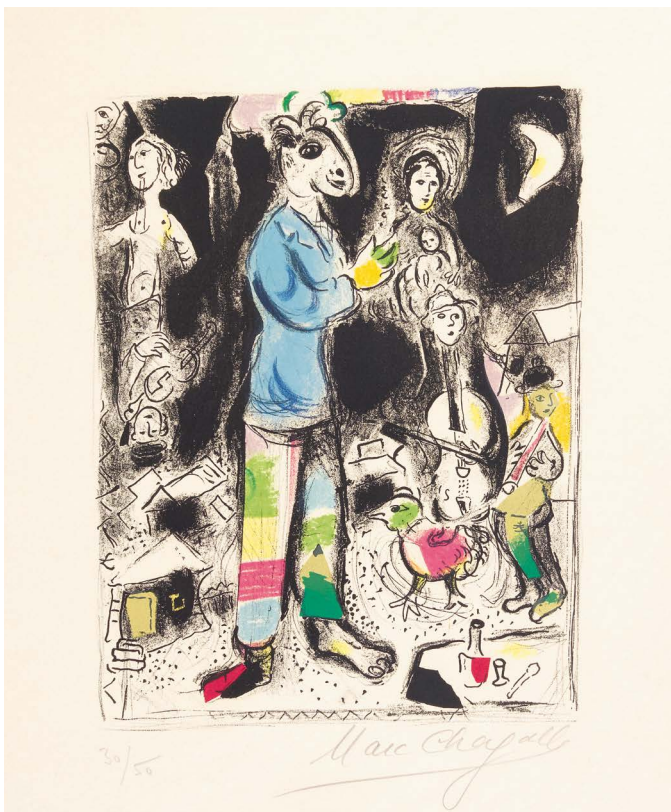
## MARC CHAGALL

1887 - 1985

### Chagall Lithographe, Tome II (Cramer Books 56)

The complete deluxe book, comprising fourteen lithographs, seven printed in colours, 1963, two of the additional lithographs included in the deluxe edition signed in pencil, numbered 59/150, the title page also numbered 59 and signed by the artist and the publisher verso, with the title page, text, justification and reproductions of Chagall's prints from 1957-1962, on Arches wove paper, bound (as issued), in original boards covered with a sheet of Arches wove with four folded flaps, with the first lithograph printed on the front, with maroon cloth-covered boards and slipcase with Chagall stamped on the spine each sheet: approx. 323 by 246mm 12¾ by 9¾in  
overall: 337 by 259 by 65mm 13⅜ by 10¼ by 2½in

⊕ £ 4,000-6,000 € 4,400-6,600



95



## AFTER MARC CHAGALL

1887 - 1985

## Couple dans les mimosas (M. CS. 32)

Lithograph printed in colours, 1967, from *Nice et la Côte d'Azur*, signed in pencil, numbered 28/150 (total edition includes ten artist's proofs), on Arches wove paper, framed image: 612 by 459mm 24 by 18in sheet: approx. 741 by 532mm 29½ by 20⅞in

⊕ £ 6,000-8,000 € 6,600-8,800

## MARC CHAGALL

1887 - 1985

## Paysan au violon (M. 551)

Lithograph printed in colours, 1968, signed in pencil, numbered 30/50 (total edition includes 25 artist's proofs), on Arches wove paper, framed image: 295 by 222mm 11⅝ by 8¾in sheet: 544 by 419mm 21⅜ by 16½in

⊕ £ 3,000-5,000 € 3,300-5,500

## SALVADOR DALÍ

1904 - 1989

## Les Caprices de Goya de Dalí (Michler &amp; Löpsinger 848-927; Field pp. 111-116)

The portfolio, comprising 80 heliogravures with etching, aquatint and drypoint printed in colours, 1977, each signed in pencil and numbered 102/200, on BFK Rives wove paper, loose (as issued), contained in the original leather-covered boards and slipcase, with gold printed title on spine and on the front leather board (lacking the title page and justification) each sheet: approx. 448 by 312mm 17⅝ by 12¼in overall: 483 by 335 by 49mm 19 by 13⅜ by 1⅞in

⊕ £ 12,000-18,000 € 13,100-19,700







97



98

97

## SALVADOR DALÍ

1904 - 1989

Les songes drôlatiques de  
Pantagruel (M. & L. 1398-1422; F.  
pp. 173-174)

The portfolio, comprising 23 lithographs  
printed in black, 1973, each signed in pencil,  
numbered *XLI/L* (aside from the edition of  
250 printed in colours), on Japan paper, loose  
(as issued), contained in the original red cloth-  
covered portfolio, with faux-leather spine with  
title and artist's signature printed in black on  
the front (lacking text and plates L and U)

each sheet: approx. 755 by 530mm 29¾ by  
20⅞in  
overall: 802 by 600 by 4mm 31½ by 23⅝  
by 1⅝in

⊕ £ 5,000-7,000 € 5,500-7,700



99





100

98

## SALVADOR DALÍ

1904 - 1989

Le bestiaire de La Fontaine dalinisé (M. & L. 653-664; F. pp. 92-93)

The portfolio, comprising 12 drypoints with pochoir, 11 printed in colours, 1974, each signed in pencil, numbered 188/250 (from the total edition of 682 on various papers), also numbered on the title page, with the title page and table of contents, loose (as issued), contained in the original brown velvet-covered portfolio (lacking the justification)  
each sheet: approx. 763 by 565mm 30 by 22¼in  
overall: 913 by 603 by 30mm 32 by 23¾ by 1¼in

⊕ £ 5,000-7,000 € 5,500-7,700

99

## AFTER FERNAND LÉGER

1881 - 1955

Les acrobates sur fond orange

Painted and glazed ceramic relief, circa 1950, titled and numbered X/250 on a label affixed verso  
overall: approx. 500 by 460mm 19½ by 18in

⊕ £ 6,000-8,000 € 6,600-8,800

100

## JACQUES VILLON AFTER HENRI MATISSE

Odalisque sur la terrasse (Ginestet & Pouillon E 633)

Aquatint printed in colours, 1922, signed in black ink by Matisse, numbered 21/200, on Arches wove paper, unframed  
plate: 485 by 604mm 19 by 23¾in  
sheet: 613 by 770mm 24½ by 30¾in

⊕ £ 8,000-12,000 € 8,800-13,100





101



102

101

## HENRI MATISSE

1869 - 1954

### Grande Vierge (Duthuit 648)

Lithograph, 1950-51, inscribed *épreuve exposition* in blue ink, on *chine appliqué* on Arches wove paper (as issued), with the Succ. Ateliers Mourlot inkstamp verso (not in Lugt), framed

sheet: 496 by 500mm 19½ by 19⅞in

support sheet: 649 by 560mm 25½ by 22in

⊕ £ 3,000-4,000 € 3,300-4,400

102

## HENRI MATISSE

1869 - 1954

### Lassitude (D. 451)

Lithograph, 1925, signed in pencil, numbered 17/50 (total edition includes ten artist's proofs), on sturdy Japan paper, framed

image: 188 by 129mm 7⅝ by 5in

sheet: 356 by 280mm 14 by 11in

⊕ £ 4,000-6,000 € 4,400-6,600

103

## JOAN MIRÓ

1893 - 1983

### Gravats 5 Poemes. Salvat-Papasseit (Cramer Books 179; Dupin 712-716)

The complete portfolio, comprising five etchings with aquatint printed in colours, 1974, each signed in pencil and numbered 44/50, also numbered on the justification, with the title page, text by Salvat-Papasseit and justification, loose (as issued), contained in the original white cloth-covered board with flaps, printed in colours on the front

each sheet: approx. 900 by 640mm 35½ by 25¼in

overall: 952 by 675 by 20mm 37½ by 26½ by ¾in

⊕ £ 25,000-35,000 € 27,300-38,200





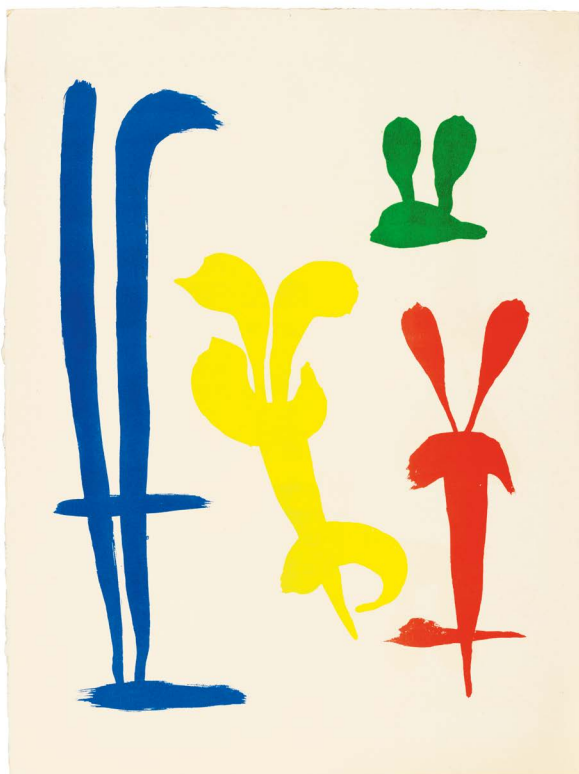




104



105



106

104

## JOAN MIRÓ

1893 - 1983

### La Dida (Mourlot 1184)

Lithograph printed in colours, 1979, signed in pencil, numbered 33/75 (total edition includes 25 *hors commerce* impressions), on Arches wove paper, framed  
sheet: 990 by 725mm 39 by 28½in

£ 4,000-6,000 € 4,400-6,600

105

## JOAN MIRÓ

1893 - 1983

### Gaudi I (D. 1060)

Etching and aquatint printed in colours, 1979, signed in pencil, numbered 31/50, on Arches wove paper, framed  
sheet: 760 by 450mm 29¾ by 17¾in

£ 7,000-9,000 € 7,700-9,900





107



108

106

JOAN MIRÓ

1893 - 1983

Parler Seul (C. Bks. 17; M. 102-175)

The portfolio, comprising 70 lithographs printed in black and in colours, 1948-50, signed in blue ink by the artist and author on the justification page, numbered 178, from the total edition of 253, with the title page, text by Tristan Tzara and justification, on Malacca pure rag paper, loose (as issued), contained in the original paper wrappers with lithograph printed in colours with collage on the cover, in white cloth-covered boards and slipcase (lacking the original lithographed paper-covered boards)

each sheet: approx. 380 by 285mm 15 by 11¼in  
overall: 40 by 307 by 38mm 15¾ by 12 by 1½in

£ 4,000-6,000 € 4,400-6,600

107

JOAN MIRÓ

1893 - 1983

L'exilé noir (D. 497)

Etching with aquatint and carborundum printed in colours, 1969, signed in pencil, numbered 25/50, on chiffon de Mandure wove paper, unframed  
sheet: 1055 by 680mm 41½ by 26¾in

£ 8,000-12,000 € 8,800-13,100

108

JOAN MIRÓ

1893 - 1983

L'exilé vert (D. 498)

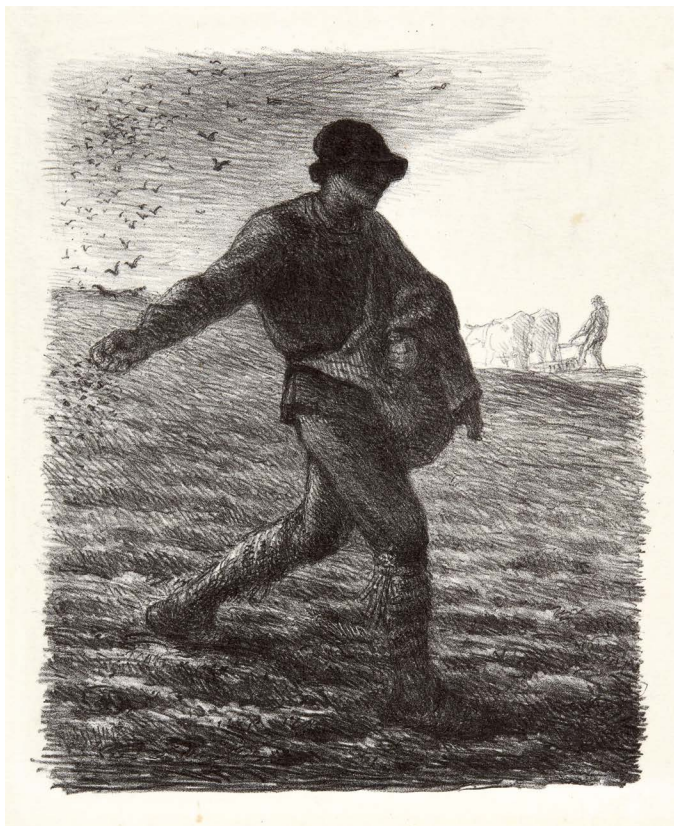
Etching with aquatint and carborundum printed in colours, 1969, signed in pencil, numbered 46/75, on chiffon de Mandure wove paper, unframed  
sheet: 1031 by 700mm 40⅝ by 27⅝in

£ 8,000-12,000 € 8,800-13,100





109



110

109

PROPERTY FROM THE COLLECTION OF DR. ERIKA  
POHL-STRÖHER

## OTTO MUELLER

1874 - 1930

### Mädchenakt vor dem Spiegel (Karsch 132)

Lithograph, 1924, signed in pencil, an  
unnumbered impression from the total edition  
of 60, on tan textured handmade paper,  
unframed

image: 390 by 290mm 15<sup>3</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>8</sub>in

sheet: 570 by 442mm 22<sup>3</sup>/<sub>8</sub> by 17<sup>3</sup>/<sub>8</sub>in

£ 5,000-7,000 € 5,500-7,700

110

## JEAN-FRANÇOIS MILLET

1814 - 1875

### Le semeur (Delteil, Melot 22)

Lithograph, 1889, the third (final) state, on  
fine laid Japan paper, framed

image: 193 by 160mm 7 by 6<sup>1</sup>/<sub>4</sub>in

sheet: 280 by 200mm 11 by 7<sup>7</sup>/<sub>8</sub>in

£ 3,000-5,000 € 3,300-5,500

111

## GIORGIO MORANDI

1890 - 1964

### Grande natura morta circolare con bottiglia e tre oggetti (Vitali 113)

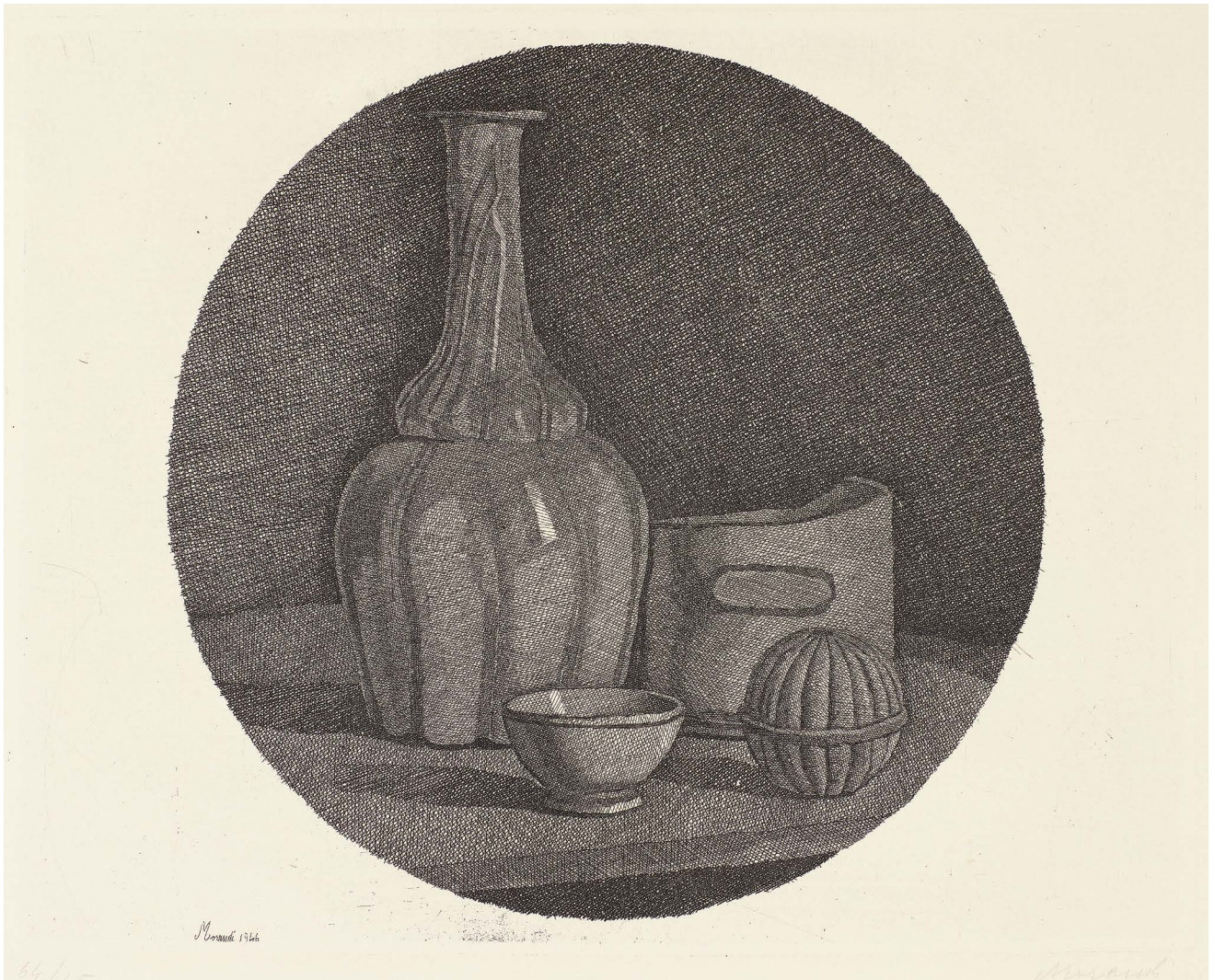
Etching, 1946, signed in pencil, numbered  
64/65, on wove paper, unframed

plate: 259 by 325mm 10<sup>1</sup>/<sub>8</sub> by 12<sup>7</sup>/<sub>8</sub>in

sheet: 352 by 515mm 13<sup>7</sup>/<sub>8</sub> by 20<sup>1</sup>/<sub>4</sub>in

£ 10,000-15,000 € 11,000-16,400





111

“...there is nothing more surreal and nothing more abstract than reality.”

GIORGIO MORANDI quoted in Bandera & Miracco, *Morandi 1894 – 1964*, p. 38



# LES PEINTRES- GRAVEURS

The portfolio comprises the following prints:

Georges Auriol, Jeune Femme assise (Johnson 3)  
 Albert Besnard, La Rêveuse (J. 7; Delteil 66)  
 Jacques-Emile Blanche, Jeunes Filles lisant (J. 8)  
 Pierre Bonnard, La petite Blanchisseuse (J. 11; Bouvet 40)  
 François Rupert Carabin, La Statuette (J. 20)  
 Maurice Denis, La Visitation (J. 30; Cailler 94)  
 Ignace-Henri Fantin-Latour, Vénus et l'Amour (J. 39; Hédiard 131)  
 Armand Guillaumin, Les Rochers rouges (J. 61)  
 René Georges Hermann-Paul, Les petites Machines à écrire (J. 64)  
 James Pitcairn-Knowles, Le Bain (J. 97)  
 Gustave Leheutre, Jeune Fille au piano (J. 67)  
 Alexandre Lunois, Danseuse espagnole (J. 72)  
 Charles Maurin, Étude de Femmes nues (J. 81)  
 Edvard Munch, Le Soir [Angst] (J. 84; Woll 63; Schiefler 61)  
 Odilon Redon, La Méditation (J. 101; Memmerio 158)  
 Pierre-Auguste Renoir, Mère et Enfant (J. 106; D. 10)  
 József Rippl-Rónai, La Fête au Village (J. 119)  
 Jan Toorop, La Dame aux Cygnes (another work illustrated) (J. 142)  
 Théo van Rysselberghe, Le Café-Concert (J. 136)  
 Suzanne Valadon, Étude de nus (J. 144)  
 Félix Vallotton, Le Premier Janvier (J. 145; Godefroy 165)  
 Édouard Vuillard, Le Jardin des Tuileries (J. 153)

## LES PEINTRES- GRAVEURS

publient dans ce numéro vingt-deux estampes originales tirées  
à cent exemplaires numérotés et signés de

MM.

. AURIOL. — Jeune Femme assise : lithographie en couleurs.  
 . BESNARD. — La Rêveuse : eau-forte.  
 . BLANCHE. — Jeunes Filles lisant : lithographie en couleurs.  
 . BONNARD. — La petite Blanchisseuse : —  
 . CARABIN. — La Statuette : gaufrage en blanc.  
 . DENIS. — La Visitation : lithographie en couleurs.  
 . FANTIN-LATOURE. — Vénus et l'Amour : lithographie.  
 . GUILLAUMIN. — Les Rochers rouges : lithographie en couleurs.  
 . HERMANN PAUL. — Les petites Machines à écrire : lithographie en couleurs.  
 . KNOWLES. — Le Bain : bois en couleurs.  
 . LEHEUTRE. — Jeune Fille au piano : eau-forte en couleurs.  
 . LUNOIS. — Danseuse espagnole : lithographie en couleurs.  
 . MAURIN. — Étude de Femmes nues : eau-forte en couleurs.  
 . MUNCH. — Le Soir : bois en deux couleurs.  
 . REDON. — La Méditation : lithographie.  
 . RENOIR. — Mère et Enfant : eau-forte teintée.  
 . RIPPL-RONAI. — La Fête au Village : lithographie en couleurs.  
 . TOOROP. — La Dame aux Cygnes : lithographie.  
 . RYSSSELBERGHE. — Le Café-Concert : eau-forte.  
 . SUZANNE VALADON. — Étude de nus : eau-forte.  
 . VALLOTTON. — Le Premier Janvier, bois.  
 . VUILLARD. — Le Jardin des Tuileries : lithographie en couleurs.

## 112

### PORTFOLIO

Les Peintres-Graveurs (cf. Johnson pp. 127-155)

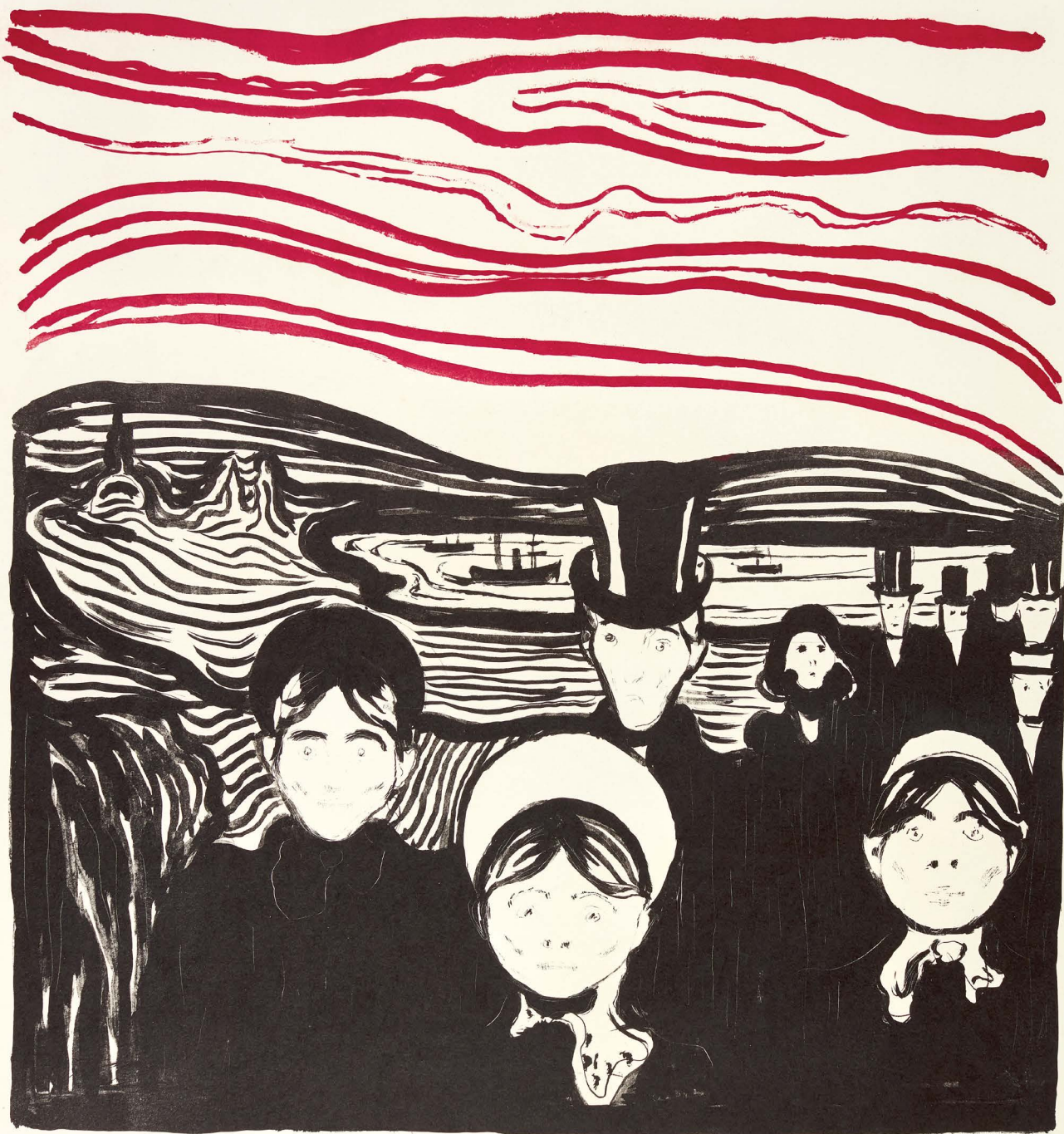
The very rare, complete portfolio of the first album, comprising 13 lithographs (11 printed in colours), four etchings (two printed in colours), two drypoints (printed in colours), two woodcuts (one printed in colours) and one embossing, 1896, 16 impressions signed in pencil, four impressions signed in blue or red crayon (two unsigned), 17 impressions numbered variously (five unnumbered), Johnson records that the edition was 100, with the original title page and table of contents, published by Ambroise Vollard, with the publisher's monogram on the title page, on various papers  
 smallest sheet (Théo van Rysselberghe, Le Café-Concert): 276 by 320mm 11 by 12½in  
 largest sheet (Georges Auriol, Jeune Femme assise): 567 by 424mm 22¾ by 16¾in

### PROVENANCE

Acquired in Paris in the 1920's; thence by descent to the present owners

£ 500,000-1,000,000 € 550,000-1,100,000





83 Edvard Munch



# “THE STRANGE CREATURE WAS A GENIUS”

## AMBROISE VOLLARD (1866 – 1939)

Ambroise Vollard was of critical importance for the Impressionist and Post-Impressionist artists so widely admired today. His courage and determination brought the works of a host of younger painters including Maurice Denis, Pierre Bonnard, Félix Vallotton, Édouard Vuillard and Edvard Munch, to the attention of the international public, along with older masters such as Paul Cézanne and Paul Gauguin. This achievement alone is outstanding; however, it was his passion for creative publishing that encouraged the new generation of young artists to express themselves through printmaking, leaving a legacy that continues today.

Vollard's *Album des Peintres-Graveurs* marks the beginning of a publishing career that changed the way generations of artists expressed themselves. This passion for publishing prints and books was to become the greatest force within his life, leaving a legacy of beautifully created works which surpassed that of any publisher for over two hundred years. The enormous wealth generated by a successful career as a dealer of pictures was invested into publishing projects. The cultural impact of these projects was enormous and Vollard's determination to promote the painter engravers was never daunted by the ever-increasing costs of the projects.

Vollard opened his first gallery with an exhibition of drawings by Edouard Manet. Through this exhibition, Vollard not only met the more established artists Berthe Morisot, Claude Monet, Edgar Degas, and probably Pierre-August Renoir, of critical importance to his print publishing ambitions, this exhibition also attracted the attention of Maurice Denis:

*“Vers 1893, Maurice Denis, qui avait remarqué la petite exposition que j'avais faite de dessin de Manet, en parla à ses amis. C'est ainsi que je fus mis en rapport avec quelques-uns des Nabis: Bonnard, Roussel, Vuillard, et que j'obtins d'eux, d'abord des tableaux, et plus tard des illustrations pour mes livres, quand je me lançai dans l'édition.”<sup>1</sup>*

Following this exhibition, Vollard gave Paul Cézanne his first exhibition on 13 November, 1895. This exhibition attracted many more artists including the painters from the *Nabis*. Vollard quickly demonstrated his commitment to these young painters commissioning Pierre Bonnard, Maurice Denis, Édouard Vuillard, Félix Vallotton, József Rippl-Rónai and Herman Paul all to make works for his first *Album des Peintres-Graveurs*.

In these early years Vollard was seen as an outsider, a recently arrived Creole with little experience of the art market. However, as an outsider, he was not restricted by the conventions of the art establishment, or the prejudices within that market. Undeterred by the conventional view of lithography as a reproductive medium, Vollard engaged the master printmaker Auguste Clot.

From the Vollard archives, it appears that his initial concept was an album of lithographs, predominantly printed in colours. Vollard provided the artists with the finances and technical support to experiment with this new technique. The older generation of artists such as Renoir found the technique difficult, but the younger generation embraced the technique, and started an explosion of colour printing. Indeed, both Renoir and Cézanne were eventually persuaded to make colour lithographs (with the assistance of the highly skilled Auguste Clot).

Vollard's choice of artists for the *Album des Peintres-Graveurs* was considered radical at the time. The Société Française des Peintres-Graveurs had decided to exclude foreign artists, yet Vollard saw the potential in the large number of foreign artists gravitating to Paris. He commissioned works from József Rippl-Rónai, James Pitcairn-Knowles, Théo Rysselberghe, Jan Toorop and Félix Vallotton. Perhaps the greatest stroke of fortune for Vollard was the arrival in Paris of the Norwegian artist, Edvard Munch. These works by foreign artists not only gave the Parisian audience the opportunity to



see works from across Europe, it also attracted international collectors to his gallery.

The opening of a new gallery at 6 rue Laffitte gave Vollard the ideal opportunity to launch his new album, and so in June 1896, he opened the exhibition of *Les Peintres-Graveurs* promoting this landmark *Album des Peintres-Graveurs*.

Starting with the *Album des Peintres-Graveurs*, it became evident that Vollard's passion for the publication of painter engravers was greater than any potential financial gains achieved from their sale. Although sales were slow, from this early stage in his career, he was to use the proceeds of his picture dealing to subsidize his creation of perfect publications.

During his lifetime Vollard had provided many painters with their only opportunity to sell their works, supporting and encouraging artistic development and experimentation. He was criticised for his business techniques: the low prices he paid for the works by young artists; and what was perceived to

be a studied reluctance in the sale of works. Some criticisms were more justified than others; however, all are insignificant compared to the enormous contribution he made to the artists of his generation. Ambroise Vollard changed the way the public saw the works of the *Peintres-Graveurs*; he enriched the production of a whole generation of artists by offering support and encouragement to experiment with printmaking. He inspired artists to make their own prints with enormous success, collaborating with many of the greatest artists of the 20<sup>th</sup> Century including Georges Rouault, Marc Chagall and Pablo Picasso. His greatest passion was the albums and books he created with his artists, and perhaps his greatest success was the audience he created for them, as he changed the public appreciation of the painter engraver forever.

1 Ambroise Vollard, *Souvenirs d'un marchand de tableaux*, Editions Albin Michel, Paris, 1937, p.236

Jonathan Pascoe Pratt PhD.



Ambroise Vollard sitting at a desk in his home at rue Martignac, Thérèse Bonney photograph collection / Bridgeman Images



# THE COMMISSION

Vollard commissioned each artist to provide a plate from which 110 impressions would be printed; of these, 100 were to be numbered and signed by the artist. In addition, the artists were to provide two signed proofs of each state, and two proofs from the cancelled plate. Vollard provided the technical advice and paid the printing costs. On completion of the work, the artists were paid their commission fee (which was in most cases 100 fr). If they preferred, the artists were given the opportunity to receive an album instead of the fee. The format of the work was to be 57cm. by 43cm.; however, if the artist wished to produce a smaller work, it was to be mounted upon a larger sheet (presumably to give the album a uniform size). For Vollard the presentation of the album was of great importance. By specifying the format of the support sheet, he was able to combine works of different sizes into one album, but also by stipulating the size of the print, perhaps he had an eye on the *estampe murale* market.

One of the most interesting phenomena of the colour revolution was the development of the interior "wall print" (*l'estampe murale*). Prints were generally collected and kept in portfolios, and much less often hung on the wall.

Vollard promoted this publication towards the painting collector, and therefore it is reasonable to assume that the intention was to frame the prints for display (and not to examine them in folders as was traditional for print collectors).

## Choice of the name *Album des peintres-graveurs*

In September 1895, Vollard had the idea to publish a *Journal L'Estampe moderne*. However, in November of that year Loys Delteil published a series of prints under the title *L'Estampe moderne*, prompting Vollard to select another. He chose *Album des peintres-graveurs*.

The year 1895 was critical for the publication of print albums. It was the last year of André Marty's *Estampe originale* as well as the second consecutive year in which the *Société des peintres-graveurs* had failed to arrange an exhibition. Vollard saw an opportunity to fulfil his ambition to realise a major print album at the same time as attracting those art-

ists who were disillusioned with the *Société*, whether by its failure to arrange an annual exhibition or its policy on the admission of foreign artists.

## The first subscribers and the early purchasers of the *Album des Peintres-Graveurs*

The present complete album was purchased in Paris in the 1920's by the family of the current owner and has remained in their collection since. It is being offered for sale by their descendants.

From Vollard's accounts, it appears that only a few albums were sold, under twenty, and most of these were to painting collectors and cultural figures of the day. Not all the initial subscribers purchased an album and some albums were sold at a later date. As time passed, the remaining albums became divided and individual prints were sold separately, leaving complete albums to become extremely rare.

Among the buyers of the albums were some of the most distinguished painting collectors and political and cultural figures of the day including:

Baron Robert de Domecy; patron of Odilon Redon. His inclusion on the list of subscribers and on the list of sales suggests that he already had an established business relationship with Vollard by the time of the publication of the album.

Amédée-Ernest Chausson; composer who had studied with Jules Massenet at the Paris Conservatoire. He had bought a Gauguin pastel and two Renoir sketches from Vollard before the publication of the album. The album appears to be his first print purchase. However, Chausson's interest in the Nabis would explain his invitation to subscribe to the album.

Dr Georges Viau was an important collector. As one of Vollard's first clients, he had bought a considerable number of works including paintings by Gauguin, Guillaumin, Renoir, Cézanne and many by Maurice Denis.

Woldemar von (de) Seidlitz bought the album. It is possible that as an art historian, he bought it for himself, however from 1885 to 1918, he was an executive councillor to the Directorate-General of the Royal Collections for Art and Science in Dresden and may have purchased the album on their behalf.

"The most beautiful woman who ever lived never had her portrait painted, drawn or engraved any oftener than Vollard - by Cézanne, Renoir, Rouault, Bonnard..."

PABLO PICASSO



Harry Graf von Kessler was an Anglo-German count, diplomat, writer, and patron of modern art who was a Board member of the art Journal *Pan* as well as an adviser to wealthy German collectors.

Georges Murat was an early collector of Cézanne. On the same day he bought the album he bought from Vollard he bought Cézanne's *Nature morte noir*.

Adrien Hébrard was a journalist and influential political figure; his first purchase from Vollard was the album.

Olivier Sainsère, who later became Secrétaire Général de la Présidence de la République, was a keen collector and patron of the avant-garde. His first purchase from Vollard was a Pissarro painting, *Effet de neige*, in December 1894; his second purchase was the album.

Henri Duhem was an artist. He had not bought from Vollard before the purchase of the album; however, at the same time as buying the album, he bought paintings by Gauguin, Maurice Denis and others.

The album was Sawa Masscoutof's first purchase from Vollard in December 1896.

Charles Grandmougin, the poet whose works were set to song by composers including Fauré and Bizet.

Henri Costa bought two Cézanne paintings in February 1896 and his next purchase from Vollard was the album.

Georges Humbert was a print collector who had bought a small number of works including Maurice Denis and Renoir before the purchase of the Album.

Ferdinand Escossa had bought a Cézanne and a Renoir painting before Vollard had persuaded him to subscribe to the album.

Pochet, a print dealer bought an album, but Edouard Kleinmann, the dealer and publisher of Toulouse-Lautrec, subscribed to the album, but then does not appear to have paid for one.

<sup>1</sup> P. Denis Cate, *The Color Revolution*, Rutgers University Art Gallery, New Jersey, 1978, p.28

<sup>2</sup> Vollard often used the spelling *de Doms*.

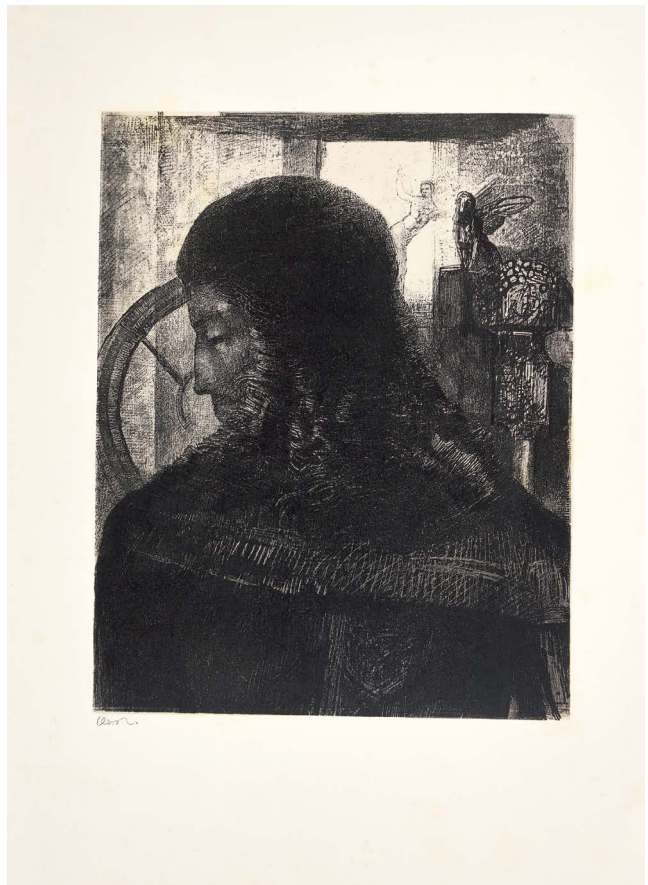


Tribute to Cezanne (around a still life by Paul Cezanne (1839-1906) Painting by Maurice Denis (1870-1943) oil on canvas, 180x240 cm, 1900. Paris, Musee d'Orsay / Bridgeman Images













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## EDVARD MUNCH

1863 - 1944

### Attraction II (W. 20; S. 18)

Etching and drypoint printed in greyish black, 1895, Woll's variation II of IV, signed in pencil, also signed by the printer Otto Felsing, inscribed 'Berlin gdr.', on sturdy Japan paper, framed

plate: 269 by 339mm 10<sup>5</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>4</sub>in  
sheet: 337 by 465mm 13<sup>1</sup>/<sub>4</sub> by 18<sup>1</sup>/<sub>4</sub>in

#### PROVENANCE

Ex. coll. Staedt Kunstmuseum, Düsseldorf (their stamp on the mount verso, not in Lugt); Harald Holst Halvorsen, Kunst & Antikvitetshandel (his gallery stamp on the mount verso, not in Lugt)

£ 20,000-30,000 € 21,900-32,800





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## EDVARD MUNCH

1863 - 1944

Square in Berlin. Potsdamer Platz (W. 177; S. 155)

Etching and drypoint printed in brown, 1902, signed in pencil, also signed in pencil by the printer Otto Felsing, inscribed 'Berlin gdr.', on sturdy wove paper, framed  
plate: 120 by 170mm 4¾ by 6¾in  
sheet: 296 by 400mm 11⅞ by 15¾in

£ 3,000-5,000 € 3,300-5,500

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PROPERTY FROM AN IMPORTANT PRIVATE  
EUROPEAN COLLECTION

## EDVARD MUNCH

1863 - 1944

Mystical Shore (W. 117; S. 125)

A rare proof impression of this scarce woodcut printed from two blocks in grey and brownish grey, the moon hand-coloured, 1897, this impression cited in Woll, variation III of V, on tissue thin Japan paper, mounted showing the inscription 'Bitte drucken/ Grundton hell blau/Die Hauptplatte schwarz' in pencil verso, framed  
image: 370 by 565mm 14½ by 22¼in  
sheet: 467 by 655mm 18⅞ by 25¾in

Richard Field, writing in the catalogue of the landmark exhibition *The Artistic Revival of the Woodcut in France, 1850-1900* (University of Michigan, 1984), draws particular attention to this very rare woodcut by Munch. This work "signals the crisis of the

woodcut at the end of the century". It was at this point that both Munch and Gauguin, apparently totally independently of each other, abandoned the pictorial aspects of the woodcut as practised by Vallotton and others. They not only abandoned the complexities of colour printing, they used the natural characteristics and sculptural qualities of the single block, in particular the use of the grain of the wood. When the painting of this subject was exhibited in Paris in 1896, Strindberg was captivated by the moon, writing in *La Revue Blanche* "Like the dot of an i, the moon rises to suggest an infinite sadness and desolation".

Jonathan Pascoe Pratt PhD.

### PROVENANCE

Acquired from the artist by his fourth cousin; thence by descent to the present owner

± £ 40,000-60,000 € 43,700-65,500





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## PABLO PICASSO

1881 - 1973

Histoire Naturelle (Eaux-fortes originales pour des textes de Buffon) (Cramer Books 37; B. 328-358)

The complete book, comprising 31 etchings with aquatint and drypoint, 1942, numbered 110 on the justification (from the total edition of 226), with the title page, text in French by Georges-Louis Leclerc, comte de Buffon, and justification, on Vidalon wove paper with the Ambroise Vollard watermark, loose (as issued), contained in the original paper wrappers and pale blue imitation morocco paper-covered boards with the title in gold on the spine and modern green fabric-covered slipcase and portfolio box

each sheet: approx. 372 by 280mm 14<sup>5</sup>/<sub>8</sub> by 11in

overall: 377 by 285 by 45mm 14<sup>3</sup>/<sub>4</sub> by 11<sup>1</sup>/<sub>4</sub> by 1<sup>3</sup>/<sub>4</sub>in

⊕ £ 15,000-25,000 € 16,400-27,300

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## PABLO PICASSO

1881 - 1973

Minotaure blessé, VI (B. 196; Ba. 363)

Etching, 1933, printing with plate tone, from *la suite Vollard*, signed in pencil, from the total edition of 310, on Montval laid paper with the Vollard watermark, framed

plate: 192 by 267mm 7<sup>1</sup>/<sub>2</sub> by 2<sup>1</sup>/<sub>2</sub>in

sheet: 339 by 448mm 13<sup>1</sup>/<sub>4</sub> by 17<sup>5</sup>/<sub>8</sub>in

⊕ £ 4,000-6,000 € 4,400-6,600





Picasso

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## PABLO PICASSO

1881 - 1973

Minotaure aveugle guidé par une fillette dans la nuit (B. 225; Ba. 437)

Aquatint and drypoint, 1934, from *la suite Vollard*, a fine, rich impression, signed in pencil, from the total edition of 310, on Montval laid paper with the Vollard watermark, framed

plate: 250 by 348mm 9¾ by 13¾in  
sheet: 340 by 444mm 13⅜ by 17½in

⊕ £ 70,000-90,000 € 76,500-98,500

"If all the ways I have been along were marked on a map and joined up with a line, it might represent a Minotaur."

PABLO PICASSO





119

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## PABLO PICASSO

1881 - 1973

Françoise aux cheveux ondulés  
(B. 403; Mourlot 47)

Lithograph, 1946, signed in pencil, numbered  
36/50 (total edition includes six proofs), on  
Arches wove paper, unframed  
sheet: 650 by 497mm 25<sup>5</sup>/<sub>8</sub> by 19<sup>5</sup>/<sub>8</sub>in

⊕ £ 30,000-50,000 € 32,800-55,000

120

## PABLO PICASSO

1881 - 1973

Françoise (B. 398; M. 42)

Lithograph, 1946, signed in pencil, numbered  
40/50 (total edition includes six artist's  
proofs), on Arches wove paper, unframed  
sheet: 650 by 500mm 25<sup>1</sup>/<sub>2</sub> by 19<sup>3</sup>/<sub>4</sub>in

⊕ £ 30,000-50,000 € 32,800-55,000









121

## PABLO PICASSO

1881 - 1973

Buste de femme au corsage  
blanc - Jacqueline de profil (B.  
848; M. 311)

Lithograph, 1958, Mourlot's third (final) state,  
initialled by the printer, Fernand Mourlot,

Paris, verso, one of a few proof impressions  
of this state, there was a published edition of  
50 of the first state, on Arches wove paper,  
framed

image: 695 by 500mm 27<sup>3</sup>/<sub>8</sub> by 19<sup>5</sup>/<sub>8</sub>in

sheet: 763 by 568mm 30 by 22<sup>3</sup>/<sub>8</sub>in

£ 15,000-25,000 € 16,400-27,300





122

# PABLO PICASSO

1881 - 1973

La Femme au fauteuil (B. 1353;  
M. 138)

Lithograph, 1948, Mourlot's fifth state (of six),  
inscribed and initialed by the printer, Fernand  
Mourlot, Paris, verso 'Epreuve exposition /

*pour Castor / Paris - BONN / FM'*, one of six  
proofs for the artist and printer, there was  
no published edition of this subject, on wove  
paper, unframed  
image: 696 by 544mm 27<sup>3</sup>/<sub>8</sub> by 21<sup>3</sup>/<sub>8</sub>in  
sheet: 761 by 563mm 30 by 22<sup>1</sup>/<sub>4</sub>in

⊕ £ 20,000-30,000 € 21,900-32,800





123

123

## PABLO PICASSO

1881 - 1973

Le peintre sur la plage (B. 769;  
Ba. 919)

Aquatint, 1955, signed in pencil, numbered  
22/50 (total edition includes 15 artist's  
proofs), on Arches wove paper, framed  
image: 475 by 832mm 18¾ by 32¾in  
sheet: 640 by 910mm 25¼ by 35¾in

### PROVENANCE

With an unidentified collector's mark, initials  
GBL in a circle (not in Lugt)

⊕ £ 10,000-15,000 € 11,000-16,400

124

## PABLO PICASSO

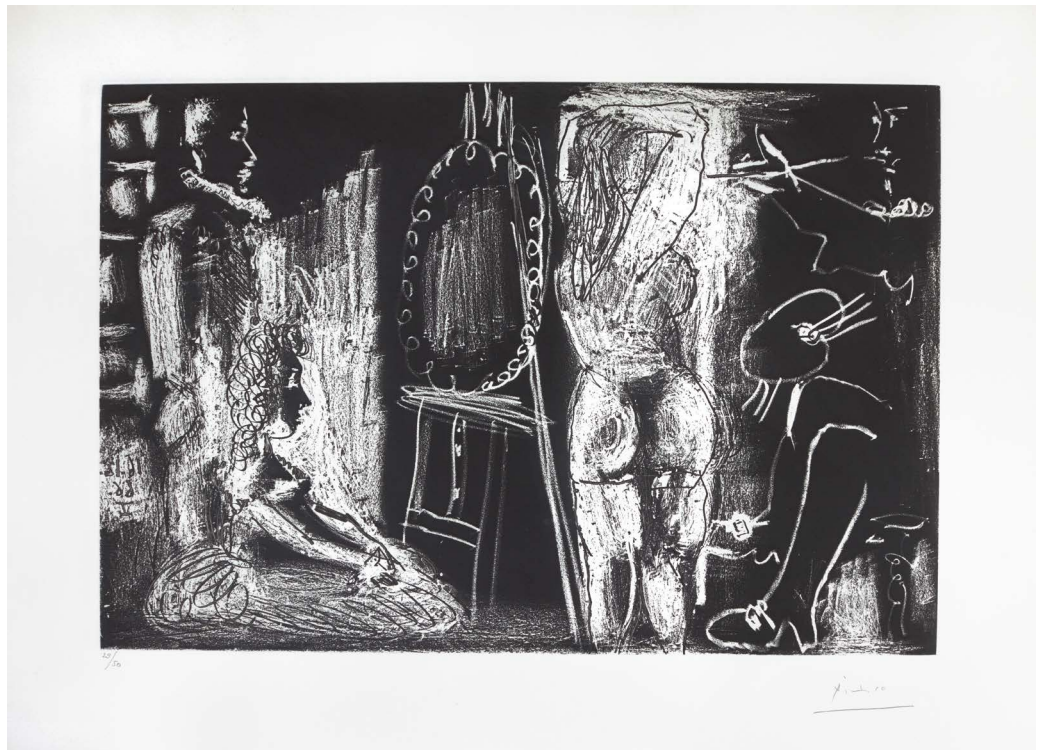
1881 - 1973

Visiteurs dans l'atelier (B. 1399;  
Ba. 1472)

Aquatint and etching, 1966, signed in pencil,  
numbered 29/50 (total edition includes 15  
artist's proofs), on Rives wove paper, framed  
plate: 320 by 470mm 12⅝ by 18½in  
sheet: 455 by 618mm 18 by 24¾in

⊕ £ 3,000-4,000 € 3,300-4,400





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## AFTER PABLO PICASSO

1881 - 1973

### Portrait de Maya au bateau

Offset lithograph and collotype printed in colours, circa 1965, signed in pencil, numbered 75/200, on Arches wove paper, framed

image: 729 by 540mm 28¾ by 21¼in

sheet: 863 by 609mm 34 by 24in

⊕ £ 6,000-8,000 € 6,600-8,800



125

93





126

**PIERRE-AUGUSTE  
RENOIR**

1841 - 1919

Enfants jouant à la balle (Delteil,  
Stella 32)

Lithograph printed in colours, *circa* 1900, from  
the edition of 200, on Arches Ingres laid paper  
with the MBM watermark, framed

image: 600 by 510mm 23<sup>5</sup>/<sub>8</sub> by 20in

sheet: approx. 898 by 623mm 35<sup>3</sup>/<sub>8</sub> by 24<sup>1</sup>/<sub>2</sub>in

£ 24,000-36,000 € 26,200-39,300





“For me, a picture must be a pleasant thing, joyous and pretty, yes, pretty. There are too many unpleasant things in life for us to fabricate still more.”

PIERRE-AUGUSTE RENOIR quoted in Birren, *History of color in painting*, p. 284-5

127

## PIERRE-AUGUSTE RENOIR

1841 - 1919

### Le chapeau épinglé, deuxième planche (D., S. 30)

Lithograph printed in colours, circa 1898, with the artist's stamped signature, from the total edition of 200, on Arches Ingres laid paper, framed

image: 600 by 488mm 23<sup>5</sup>/<sub>8</sub> by 19<sup>1</sup>/<sub>4</sub>in

sheet: 900 by 620mm 35<sup>3</sup>/<sub>8</sub> by 22<sup>3</sup>/<sub>8</sub>in

£ 20,000-30,000 € 21,900-32,800





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## EGON SCHIELE

1890 - 1918

### Kümmernis (Kallir 7)

Drypoint printed in green, 1914, from *Das Graphische Werk von Egon Schiele*, Kallir's state b, from the edition of 100 printed on Massimilianobütten paper (the total edition was 200), unframed

plate: 480 by 315mm 18 $\frac{7}{8}$  by 12 $\frac{3}{8}$ in  
sheet: 660 by 480mm 26 by 19in

£ 4,000-6,000 € 4,400-6,600

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## EGON SCHIELE

1890 - 1918

### Bildnis Arthur Roessler (K. 8)

Drypoint printed in green, 1914, from *Das Graphische Werk von Egon Schiele*, Kallir's state b, from the edition of 80, on rough yellowish etching paper, unframed

plate: 240 by 320mm 9 $\frac{1}{2}$  by 12 $\frac{5}{8}$ in  
sheet: 355 by 500mm 14 by 19 $\frac{3}{4}$ in

£ 3,000-5,000 € 3,300-5,500



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PROPERTY FROM THE COLLECTION OF DR. ERIKA  
POHL-STRÖHER

**KARL SCHMIDT-  
ROTTLUFF**

1884 - 1976

**Katzen (Schapire H169)**

Woodcut, 1915, signed in pencil, from the  
edition of 75 plus an unknown number of  
proofs, on laid paper, unframed  
image: 400 by 500mm 15¾ by 19¾in  
sheet: 515 by 630mm 20¼ by 24¾in

£ 3,000-5,000 € 3,300-5,500



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131

**HENRI DE TOULOUSE-  
LAUTREC**

1864 - 1901

**Mademoiselle Marcelle Lender,  
en buste (Wittrock 99; Delteil  
102; Adriani 115)**

Lithograph printed in colours, 1895, Wittrock's  
fourth (final) state, from the German edition  
of PAN, on smooth wove paper, bound  
as originally published in PAN Vol. 3, the  
album with the title page, text, prints and  
reproductions  
overall: 387 by 300mm 15¼ by 11¾in

£ 8,000-12,000 € 8,800-13,100



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# CONTEMPORARY PRINTS & MULTIPLES



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## FRANCIS BACON

1909 - 1992

### Triptych 1986-1987 (Sabatier 6)

The complete set, comprising three etchings with aquatint printed in colours, 1987, each signed in pencil, two numbered 27/99, one inscribed *HC* (an *hors commerce* impression) (total edition includes 15 artist's proofs), on three sheets of Arches wove paper, each unframed  
each image: 652 by 486mm 25¾ by 19¼in  
each sheet: 902 by 629mm 35½ by 24¾in

⊕ £ 8,000-12,000 € 8,800-13,100

133

## FRANCIS BACON

1909 - 1992

### Study for Portrait of Pope Innocent X after Velasquez (S. 14)

Lithograph printed in colours, 1989, signed in pencil, numbered 3/60 (total edition includes 20 artist's proofs), on Arches wove paper, unframed  
image: 950 by 690mm 37¾ by 27½in  
sheet: 1153 by 770mm 45¾ by 30¼in

⊕ £ 18,000-22,000 € 19,700-24,100









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## FRANCIS BACON

1909 - 1992

### Triptych (S. 4)

The complete set, comprising three etchings with aquatint, 1981, the central panel signed twice, inscribed and dated in felt-tip pen 'Bon à Tirer / Francis Bacon 4/11/80' (a bon à tirer set aside from the edition of 99), on three sheets of Arches wove paper, each framed each plate: approx. 385 by 298mm 15¼ by 11¾in each sheet: approx. 660 by 505mm 26 by 19¾in

⊕ £ 12,000-18,000 € 13,100-19,700



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## KEITH HARING

1958 - 1990

### Untitled 1 (Littmann p. 31)

Screenprint in colours, 1983, from *The Fertility Suite*, signed in pencil, dated, numbered 87/100 (total edition includes 15 artist's proofs), on wove paper, framed image: 1032 by 1184mm 40⅝ by 46⅝in sheet: 1067 by 1267mm 42 by 49⅞in

† £ 26,000-36,000 € 28,400-39,300



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## KEITH HARING

1958 - 1990

### Untitled (L. p. 83)

Screenprint in colours, 1987, from *Pop Shop I*, signed in pencil, dated, numbered 195/200, on wove paper, unframed image: 264 by 343mm 10⅜ by 13½in sheet: 305 by 381mm 12 by 15in

£ 5,000-7,000 € 5,500-7,700





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137

## KEITH HARING

1958 - 1990

### The Paris Review (L. p. 114)

Screenprint in colours, 1989, signed in pencil, dated, numbered 54/200 (total edition includes 30 artist's proofs), on wove paper, unframed  
sheet: 609 by 812mm 24 by 32in

£ 3,000-5,000 € 3,300-5,500

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## KEITH HARING

1958 - 1990

### Untitled (L. p. 97)

Screenprint in colours, 1988, from *Pop Shop II*, signed in pencil, dated, numbered 47/200, on wove paper, framed  
image: 270 by 346mm 10<sup>5</sup>/<sub>8</sub> by 13<sup>5</sup>/<sub>8</sub>in  
sheet: 304 by 380mm 12 by 15in

£ 8,000-12,000 € 8,800-13,100

139

## KEITH HARING

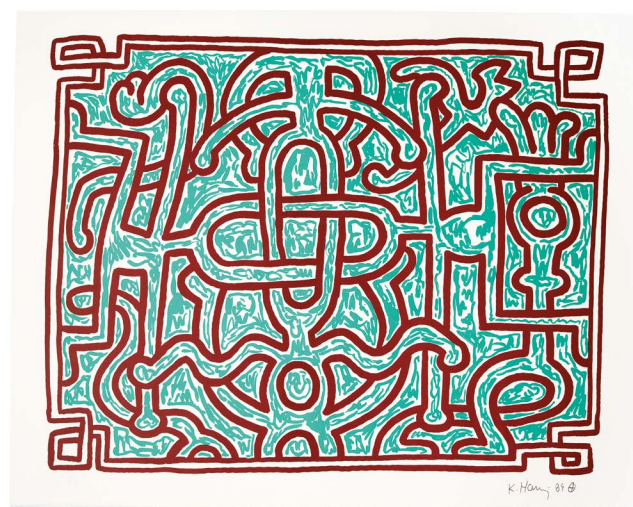
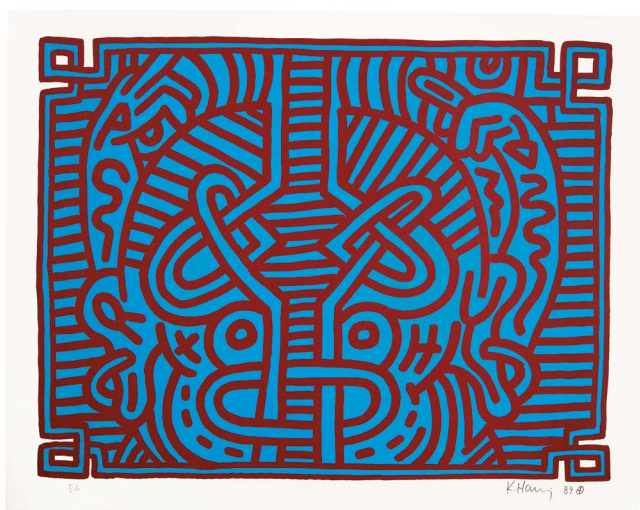
1958 - 1990

### Statue of Liberty (L. p. 63)

Screenprint in colours, 1986, signed in pencil, dated, numbered AP 6/25 (an artist's proof aside from the edition of 130), on sturdy wove paper, framed  
image: 910 by 650mm 35<sup>7</sup>/<sub>8</sub> by 25<sup>5</sup>/<sub>8</sub>in  
sheet: 963 by 716mm 37<sup>7</sup>/<sub>8</sub> by 28<sup>1</sup>/<sub>4</sub>in

£ 26,000-36,000 € 28,400-39,300





140

## KEITH HARING

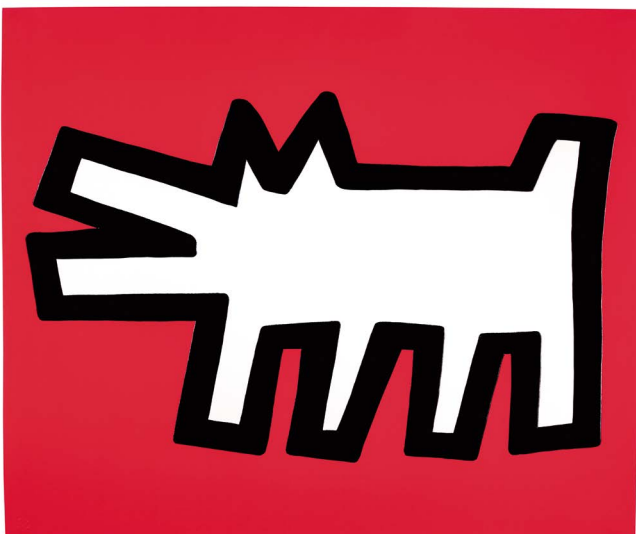
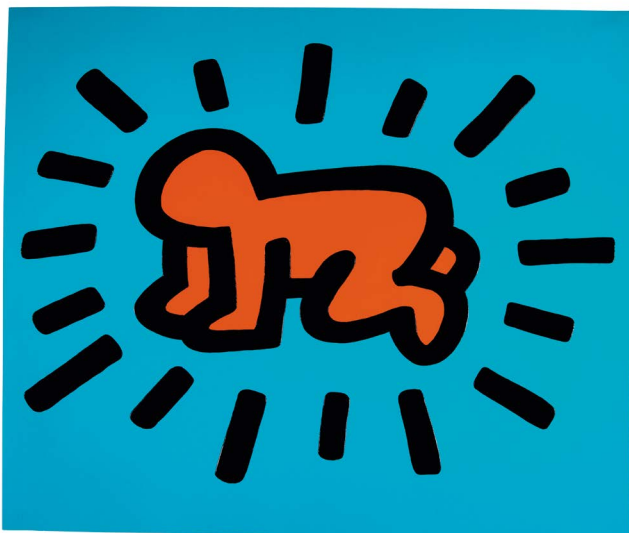
1958 - 1990

Chocolate Buddha 1-5 (L. pp. 122-125)

The complete portfolio, comprising five lithographs printed in colours, 1989, each signed in pencil, dated, inscribed EC (one of a few *exemplaires collaborateurs* sets aside from the edition of 90), also signed and inscribed on the justification page, with the title page and justification, on BFK Rives wove paper, loose (as issued), contained in the original grey cardboard portfolio with title and artist's name printed in orange on the cover each sheet: approx. 560 by 705mm 22 by 27¾in overall: 610 by 758mm 24 by 29¾in

£ 18,000-22,000 € 19,700-24,100





141

## KEITH HARING

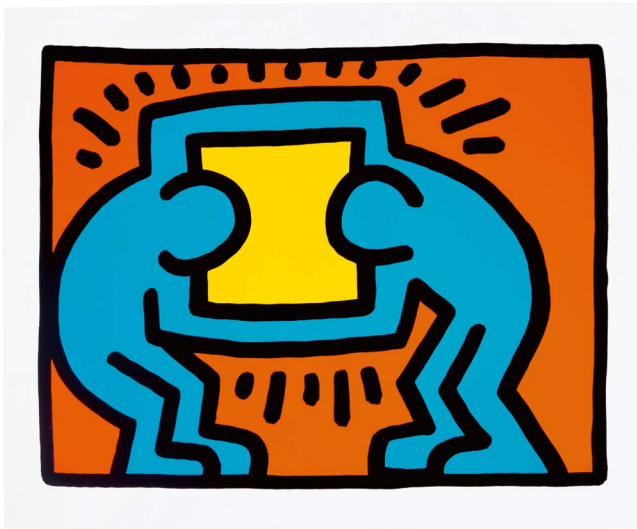
1958 - 1990

### Icons (L. pp. 170-171)

The complete set, comprising five screenprints in colours with embossing, 1990, each with the estate stamp verso, signed in pencil and numbered 19/250 by Julia Gruen (the executor of the Keith Haring Estate), on Arches Cover paper, each framed each sheet: approx. 535 by 635mm 21¼ by 25in

£ 30,000-50,000 € 32,800-55,000





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## KEITH HARING

1958 - 1990

### Pop Shop VI (L. pp. 150-51)

The complete set, comprising four screenprints in colours, 1989, each with the estate stamp verso, signed in pencil, dated and numbered 76/200 by Julia Gruen (the executor of the Keith Haring Estate) (total edition includes 25 artist's proofs), on wove paper, each framed  
each image: approx. 290 by 370mm 11 $\frac{3}{8}$  by 14 $\frac{1}{2}$ in  
each sheet: approx. 343 by 419mm 13 $\frac{1}{2}$  by 16 $\frac{1}{2}$ in

£ 15,000-20,000 € 16,400-21,900





143

## KEITH HARING

1958 - 1990

### Pop Shop II (L. pp. 96-97)

The complete set, comprising four screenprints in colours, 1988, each signed in pencil, dated, numbered 178/200 (total edition includes 20 artist's proofs), on wove paper, each framed  
 each image: approx. 270 by 345mm 10½ by 13½in  
 each sheet: approx. 306 by 380mm 12 by 15in

£ 25,000-35,000 € 27,300-38,200





144

## KEITH HARING

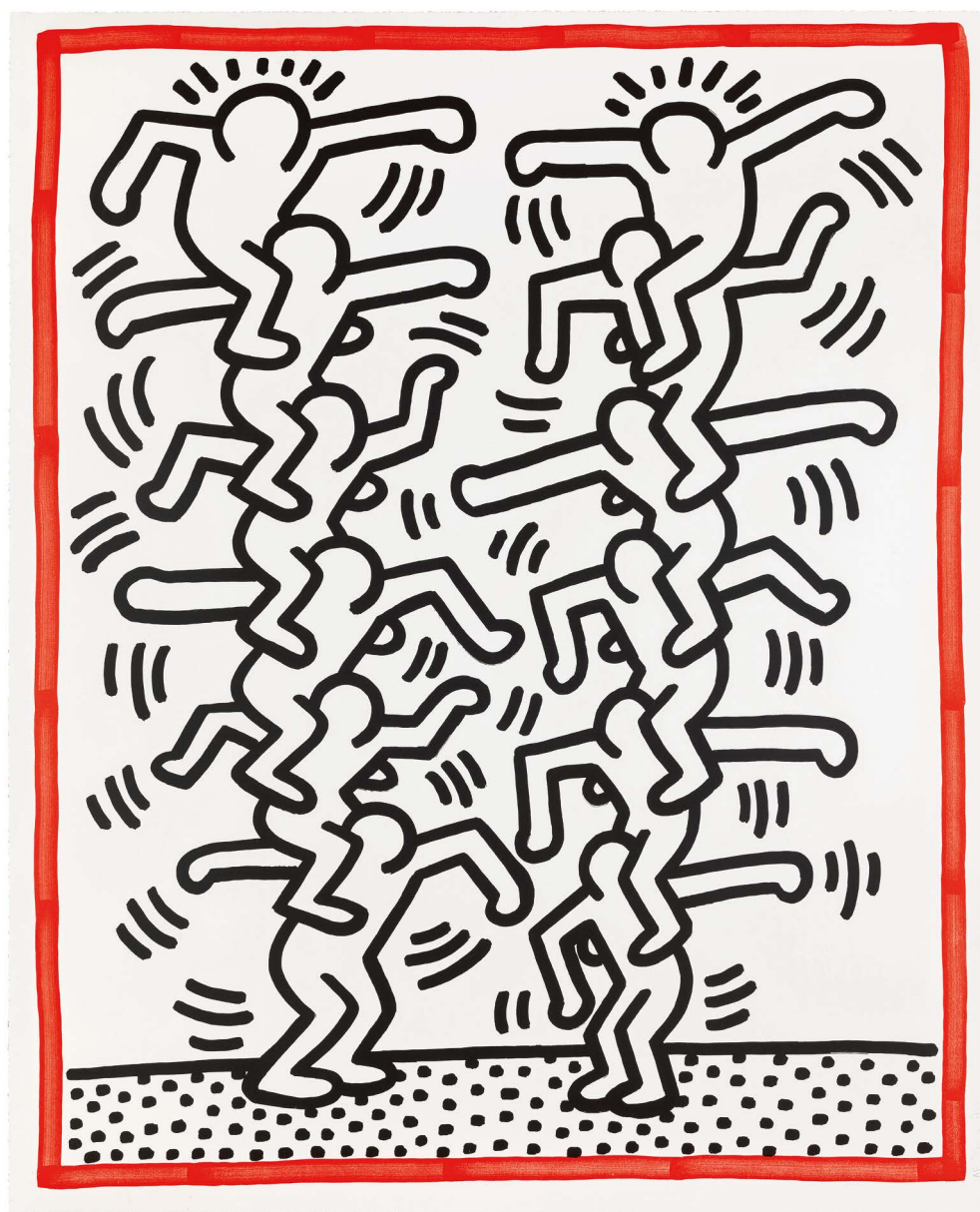
1958 - 1990

### Ludo 1-5 (L. pp. 44-47)

The complete portfolio, comprising five lithographs printed in colours, 1985, each signed in pencil, dated, numbered 58/90 (total edition includes 15 artist's proofs), also signed and numbered on the justification page, with the title page and justification, on Arches wove paper, loose (as issued), contained in the original grey cardboard portfolio with printed cover  
each sheet: approx. 660 by 485mm 26 by 19 1/8 in  
overall: 530 by 705mm 20 7/8 by 27 3/4 in

£ 18,000-22,000 € 19,700-24,100





145

## KEITH HARING

1958 - 1990

### Untitled (L. p. 41)

Lithograph printed in black and red, 1985, from *Three Lithographs*, signed in pencil, dated, numbered AP 16/20 (an artist's proof aside from the edition of 80), on wove paper, framed

image: 964 by 768mm 38 by 30¼in  
sheet: 1003 by 810mm 39½ by 31⅞in

£ 20,000-30,000 € 21,900-32,800





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"He truly created a lifetime of works in ten years. Greedily, we wonder what else he might have created, what masterpieces we have been cheated out of by his death, but the fact is that he has created enough work to intrigue generations to come."

KEITH HARING quoted in *Jean Michel Basquiat*, p. 440



146

## AFTER JEAN-MICHEL BASQUIAT

1966 - 1988

### Untitled (Ernok)

Screenprint in colours, 2001, after the painting from 1982-83, numbered *H.C. 4/15* (an *hors commerce* impression aside from the edition of 85), with the estate stamp verso, signed in pencil and dated by Gerard Basquiat (the administrator of the Estate of Jean-Michel Basquiat), on Saunders 410 Hot Press watercolour paper, framed sheet: 1018 by 1015mm 40½ by 40in

£ 30,000-50,000 € 32,800-55,000



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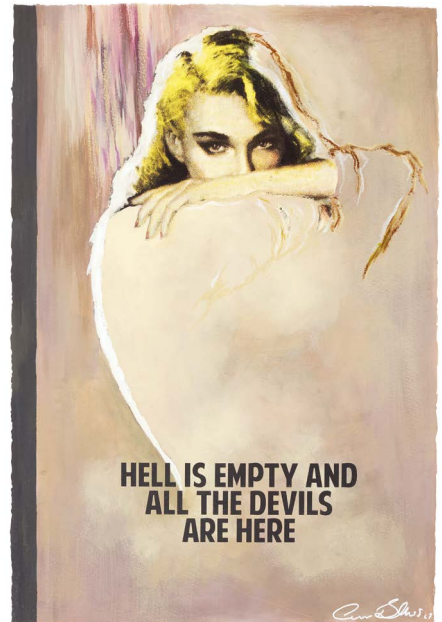
## CHUCK CLOSE

b.1940

### Phil (Black)

Relief print with embossing, 2002, signed in pencil, dated, numbered 11/40, on black handmade paper, framed image: 505 by 410mm 19¾ by 16in sheet: 675 by 540mm 26¾ by 21½in

£ 3,000-5,000 € 3,300-5,500



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## THE CONNOR BROTHERS

b.1968 & b.1968

### Hell is Empty and all the Devils are Here

Giclée and screenprint with hand-colouring in oil and acrylic, 2017, signed in white ink, dated, a unique impression, on wove paper, framed sheet: 420 by 288mm 16½ by 11¾in

⊕ £ 3,000-5,000 € 3,300-5,500



149

149

## JIM DINE

b.1935

### The Astra Set

The complete set, comprising five lithographs printed in colours, 1985, each signed in pencil, dated, numbered 35/400 (total edition includes 50 artist's proofs), on BFK Rives wove paper, each framed each image: 600 by 500mm 23¾ by 19¾in each sheet: approx. 892 by 635mm 35½ by 25in

£ 3,000-5,000 € 3,300-5,500

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“The scale of these prints was necessary to involve the spectator in each of the viewpoints as he shifts his position and focus. Big, bold and immediate; the medium and the artistic method are perfectly matched.”

CRAIG HARTLEY, *David Hockney: Printmaking and Technique*



151

150

## DAVID HOCKNEY

b.1937

The Blue Guitar (Scottish Arts Council 199–218; MCA Tokyo 178-197)

The complete portfolio, comprising 20 etchings with aquatint printed in colours, 1976-77, each signed in pencil, numbered 187/200 (there were also 35 artist's proofs numbered in Roman numerals), with the title page, table of contents and justification, on Inveresk mould made paper, loose (as issued), contained in the original beige leather-covered portfolio box, with the title embossed on cover  
each sheet: approx. 457 by 526mm 18 by 20¾in  
overall: 551 by 526mm 21¾ by 20⅝in

⊕ £ 30,000-50,000 € 32,800-55,000

151

## DAVID HOCKNEY

b.1937

Hotel Acatlán: First Day (MCA Tokyo 269)

Lithograph printed in colours, 1984-85, from *Moving Focus*, signed in pencil, dated, numbered P.P II (a printer's proof aside from the edition of 70), on two sheets of HMP handmade paper, framed  
overall: 730 by 1870mm 28¾ by 73½in

⊕ W £ 30,000-50,000 € 32,800-55,000

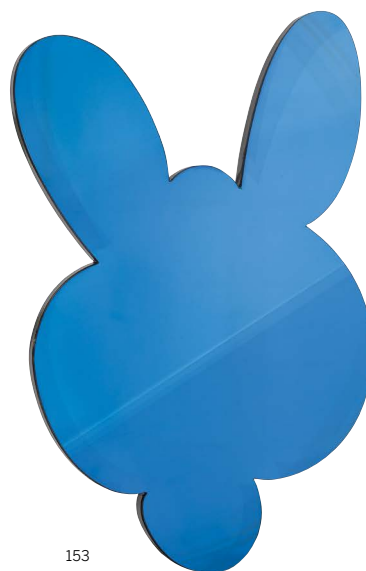




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ALEX KATZ

b.1927

Face of the Poet (Maravell  
96-109; Schröder 29-34)

The complete set, comprising fourteen aquatints printed in colours, 1978, each signed in pencil, numbered 9/25 (total edition includes 9 artist's proofs), with the title page, table of contents and accompanying letterpress poems by 14 authors, on Hodgkinson handmade wove paper, each framed  
each sheet: 370 by 483mm 14½ by 19in

£ 8,000-12,000 € 8,800-13,100

153

JEFF KOONS

b.1955

Kangaroo Mirror Box (Blue); and  
Rabbit

Mirror, polystyrene and plexiglas multiple, 2003, with the artist's incised signature and date on the reverse, numbered 1292/2000, contained in the original signed, dated and numbered box; **and** sterling silver necklace, 2015, with the artist's stamped signature and silversmith's marks, contained in the original jewellery box  
mirror length: 260mm 10¼in  
pendant length: 55mm 2½in

£ 1,000-1,500 € 1,100-1,650

154

JEFF KOONS

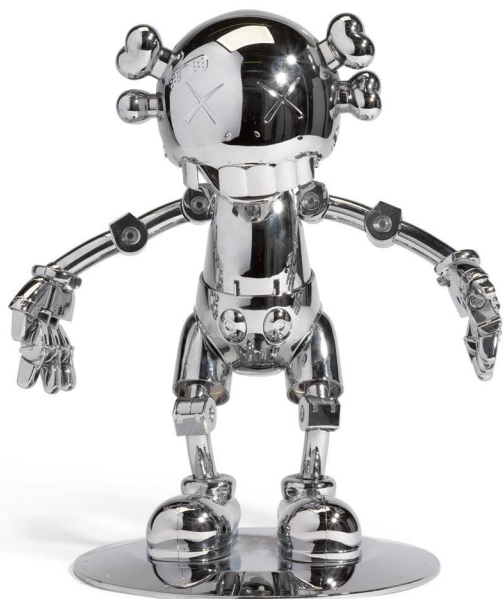
b.1955

Dom Pérignon Balloon Venus

Lacquered polyurethane resin in two parts, 2013, with the Dom Pérignon Rosé Vintage 2003 and maintenance kit, the signature impressed on the suede interior lining of the lower part, from the edition of 650 (total edition includes 40 artist's proofs), contained in the original custom trunk  
overall: 495 by 450 by 345mm 19½ by 17¾ by 13¾in

W £ 20,000-30,000 € 21,900-32,800





155



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**KAWS**

b.1974

**No Future Companion (Hajime Sorayama version)**

Silver chrome multiple, 2008, with the artist's stamped signature, numbered 400/500  
height: 300mm 11<sup>7</sup>/<sub>8</sub>in

£ 3,000-5,000 € 3,300-5,500



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156

KAWS

b.1974

### Presenting the Past

Screenprint in colours, 2014, signed in pencil, dated, numbered 109/250 (total edition includes 50 artist's proofs), on Sanders Waterford paper, framed  
sheet: 814 by 814mm 32 by 32in

£ 5,000-7,000 € 5,500-7,700

157

KAWS

b.1974

### Small Lie (Brown); Small Lie (Black); and Small Lie (Grey)

Three painted vinyl multiples, 2017, printed with the artist's name, date, fabricator and title on the underside, in original Medicom packaging, from a limited edition fabricated by Medicom Toy, Japan  
each overall: approx. 325 by 190 by 150mm  
12¾ by 7 by 5⅞in  
(3)

£ 1,000-1,500 € 1,100-1,650

158

ROBERT LONGO

b.1953

### Tillman

Lithograph, 1999, from *Men in the Cities*, signed in pencil, numbered HC 8/10 (an hors-commerce impression aside from the edition of 50), on Arches wove paper, framed  
sheet: 1778 by 1016mm 70 by 40in

W £ 5,000-7,000 € 5,500-7,700

159

ROBERT LONGO

b.1953

### Sandy

Lithograph, 1999, from *Men in the Cities*, signed in pencil, dated, numbered 8/50, on Arches wove paper, framed  
sheet: 1778 by 1016mm 70 by 40in

W £ 5,000-7,000 € 5,500-7,700



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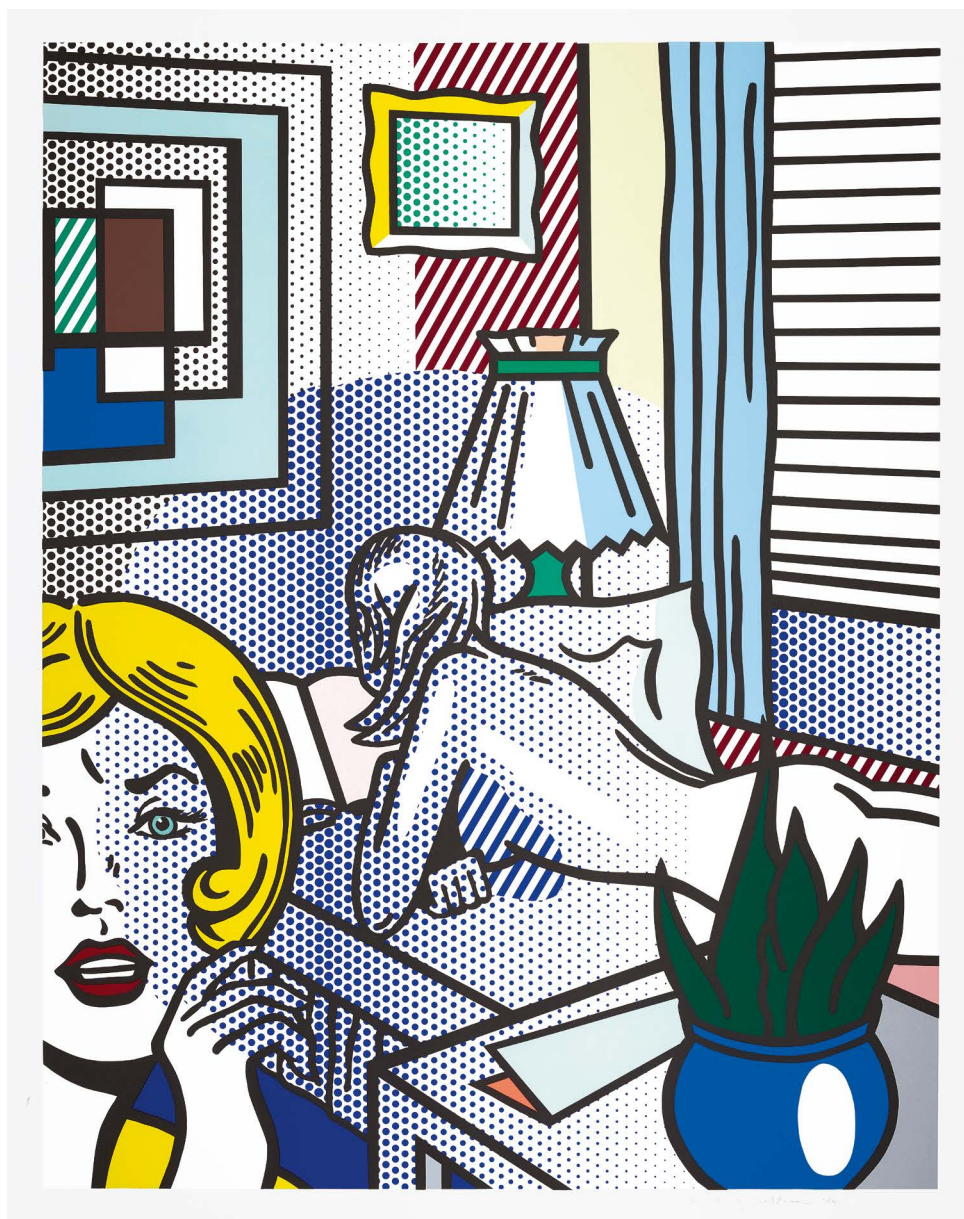


159



# PROPERTY FROM A PRIVATE SWISS COLLECTION

LOTS 160-161



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## ROY LICHTENSTEIN

1923 - 1997

### Roommates (Corlett 282)

Relief print in colours, 1994, from the *Nudes series*, signed in pencil, dated, numbered 32/40 (total edition includes ten artist's proofs), on BFK Rives mold-made paper, framed

image: 1468 by 1148mm 57 $\frac{7}{8}$  by 45 $\frac{1}{4}$ in

sheet: 1630 by 1294mm 64 $\frac{1}{8}$  by 51in

± W £ 70,000-100,000 € 76,500-110,000

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## ROY LICHTENSTEIN

1923 - 1997

### Two Nudes (C. 284)

Relief print in colours, 1994, from *Nudes series*, signed in pencil, numbered 21/40 (total edition includes 12 artist's proofs), on BFK Rives mold-made paper, framed

image: 1054 by 889mm 41 $\frac{1}{2}$  by 35in

sheet: 1218 by 1040mm 48 by 41in

± £ 100,000-150,000 € 110,000-164,000

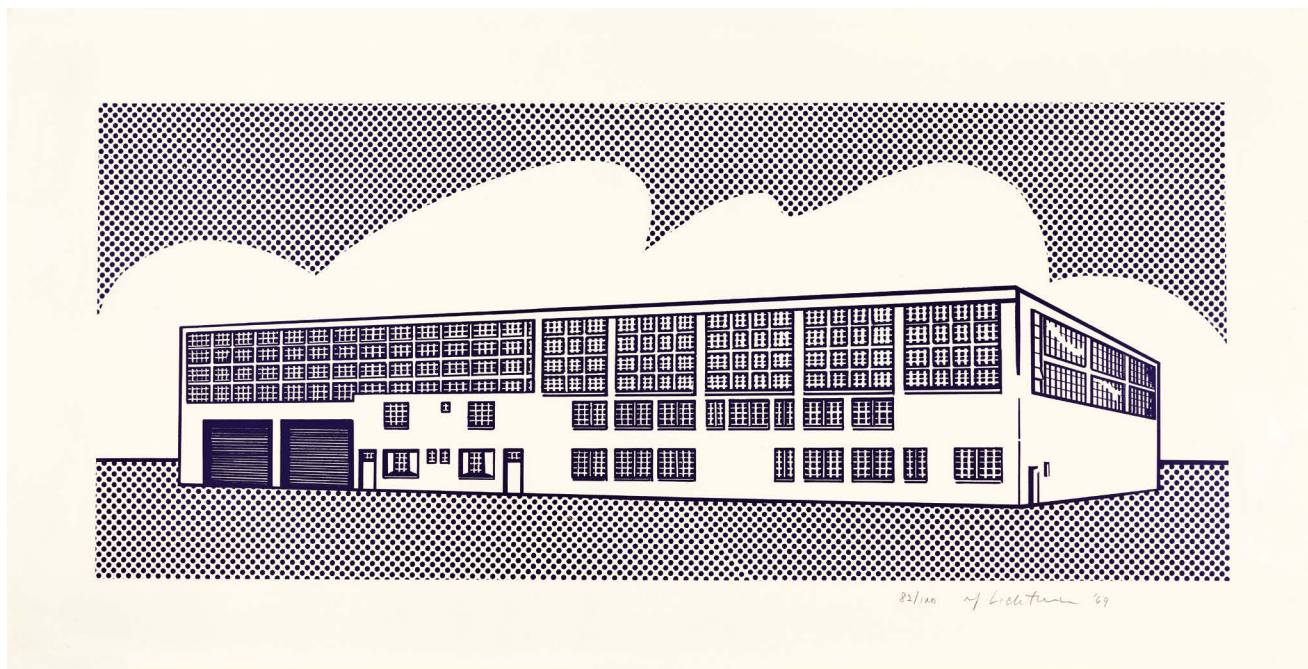






# VARIOUS OWNER

LOTS 162-189



162



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ROY LICHTENSTEIN

1923 - 1997

Real Estate (C. 88)

Lithograph printed in blue, 1969, signed in pencil, dated, numbered 82/100 (total edition includes approx. ten artist's proofs), on Arches wove paper, framed  
image: 342 by 812mm 13½ by 32in  
sheet: 496 by 965mm 19½ by 38in

£ 7,000-9,000 € 7,700-9,900





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## ROY LICHTENSTEIN

1923 - 1997

### Bicentennial Print (C. 136)

Lithograph and screenprint in colours, 1975-76, from *America: The Third Century*, signed in pencil, dated, numbered 155/200 (total edition includes 25 artist's proofs), on wove paper, framed

image: 630 by 455mm 24 $\frac{7}{8}$  by 17 $\frac{7}{8}$ in  
sheet: 751 by 553mm 29 $\frac{1}{2}$  by 21 $\frac{3}{4}$ in

£ 4,000-6,000 € 4,400-6,600

164

## ROY LICHTENSTEIN

1923 - 1997

### Interior with Chair (C. 309)

Screenprint in colours, 1997, from the *Leo Castelli 90th Birthday Portfolio*, signed in pencil, dated, numbered PP VIII/X (one of ten printer's proofs aside from the edition of 90), on Somerset textured paper, framed  
image: 689 by 522mm 17 $\frac{1}{8}$  by 20 $\frac{1}{2}$ in  
sheet: 939 by 685mm 37 by 27in

† £ 10,000-15,000 € 11,000-16,400

165

## ROY LICHTENSTEIN

1923 - 1997

### Rain Forest (C. 278)

Screenprint in colours, 1992, from *Columbus: In Search of a New Tomorrow*, signed in pencil, dated, numbered 22/100 (total edition includes 20 artist's proofs), on handmade Fabriano paper, unframed

image: 653 by 545mm 25 $\frac{3}{4}$  by 21 $\frac{1}{2}$ in  
sheet: 760 by 580mm 29 $\frac{7}{8}$  by 22 $\frac{7}{8}$ in

£ 12,000-18,000 € 13,100-19,700

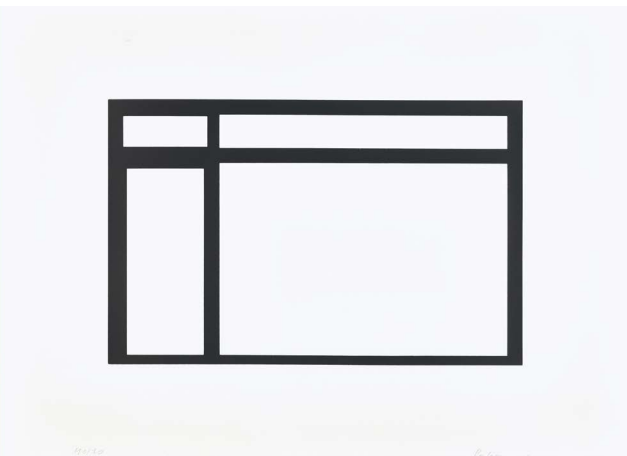




166



167



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166

## ROY LICHTENSTEIN

1923 - 1997

### The Solomon R. Guggenheim Museum Poster (C. 83)

Screenprint in colours, 1969, signed in pencil, dated, numbered 108/250, on Rives wove paper, framed

image: 588mm 13 $\frac{1}{8}$ in (diameter)

sheet: 728 by 728mm 25 $\frac{5}{8}$  by 25 $\frac{5}{8}$ in

± £ 4,000-6,000 € 4,400-6,600

167

## BRUCE NAUMAN

b.1941

### Malice (Cordes 37)

Lithograph, 1980, signed in pencil, dated, numbered 44/75 (total edition includes nine artist's proofs), on BFK Rives wove paper, unframed

image: 617 by 965mm 24 $\frac{1}{4}$  by 38in

sheet: 749 by 1047mm 29 $\frac{1}{2}$  by 41 $\frac{1}{4}$ in

£ 3,000-5,000 € 3,300-5,500

168

## BLINKY PALERMO

1943 - 1977

### Fenster (Jahn 17)

Screenprint, 1970, signed in pencil, dated, numbered 70/70 (total edition includes five artist's proofs), on wove paper, framed

image: 349 by 548mm 13 $\frac{3}{4}$  by 21 $\frac{1}{2}$ in

sheet: 609 by 862mm 24 by 34in

⊕ £ 5,000-7,000 € 5,500-7,700



169

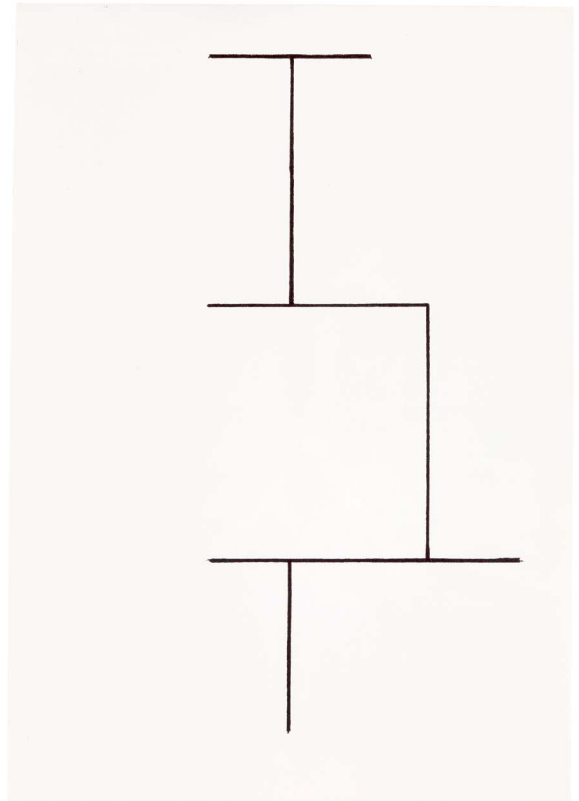
## BLINKY PALERMO

1943 - 1977

### Mappe zur Wandmalerei Hamburger Kunstverein (J. 33)

The complete set, comprising one screenprint and two lithographs printed in reddish-brown, 1973, each signed in pencil *verso*, dated, numbered 87/100, each framed  
each sheet: 500 by 350mm 19¾ by 13¾in

⊕ £ 8,000-12,000 € 8,800-13,100



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170

## BLINKY PALERMO

1943 - 1977

### Fünf Miniaturen (J. 28)

The complete set, comprising five foil embossings printed in colours, 1972, each signed in pencil *verso*, dated, numbered 66/75 (total edition includes 10 proofs), on wove paper, each framed  
each sheet: 400 by 270mm 15¾ by 10⅝in

⊕ £ 4,000-6,000 € 4,400-6,600



170





171



172

171

## PORTFOLIO

### Stedelijk Museum Portfolio

The complete portfolio, comprising ten prints in various media, 2006-07, each signed in pencil by the artist, some sheets dated, variously inscribed, artist's proofs aside from the edition of 100, with the title page and text, on various papers, loose (as issued), contained in the original cloth-covered box  
the smallest sheet: 381 by 671mm 15 by 26<sup>3</sup>/<sub>8</sub>in  
the largest sheet: 1055 by 757mm 41<sup>1</sup>/<sub>2</sub> by 29<sup>7</sup>/<sub>8</sub>in

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

⊕ £ 3,000-4,000 € 3,300-4,400



172

## A. R. PENCK

b.1939

### Berlin Suite

The complete set, comprising ten aquatints printed in colours, 1990, each signed in pencil and numbered 10/60, with the title page and justification, on wove paper, loose (as issued), contained in the original red fabric-covered portfolio box with embossed title  
each sheet: 769 by 1065mm 30¼ by 41⅞in  
overall: 790 by 1090 by 28mm 31⅛ by 42⅞ by 1⅞in

⊕ £ 3,000-5,000 € 3,300-5,500

173

## NIKI DE SAINT-PHALLE

1930 - 2002

### Nana de Berlin

Painted polyester multiple, *circa* 1973, incised with the artist's signature, numbered 406, from the edition of 500  
height: 280mm 11in

⊕ £ 5,000-7,000 € 5,500-7,700

174

## RICHARD SERRA

b.1939

### Ballast I

Etching, 2011, signed in pencil *verso*, dated, numbered 31/45, on Hahnemühle Copperplate warm white paper, framed  
sheet: 910 by 420mm 35⅞ by 16⅞in

‡ £ 3,000-5,000 € 3,300-5,500



173



174



## CY TWOMBLY

b.1928

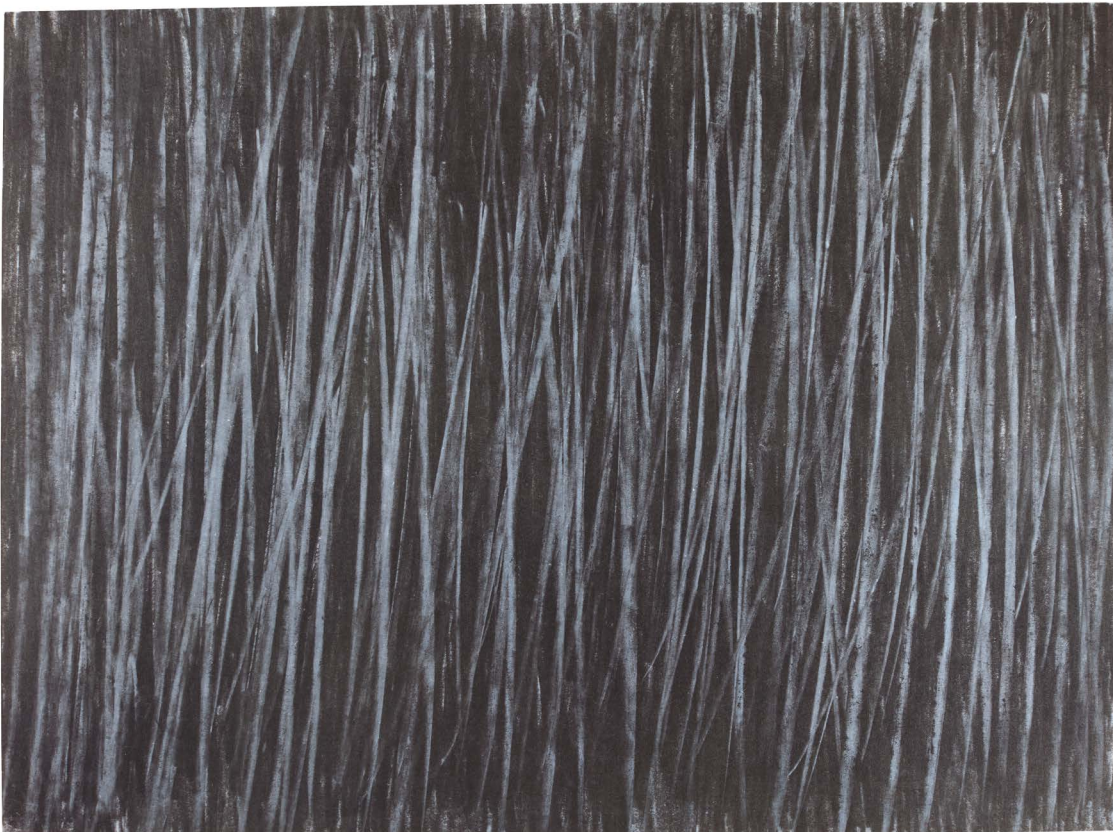
## Castanea Sativa (Bastian 58)

Lithograph with collotype printed in colours, 1975-76, from *Natural History Part II Some Trees of Italy*, signed with initials in pencil, numbered 21/98 (total edition includes 17 artist's proofs), on Fabriano Bütten paper, framed  
sheet: 760 by 564mm 29 $\frac{7}{8}$  by 22 $\frac{1}{4}$ in

£ 4,000-6,000 € 4,400-6,600



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177

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## CY TWOMBLY

b.1928

### Untitled (B. 28)

Offset lithograph printed in colours, 1970, signed with initials in black ink and numbered 173/250 on a label affixed verso (as issued) (total edition includes 30 artist's proofs), on heavy offset paper, unframed  
sheet: 315 by 426mm 12 $\frac{3}{8}$  by 16 $\frac{3}{4}$ in

£ 5,000-7,000 € 5,500-7,700

177

## ANDY WARHOL

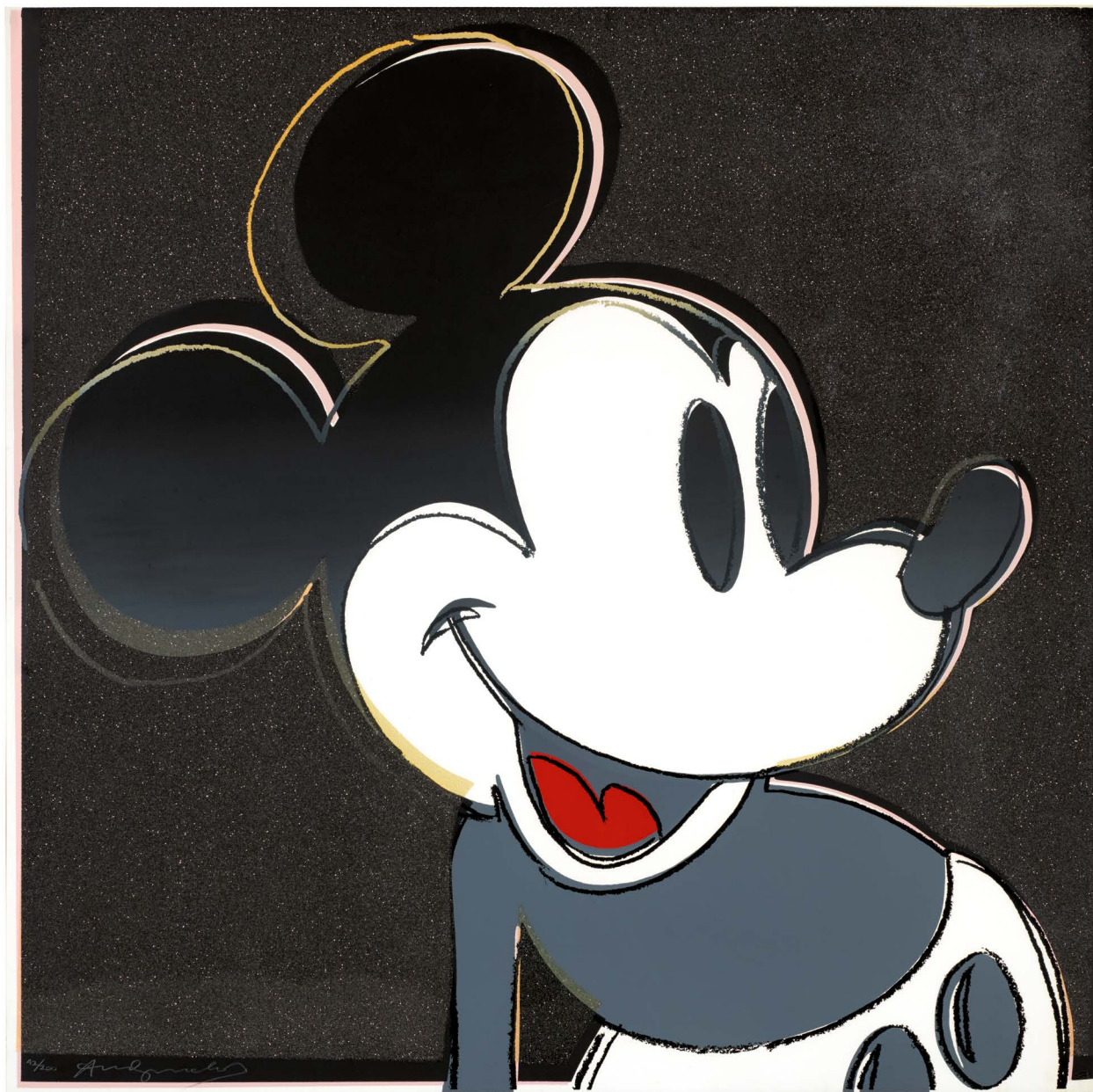
1928 - 1987

### Hans Christian Andersen (see Feldman & Schellmann IIB.394)

Screenprint in a unique combination of colours, 1987, numbered TP 29/36 (a trial proof aside from the regular edition of 25), stamp-signed verso, signed in pencil by the executor of the Estate of Andy Warhol, the publisher and the printer on a stamped certificate of authenticity verso, on Lenox Museum Board, unframed  
sheet: 966 by 965mm 38 by 38in

£ 4,000-6,000 € 4,400-6,600





178

## ANDY WARHOL

1928 - 1987

### Mickey Mouse (F. & S. II.265)

Screenprint in colours with diamond dust, 1981, from *Myths*, signed in pencil, numbered 42/200 (total edition includes 30 artist's proofs), on Lenox Museum Board, framed sheet: 965 by 965mm 38 by 38in

£ 70,000-100,000 € 76,500-110,000





179

## ANDY WARHOL

1928 - 1987

### The Shadow (F. & S. II.267)

Screenprint in colours with diamond dust, 1981, from *Myths*, signed in pencil, numbered 142/200 (total edition includes 30 artist's proofs), on Lenox Museum Board, framed sheet: 965 by 965mm 38 by 38in

† £ 26,000-36,000 € 28,400-39,300









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180

## ANDY WARHOL

1928 - 1987

### Karen Kain (F. & S. II.236)

Screenprint in colours with diamond dust, 1980, signed in pencil, also signed by the subject, numbered 130/200 (total edition includes 30 artist's proofs), on Lenox Museum Board, framed  
sheet: 1015 by 812mm 40 by 32in

£ 18,000-22,000 € 19,700-24,100

181

## ANDY WARHOL

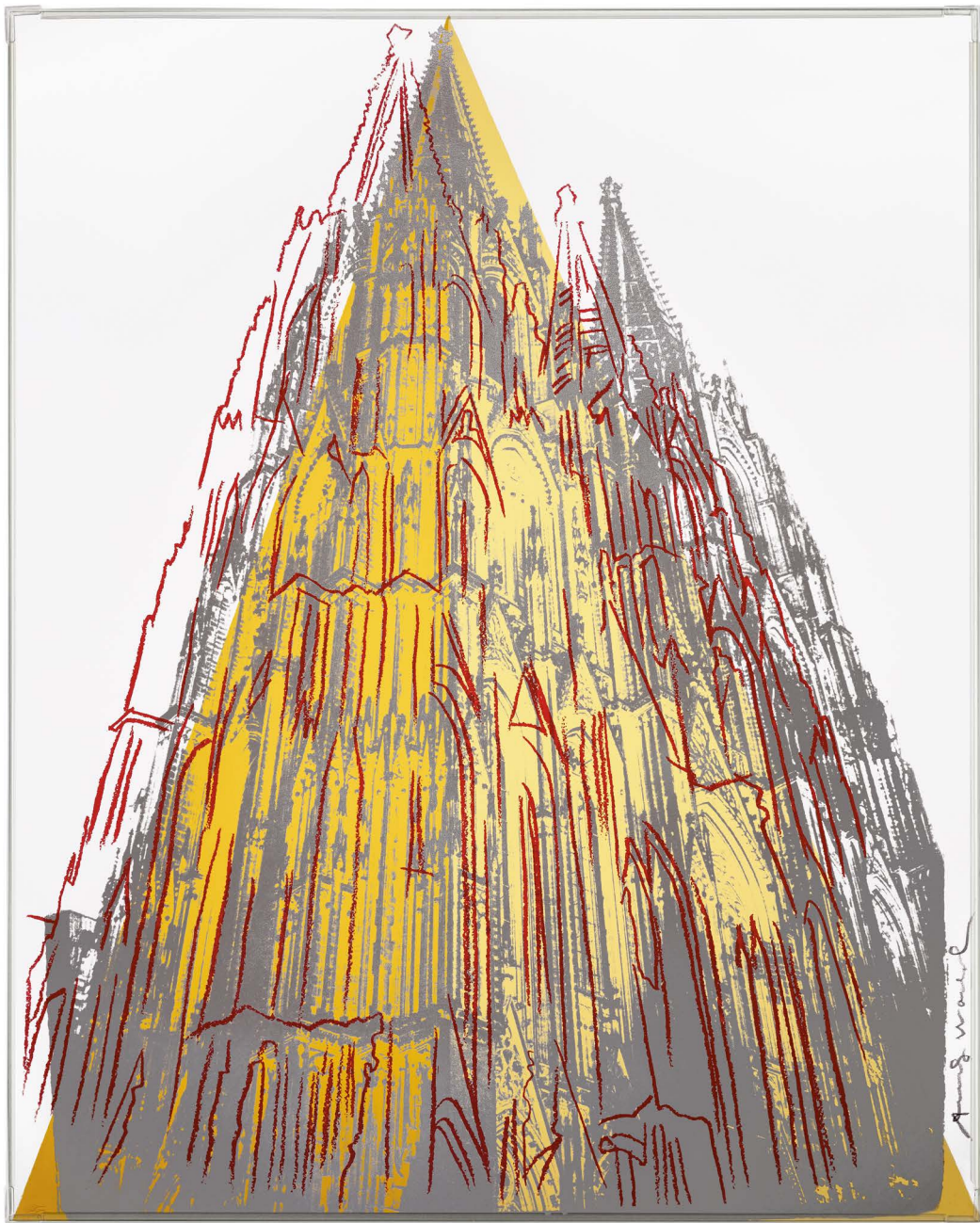
1928 - 1987

### Letter to the World (The Kick) (F. & S. II.389)

Screenprint in colours, 1986, from *Martha Graham*, signed in pencil verso, numbered 97/100 (total edition includes 25 artist's proofs), on Lenox Museum Board, framed  
sheet: 916 by 914mm 36 by 36in

£ 15,000-20,000 € 16,400-21,900









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PROPERTY FROM THE FAMILY OF HERMANN  
WÜNSCHE

## ANDY WARHOL

1928 - 1987

Cologne Cathedral (see F. & S.  
IIB.361-364)

Screenprint in a unique combination of  
colours with diamond dust, 1985, signed

in pencil, one of 80 trial proofs aside from  
the regular edition of 60, on Lenox Museum  
Board, framed  
sheet: 1000 by 800mm 39½ by 31½in

£ 15,000-20,000 € 16,400-21,900

183

## ANDY WARHOL

1928 - 1987

Santa Claus (F. & S. II.266)

Screenprint in colours with diamond dust,  
1981, from *Myths*, signed in pencil, numbered  
174/200 (total edition includes 30 artist's  
proofs), on Lenox Museum Board, framed  
sheet: 965 by 965mm 38 by 38in

£ 10,000-15,000 € 11,000-16,400





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PROPERTY FROM THE FAMILY OF HERMANN  
WÜNSCHE

## ANDY WARHOL

1928 - 1987

Harald (Toni) Schumacher (see  
F. & S. IIIC.68)

Screenprint in a unique combination of  
colours, *circa* 1983, one of a small number  
of unpublished proof impressions, on Lenox  
Museum Board, unframed  
sheet: 964 by 964mm 38 by 38in

£ 7,000-9,000 € 7,700-9,900

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## ANDY WARHOL

1928 - 1987

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

The very rare screenprint in a unique  
combination of colours, 1985, an untrimmed  
impression aside from the published  
edition of 30 trial proofs, with the artist's  
copyright inkstamp and the Andy Warhol  
Art Authentication Board, Inc. inkstamp  
*verso* stating 'Outside the Published Edition',  
annotated '110.1010' in pencil, on a larger

sheet of Lenox Museum Board, framed  
sheet: 1021 by 1021mm 40 $\frac{1}{8}$  by 40 $\frac{1}{8}$ in

Accompanied by a certificate of authenticity  
from the Andy Warhol Art Authentication  
Board, Inc.

£ 80,000-120,000 € 87,500-131,000



"I want to be as famous as the  
Queen of England"

ANDY WARHOL



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PROPERTY FROM THE FAMILY OF HERMANN WÜNSCHE

## ANDY WARHOL

1928 - 1987

### Mao (F. & S. II.125A)

Screenprint in black and purple, 1974, signed in felt-tip pen, from the unlimited edition (Feldman & Schellmann states that approximately 100 impressions were signed in 1979), on wallpaper, unframed sheet: 1019 by 755mm 40<sup>1</sup>/<sub>8</sub> by 29<sup>3</sup>/<sub>4</sub>in

£ 6,000-8,000 € 6,600-8,800

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PROPERTY FROM THE FAMILY OF HERMANN WÜNSCHE

## ANDY WARHOL

1928 - 1987

### Committee 2000 (F. & S. II.289)

Screenprint in colours, 1982, signed in pencil, numbered 1198/2000 (total edition includes 200 artist's proofs), on Lenox Museum Board, unframed sheet: 764 by 510mm 30 by 20in

£ 3,000-5,000 € 3,300-5,500



187

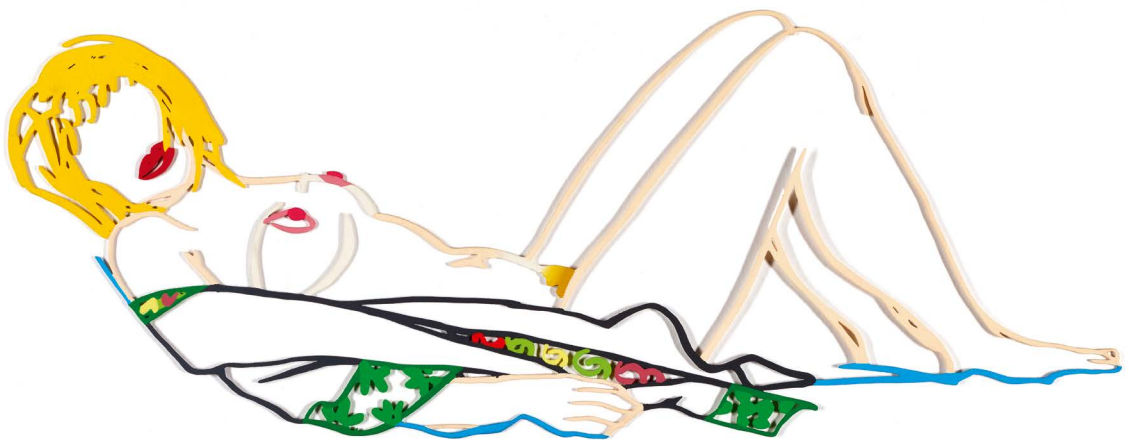
136

Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of this catalogue for further information.





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**TOM WESSELMANN**

1931 - 2004

**Nude with Bouquet  
and Stockings**

Screenprint in colours, 1991, signed in pencil,  
numbered 17/100 (total edition includes 12  
artist's proofs), on museum board, framed  
sheet: 1136 by 2028mm 44¾ by 79⅞in

W £ 7,000-10,000 € 7,700-11,000

189

**TOM WESSELMANN**

1931 - 2004

**Monica Lying Down on Robe**

Laser-cut steel multiple with enamel in  
colours, 1986-90, with the artist's incised  
signature on the reverse, titled and dated in  
black ink, numbered 19/25  
overall: 142 by 366mm 5½ by 14⅜in

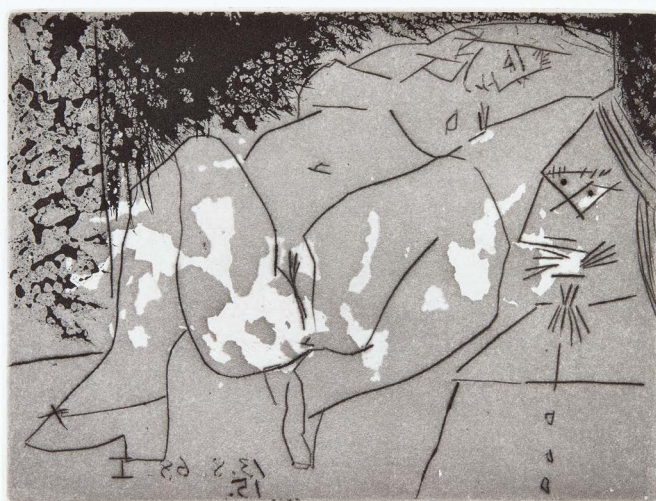
£ 8,000-12,000 € 8,800-13,100



HIGHLIGHTS FROM

# PRINTS FROM THE COLLECTION OF MARINA PICASSO

— ONLINE —



*Picasso*

## **Picasso Online Featuring Prints from the Collection of Marina Picasso**

8 – 17 October 2019

Bidding opens:  
8 October at 3pm

Bidding closes:  
17 October at 3pm

Sale Number L19164



## How to Bid in Picasso Online

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1

### SELECT A TIMED ONLINE AUCTION

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2

### REGISTER FOR THE AUCTION

Registration is available once the sale opens. From the e-catalogue, click 'Register' to login to your account. If you don't yet have a bidding account you will need to create one; this requires entering your credit card number and billing information to verify your details. Once your account is set up you will be able to log in to bid in any of our online sales.

3

### BROWSE THE E-CATALOGUE

Review descriptions, images, and condition reports throughout the duration of the auction. We encourage you to contact our specialists via the 'request info' link on each lot detail page to ask questions.

4

### PLACE A BID

Through the online platform from the start of the auction until the lot closes by entering your maximum bid and letting the platform place incremental bids on your behalf up to your maximum.

5

### WATCH YOUR BID

If you are subsequently outbid, you will be notified by email, and provided with a link to increase your bid.

6

### WATCH THE AUCTION CLOSE

An end time will be displayed for each lot on the lot detail page. If you remain the highest bidder, you will receive an email at the auction's close notifying you of your purchase.

7

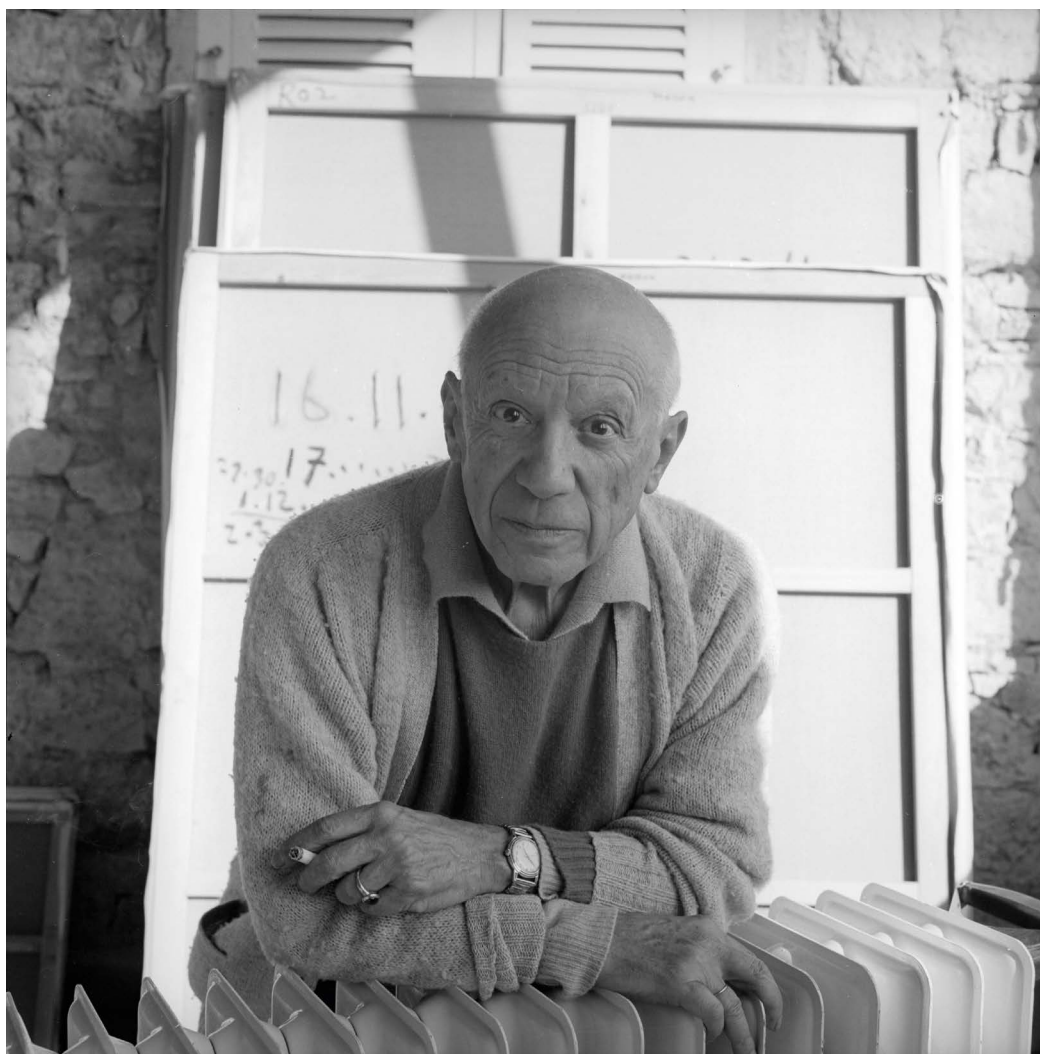
### AS THE HIGHEST BIDDER

You will receive an invoice shortly after the auction including your total charges along with payment and shipping instructions.



# PABLO PICASSO: MASTER OF INVENTION

PRINTS BY PABLO PICASSO FROM THE COLLECTION OF MARINA PICASSO



Picasso, 1965 by Cecil Beaton  
©The Cecil Beaton Studio Archive at Sotheby's

The Marina Picasso collection of prints gives the collector an opportunity to examine the creative processes of her grandfather, Pablo Picasso, as he continued to push the frontiers of creativity throughout his life. His exploration of established printmaking techniques combined with an inquisitive exploration of new techniques, including the adoption of new technology, has created a remarkable collection, part of which is offered in this auction. This collection helps place Picasso's printmaking at the centre of the artist's work and opens the door onto some of the fascinating processes he explored.

Picasso did not make prints in isolation, they were not only an integral part of his artistic practice, but they reflected what was happening in his life, in his household, friendships and lovers. As Picasso told Tériade "The work that one does is a way of keeping a diary". They cannot be separated out from his personality, from his persona. John Richardson has suggested that when the artist entered into a new relationship, he started experimenting with new ways of expression, and this is reflected in his printmaking.



“New printing techniques were like new lovers. They inspired him to take new approaches and renew his creative instincts.”

PATRICK ELLIOT, *Picasso on Paper*, p.25

In 1930 Picasso purchased a small château in Boisgeloup and installed the printing press that he had bought from Louis Fort. It was there that he began to experiment with printing a series of etchings of Bathers. From these experiments (see Ba. 268, 262 and 281) it is possible to follow his process as well as see some of the results that were less successful. The advantage of Picasso printing these etchings himself, is that he saved the results of his experimentation. A professional printer would have discarded the printings that they regarded as mistakes, whereas Picasso used the “unexpected” results to push the boundaries still further and transform the image.

The subject of Bathers has been closely associated with his newly established mistress Marie-Thérèse Walter. These subjects may have been a reaction to an incident in 1932 when she contracted a potentially lethal virus while swimming in the Marne. Seriously ill, Marie-Thérèse was in hospital and then spent several months convalescing, leaving Picasso alone at Boisgeloup haunted by the fear that he would lose her. This obsession with Marie-Thérèse was channelled into his creative output in sculpture, painting and printmaking.

At this time Picasso made his only “Erwinograph” (see Ba. 572bis). This complicated process was invented by Erwin Quedenfelt in early 1920’s Vienna and required a special formula of gelatin that was only sold under patent. It is a mystery how Picasso obtained the gelatin, but it provides another example of his radical curiosity in printmaking techniques. He did not pursue the technique and therefore examples remain extremely rare.

It was not only love and passion that inspired Picasso, the works of poets and writers provided the catalyst for many subjects. Jaime Sabartés maintained a special position in Picasso’s life. Apart from being the artist’s long-standing secretary, his friend and confidante, Sabartés was also a fellow Catalan

and often the butt of Picasso’s jokes. Ba. 965 and 968 are aquatints from an unpublished book, *Histoire de Sebartés et sa Voisine*. These playful designs show a naked Sebartés making amorous advances on his neighbours. Sabartés and Picasso shared a Catalan sense of humour that emphasised masculine eroticism and penile jokes. The book was never published, but the aquatints show continued experimentation with the technique as well as a witty evocation of his old friend at home courting the ladies.

The sale also includes two rare linocuts (Ba. 1037 and 1327) that were never published. *Femmes à leur toilette*, 1956, a “rinsed” linocut where the artist has manipulated the ink over the printed image to create a unique version of the subject, and *Femme nue pêchant des truites à la main*, 1962, a lyrical linocut that Picasso continued to rework the following year. The rework substantially changed the subject and the linocut was never published.

There is also a group of five linocuts printed in shades of pearl grey for *Portrait d’homme*, 1966, (Ba. 1848). The published edition is “rinsed” with india ink that clearly defines the subject, but these unrinsed impressions were probably waiting to be “rinsed” and yet, as unrinsed linocuts, they still have a power of their own.

It was however the etching technique that attracted Picasso towards the end of his life. The sheer number of prints that he made in the 347 and 156 series gave him the opportunity to include characters from his imagination, from history as well as his reminiscences (Ba. 1445, 1448, 1790, 1799, 1804, 1831).

This small group of works by Pablo Picasso in the current auction from his granddaughter’s collection, remind the collector that each of the artist’s prints result from a series of trials and experiments at the very centre of the artist’s creative process.

Jonathan Pascoe Pratt, PhD.







## PABLO PICASSO

1881 - 1973

### Baigneuses sur la plage. IV (Baer 281)

Etching printed in grey in the manner of a woodcut, 1932, one of only eight impressions of Baer's state b, printed by the artist, there was no published edition of this subject, on sturdy Japan paper, with the Marina Picasso inkstamp verso (Lugt 3698)  
plate: 142 by 114mm 5½ by 4½in  
sheet: 165 by 130mm 6½ by 5in

† ⊕ W £ 800-1,200 € 900-1,350

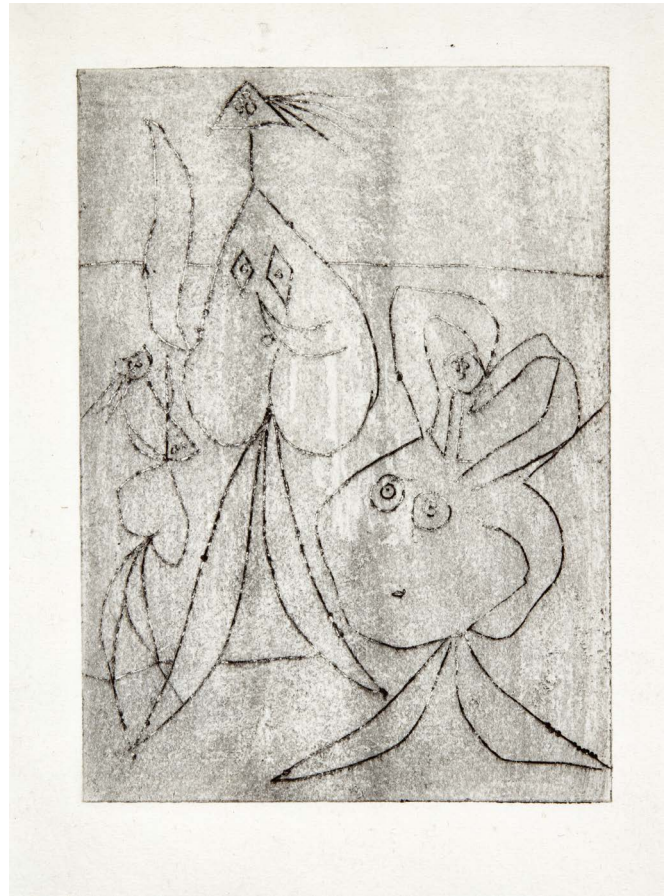
## PABLO PICASSO

1881 - 1973

### Sur la plage. Trois baigneuses (B. 241; Ba. 268)

Etching, 1932, printing with fine tone, one of only three impressions of Baer's state A.a, printed by the artist before steel-facing, before the published edition of 50, on laid paper, with the Marina Picasso inkstamp verso (L. 3698)  
plate: 125 by 90mm 4⅞ by 3½in  
sheet: 175 by 125mm 6⅞ by 4⅞in

† ⊕ W £ 400-600 € 450-700



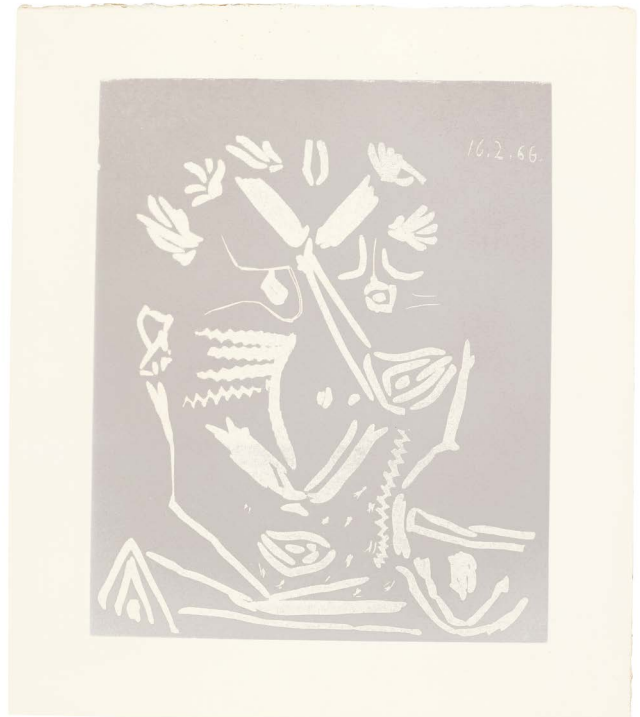
## PABLO PICASSO

1881 - 1973

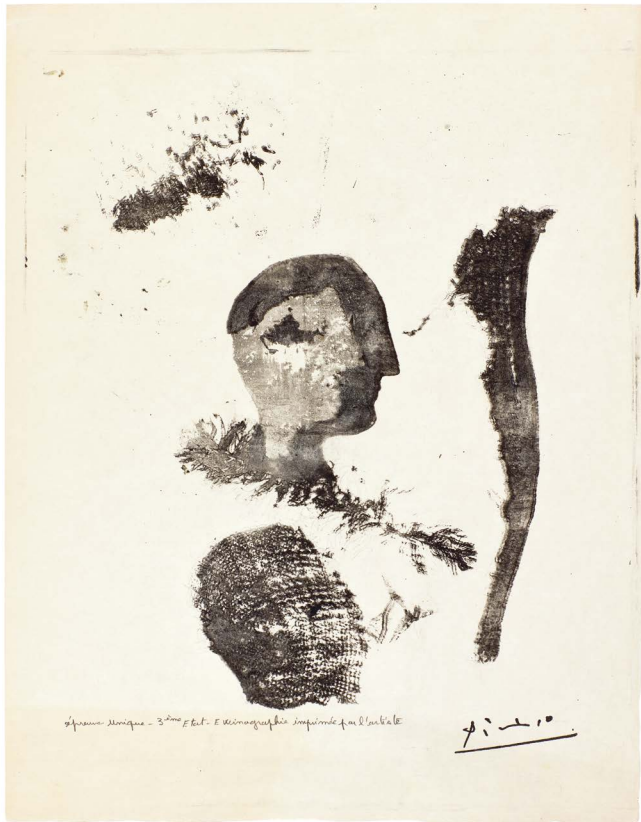
### Five works: Portrait d'homme (Bloch 1230; Ba. 1848; Picasso Project L-188)

Five linoleum cuts printed in pearl grey, 1966, proof impressions printed by Arnéra, Vallauris, before the published edition of 150 rinsed with India ink, on Arches wove paper, with the Marina Picasso inkstamp verso (L. 3698)  
each image: approx. 340 by 279mm 13⅜ by 11in  
each sheet: approx. 437 by 380mm 17¼ by 15in  
(5)

† ⊕ W £ 300-500 € 350-550







## PABLO PICASSO

1881 - 1973

### Tête avec plume et tarlatane (Ba. 572bis)

The exceptionally rare erwinograph, 1932, with the artist's stamped signature, with the inscription 'épreuve unique - 3ème Etat - Erwinographie imprimée par l'artiste', the only subject printed by the artist using this technique, a unique impression of Baer's third state (of six), there was no published edition of this subject, on Imperial Japan paper  
image: 304 by 245mm 12¼ by 9½in  
sheet: 332 by 257mm 13¼ by 10¼in

† ⊕ W £ 600-800 € 700-900

## PABLO PICASSO

1881 - 1973

### Tête de femme stylisée, fond noir (B. 377; Mourlot 3)

Lithograph, 1945, with the artist's stamped signature, with the inscription 'épreuve d'artiste', one of eighteen proof impressions for the artist and printer aside from the numbered edition of 50, printed by Mourlot, Paris, on Arches wove paper, with the Marina Picasso inkstamp verso (L. 3698)  
image: 310 by 229mm 12¼ by 9in  
sheet: 443 by 327mm 17½ by 12¾in

† ⊕ W £ 1,500-2,000 € 1,650-2,200





## PABLO PICASSO

1881 - 1973

### Two works: La sauterelle (B. 358; Ba. 605)

Two sugar-lift aquatints with border and title in drypoint, 1936, from 'Picasso Eaux-fortes originales pour les textes de Buffon', two of only nine impressions of Baer's first state, printed before steel-facing by Lacourière, Paris, before the edition of 226, on Montval wove paper, with the Marina Picasso inkstamp verso (L. 3698)

each plate: approx. 415 by 315mm 16<sup>3</sup>/<sub>8</sub> by 12<sup>3</sup>/<sub>8</sub>in

each sheet: approx. 440 by 330mm 17<sup>1</sup>/<sub>4</sub> by 13in

(2)

† ⊕ W £ 1,200-1,800 € 1,350-2,000

## PABLO PICASSO

1881 - 1973

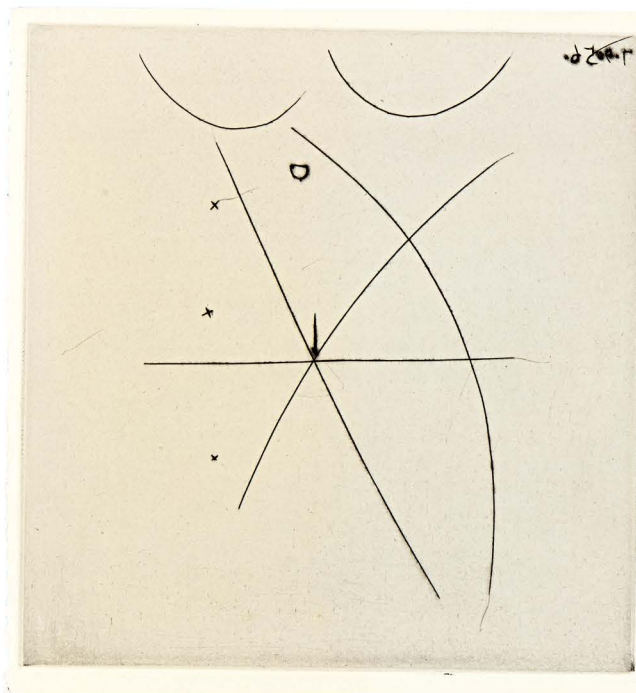
### Nu. II (B. 805; Ba. 956)

Drypoint, printed with burr, 1956, presumably one of two impressions cited by Baer in state B.a as printed without tone, printed by Lacourière, Paris, before the edition of 121, on Rives wove paper, with the Marina Picasso inkstamp verso (L. 3698)

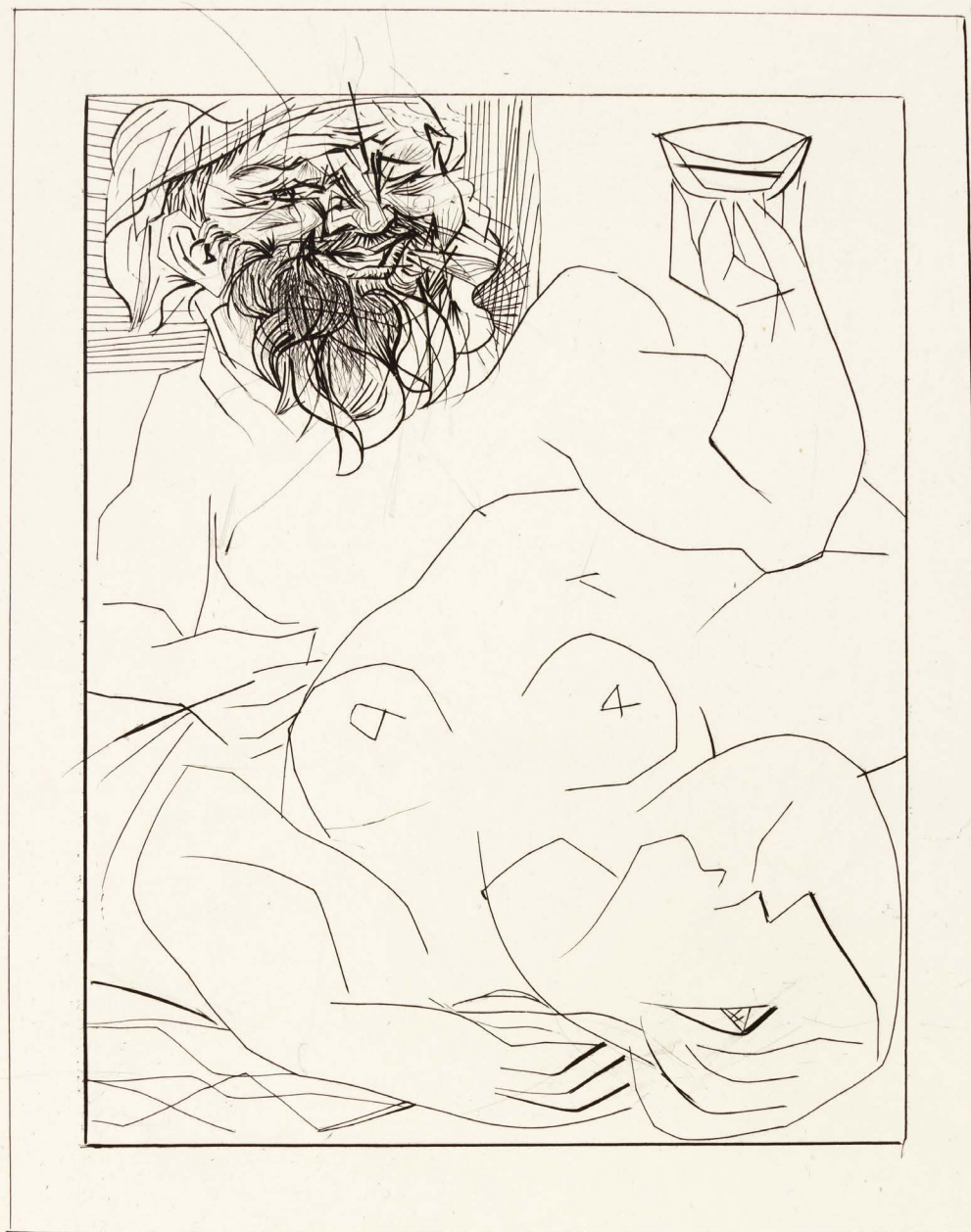
plate: 180 by 170mm 7 by 6<sup>3</sup>/<sub>4</sub>in

sheet: 190 by 360mm 7<sup>1</sup>/<sub>2</sub> by 14<sup>1</sup>/<sub>8</sub>in

† ⊕ W £ 400-600 € 450-700







## PABLO PICASSO

1881 - 1973

Five works: Bacchus et Marie-Thérèse (en Ariane?) (B. 284; Ba. 432)

Five engravings with drypoint, 1934, from the 55 proof impressions of Baer's state three B.c. printed by Lacourrière, Paris, with one impression scored over with orange crayon (probably an impression rejected by the

printer), there was no published edition of this subject, on Montval laid paper with the Vollard watermark, with the Marina Picasso inkstamp verso (L. 3698)

each plate: approx. 298 by 238mm 11¾ by 9⅜in

each sheet: approx. 450 by 340mm 17¾ by 13⅜in  
(5)

± ⊕ W £ 5,000-7,000 € 5,500-7,700



## PABLO PICASSO

1881 - 1973

### Histoire de Sabartés et de sa voisine: les banderilles (Ba. 968)

Aquatint, 1957, printing with plate tone, with the artist's stamped signature, with the inscription 'Gravure inédite', Baer records 16 impressions, printed by Frélaud, Paris, there was no published edition of this subject, on BFK Rives wove paper, with the Marina Picasso inkstamp verso (L. 3698)  
plate: 223 by 272mm 8¾ by 10¾in  
sheet: 330 by 420mm 13 by 16½in

† ⊕ W £ 600-800 € 700-900



## PABLO PICASSO

1881 - 1973

### Centaure et faune flûtiste (Ba. 1090)

Aquatint, 1961, a good impression, Baer records only five impressions, printed by Frélaud, Paris, there was no published edition of this subject, on Auvergne laid paper, with the Marina Picasso inkstamp verso (L. 3698)  
plate: 288 by 400mm 11¾ by 15¾in  
sheet: 392 by 505mm 15¾ by 19¾in

† ⊕ W £ 1,500-2,000 € 1,650-2,200



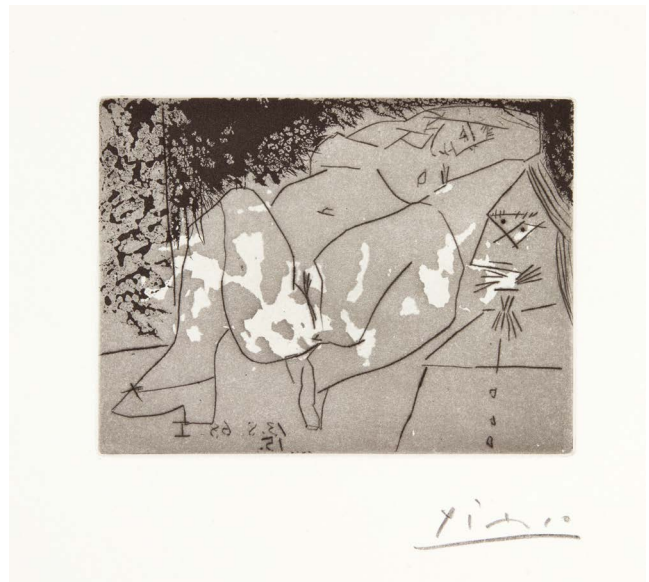
## PABLO PICASSO

1881 - 1973

### Jeune femme et <mousquetaire> (B. 1752; Ba. 1769)

Aquatint and drypoint, 1968, from the '347 séries', a good, rich impression, signed in pencil, printed by Crommelynck, Paris, before steel-facing, probably the signed impression cited in Baer, before the numbered edition of 50, on wove paper, with the Marina Picasso inkstamp verso (L. 3698)  
plate: 90 by 118mm 3½ by 5½in  
sheet: 252 by 327mm 9¾ by 12¾in

† ⊕ W £ 1,500-2,000 € 1,650-2,200







## PABLO PICASSO

1881 - 1973

### Maison close: le chocolat.I (Ba. 921)

Etching with engraving and aquatint, 1955,  
one of seven impressions of Baer's first state  
(of two), printed by Lacourière, Paris, there  
was no published edition of this subject, on  
Arches wove paper, with the Marina Picasso  
inkstamp verso (L. 3698)

plate: 495 by 646mm 19½ by 25½in

sheet: 566 by 762mm 22¼ by 30in

± ⊕ W £ 2,000-3,000 € 2,200-3,300



Featuring works by Lucian Freud  
with estimates from £7,000\*



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**AUCTION LONDON  
10 SEPTEMBER**



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\*Buyers are liable to pay both the hammer price (as estimated above) and the buyer's premium together with any applicable taxes and Artist's Resale Right (which will depend on the individual circumstances). Refer to the Buying at Auction and VAT sections at the back of the catalogue for the relevant sale for further information.



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BANKSY

*Girl with Balloon*

Screenprint in colours, 2004

signed in pencil, numbered 80/150

Estimate £60,000–80,000\*

# Banksy / Online

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ANDY WARHOL  
1928 - 1987  
*FLOWERS (F. & S. II.64-73)*  
The complete set of ten screenprints  
in colors, 1970  
Estimate: \$1,000,000–\$1,500,000

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AUCTION NEW YORK OCTOBER 2019

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## Know Your Worth.

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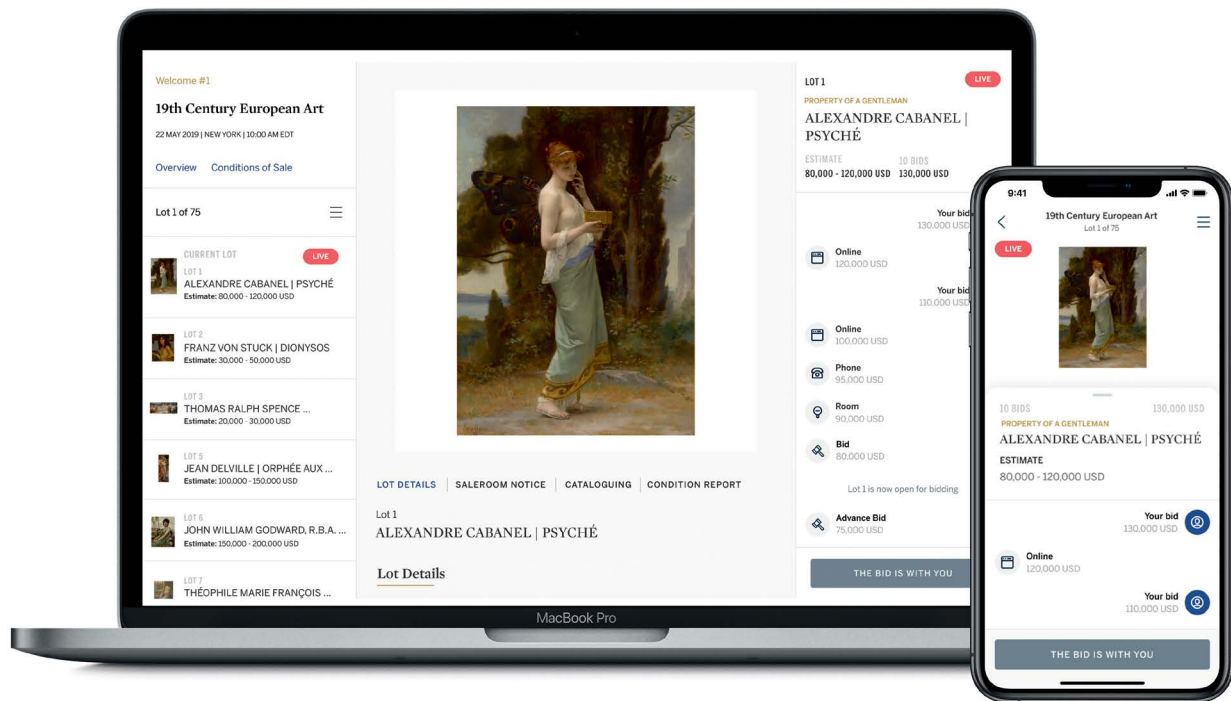
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# How to Bid



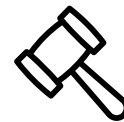
## 1. BROWSE

GO TO [SOTHEBYS.COM](https://www.sothebys.com)  
OR THE SOTHEBY'S APP  
TO VIEW AN AUCTION



## 2. REGISTER

SIGN UP TO PLACE BIDS.  
YOUR ASSIGNED PADDLE  
ALLOWS YOU TO BID ONLINE,  
IN PERSON AND BY PHONE



## 3. BID

BID IN ADVANCE AND IN REAL  
TIME, BEFORE AND DURING  
THE LIVE AUCTION, FROM  
ANYWHERE IN THE WORLD

### FOR ASSISTANCE WITH REGISTRATION AND

#### BIDDING

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# Guide for Telephone Bidders

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## General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

## Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate 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 telephone bidding form.

Please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

## New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

## Conditions of Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

## Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

## Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).



## BUYING AT AUCTION

The following is intended to give you useful information on how to buy at auction (including guidance on how to bid during the online pre-bidding period prior to the live auction). All bidders should read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, 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. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £300,000; 20% on any amount in excess of £300,000 up to and including £3,000,000; and 13.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Bidding in advance of the live auction** If you are unable to attend the live auction in person, and wish to place bids, or simply wish to bid in advance of the live auction, you may do so on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or via any other online platform through which bidding is made available (each an "Online Platform" and together, the "Online Platforms"). In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to the item of property on which you want to bid, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the Reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will automatically continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform dur-

ing the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive an email notification and a push notification (if you have bid via the Sotheby's App and enabled the push notification facility) indicating whether you have won or lost each lot on which you have placed a bid. Alternatively, you may continue to bid during the live auction in person or on the telephone, in each case pursuant to the Conditions of Business applicable to the relevant sale. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some cases are also published in US dollars and/or Euros. The rate of exchange is the rate at the time of publication of this guide. Therefore, you should treat the estimates in US dollars or Euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibition. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers below.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may publish the history of ownership of an item of property if such information contributes to scholarship or is otherwise well known and assists in distinguishing the item of property. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The live auction (of which any bidding in advance of the start of the live auction (via an Online Platform or otherwise) forms a part) is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the live auction (including by submission of a bid in advance of the start of the live action via

an Online Platform or otherwise) should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at the Live Auction** Bids may be executed prior to the start of the live auction by the method explained above and bids may be executed during the live auction in person, on the telephone or online via an Online Platform.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers published below.

**Bidding in Person** If you would like to bid in person at the live auction, you may register for a paddle prior to the start of the live auction through an Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the saleroom. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Advance Bidding** Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale. If you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION") and your bid is not executed up to its maximum value before the live auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid during the live auction above your predetermined maximum bid via an Online Platform at the next increment above your maximum bid.

**Telephone Bids** If you cannot attend the live auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000. Please contact the Bids Department for further assistance.

**Live Online Bidding** If you cannot attend the live auction, it is possible to bid live online via an Online Platform in this sale (both before the live auction using the "Bidding in advance of the live auction" method described in the section headed 'BEFORE THE AUCTION' above and during the live auction via an Online Platform). For information about registering to bid via an Online Platform on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App, please refer to [www.sothebys.com](http://www.sothebys.com). Bidders using an On-

line Platform are subject to the Additional Terms and Conditions for Online Bidding, which are published below and can also be viewed below at [www.sothebys.com](http://www.sothebys.com), as well as the Conditions of Business applicable to this sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers published below.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

**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 (a) online at <http://www.sothebys.com/en/invoice-payment.html>; (b) via the Sotheby's App; (c) by calling Post Sale Services at +44 (0)20 7293 5220; or (d) in person at Sotheby's premises in London.

**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. 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 published below.

**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 published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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

**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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

**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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further 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](mailto: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

Sotheby's, upon request and for a n 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  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

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:-

**UK Licence Thresholds**  
Photographic positive or negative or any assemblage of such photographs  
EU 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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

◊ **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 suc-

cessfully 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.

### ➤ **Irrevocable Bids**

Lots with this symbol indicate that a 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 bidder, 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 (⊕) 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 11 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 sale. 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 below.

## 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 live 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 cataloguing (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 live auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing 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 re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

### 4. PROPERTY SOLD WITH A ‡ 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
- Ω - 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 buyers),

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 ‡ 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 (‡ 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 ‡ 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 (‡ 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are

advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## 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 published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on [www.sothebys.com](http://www.sothebys.com) and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 cataloguing 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 cataloguing, 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the live 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 live 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 live 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 live 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.

## 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 live 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 deposit;

(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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. 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 live 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 live 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 live auction.

## 11. 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 published in respect of the lot 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.

## 12. 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 of the sale. 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.

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. 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 ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on [www.sothebys.com](http://www.sothebys.com) or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs 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 Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing

through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the 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 saleroom notices and announcements which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [www.sothebys.com](http://www.sothebys.com) 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 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 is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a

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9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

## 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 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 live 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 live 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, W1A 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 live 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  
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Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
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 live 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 £30 per lot plus storage charges of £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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## IMPORTANT NOTICES

### ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. 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 = €1.09**

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 NOT TOUCH". 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.

## 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 counterfeit; 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.

4/08 NBS\_GUARANTEE MAIN



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

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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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## Forthcoming Auctions

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**BANKSY / ONLINE**  
6-19 September 2019  
Online

**MADE IN BRITAIN**  
10 September 2019  
London

**PICASSO ONLINE**  
8-17 October 2019  
Online

**PRINTS & MULTIPLES**  
October 2019  
New York

**MADE IN BRITAIN**  
March 2020  
London

**PRINTS & MULTIPLES**  
March 2020  
London



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