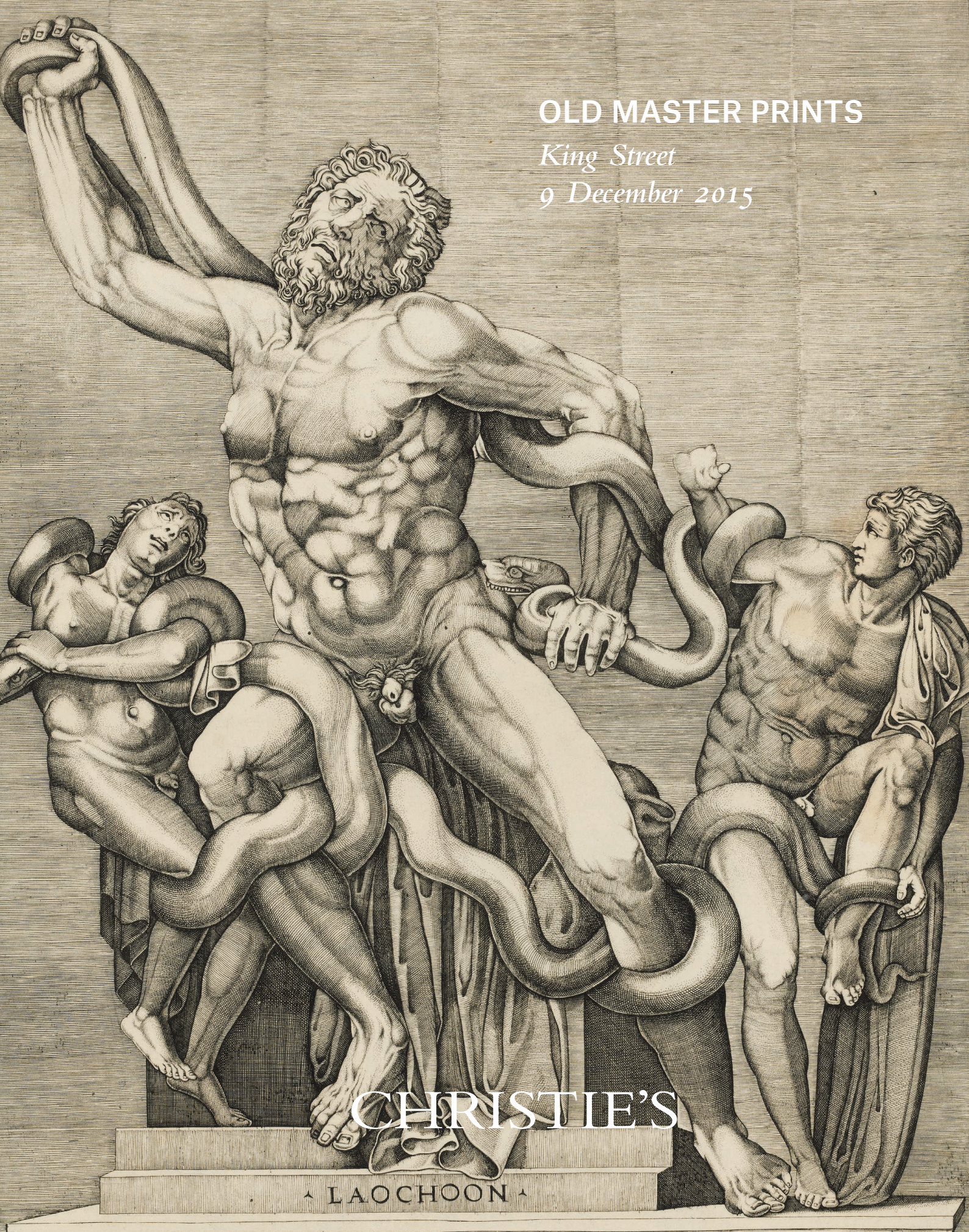


OLD MASTER PRINTS

King Street

9 December 2015



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10 DECEMBER

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LONDON, SOUTH KENSINGTON

04/11/15

OLD MASTER PRINTS

INCLUDING PRINTS FROM THE
MAXWELL MACDONALD FAMILY COLLECTION

Wednesday 9 December 2015

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The Private Collection of Bernadette J. Berger

The Collection of The Late Honorable Irwin B. Laughlin

The Collection of Dr Herbert Kayden and Dr Gabrielle Reem

The Maxwell Macdonald Family

The Collection of the late R. Johannes Meyer

AUCTION

Wednesday 9 December 2015

at 2.00 pm

8 King Street, St. James's

London SW1Y 6QT

VIEWING

Friday	4 December	9.00am - 4.30pm
Saturday	5 December	12.00pm - 5.00pm
Sunday	6 December	12.00pm - 5.00pm
Monday	7 December	9.00am - 4.30pm
Tuesday	8 December	9.00am - 4.00pm

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[20]



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Luca Lorenzini Venet. Pitt. del
Secc. Cin. Ducent. In. Ven.
Andrea Adria. All. St. S. Giovanni
Nicola Cappel. in Firenze
1985.



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PROPERTY OF THE MAXWELL MACDONALD FAMILY
(LOTS 1-55)

1



HIERONYMUS HOPFER (CIRCA 1500-1563) AFTER AGOSTINO VENEZIANO (1490-1540)

Fauns and Bacchantes dancing and making Music

etching, 1528-1563, a good impression of the second state (of three), with the Funck number at lower left, with narrow margins, in good condition; together with Peasants Dancing (Hollstein 48) by the same hand after Dürer, 1528-1563, a good impression of the second state (of four), the Funck number rubbed out, trimmed on or just outside the plate; with The Last Judgement (Hollstein 20) by Daniel Hopfer (circa 1470-1536), a good, clear impression of the second, final state, with the Funck number at lower centre-left, trimmed on or just outside the platemark; all laid down to card; generally in good condition
P. 177 x 339 mm, S. 183 x 342 mm. (3)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

LITERATURE:

Bartsch 29; Hollstein 33

•2



THE MASTER OF THE DIE (ACTIVE CIRCA 1532) AFTER RAPHAEL (1483-1520) AND GIOVANNI DA UDINE (1487-1564)

Games of putti: three plates from the Tapestries series

three engravings, 1530-1560, very good impressions, B. 33 first state (of two), before the address of Lafrery, B. 34 & 35 second, final state, with the address, all good impressions, B.33 with narrow margins on three sides, trimmed on or just outside the platemark above, B. 34 & 35 trimmed inside the platemark but generally retaining a fillet of blank paper outside the borderline
B. 33: P. 214 x 287 mm, S. 216 x 294 mm.
B. 34 & 35: P. S. 210 x 282 mm. & P. S. 205 x 282 mm. (3)

£800-1,200

\$1,300-1,800

€1,200-1,700

PROVENANCE:

A. P. F. Robert-Dumesnil (1778-1864), Paris (L. 2200). (B. 33)

LITERATURE:

Bartsch 33, 34, 35.

3



(actual size)

HANS SEBALD BEHAM (1500-1550)

Genius with Alphabet

engraving, 1542, a very good impression, trimmed on the platemark or to the subject, retaining a fillet of blank paper outside the subject in places; with **Satyr Sounding a Horn** (B.111), **Melancholia** (B. 145), **The Impossibility** (B. 146), **The Little Buffoon** (B. 230) and **Coat of Arms with a Cock** (B. 256), engravings, by the same hand, all strong impressions, all laid down onto a card mount, with some defects
P, S. 43 x 78 mm. (and similar) (6)

P, S. 43 x 78 mm. (and similar)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

LITERATURE:

Bartsch 229; Pauli, Hollstein 233

4

HANS SEBALD BEHAM

Ensign, Drummer and Piper

engraving, 1543, very good impression of the first state (of three), trimmed just into the subject at the sides and below, on the platemark above; with **Standard Bearer and Drummer**, a good impression of the second, final state, trimmed on the platemark, with a tiny nick and paper loss at the upper left corner, both laid down onto a card mount
 B. 198: P., S. 69 x 47 mm.
 B. 199: P., S. 70 x 47 mm. (2)

1,500-2,500 \$2,400-3,800
 €2,100-3,500

LITERATURE:
 Bartsch, Hollstein 198 & 199



(actual size)

•5

HANS SEBALD BEHAM

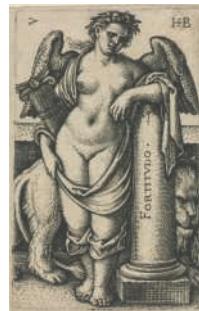
Cognition and the Seven Virtues

the complete set of eight engravings, 1539, *Charitas* and *Fortitudo* fine impressions, the others good to very good, trimmed on or just outside the platemark, *Cognitio* with a tiny paper loss at lower right corner, *Prudencia* probably repaired at lower right, the others generally in good condition, all laid down onto a card mount
 S. 40 x 25 mm. (and similar) (8)

£800-1,200 \$1,300-1,800
 €1,200-1,700

LITERATURE:
 Bartsch 129-136

For an inventory of the plates and states, please consult the online catalogue at christies.com, or contact the department.



(actual size)

6

GEORG PENCZ (1500-1550)

The Liberal Arts

the complete set of seven engravings, 1541, fine impressions, trimmed on or just inside the platemark, *Rhetorica* with a tiny loss at the tip of the upper right sheet corner, all generally in good condition, laid down onto a card mount
 P., S. 75 x 50 mm. (and similar) (7)

£1,000-1,500 \$1,600-2,300
 €1,400-2,100

LITERATURE:
 Bartsch, Hollstein 110-116



(actual size)



7

NICOLAUS BEATRIZET (CIRCA 1507-1573 OR LATER)

Laocoön

engraving, circa 1545-70, a fine impression, a small paper loss at upper left, a short repaired tear at lower right, another at the lower right sheet edge, some very pale staining in places, laid down at the sheet edges onto the card mount S. 500 x 330 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:

Bartsch 91

8

NICOLÒ BOLDRINI (ACTIVE CIRCA 1530-1570)
AFTER TITIAN (CIRCA 1488-1576)

Caricature of the Laocoön

woodcut, circa 1540-1545, a good impression, with small margins; with **Saint Francis receiving the Stigmata** (D. 18; not in R & M.) by the same hand; with **Domenico Campagnola (?)**, *Landscape with the Flight into Egypt* (D. 36; not in R. & M.) and **Six Saints** (D. 9-II; R. & M. 37), a copy after Andrea Andriani, all laid down at the sheet edges onto card mounts, some defects S. 370 x 515 mm. (and smaller)

(4)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Sir Thomas Lawrence (1769-1830), London (L. 2446). (Flight into Egypt)

LITERATURE:

Dreyer 25; Rosand & Muraro 40



•9

HIERONYMUS COCK (1518-1570)

Colossaei Ro A Barbaris Diruti, from: *The Roman Ruins*

etching, 1551, a very good, strong impression, trimmed on or just inside the platemark, retaining a fillet of blank paper outside the borderline, a flattened central fold, the upper left corner re-attached, possibly made-up in places, the lower right corner slightly disturbed, a couple of skilfully repaired short tears at the sheet edges, laid down onto a card mount

£500-700

\$770-1,100
€700-970

LITERATURE:
Hollstein 24



10

CORNELIS CORT (1533-1578) AFTER MICHELANGELO (1475-1564)

Two Plates, from: *The Tombs of the Medici*

two engravings, 1570, fine impressions of the first states (of two), with small margins, laid down at the sheet edges onto card mounts, in very good condition

P. 417 x 284 mm., S. 428 x 293 mm.

P. 412 x 278 mm., S. 434 x 293 mm.

(2)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

LITERATURE:
New Hollstein 217, 219

11

AFTER MICHELANGELO BUONARROTI (1475-1564)

A Small Collection of Prints

ten engravings, including **Cherubino Alberti**, *Seated Man facing left* (B. 104), a fine impression of the first state (of three), with Lafreri's address; **Nicholas Beatrizet**, *Archers shooting at a herm* (not in B.), a very good impression; **Nicholas Beatrizet**, *The Prophet Jeremiah from the Sistine Chapel Vaults* (B. 10), 1547; **Enea Vico**, *Several Children trying to put a Stag into a Cooking-Pot* (B. 305); **attributed to Enea Vico**, *Portrait of Michelangelo in Profile facing right*; **Anonymous**, *The Lybian Sibyl from the Sistine Chapel Vaults*; **Anonymous**, *The Good Thief from 'The Last Judgment'*; **Anonymous**, *Male Nude from 'The Last Judgment'*; **Anonymous**, *'La Notte' from the Tomb of Giuliano di Lorenzo de' Medici*; and **Anonymous**, *The Prophet Jeremiah from the Sistine Chapel Vaults*, with Lafreri's address

S. 421 x 290 mm. (and smaller)

(10)

£2,000-3,000

\$3,100-4,600
€2,800-4,200

PROVENANCE:
Thomas Lawrence (1769-1830), London (L. 2446). (Portrait of Michelangelo only)

This collection includes some rare and unrecorded prints, including a possibly very early depiction of *La Notte*, before the Medici Chapel had been completed. We are grateful to Catherine Jenkins for sharing this observation.



•12

SCHOOL OF MARCANTONIO RAIMONDI (1480-1534)

Double portrait of Lodovico Ariosto and Jacopo Sannazaro



engraving, circa 1520-1550, on laid paper, a fine impression of these two very rare portraits printed from one plate, presumably before the plate was divided, with margins; with **School of Marcantonio Raimondi**, *A Twisted Column* (Passavant VI 151), engraving, on laid paper; and **Giulio Bonasone (?)** (1498-1574), *Screaming Mask*, engraving, with margins; all fine impressions, laid down at the sheet edges onto card mounts, generally in good condition
P. 226 x 325 mm., S. 271 x 368 mm.

(3)

£800-1,200

\$1,300-1,800

€1,200-1,700

PROVENANCE:

P. Mariette II, dated 1669 (1634-1716), Paris his ink inscription *recto*, (L. 1789). (Mask)

LITERATURE:

Passavant VI, 161 & 162

The erasures in the text border suggest that there may have been an even earlier state, although no impression appears to have survived. A trimmed impression of Ariosto in the British Museum maybe of an earlier state before text. Passavant assumes the two portraits were printed from separate plates and recorded one impression respectively in Frankfurt am Main and at Wolfegg.

13

A Collection of Medici Portraits



a collection of ten portrait engravings of various members of the Medici family, including: *Bust Portraits in Roundels of Alexander and Cosimo di Medici* by **Martino Rota**, circa 1555-1580; *Cosimo de Medico* by **Nicolò della Casa** after **Baccio Bandinelli**, 1544; *Giovanni di Medici* by **Giacomo Franco**, circa 1596; and **seven others**; all laid down at the sheet edges onto card mounts, Della Casa with lower right corner made up, otherwise generally in good condition
S. 432 x 294 mm.

(10)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

•14

A Collection of Papal portraits



31 etchings and engravings, by **Crispin de Passe**, **J. Gole**, **J. Vanderheyden**, **Anton Wierix** and **others**, of various sizes, laid down onto card mounts, generally in good condition
S. 306 x 204 mm. (and smaller)

(31)

£700-1,000

\$1,100-1,500

€970-1,400

Including portraits of Clemens VIII (6); Clemens XI (2); Gregory XIII (2); Gregory XV; Innocent XII; Innocent IX (5); Innocent X (2); Innocent XI (3); Leo XI; Urban VII (3); Urban VIII (4); 1 unidentified.



15

JAN CORNELISZ. VERMEIJEN (1500-1559)

The Woman with the Cat

etching with engraving, 1546, on thick laid paper, with an indistinct watermark, probably a slightly later impression of this extremely rare print, trimmed inside the platemark but outside the subject, lacking the outer border, a few short vertical cuts in the upper subject, one with a small thinly backed paper loss, the upper left corner tip made-up, several small wormholes, some thin spots and pale staining and other, minor defects
S. 202 x 134 mm.

£4,000-6,000

\$6,200-9,200
€5,600-8,300

LITERATURE:
Hollstein 18

Hollstein records three impressions of this print, in Hamburg, in Vienna and one in Dresden, which appears to be a war loss. Another impression is in the Metropolitan Museum of Art, New York.



16

FRANS HOGENBERG (1535-1590)

Stultorum Chorea - The Dance of the Fools

etching with engraving, 1550-1600, on laid paper, countermark NR, a very good, strong impression of this extremely rare print, trimmed to or just outside the borderline, two vertical printer's creases at centre, a small paper loss and associated short tear at the lower right corner, a 10 mm. tear at the left sheet edge, otherwise in good condition
S. 321 x 523 mm.

£5,000-7,000

\$7,700-11,000

€7,000-9,700

LITERATURE:

Hollstein 41; New Hollstein 20

Another impression of this print is in the British Museum. Its companion piece, *The Dance of Foolish Women* (Holl. 21), is known in two impressions, at Coburg and at Wolfegg.



17

AFTER HIERONYMUS BOSCH (1450-1516)
 BY PIETER VAN DER HEYDEN (CIRCA 1525-1569)

The Oyster Shell

engraving, 1562, on laid paper, watermark Small Fish with Flower (similar to Piccard 44420, circa 1566), a fine impression of this very rare print, published by Hieronymus Cock, Antwerp, trimmed to or just outside the subject, in very good condition
 S. 192 x 285 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

LITERATURE:
 Hollstein 27

Hollstein records only three impressions of this print in public collections, in Amsterdam, Copenhagen and Paris, as well as one in the Bierens de Haan collection, also in Amsterdam.



18
 AFTER HIERONYMUS BOSCH
 BY PIETER VAN DER HEYDEN

Shrove Tuesday - Dutch Kitchen with Wafer-Bakery

engraving, 1567, on stiff laid paper, watermark Small Shield under Coronet, a fine, early impression of the first state (of four), still printing with wiping marks and guidelines in the text, with margins, two small stains and two tiny wormholes in the lower margin, otherwise in very good condition
 P. 222 x 287 mm., S. 248 x 349 mm.

£4,000-6,000

\$6,200-9,200
 €5,600-8,300

LITERATURE:
 Hollstein 25

19
 AFTER PIETER BRUEGEL THE ELDER (CIRCA 1530 -
 AFTER 1569) BY PIETER VAN DER HEYDEN

The thin Kitchen & The fat Kitchen

the pair of engravings, 1563, watermark Small Jug with Flower, fine impressions of these rare prints, first state (of two and three, respectively), trimmed to the subject, in very good condition
 S. 224 x 295 mm.
 S. 223 x 295 mm.

£10,000-15,000

\$16,000-23,000
 €14,000-21,000

LITERATURE:
 Bastalaer, Hollstein 154 & 159; Lari 141 & 142; New Hollstein 36 & 37





20

AFTER PIETER BRUEGEL THE ELDER BY PIETER VAN DER HEYDEN

The Dirty Bride or The Wedding of Mopsus and Nisa

engraving, 1570, on stiff wove paper, watermark Small Shield under Coronet, a very fine, rich impression of this rare print, first state (of four), printing with a light tone and fine vertical wiping marks, with 12-15 mm. margins, in very good condition
P. 222 x 290 mm., S. 249 x 315 mm.

£7,000-10,000

\$11,000-15,000
€9,800-14,000

LITERATURE:

Bastelaer, Hollstein 216; Lari 168; New Hollstein 45



21

GIOVANNI BATTISTA FRANCO
(CIRCA 1510-1561)

Moses Drawing Water from the Rock

counterproof of the engraving, 1530-1560, a probably unique counterproof of the first state, with a flattened central fold, with minor associated paper splits, a small repaired area at lower centre, laid down at the sheet edges onto a card mount
S. 375 x 521 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,100

LITERATURE:
Bartsch 2



•22

MICHELE LUCCHESI (ACTIVE
1534 - 1564) AFTER POLIDORO
DA CARAVAGGIO (1492-1543)

Moses striking the Rock

engraving, 1540-1560, a fine impression of the first state (of three), trimmed inside the platemark but retaining a fillet of blank paper outside the subject, with a small paper loss at the lower right sheet edge, slightly into the image, another at lower left, a tear at the lower left centre, other minor defects, laid down at the sheet edges onto a card mount
P. S. 276 x 422 mm.

£700-1,000

\$1,100-1,500
€970-1,400

LITERATURE:
Nagler 1977; see also British Museum 1874,0613.658
& 1874,0808.1968 for impressions of the second and third state.



•23

ANONYMOUS, AFTER
FRANCESCO SALVIATI (1510-1563)

*Apollo and Diana slaughtering the
children of Niobe*

engraving, 1541, a good, strong impression, trimmed to the subject on three sides, just into the subject above, the upper left corner made-up with touches of pen and ink, a repaired tear at centre left, a flattened vertical central fold with associated splitting at the lower sheet edge, laid down at the sheet edges onto a card mount
S. 339 x 448 mm.

£700-1,000

\$1,100-1,500
€970-1,400

LITERATURE:
Bartsch 13

24

SEBASTIANO DI R  (MID 16TH CENTURY)

The Birth of Saint John the Baptist

engraving, circa 1557-1563, a good, slightly later impression, probably the second, final state, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, three small repaired holes at upper right with associated touches of pen and ink, a few repaired tears at the centre left sheet edge, laid down to the mount at the sheet edges
P., S. 450 x 307 mm.

 1,000-1,500

\$1,600-2,300
 1,400-2,100

LITERATURE:

British Museum Collection, 1874,0613.671.



•25

CORNELIS CORT (1533-1578) AFTER LIVIO AGRESTI (1508-1580)

The Last Supper

engraving, 1578, a fine impression of the first state (of two), trimmed on the platemark, a small repair at the upper left corner with touches of pen and ink, otherwise in good condition
P., S. 527 x 352 mm.

 700-1,000

\$1,100-1,500
 970-1,400

LITERATURE:

New Hollstein 55



26

JAN SAENREDAM (1565-1607) AFTER PAOLO VERONESE (1528-1588)

The Feast in the House of Simon

the set of three engravings, circa 1600, good impressions of the fourth, final state, the left and right sheets with small margins, the central sheet trimmed to the platemark at left and right, each with a flattened horizontal central crease, otherwise in good condition, laid down at the sheet edges to a card mount
P. 420 x 290 mm. (each), S. 440 x 307 mm. (and similar)

(3)

 1,000-1,500

\$1,600-2,300
 1,400-2,100

LITERATURE:

Bartsch 34; Hollstein 33





27

ENEAS VICO (1523-1567)
AFTER BACCIO BANDINELLI (1493-1563)

The Academy of Baccio Bandinelli

engraving, 1546, a very good, strong impression of the first state (of two), trimmed closely to the subject, a repaired vertical tear at upper left, small paper losses at the lower left and right sheet edges, a pencil inscription on the right page of the open book at upper right, other minor defects, the sheet laid down at the sheet edges onto a card mount
P, S. 302 x 480 mm.

£1,500-2,500

\$2,400-3,800
€2,100-3,500

LITERATURE:
Bartsch 49



•28

ENEAS VICO AFTER FRANCESCO PRIMATICCIO
(1504-1570)

Vulcan and the Cyclopes forging Arrows for the Cupids

engraving, 1523-1567, a good, slightly later impression, showing some wear, trimmed inside the platemark but retaining a fillet of blank paper outside the subject, a few small paper losses at the left sheet edge, a minor repaired tear in the lower centre margin, laid down at the sheet edges onto a card mount
P, S. 311 x 421 mm.

£700-1,000

\$1,100-1,500
€970-1,400

LITERATURE:
Bartsch 31



29

ENEAS VICO

A Collection of Portraits and one Medal

22 engravings, circa 1550-1564, all fine impressions, some with margins, some trimmed to the platemark, all laid down at the sheet edges onto a card mount, generally in good condition
S. 154 x 112 mm. (and similar)

(22)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

For a complete list of the reference numbers please consult the online catalogue at christies.com or contact the department.



30

ENEAS VICO
AFTER ALBRECHT DÜRER (1471-1528)

Rhinoceros

engraving, 1548, a very good impression, trimmed to or just outside the
borderline, small paper losses at the upper and lower left corners, laid down at
the sheet edges onto a card mount
P, S. 260 x 361 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,200

LITERATURE:
Bartsch 47

31

HIERONYMUS WIERIX (1553-1619) AFTER JOHANNES
STRADANUS (1523-1605)

The Liberated Horse

etching and engraving, before 1584, on laid paper, with indistinct watermark,
a fine impression of this rare print, third state (of four), with margins, a tiny
plugged hole on the horse's head, a tiny hole at lower centre, otherwise in very
good condition
P: 310 x 407 mm, S: 320 x 422 mm

£3,000-5,000

\$4,700-7,700
€4,200-6,900

LITERATURE:
New Hollstein 401

This work is an allegory of the Netherlands' liberation from the Spanish occupation,
celebrating the independence of the Northern Provinces in 1581.





32

JOANNES VAN DOETECUM (ACTIVE 1554 - CIRCA 1600) AND LUCAS VAN DOETECUM (ACTIVE 1554 - D. BEFORE 1584) AFTER HANS BOL (1616-1680)

Landscapes with Village Scenes

the complete set of 12 etchings with engraving, 1562, on laid paper, watermarks Cross of Lorraine, a very rare uniform set of superb, early impressions, with a light tone and many impurities in the plates, all first state (of two or three), published by Hieronymus Cock, Antwerp, 1562, all with 8-45 mm. margins (the plates slightly oblique on the sheets), with binding holes in the left margins, pale time staining at the sheet edges, a few foxmarks and some surface dirt in the margins, generally in very good condition

P. 234 x 320 mm, S. 288 x 350 mm (and similar)

£3,000-5,000

(12)

\$4,700-7,700
€4,200-6,900

LITERATURE:

Hollstein 7-18 (Bol); New Hollstein 221-232 (Doetecum)

33

MEYNERT JELISSEN (EARLY 17TH CENTURY)
PROBABLY AFTER HENDRIK AVERCAMP (1585-1634)

Three Plates, from: Landscapes

three engravings, 1612, on laid paper, very good impressions of these rare prints, published by Visscher, on large sheets, occasional spots of stray ink in the margins, otherwise in very good condition
P. 152 x 253 mm., S. 287 x 348 mm. (and similar)

(3)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

LITERATURE:
Hollstein 4, 6, 7

According to the inscription on the plates these prints were made after designs by *Henricus de Stom*. It is disputed whether Hendrick de Stomme, as he is more generally known is indeed identical with Hendrick Avercamp.



34

AEGIDIUS SADELER (1570-1629) AFTER PAUL BRIL
(1554-1626)

Five Plates, from: The Months of the Year

five engravings, 1615, very good impressions, lacking one plate (November & December), plate I with thread margins at upper left and lower right, the others trimmed to the platemark, plate II with the lower right corner re-attached, otherwise in very good condition, all laid down at the sheet edges onto a card mount
P., S. 381 x 494 mm. (and similar)

(5)

£2,000-3,000

\$3,100-4,600
€2,800-4,200

LITERATURE:
Hollstein 123-127



35

CLAUDE GELLÉE, CALLED CLAUDE LORRAIN
(1600-1682)

Le pont du bois

etching, circa 1638-41, a good impression of the fourth state (of seven), trimmed on the platemark but retaining a fillet of blank paper outside the borderline; with **Berger et bergère conversant** (M. 41), etching, circa 1651, an impression of the seventh, final state, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the subject; with **Le Temps, Apollon at les Saisons** (M. 43), etching 1662, an impression of the seventh, final state, trimmed on the platemark; and **Le Chevrier** (M. 44), 1663, an impression of the fifth, final state, trimmed on the platemark
P., S. 198 x 254 mm. (and smaller)

(4)

£1,500-2,500

\$2,400-3,800
€2,100-3,500

LITERATURE:
Mannocci 38, 41, 43, 44





•36

FRANS HARREWYN (1700-1764)
AFTER JACQUES VAN CROES (1684-1699)

Maison Hilwerue a Anvers & Parties de la Maison Hilwerue à Anvers

two engravings, 1715-1764, fine impressions; with *View of the Heemstede House* (Hollstein 44) by **Daniel Stoopendael** (1672-1726), engraving, late 17th century, a very good impression; and two *Views of the Park and Garden at Sorgvliet*, by **Johannes van den Aveelen** (1655-1727), engravings, late 17th Century, fine, clear impressions, all laid down at the sheet edges to the card mounts
P, S. 277 x 352 mm. (and larger) (5)

£800-1,200

\$1,300-1,800
€1,200-1,700

LITERATURE:
Hollstein 13, 14

37

A Large Collection of Landscape Prints

35 prints, including, four engravings **after Paul Bril**, fine impressions with wide margins; *St Jerome in the Desert* (New Hollstein 11) by **Johannes van Doetceum after Pieter Bruegel the Elder**, etching and engraving, circa 1555; *The Skaters before the Gate of St. George at Antwerp* (New Hollstein 205), by **Frans Huys after Pieter Bruegel the Elder**, engraving, circa 1550-1562, a later impression; and others, each laid down at the sheet edges to their card mounts, generally in good condition
S. 398 x 482 mm. (and smaller) (35)

£1,000-1,500

\$1,600-2,300
€1,400-2,100

For an inventory of this lot, please consult the online catalogue on christies.com or contact the department.

38

A Collection of Mythological and Allegorical Prints

twenty prints including: *The Golden Age*, **after Abraham Bloemaert**; *Melencolia* by **Jan Wierix after Albrecht Dürer**; *Ajax* by **Etienne Delaune**; one work by **Jan Theodor de Bray**; *The Rape of Lucretia* by **Cornelis Cort after Titian**; *Allegory of the Hunt* by **Gaspere Osello after Luca Penni**; *The Four Times of the Day* by **Crispin de Passe I.** and various others, all laid down at the sheet edges to the card mounts, generally in good condition
S. 411 x 522 mm. (and smaller) (20)

£1,500-2,500

\$2,400-3,800
€2,100-3,500



•39

JAN CLAESZ. VISSCHER (1587-1652) PROBABLY AFTER HENDRICK CORNELISZ. VROOM (1566-1640)

Four Galleons in stormy Seas

engraving, circa 1588-90, a strong impression of this rare print, trimmed to the platemark but retaining a file of blank paper outside the borderline, a flattened vertical crease at centre right, with associated repairs and paper splits, a repaired tear at upper left in the sky, laid down at the sheet edges to the card mount P, S. 354 x 482 mm.

£700-1,000

\$1,100-1,500
€970-1,400



40

ADRIAEN COLLAERT (1560-1618) AFTER JOHANNES STRADANUS (1523-1605)

America Rectio - The Discovery of America

the complete set of four engravings, circa 1585, watermarks Fool's Cap with five-pointed Collar, a uniform set of very fine, early impressions of these rare prints, the title page first state (of two), *Christopher Columbus* and *Amerigo Vespucci* second, final state (with the plate number; Hollstein records only one impression of each before the number, in Paris), *Ferdinand Magellan* only state, with 5-20 mm. margins, in very good condition P, 212 x 282 mm., S. 237 x 304 mm. (and similar)

£4,000-6,000

(4)

\$6,200-9,200
€5,600-8,300

LITERATURE:

Hollstein 467-70; New Hollstein 1199-1202





41

ADRIAEN COLLAERT AFTER MAARTEN DE VOS (1532-1603)

The Divine Charge to the Three Estates

the complete set of four engravings, circa 1585-1586, all very good impressions of the first state (of two or three), with narrow margins, plate I with the upper right corner made-up, plate II with a minor repair below the right wheel, plate III with some surface abrasions in the image at the left sheet edge, plate IV with a small hole to the left of the number, otherwise in good condition, laid down at the sheet edges onto the card mounts

P. 227 x 295 mm., S. 233 x 300 mm. (and similar)

(4)

£2,000-3,000

\$3,100-4,600
€2,800-4,200

LITERATURE:

Hollstein (de Vos) 1257-1260; New Hollstein (Collaert) 1070-1073



42

17TH CENTURY DUTCH SCHOOL

The Five Senses

the complete set of five engravings, 17th Century, fine impressions of the rare, anonymous prints, with small margins, *Tactus* trimmed to the plate at left and below, and with a paper loss into the plate at the lower right, occasional tiny paper losses in the margins, pinpoint foxing, all laid down at the sheet edges onto the card mounts

P. 215 x 267 mm., S. 246 x 290 mm.

(5)

£1,000-1,500

\$1,600-2,300
€1,400-2,100



43

HENDRICK GOUDT (1583-1630)
AFTER ADAM ELSHEIMER (1578-1610)

Ceres seeking her Daughter

engraving, 1610, a good impression, trimmed on or just inside the platemark on three sides, just outside the inscription below, generally in good condition, laid down at the sheet edges onto the card mount
P, S. 316 x 243 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,100

LITERATURE:
Bartsch, Hollstein 5



44

CORNELIS BLOEMAERT (1603-1692)
AFTER HENDRICK BLOEMAERT (1601-1672)

An Owl with Books

engraving, circa 1625, a fine impression of this rare print, trimmed on or just outside the image; with *An Owl on a Stick* (Holl. 7) by the same hand; *Portrait of Frederick de Vries* (B. 190) by **Raphael Guidi after Hendrick Goltzius** and; *The Cat Concert* after **David Teniers II** by **Paul Fürst**; generally in good condition, all laid down at the sheet edges onto the card mounts
S. 221 x 182 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,100

LITERATURE:
Hollstein 8

45

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Saint Jerome reading

etching, 1634, a slightly later impression of the only state, showing some wear in the densely hatched areas, trimmed on the platemark, a small repaired area at the lower left corner, laid down at the sheet edges onto the card mount
P, S. 108 x 90 mm.

£2,500-3,500

\$3,900-5,400
€3,500-4,900

LITERATURE:
Bartsch, Hollstein 100; Hind 119; New Hollstein 126





46

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

Susannah and the Elders

woodcut, 1633-1636, a fine impression of the first state (of two), with narrow margins, a few small repaired tears at the sheet edges, the subject generally in good condition, laid down at the sheet edges onto the card mount

B. 441 x 578 mm, S. 445 x 584 mm.

£3,000-5,000

\$4,700-7,700
€4,200-6,900

LITERATURE:
Hollstein 1

A Collection of Christian subjects

a collection of 21 etchings, engravings and woodcuts including: **Jan Sadeler after Martin de Vos**, *Virgin sitting left, with an Angel playing Organ* (Hollstein 305); and prints by and after **Jacob Bos**, **Antoine von Blocklandt**, **Luca Ciamberlano**, **F. Barocci**, **Caravaggio**, **Nicolaes de Bruyn**, **A. Carracci**, **Bloemaert**, **Conrad Meyer**, **Heinrich Aldegrever**, **Crispin de Passe**, **Jacques Bellange**, **Hieronymous Cock**, **Raphael Sadeler**, **Martin de Vos**, **Albrecht Dürer**, **Cornelis Galle**, **Rubens**, **Raphael Sadeler**, **Sebastien Bourdon**, **Nicolas Hogenberg**, **Etienne Delaune**, **Jean Cousin**, and **Titian**; generally in good condition, all laid down at the sheet edges onto the card mounts S. 332 x 442 mm. (and smaller) (21)

£1,000-1,500

\$1,600-2,300

€1,400-2,100



48

PETER ISSELBURGH (CIRCA 1568-AFTER 1630)

Saint Cecily in the Tomb

engraving, circa 1600, a very good impression of this rare print, trimmed on or just outside the image; with *Scala Coeli* of the Gratiouse Queen Anne, published by **George Humble**, engraving, circa 1619-1620, a very good impression, with margins; and *The Wake of Joachim ab Ortenburg*, **Anonymous**, circa 1600, a good impression, all generally in good condition, laid down at the sheet edges onto the card mounts S. 360 x 467 mm. (3)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:

Hollstein 29



•49

PEDRO RODRIGUEZ (ACTIVE CIRCA 1636-38)

The Virgin of Antigua in the Iglesia Major de Sevilla

etching with engraving, circa 1636-38, on wove paper, a good impression of this very rare, unrecorded print, with 22-25 mm. margins, a long, unobtrusive and very skilfully repaired tear from the right sheet edge to Christ's chest, two flattened horizontal folds, one with an associated, repaired paper split in the left margins, other, minor defects, laid down at the sheet edges onto a card mount P. 486 x 290 mm., S. 528 x 333 mm.

£700-1,000

\$1,100-1,500

€970-1,400

LITERATURE:

Not in Elena Pérez Rios, *Repertorio de Grabados Españoles*, Madrid, 1983.





50

HANS HOLBEIN THE YOUNGER (1497/8-1543) AND VEIT SPECKLIN (ACTIVE CIRCA 1525-50)

Erasmus of Rotterdam

woodcut, circa 1538, on laid paper, a good impression, with small margins, a few minor repairs towards the sheet edges; with an engraved copy of same subject in reverse (Hollstein 148), 1630-70, a very good impression, published by Frans van den Wyngaerde, with narrow to small margins above and below, trimmed on the platemark at left and right, generally in good condition, laid down at the sheet edges onto card mounts
 B. 286 x 148 mm., S. 295 x 158 mm.
 P. 294 x 162 mm., S. 308 x 162 mm. (2)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:
 Hollstein 9

This exquisitely cut block was executed by Veit Specklin after the design by Holbein.

The woodcut is often found pasted into the 1540 edition of the *Complete Works* of Erasmus, published by Froben and Episcopius in Basel, where the block still is today, preserved in the Kupferstichkabinett. It was however not only produced as a book illustration, but also as a single-leaf woodcut, probably as a tribute to the great humanist and scholar, following his death in 1536.



51

AFTER LUCAS CRANACH THE ELDER (CIRCA 1472-1553) OR HANS BROSAMER (CIRCA 1495 - CIRCA 1554)

Portrait of Martin Luther

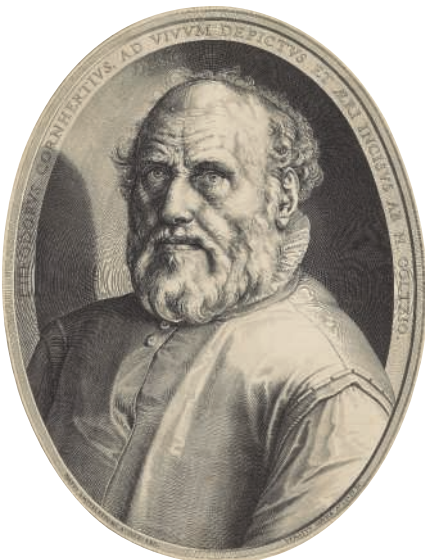
woodcut, 1525-60, a good impression of this rare, anonymous print, trimmed approximately 5 mm. into the subject at left and above, the sheet edges made up at right, below and above, with some additions in pen and ink, the sheet slightly cockled, a print on the reverse showing through in places, laid down at the sheet edges onto the card mount
 S. 336 x 270 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

LITERATURE:
 Campbell Dodgson, *Catalogue of Early German and Flemish Woodcuts in the British Museum*, London, 1903, volume II, p. 321, no. 133.



52

HENDRICK GOLTZIUS (1558-1617)

Theodorus Dirck Volckertsz. Coornhert

engraving, circa 1591, a very good impression of the third, final state, without the ornamental frame, with a flattened horizontal fold, generally in good condition, laid down at the sheet edges onto the card mount
 P., S. 422 x 322 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:
 Bartsch 164; Hollstein 180; Strauss 287; New Hollstein 211

53

ANONYMOUS

Ranuccio I Farnese, Duke of Parma

engraving, circa 1601, a fine impression, trimmed on or just outside the platemark; with; two portrait engravings by **Aegidius Sadeler** (1570-1629); one **Richard Collin** (1627-after 1697) **after Murillo**; one by **Robert Nanteuil**; one by **Johannes Wierix** (1539-1620); and another by **Cherubino Alberti** (1553-1615); all fine impressions, generally in good condition, laid down at the sheet edges onto card mounts

S. 363 x 240 mm. (and similar) (7)

£2,000-3,000 \$3,100-4,600
€2,800-4,200

The sitters in the works are: Rannuccio I Farnese; Charles de Longueville; Sigismund Báthory of Transylvania; Michel de L'Hospital; Henry IV; Cardinal Mazarin; Bartolomé Esteban Murillo



54

PIETER DE JODE II (1606-1674)
AFTER ANSELM VAN HULLE (1601-1674)

The Dignitaries at the Peace-Conference of Münster, 1648

twelve engravings, 1648-1658, all fine impressions, with wide margins, two with narrow margins, with occasional small repaired tears, paper losses, staining and foxing in the margins, otherwise in good condition, all laid down at the sheet edges onto card mounts

P. 310 x 203 mm. (and similar), S. 413 x 309 mm. (and similar with margins) (12)

£1,000-1,500 \$1,600-2,300
€1,400-2,100

LITERATURE:
cf. Hollstein 385-515

This group of prints includes portraits of: Count Bengt Gabrielsson Oxenstierna; Carl Gustaf Wrangel; Henri II d'Orléans, duc de Longueville; Ottho Ottho; Isaacus Volmarus; Adolphus Guilielmus à Crosieg; Henricus Grovllart; Franciscus Egon, Baron von Fürstenburg; Augustus Adolphus, Baro de Trantorf; Philippe Le Roy; Reinhard Scheffer and Jacobus Lampadius.



55

A Large Collection of Portraits and other Prints

32 engravings, etchings, mezzotints and a woodcut, including *Portrait of Isabella d'Este*, from: *Cabinet Reynst*, by **Pieter Holsteyn after Giulio Romano**, engraving 1655-1660; *A Nobleman from Misnia & Saxony*, from: *The Trachtenbuch illustrations* by **Hans Weigel**, woodcut, 1577; *Elizabeth I* by **Crispijn de Passe the Elder**, engraving, 1596; *Portrait of Erasmus*, by **Cornelis Coninck after Hans Holbein the Younger**, engraving 1631-1671; *Twenty putti picking grapes* by **The Monogrammist IB**, engraving, 1529; and various others; all laid down at the sheet edges onto card mounts, with minor staining and short tears at the sheet edges, generally in good condition

S. 442 x 346 mm. (and smaller) (32)

£3,000-5,000 \$4,700-7,700
€4,200-6,900





VARIOUS PROPERTIES

*56

15TH CENTURY NORTHERN ITALIAN SCHOOL

The Fall of Man & The Expulsion from Paradise

woodcut with handcolouring, before 1486, on laid paper with an indistinct Circle watermark, a good clear impression, from Jacopus Philippus (Foresti) de Bergamo, *Supplimentum Chronicarum*, published by Bernard Benalius, Venice, 1483, with margins, the colours quite fresh, some minor staining and surface dirt in the margins, otherwise in good condition
B. 243 x 152 mm., S. 285 x 189 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,100

PROVENANCE:

Anton Schaller (1772-1844), Vienna (L. 173).

57

MARTIN SCHONGAUER (1448-1491)

Christ carrying the Cross: Large Plate

engraving, circa 1470-74, on laid paper, watermark Letter A with a Cross (L. 1), a good and strong but later impression of this rare, monumental print, trimmed just inside the subject, various repairs to the central vertical fold with touches of pen and ink, other smaller defects, generally in good condition
P, S. 286 x 428 mm.

£20,000-30,000

\$31,000-46,000
€28,000-42,000

PROVENANCE:

Karl & Faber, 25 November 1982, lot 126.

Acquired from the above sale by the present owner.

LITERATURE:

Bartsch 21; Lehrs, Hollstein 9



58

ATTRIBUTED TO GIOVANNI ANTONIO DA BRESCIA (ACTIVE CIRCA 1490 - 1525) AFTER ANDREA MANTEGNA (1413-1506)

Entombment with three Birds

engraving printed in brownish grey, circa 1490-1500, on thin laid paper, with Eagle watermark, a good but slightly later impression of this very rare print, trimmed into the subject by approximately 30 mm. above and below and 20 mm. at the sides, a 15 mm. tear at the right edge, the left sheet corners made-up, other lesser repaired tears and splits
P, S, 390 x 301 mm.

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

Sotheby's, London, 14 May 1981, lot 511.
Acquired at the above sale by the current owner.

LITERATURE:

J. A. Levenson, K. Oberhuber & J. L. Sheenan, *Early Italian Engravings*, The National Gallery of Art, Washington, 1973, no. 79.
D. Landau, S. Boorsch, J. Martineau (ed.), *Andrea Mantegna*, The Royal Academy of Arts, London, & The Metropolitan Museum of Art, New York (exh. cat.), 1992, no. 30.



59

SCHOOL OF MANTEGNA

Allegory of the Rescue of Humanity (Virtus Deserta)

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

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

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

LITERATURE:

J.A. Levenson, K. Oberhuber & J. L. Sheenan, *Early Italian Engravings*, The National Gallery of Art, Washington, 1973, no. 84.
D. Landau, S. Boorsch, J. Martineau (ed.), *Andrea Mantegna*, The Royal Academy of Arts, London, & The Metropolitan Museum of Art, New York (exh. cat.), 1992, no. 148.



PROPERTY FROM A PRIVATE SWISS COLLECTION
(LOTS 60-90)



*60

MELCHIOR LORCK (CIRCA 1527-1583)

Portrait of Albrecht Dürer

engraving, 1550, on laid paper, a fine impression, with inky plate edges, with small margins, apparently in very good condition, in a carved wooden frame, not examined out of the frame
P. 165 x 99 mm., S. 175 x 107 mm.
Frame: 470 x 320 x 45 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

EXHIBITED:
Gewerbmuseum, Zurich, no. 2284 (according to a label verso).

LITERATURE:
Hollstein 21

What does he not express in monochromes, that is in black lines? Shade, light, radiance, projections, depressions... He even depicts which cannot be depicted: fire; rays of light; thunderstorms; sheet lightning; thunderbolts ... characters and emotions ... These things he places before your eyes by the most felicitous lines, black ones at that, in such manner that, were you to spread pigments, you would injure the work.
(Erasmus of Rotterdam)

The Apocalypse (see lots 61-75). Dürer's great series of woodcuts on the Revelation of Saint John, appeared two years before 1500, at a time when many thought the Last Judgement imminent. From the beginning it was praised for its innovative approach, both artistically and technically. It was the first book in history to be created and published by an artist himself, pushing the boundaries of what had hitherto been thought possible in the medium, and was a tremendous popular and critical success. By publishing it in both Latin and German, Dürer made it accessible to the widest possible audience and through his agents he distributed it throughout Germany and abroad.

A number of the impressions in this collection bear the initials of William Esdaile (1758-1837), the great 19th century collector and connoisseur.

*61

ALBRECHT DÜRER (1471 - 1528)

The Virgin appearing to Saint John, from: The Apocalypse

woodcut, 1511, on laid paper, without watermark, a good impression, from the Latin text edition of 1511, the sheet slightly reduced, a few pale stains in the upper and lower subject, other minor defects
B. 185 x 184 mm., S. 388 x 280 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:

Bartsch 60; Meder, Hollstein 163b; Schoch, Mende, Scherbaum 111

*62

ALBRECHT DÜRER

The Torture of Saint John the Evangelist, from: The Apocalypse

woodcut, circa 1496-97, on laid paper, without watermark, a very good impression, from the Latin text edition of 1498, trimmed on the borderline, the lower right of the sheet made up, otherwise in good condition
S. 387 x 279 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, his initials in brown ink *recto* and initials and annotation *verso* (cf. L. 2617).

LITERATURE:

Bartsch 61; Meder, Hollstein 164; Schoch, Mende, Scherbaum 112

*63

ALBRECHT DÜRER

The Opening of the Fifth and Sixth Seals, from: The Apocalypse

woodcut, circa 1497-98, on laid paper, without watermark, a good impression, printing somewhat dryly in places, from the Latin text edition of 1498, trimmed on the borderline, the lower right sheet corner repaired, some backed thin spots, otherwise in good condition
S. 390 x 280 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, his initials in brown ink *recto*, and *verso* (faded) (cf. L. 2617).

LITERATURE:

Bartsch 65; Meder, Hollstein 168; Schoch, Mende, Scherbaum 116





*64

ALBRECHT DÜRER

The Four Horsemen of the Apocalypse, from: The Apocalypse

woodcut, circa 1497-98, on laid paper, without watermark, a very good, strong impression, slightly over-inked in places, from the Latin text edition of 1511, with 7-8 mm. margins, some scattered foxmarks, otherwise in good condition

B. 396 x 283 mm., S. 410 x 292 mm.

£20,000-30,000

\$31,000-46,000

€28,000-42,000

LITERATURE:

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

*65

ALBRECHT DÜRER

The Vision of the Seven Candlesticks, from: The Apocalypse

woodcut, circa 1496-98, on laid paper, without watermark, a fine impression from the Latin text edition of 1498, trimmed on the borderline and to the subject in places at right, a repaired tear at upper left, the lower right sheet corner and upper left corner made-up, the borderline at right retraced in places
S. 393 x 278 mm.

£4,000-5,000

\$6,200-7,700

€5,600-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, his initials in brown ink *recto* and *verso* (faded) (L. 2617).

LITERATURE:

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



*66

ALBRECHT DÜRER

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

woodcut, circa 1496, on laid paper, without watermark, a good, strong impression, from the Latin text edition of 1511, trimmed on the borderline, occasional pale foxing, old paper fibres adhered to the ink in places in the lower subject, otherwise in good condition
S. 389 x 274 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, with his initials in ink *recto* and *verso* (cf. L. 2617).

LITERATURE:

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





*67

ALBRECHT DÜRER

The Four Angels staying the Winds, from: The Apocalypse

woodcut, circa 1497-98, on laid paper, without watermark, a very good impression, from the Latin text edition of 1498, trimmed just within the borderline at upper right and lower left, the lower left corner repaired, with the borderline re-traced, otherwise in good condition
S. 392 x 280 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

W. Esdaile (1758-1837), London, his initials in brown ink *recto* and *verso* (cf. L. 2617).

LITERATURE:

Bartsch 66; Meder, Hollstein 169; Schoch, Mende, Scherbaum 117



*68

ALBRECHT DÜRER

The Adoration of the Lamb, from: The Apocalypse

woodcut, circa 1496-97, on laid paper, without watermark, a good impression from the Latin text edition of 1511, trimmed on the borderline, two uninked printer's creases in the centre subject retouched in pen and ink, some pale foxing, otherwise in good condition
S. 389 x 276 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, his initials in ink *recto* and *verso* (cf. L. 2617).

LITERATURE:

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

*69

ALBRECHT DÜRER

The Seven Trumpets, from: The Apocalypse

woodcut, circa 1496-97, on laid paper, without watermark, a good impression, from the Latin text edition of 1511, trimmed on the borderline and just inside the borderline at upper right, some pale foxing, otherwise in good condition S. 386 x 274 mm.

£4,000-5,000

\$6,200-7,700

€5,600-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, his initials in ink *recto* and *verso* (L. 2617).

LITERATURE:

Bartsch 68; Meder, Hollstein 170; Schoch, Mende, Scherbaum 118



*70

ALBRECHT DÜRER

The Four Avenging Angels, from: The Apocalypse

woodcut, circa 1496-98, on laid paper, watermark Triangle with Flower (M. 127), a good, strong impression, from the Latin text edition of 1511, trimmed on the borderline, some pale foxing, the lower right sheet corner re-attached, a few old paper fibres adhered to the ink in places, otherwise in good condition S. 392 x 280 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, his initials *recto* and *verso* (L. 2617).

LITERATURE:

Bartsch 69; Meder, Hollstein 171; Schoch, Mende, Scherbaum 119





*71

ALBRECHT DÜRER

Saint John devouring the Book, from: The Apocalypse

woodcut, circa 1498, on laid paper, watermark Triangle with Flower (M. 127), a good impression from the Latin text edition of 1511, otherwise trimmed on the borderline and just inside the borderline in places at right, some pale foxing, a short repaired tear at lower right, some thin spots verso, otherwise in good condition

S. 390 x 280 mm.

£3,000-5,000

\$4,700-7,700
€4,200-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, his initials in ink *recto* and *verso* (cf. L. 2617).

LITERATURE:

Bartsch 70; Meder, Hollstein 72; Schoch, Mende, Scherbaum 120



*72

ALBRECHT DÜRER

The Apocalyptic Woman, from: The Apocalypse

woodcut, circa 1497, on laid paper, without watermark, a good impression from the Latin text edition of 1511, trimmed on the borderline, some very pale foxing, otherwise in good condition

S. 387 x 274 mm.

£4,000-5,000

\$6,200-7,700
€5,600-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, his initials in ink *recto* and *verso* (cf. L. 2617).

LITERATURE:

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

*73

ALBRECHT DÜRER

The Whore of Babylon, from: The Apocalypse

woodcut, circa 1496-97, on laid paper, without watermark, a good impression from the Latin text edition of 1511, trimmed on the borderline, some pale foxing, the upper and lower left corners repaired, a few nicks at the sheet edges, otherwise in good condition
S. 390 x 277 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

W. Esdaile (1758-1837), London, with his initials in ink *recto* and *verso* (cf. L. 2617).

LITERATURE:

Bartsch 73; Meder, Hollstein 177; Schoch, Mende, Scherbaum 125



*74

ALBRECHT DÜRER

The Beast with two Horns like a Lamb, from: The Apocalypse

woodcut, circa 1496-97, on laid paper, without watermark, a very good impression, from the Latin text edition of 1511, trimmed on the borderline and just inside the borderline at upper right, occasional pale foxing, otherwise in good condition
S. 389 x 276 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

W. Esdaile (1758-1837), London, with his initials in ink *recto* and *verso* (cf. L. 2617).

LITERATURE:

Bartsch 74; Meder, Hollstein 175; Schoch, Mende, Scherbaum 123





*75

ALBRECHT DÜRER

The Angel showing Saint John the New Jerusalem, from: The Apocalypse

woodcut, circa 1497-98, on laid paper, without watermark, a very good impression, probably Meder a from the Latin text edition of 1511, without text as published, a little surface dirt at lower right, occasional pale foxing, otherwise in very good condition
S. 390 x 278 mm.

£4,500-6,500

\$7,000-10,000

€6,300-9,000

PROVENANCE:

W. Esdaile (1758-1837), London, with his initials in ink *recto* and *verso* (cf. L. 2617).

LITERATURE:

Bartsch 75; Meder, Hollstein 178; Schoch, Mende, Scherbaum 126



*76

ALBRECHT DÜRER

Five plates from: *The Small Passion*

five woodcuts, including: **Christ taking Leave of his Mother** (B. 21), circa 1508-09, without watermark, a Meder a impression after the text edition of 1511; **Christ before Herod** (B. 32), 1509, watermark High Crown (M. 20), from the text edition of 1511; **Saints Veronica, Peter and Paul** (B. 38), 1510, a Meder a impression after the edition of 1511; **The Lamentation** (B. 43), circa 1509-10, watermark fragment Flower(?), a Meder b impression after the text edition of 1511; and **Christ appearing to his Mother** (B. 46), circa 1510, without watermark, a Meder b impression after the text edition of 1511; B. 46 with an old tape stain in the upper subject, otherwise in good condition
S. 130 x 100 mm. each (approx.)

(5)

£2,000-3,000

\$3,100-4,600
€2,800-4,200

PROVENANCE:

A. G. Gerson (died 1904), Vienna (L. 1156a). (B. 21, 38, 43, 46)

LITERATURE:

Bartsch 21, 32, 38, 43, 46; Meder, Hollstein 132, 141, 147, 152, 155; Schoch, Mende, Scherbaum 193, 202, 208, 213, 216



*77

ALBRECHT DÜRER

*The Resurrection, from:
The Large Passion*

woodcut, 1510, on laid paper, without watermark, a good impression, printing a little dryly in places, from the text edition of 1511, with small margins, scattered foxing, otherwise in good condition; with **The Crucifixion**, from the same series, woodcut, circa 1498, on laid paper, watermark Augsburg Chalice with Orb (Meder 181, circa 1580), a good Meder b impression after the text edition of 1511, with small margins, a tape stain and paper split in the lower margin, some foxing, both framed
B. 15: B. 391 x 278 mm., S. 433 x 304 mm.
B. 11: B. 388 x 280 mm., S. 430 x 299 mm.

(2)

£3,000-5,000

\$4,700-7,700
€4,200-6,900

PROVENANCE:

W. E. Drugulin (1825-1879), Leipzig (L. 2612). (B. 15)

LITERATURE:

Bartsch 11, 15; Meder, Hollstein 120, 124; Schoch, Mende, Scherbaum 161, 165



*78

ALBRECHT DÜRER

Samson rending the Lion

woodcut, *circa* 1497-98, on laid paper, watermark Large Imperial Orb (Meder 53), a brilliant Meder impression, printing with exceptional clarity, contrast and depth, with considerable *gaufage* showing *verso*, trimmed to the borderline, a pale foxmark in the lower subject, in very good condition, framed
B, S. 381 x 278 mm.

£80,000-120,000

\$130,000-180,000

€120,000-170,000

LITERATURE:

Bartsch 2; Meder, Hollstein 107; Schoch, Mende, Scherbaum 127

It is almost impossible now to appreciate the impact Dürer had upon the field of printmaking, and the woodcut technique in particular, at the turn of the 15th-16th centuries. Hitherto, the craft had in large part been confined to the creation of stylized devotional images. The results were often stiff and formulaic and frequently subsumed within text. Dürer transformed the medium, enlarging the scale so that the image stood alone on the sheet, introducing scenes of dynamism and movement set within extensive landscapes.

The present composition is perhaps the finest of five great woodcuts produced in 1496-98 and exemplifies Dürer's achievement. Exactly who cut these early monumental blocks has been the subject of considerable debate. Albert Ivins, along with many others, argued that such is their calligraphic beauty Dürer himself must have cut the design. More recent commentators have backed down from this. Wherever the truth lies, these blocks are works of art in their own right. They have a sculptural beauty, while at the same time show great understanding of how the block will print on paper. Not only are the lines cut with confidence and fluidity, they have been cut to different levels - some standing higher on the block than others. In the present composition this device has been employed in the clump of trees at the right, the lion's mane, Samson's shirt and the flock of birds. But Dürer also clearly understood where this technique would not be appropriate - in densely worked areas such as the lion's mouth, heavily impressed lines would have lost their impact through being grouped closely together, and muddled the composition. Here the lines are close to the surface of the block and result in a flatter, more even line on the paper.

The composition itself concerns one of the most famous exploits of Samson - an Old Testament judge better known for his feats of strength. A Christian counterpart to Hercules (whom the early commentators thought was the subject of this print) Samson's encounter with the lion is clearly symbolic and widely interpreted as signifying the battle between Christ and the Devil, or between good and evil. Dürer is sparing in his use of his strong sculpted line. Large areas of the paper are left blank, and play a descriptive role - as sky, water and distant landscape - as well as acting as a dramatic counterfoil to the bold, linear design. His models for the lion were likely to have been the statues he encountered in Saint Mark's Square on his trip to Venice, and the carefully described clump of trees to the right echo the watercolors executed on the same trip. A lesser artist might have been content with a group of generic trees, but Dürer takes care to make each one different. Every element of the composition earns its place - the nettle at the lower left was recognized as one which lost its sting if grasped firmly.

Hard and unyielding though a woodblock is to cut, it is an inherently fragile medium. The blocks are prone to cracking and later impressions are poor testament to an artist's skill. Only early examples such as this afford a rare opportunity to appreciate why Dürer occupies the place that he does in the cannon of western art.

This superb impression is one of the finest to have appeared at auction in recent years.





Lots 79-89 belong to a series of twenty woodcuts by Dürer devoted to episodes from the life of the Virgin Mary. The majority of the blocks date from the years 1502-05. However, it was not until 1510-11 that the final two plates and the title page were added. The complete book *The Life of the Virgin* was finally published in 1511 with Latin text by the Benedictine monk Benedictus Chelidonius from Nuremberg. Dürer dedicated it to Caritas Pirckheimer, sister of his great friend Willibald and abbess of the convent of Saint Clara in Nuremberg, and it was probably for the educated and refined women in the religious houses that the book was primarily intended. As with Dürer's other great cycles of woodcuts, *The Apocalypse*, *Large Passion* and *Small Passion*, impressions from the individual blocks were printed and sold as the blocks were completed, in some cases many years before publication. These early impressions, before the text was added on the reverse, are the rarest and most sought after, as the woodblocks are at their sharpest, before any cracking or damage to affect the integrity of the image. A number of fine early proofs before text are included in this collection.

*79

ALBRECHT DÜRER

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

woodcut, circa 1504, on laid paper, watermark Bull's Head (M. 62), a fine proof impression before the text edition of 1511, with small margins, a few skilfully repaired short tears and thin spots with touches of pen and ink, otherwise in good condition
B, S. 297 x 213 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

F. von Hagens (1817-1899), Dresden (L. 1052a), possibly from the set offered in his sale, C. G. Boerner, Leipzig, 2-3 May 1927 (9,500 M. for the set).

LITERATURE:

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



*80

ALBRECHT DÜRER

Joachim and the Angel, from: The Life of the Virgin

woodcut, circa 1504, on laid paper, watermark High Crown (M. 20), a fine proof impression before the text edition of 1511, with *gaufnage* visible verso, trimmed on, to or just outside the borderline, a small made-up area at the upper left corner, otherwise in very good condition
S. 294 x 208 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

F. von Hagens (1817-1899), Dresden (L. 1052a), possibly from the set offered in his sale, C. G. Boerner, Leipzig, 2-3 May 1927 (9,500 M. for the set).

LITERATURE:

Bartsch 78; Meder, Hollstein 190; Schoch, Mende, Scherbaum 168

*81

ALBRECHT DÜRER

Joachim and Saint Anne meeting at the Golden Gate,
from: *The Life of the Virgin*

woodcut, 1504, on laid paper, watermark Fish Bladder with Letters IM (M. 309), a good Meder e impression, after the text edition of 1511, trimmed on or just outside the borderline, a few pinpoint foxmarks, otherwise in very good condition

B. 294 x 209 mm, S. 297 x 209 mm.

£1,500-2,000

\$2,400-3,100

€2,100-2,800

PROVENANCE:

A. J. Lamme (1812-1900), Rotterdam (L. 138).

LITERATURE:

Bartsch 79; Meder, Hollstein 191; Schoch, Mende, Scherbaum 169



*82

ALBRECHT DÜRER

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

woodcut, circa 1503-04, on laid paper, watermark Scales in a Circle (M. 169), a superb Meder a proof impression, before the text edition of 1511, with much *gaufrage* visible verso, with small margins, a small, unobtrusive stain in the left subject, a tiny tear at the lower right edge, otherwise in very good condition

B. 295 x 207 mm, S. 297 x 210 mm.

£5,000-7,000

\$7,700-11,000

€7,000-9,700

PROVENANCE:

F. von Hagens (1817-1899), Dresden (L. 1052a).

P. Davidsohn (born 1839 - 1924?), London, Vienna & Berlin (L. 654); his sale, C.G.

Boerner, Leipzig, 3-8 May 1920, lot 1548 (2,500 Mk).

Unidentified Initials LN in pencil (not in Lugt).

LITERATURE:

Bartsch 80; Meder, Hollstein 192; Schoch, Mende, Scherbaum 170





*83

ALBRECHT DÜRER

The Betrothal of the Virgin, from: The Life of the Virgin

woodcut, circa 1504, on laid paper, watermark High Crown (M. 20), a fine proof impression, before the text edition of 1511, with narrow margins, in very good condition

B. 293 x 209 mm., S. 298 x 211 mm.

£5,000-7,000

\$7,700-11,000

€7,000-9,700

LITERATURE:

Bartsch 82; Meder, Hollstein 194; Schoch, Mende, Scherbaum 172



*84

ALBRECHT DÜRER

The Annunciation, from: The Life of the Virgin

woodcut, circa 1503, on laid paper, watermark Bull's Head (M. 62), a fine Meder a proof impression, before the text edition of 1511, trimmed on or just outside the borderline, a skilfully repaired tear in the left subject, other small repairs

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

C. Schlösser (1827-1884), Elberfeld (L. 636).

F. von Hagens (1817-1899), Dresden (L. 1052a), possibly from the set offered in his sale, C. G. Boerner, Leipzig, 2-3 May 1927 (9,500 M. for the set).

LITERATURE:

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

*85

ALBRECHT DÜRER

The Adoration of the Shepherds, from: The Life of the Virgin

woodcut, circa 1502-03, on laid paper, watermark Scales in a Circle (M. 169), a fine Meder b proof impression, before the text edition of 1511, with much *gaufirage* visible *verso*, trimmed on or just outside the borderline, in very good condition
S. 296 x 208 mm.

£6,000-8,000

\$9,300-12,000

€8,400-11,000

PROVENANCE:

F. von Hagens (1817-1899), Dresden (L. 1052a); possibly from the set offered in his sale, C. G. Boerner, Leipzig, 2-3 May 1927 (9,500 M. for the set).

LITERATURE:

Bartsch 85; Meder, Hollstein 197; Schoch, Mende, Scherbaum 175



*86

ALBRECHT DÜRER

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

woodcut, circa 1504, on laid paper, watermark High Crown (M. 20), a fine Meder b proof impression, before the text edition of 1511, with narrow margins, trimmed just inside the borderline in places, the defect in the block at upper right filled-in with ink, pale foxing, otherwise in good condition
S. 296 x 209 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

C. Schlösser (1827-1884), Elberfeld (L. 636).
F. von Hagens (1817-1899), Dresden (L. 1052a), possibly from the set offered in his sale, C. G. Boerner, Leipzig, 2-3 May 1927 (9,500 M. for the set).

LITERATURE:

Bartsch 86; Meder, Hollstein 198; Schoch, Mende, Scherbaum 176





*87

ALBRECHT DÜRER

The Holy Family in Egypt, from: The Life of the Virgin

woodcut, circa 1502, on laid paper, watermark Scales in a Circle (M. 169), a fine Meder b proof impression, before the text edition of 1511, with *gaufrage* visible verso, trimmed on or just outside the borderline, a few very pale stains mainly in the lower subject, otherwise in very good condition
B. 295 x 210 mm., S. 297 x 210 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

F. von Hagens (1817-1899), Dresden (L. 1052a), possibly from the set offered in his sale, C. G. Boerner, Leipzig, 2-3 May 1927 (9,500 M. for the set).

LITERATURE:

Bartsch 90; Meder, Hollstein 202; Schoch, Mende, Scherbaum 180



*88

ALBRECHT DÜRER

The Death of the Virgin, from: The Life of the Virgin

woodcut, 1510, on laid paper, watermark Bull's Head with Flower and Cross (M. 66), a fine Meder b impression, before the text edition of 1511, with narrow margins, in good condition
B. 292 x 205 mm., S. 295 x 209 mm.

£5,000-7,000

\$7,700-11,000

€7,000-9,700

LITERATURE:

Bartsch 93; Meder, Hollstein 205; Schoch, Mende, Scherbaum 183

*89

ALBRECHT DÜRER

The Glorification of the Virgin, from: The Life of the Virgin

woodcut, circa 1502, on laid paper, watermark Fish Bladder (M. 309), a good Meder b impression, after the text edition of 1511, with narrow margins, in very good condition
B. 297 x 213 mm., S. 298 x 214 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Kunsthalle Hamburg (L. 1328), with its duplicate stamp (L. 1235).

LITERATURE:

Bartsch 95; Meder, Hollstein 207; Schoch, Mende, Scherbaum 185



*90

ALBRECHT DÜRER

Christ on the Mount of Olives

etching, 1515, on laid paper, without watermark, a good, strong Meder b impression with the rustmarks, trimmed to or just outside the subject, pale foxing, mainly visible verso, otherwise in good condition
S. 220 x 156 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:

Bartsch, Meder, Hollstein 19; Schoch, Mende, Scherbaum 80





(actual size)

VARIOUS PROPERTIES

91

ALBRECHT DÜRER

The Ravisher

engraving, *circa* 1495, a very good, strong impression of this rare early print, Meder b-c, trimmed slightly inside the subject, a tiny nick at the right edge, a plugged wormhole at the lower right corner, generally in good condition
P, S, 113 x 100 mm.

£5,000-7,000

\$7,700-11,000

€7,000-9,700

PROVENANCE:

François Debois (d. 1845?), Paris (L. 985).

LITERATURE:

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

*92

ALBRECHT DÜRER

The Standard Bearer

engraving, 1502, on laid paper, with a partial Bull's Head with Flower watermark (Meder 62), a good Meder a impression, trimmed on or just inside the platemark, a small repaired hole with traces of pen and ink on the chest, some minor disturbances at the upper left sheet edge, a tiny nick at the lower left sheet edge, framed; with **The Abduction of Proserpine on a Unicorn** (B. 72; M., Holl. 67), etching, 1516, laid onto a wove support sheet, a repaired tear in the subject at upper right; with **The Elevation of Saint Mary Magdalen** (B. 127; M., Holl. 237) woodcut, *circa* 1504/5, on laid paper, watermark High Crown (M. 20), a good Meder a impression, framed; and **After Albrecht Dürer, Crucifixion with many Figures**, etching, late 16th century (?), on heavy laid paper, framed
P, S, 115 x 70 mm. (and larger) (4)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

With Colnaghi's, London (with their stock number C. 13369 in pencil verso).

LITERATURE:

Bartsch 87; Meder, Hollstein 92



(actual size)



PROPERTY FROM THE PRIVATE COLLECTION OF BERNADETTE J. BERGER

*93

ALBRECHT DÜRER

Saint Jerome in Penitence

engraving, *circa* 1496, on laid paper, with an indistinct watermark fragment, a very good, clear and strong impression, probably meder e, with the scratch on the back of the lion, trimmed to or just outside the platemark, with a central fold, a short repaired tear at the centre left sheet edge, a soft diagonal crease at upper left, otherwise in good condition
P, S. 316 x 223 mm.

£20,000-30,000

\$31,000-46,000
€28,000-42,000

PROVENANCE:

K. F. F. von Nagler (1770-1846), Bavaria and Berlin (L. 2529).

Kupferstichkabinett der Staatlichen Museen, Berlin, their stamp and duplicate stamp *verso* (L. 1606 & 2482), acquired from the above in 1835.

LITERATURE:

Bartsch 61; Meder, Hollstein 57; Schoch, Mende, Scherbaum 6



VARIOUS PROPERTIES

94

ALBRECHT DÜRER

Saint Anthony reading

engraving, 1519, on laid paper, watermark Small City Gate (M. 266), a fairly good but later impression, probably Meder d, with the scratches to the left of the cross, with narrow margins, trimmed slightly unevenly to the platemark in places, some pale staining and scattered foxing, otherwise in good condition, framed
P. S. 100 x 144 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bartsch 58; Meder, Hollstein 51; Schoch, Mende, Scherbaum 87



95

ALBRECHT DÜRER

Saint Christopher facing right

engraving, 1521, on laid paper, without watermark, a very good, warm and clear Meder b impression, trimmed on the platemark but retaining a fillet of blank paper outside the subject at the sides and below, a small repaired area in the cloak at lower right with tiny touches of pen and ink, otherwise in good condition
P. S. 118 x 74 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bartsch, Meder, Hollstein 52; Schoch Mende Scherbaum 94

*96

ALBRECHT DÜRER

The Virgin and Child on a grassy Bench

engraving, 1503, on laid paper, watermark fragment High Crown (M. 20), a very fine Meder a impression, the sheet very skilfully re-margined, the upper sheet edge partially made-up with tiny touches of pen and ink, framed P. 115 x 70 mm., S. 119 x 75 mm.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Private European collection; then by descent to the present owners.

LITERATURE:

Bartsch 34; Meder, Hollstein 31; Schoch Mende Scherbaum 36



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

*97

ALBRECHT DÜRER

Coat of Arms with a Skull

engraving, 1503, on laid paper, without watermark, a fine, rich Meder a impression, printing with good contrasts and touches of burr in the wild man's right arm and elsewhere, trimmed 3 mm. into the subject at left and above, fractionally inside the platemark at right and below, re-margined on all sides, a repaired paper split in the skull, two other repairs in the blank area above, and other minor defects S. 217 x 153 mm.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

LITERATURE:

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



98

ALBRECHT DÜRER

Melencolia I

engraving, 1514, on laid paper, without watermark, a good impression of the second, final state, probably Meder d, with thread margins, the sheet backed, with flattened vertical and horizontal creases, various skilfully repaired paper splits and tears, a small made-up area to the left of sphere, otherwise in good condition
P, S. 244 x 190 mm.

£15,000-20,000

\$24,000-31,000

€21,000-28,000

LITERATURE:

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

99

ALBRECHT DÜRER

The Four Horsemen of the Apocalypse, from: The Apocalypse

woodcut, circa 1497/98, on laid paper, watermark Tower (M. 259), a good impression from the Latin text edition of 1511, printing somewhat dryly in places, trimmed on the borderline on three sides, trimmed approximately 5mm. into the image at right, some pale foxing, a red ink borderline at the right sheet edge, touches of brown ink in places
S. 394 x 273 mm.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

LITERATURE:

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



100

ALBRECHT DÜRER

Hercules killing Cacus

woodcut, circa 1496, on laid paper, watermark Cross on Trimount in a Shield (similar to M. 151), a good, strong Meder a impression of the second state (of three), with narrow margins, scattered foxing, a repaired horizontal paper split at the lower right corner, another short repaired tear at the upper left corner,
B. 390 x 285 mm., S. 393 x 288 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

LITERATURE:

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





101

ALBRECHT DÜRER

The Bathhouse

woodcut, circa 1496-97, on laid paper, a late Meder f impression of this rare print, trimmed to the borderline above and at right, and just inside the subject at left and below, laid down onto a support sheet, a short tear at the left centre sheet edge, a brown stain on the violin, some scattered foxing and time staining S. 395 x 282 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

LITERATURE:

Bartsch 128; Meder, Hollstein. 266; Schoch, Mende, Scherbaum 107



PROPERTY FROM THE PRIVATE COLLECTION OF BERNADETTE J. BERGER

*102

ALBRECHT DÜRER

The Visitation, from: The Life of the Virgin

woodcut, circa 1503, on laid paper, watermark Triangle with Flower (M. 127), a good, clear impression, from the Latin text edition of 1511, trimmed on or just inside the borderline, a rust spot at upper right, otherwise in very good condition, framed B, S. 299 x 208 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bartsch 84; Meder, Hollstein 196; Schoch, Mende, Scherbaum 174

VARIOUS PROPERTIES

103

ALBRECHT DÜRER

The Nativity, from: The Life of Virgin

woodcut, 1502-03, on laid paper, with an indistinct watermark, a good but slightly later impression, probably Meder a-b after the text edition of 1511, with thread margins, some pinpoint foxing, otherwise in good condition
B. 297 x 207 mm., S. 299 x 210 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,100

LITERATURE:

Bartsch 85; Meder, Hollstein 197; Schoch, Mende, Scherbaum 175



PROPERTY FROM THE PRIVATE COLLECTION OF BERNADETTE J. BERGER

*104

ALBRECHT DÜRER

The Adoration of Magi, from: The Life of the Virgin

woodcut, circa 1503, on laid paper, watermark Bull's Head (M. 62), a good Meder a impression, before the Latin text edition of 1511, trimmed on the borderline, a made up area at the centre right sheet edge, a skilfully repaired tear through the head of the bull at lower right, three repaired tears at the lower sheet edge, and other repairs
B., S. 198 x 209 mm.

£4,000-6,000

\$6,200-9,200
€5,600-8,300

LITERATURE:

Bartsch 87; Meder, Hollstein 199; Schoch, Mende, Scherbaum 177



VARIOUS PROPERTIES

105

ALBRECHT DÜRER

Christ, Man of Sorrows, Mocked by a Soldier, from: The Large Passion

woodcut, circa 1510, on laid paper, watermark Bull's Head (M. 66), an early proof of the completed block, before the Latin Text edition, a very fine, even impression, trimmed to the image on all four sides, various repaired splits, tears and two small paper losses along the left side of the subject, the upper right corner made-up, a 10 mm. diagonal tear at the right sheet edge, other defects
S. 200 x 192 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,200

PROVENANCE:

A. Freiherr von Lanna (1836-1909), Prague (Lugt 2773).

LITERATURE:

Bartsch 192; Meder 113; Hollstein 197; Schoch, Mende, Scherbaum 154





106

ALBRECHT DÜRER

Saint Francis receiving the Stigmata

woodcut, circa 1503-04, on laid paper, without watermark, a good Meder b impression, with *gaufrage* visible verso, trimmed to, on or just inside the borderline on three sides, a narrow margin below, generally in good condition
B. S. 205 x 146 mm.

£2,500-3,500

\$3,900-5,400

€3,500-4,900

PROVENANCE:

Giuseppe Storck (1766-1836), Milan, dated 1792 and inscribed *In. No. 382* (L. 2318).

LITERATURE:

Bartsch 110; Meder, Hollstein 224; Schoch, Mende, Scherbaum 134

107

ALBRECHT DÜRER

The Decapitation of Saint John the Baptist

woodcut, 1510, on laid paper, without watermark, a very good Meder a-c impression, trimmed on or just inside the borderline, an inscription in brown ink at the upper left, generally in good condition
B. S. 193 x 128 mm.

£1,500-2,500

\$2,400-3,800

€2,100-3,500

PROVENANCE:

Peter Lely (1618-1680), London (L. 2092).

LITERATURE:

Bartsch 125; Meder, Hollstein 231; Schoch, Mende, Scherbaum 152



108

ALBRECHT DÜRER

Saint Jerome in a Cave

woodcut, 1512, on laid paper, watermark Small Gothic P with Shield (M. 326), a good Meder I c impression, after the text edition of 1514, but still printing with the date 1512, with narrow margins, the tips of all four corners made up
B. S. 170 x 225 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:

Bartsch 113; Meder, Hollstein 229; Schoch, Mende, Scherbaum 232

109

ALBRECHT DÜRER

The Elevation of Saint Mary Magdalene

woodcut, circa 1504-05, on laid paper, without watermark, a fine, strong Meder a impression, trimmed to the borderline, various skilfully repaired paper splits above and at right, otherwise in good condition
B, S. 214 x 145 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Unidentified collector's stamp, princely crown, possibly Anton I of Saxony (L. 51).

LITERATURE:

Bartsch 121; Meder, Hollstein 237; Schoch, Mende, Scherbaum 139



110

ALBRECHT DÜRER

The Holy Family with Joachim and Anne under a Tree

woodcut, 1511, on laid paper, without watermark, a good Meder a impression, trimmed to, on or just inside the borderline, pale light-staining, some small repairs in the lower subject, otherwise generally in good condition, framed
B, S. 234 x 157 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bartsch 96; Meder, Hollstein 215; Schoch, Mende, Scherbaum 226



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

111

ALBRECHT DÜRER

The Rhinoceros

woodcut with letterpress text, 1515, on laid paper, watermark Anchor in a Circle (M. 171), a good impression of this rare and important woodcut, first edition (of eight), with the crack in the block just beginning to show in the right hind leg, with the complete letterpress text above, with 3-5 mm. margins at left and right, trimmed on or just inside the borderline below, a short repaired tear at the lower sheet edge just touching the right front foot, another short repaired tear in a blank area at lower left, a small very skilfully made-up paper loss at the right sheet edge, some minor staining, otherwise in good condition
S. 235 x 305 mm.

£100,000-150,000

\$160,000-230,000

€140,000-210,000

LITERATURE:

Bartsch 136; Meder, Hollstein 273; Schoch, Mende, Scherbaum 241

In May 1515, a rhinoceros, the first seen in Europe since antiquity, arrived in Lisbon as a gift from Sultan Muzafar of Cambay, to Emanuel I, King of Portugal. Emanuel intended to present the animal to Pope Leo X, but first a fight was arranged between it and an elephant. This was to verify the reports of classical writers that the rhinoceros would attack and kill the larger beast. The contest ended by default, as the elephant fled upon seeing its adversary. The rhinoceros was sent off to Rome, but its ship was wrecked in the Gulf of Genoa and the animal drowned. It had to be forwarded to the Pope stuffed.

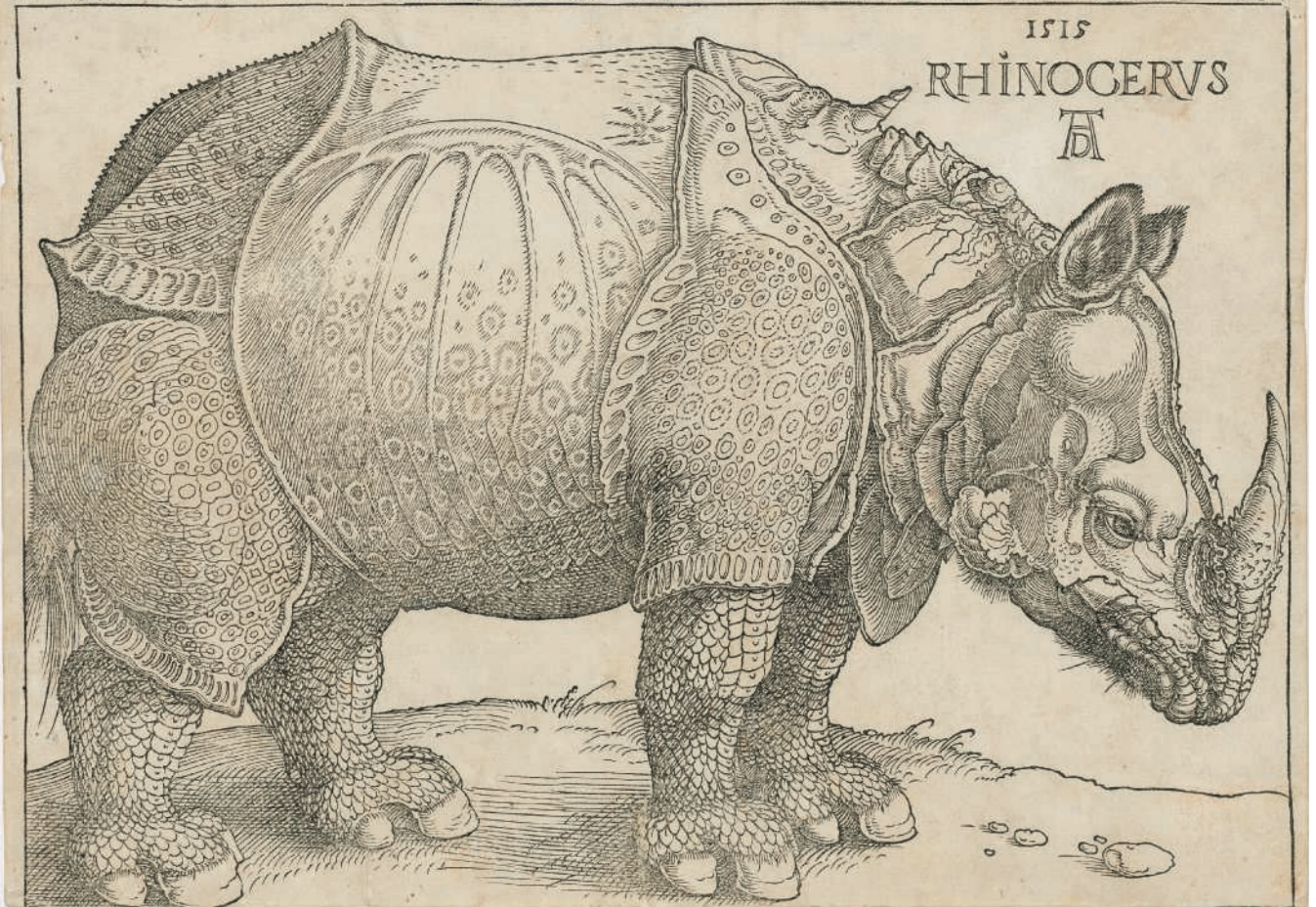
Dürer never saw a rhinoceros in any form. He learned of it from a sketch and description sent by Valentin Ferdinand, a Moravian printer who had settled in Lisbon, to a friend in Nuremberg. Although the sketch has failed to survive, the inscription on the woodcut is worded as if it were a literal transcription of the report sent from Lisbon:

'In the year 1513 [sic] A.D., on May 1, there was brought to Emanuel of Lisbon, the great powerful king of Portugal, such a living animal from India. They call it a rhinoceros. It is represented here in its complete form. It has the color of a speckled turtle. And it is almost entirely covered by a thick shell. And in size it is like an elephant but lower on its legs, and almost invulnerable. It has a sharp strong horn on its nose, which it starts to sharpen whenever it is near stones. The stupid animal is the mortal enemy of the elephant. The elephant fears it terribly, because when they encounter, it runs with its head down between its front legs and fatally rips open the stomach of the elephant which is unable to protect itself. Because the animal is so well armed, the elephant cannot do anything to it. They also say that the rhinoceros is fast, lively and clever.'

Dürer's *Rhinoceros*, which might pass for a terrible war machine, made a tremendous impact. The woodblock was put through no fewer than eight editions, seven of which were posthumous. Around 1620 it was printed in Amsterdam together with a tone block, producing a chiaroscuro woodcut. *The Rhinoceros* served as the model for illustrations of the species and even for a Meissen porcelain figure by Johann Gottlieb Kirchner as late as 1730.

Although presumably printed in larger quantities, impressions of it were so popular and must have been passed around so much, that very few prints survived and impressions from the first edition are very rare.

Nach Christi Geburt. 1513. Jar. Abt. 4. May. Hat man den großmächtigen König von Portugall Emanuel den 2. von Lysabona nach auß India ein sollich lebendig Thier. Das nennen sie Rhinoceros. Das ist hie mit aller seiner gestalt Abgedruckt. Es hat ein sard wie ein gespreckete Schildkrot. Und ist vñ dicken Schalen vberlegt fast fest. Und ist in der groß als der Heffende Aber nydertrichter von paynen/ vñ fast wechastig. Es hat ein scharff starck Horn vorn auff der nase/ Das begyndt es alweg zu wegen wo es bey staynen ist. Das dösige Thier ist des Heffs fangs tode feyndt. Der Heffs fande fürcht es fast vñel/ dant wo es In ankumbt/ so laufft In das Thier mit den kopff zwischen dyc forden payn/ vñ reyst den Heffs fande vñden am panch auff vñ erwürge In/ des mag er sich nit erwan. Dann das Thier ist also gewapent/ das In der Heffs fande nichts kan thun. Sie sagen auch das der Rhinoceros Schnel/ Straydig vñ Listig sey.





VARIOUS PROPERTIES

112

LUCAS CRANACH THE ELDER (1472-1553)

The Third Tournament

woodcut, 1509, on laid paper, watermark High Crown, a good impression of this rare, large woodcut, trimmed to or just outside the borderline, the sheet corners made-up, other small made-up areas, small repaired tears, a central vertical crease, some stains, other defects
B, S. 286 x 415 mm.

£7,000-10,000

\$11,000-15,000
€9,800-14,000

PROVENANCE:

Christie's, London, 5 December 1979, lot 9.
Acquired at the above sale by the present owner.

LITERATURE:

Bartsch 125, Hollstein 118



113

MASTER MZ (ACTIVE AROUND 1500)

The Ball (The Palace of Duke Albert IV at Munich)

engraving, 1500, on laid paper, watermark Arms of Cleves (L. 42), a very good, strong impression of this rare print, showing a little wear on the gallery upper right, with small margins, flattened central vertical creases mainly visible verso, a few minor thin spots, otherwise in good condition
 P. 220 x 312 mm., S. 223 x 314 mm.

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Christie's, London, 30 June 1982, lot 21.
 Acquired at the above sale by the present owner.

LITERATURE:

Bartsch VI, 13; Lehrs 17



114

ATTRIBUTED TO AGOSTINO VENEZIANO (CIRCA 1490-AFTER 1536)
AFTER RAPHAEL

The Massacre of the Innocents

engraving, circa 1511-12, on laid paper, without watermark, a good, strong, but probably slightly later impression of this extremely rare print, apparently a later state with nail holes in the upper corners of the plate, with narrow margins, the sheet with some grey discolouration, otherwise in good condition
P. 283 x 427 mm, S. 288 x 431 mm.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

LITERATURE:

Bartsch 18A

Patricia Emison, 'Marcantonio's *Massacre of the Innocents*', in: *Print Quarterly*, December 1984, Vol. 1, No. 4, p. 257-267 (another impression illustrated)

Much has been speculated about the attribution and sequence of the various versions of this highly important subject. The present version, probably by Agostino Veneziano, is exceedingly rare: only one other impression of it (without the nail holes in the upper corners of the plate) is recorded, in the Royal Library at Windsor. For a detailed discussion of the different versions of this print, please see Patricia Emison's article in *Print Quarterly*, 1984.

PROPERTY FROM THE COLLECTION OF THE LATE R. JOHANNES MEYER

115

ENEAS VICO (1523-1567) AFTER RAPHAEL (1483-1520)

The Lamentation before the Tomb

engraving, 1548, on laid paper, watermark Arrows, a fine, early impression, with small margins, in very good condition; with **Ewer with a Man entwined with Snakes**, by the same hand, engraving, 1543, on laid paper, without watermark, a fine impression, with small margins, in very good condition

B. 8: P. 356 x 256 mm, S. 364 x 263 mm.

B. 423: P. 286 x 200 mm, S. 299 x 210 mm.

(2)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

PROVENANCE:

Waldburg Wolfegg'sches Kupferstichkabinett, Wolfegg, Württemberg (L. 2542). (B.8) R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Bartsch 8; Bartsch 423



116

PHILIPPE DE SOYE (ACTIVE ROME CIRCA 1565-68)
AFTER MARCELLO VENUSTI (1512/5-1579)

The Crucifixion

engraving, circa 1565-68, on laid paper, watermark Pascal Lamb in Circle, a fine impression, with Lafrery's address, trimmed on or just outside the platemark, some pale brown staining at the upper right sheet edge, a spot of brown ink in the margin at lower right, otherwise in very good condition
P, S. 422 x 277 mm.

£1,500-2,500

\$2,400-3,800

€2,100-3,500

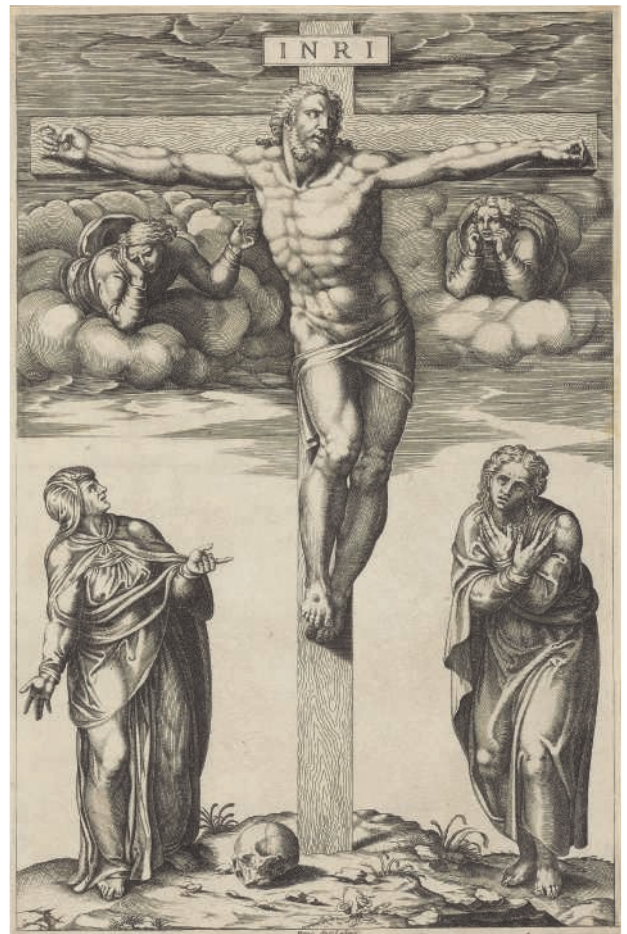
PROVENANCE:

An unidentified brown ink collector's mark verso, possibly initials PG (not in Lugt). R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Gramaccini & Meyer 157

Little is known about Philippe de Soye other than he worked for a short time with Antonio Lafrery in Rome. The painting by Marcello Venusti is today in the Galleria Doria Pamphilj.





VARIOUS PROPERTIES

117

AFTER MAARTEN VAN HEEMSKERCK (1498-1574)

An Album

containing 432 etchings and engravings after or in the manner of Heemskerck, circa 1539-1575, including many fine impressions in early states, mostly trimmed to or just outside the subject, generally in good condition, including *Portrait of Marteen van Heemskerck* by Hendrik Hondius, 1610, all tipped onto large 17th century laid paper support sheets, with countermark Letter D and various watermarks Bunch of Grapes, bound in vellum covers, inscribed in brown ink on the front cover 435 *Estampes / No. 13 / 435. Estampes de Martin Hemskerk*, some toning and foxing to the support sheets, wear to the covers, overall in good condition (album) 505 x 380 mm. (overall)

£20,000-30,000

\$31,000-46,000
€28,000-42,000

PROVENANCE:

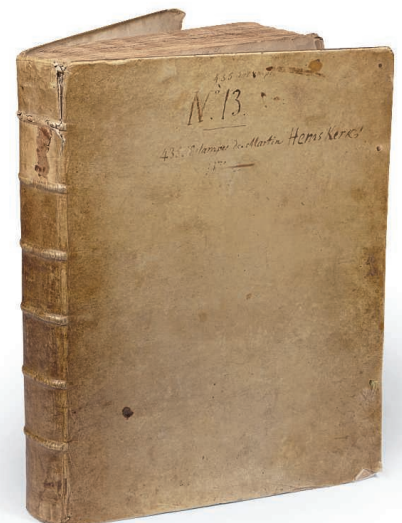
Jean Armand Tronchin (1732-1813), Bessinge, Geneva, and Paris (not in Lugt); his bookplate (inside cover), engraved by Pierre-Philippe Choffard (1730-1809) and dated 1779, with the estate's library label and inventory number *Beaux-Art grav. 7912-S1* (inside cover); then by descent.

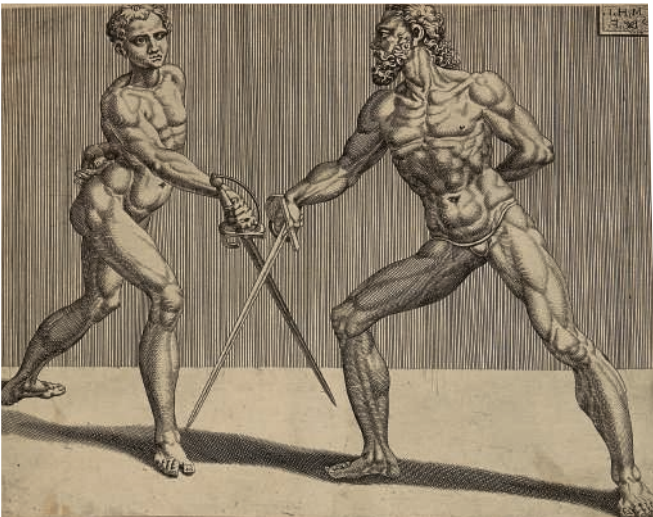
Xavier Givaudan (?-1966), Geneva, acquired as part of the Bessinge Estate, 1936; then by descent.

Maarten van Heemskerck was one of the earliest and most influential Dutch artists to adopt the innovations of the Italian renaissance, earning him the sobriquet of the 'Raphael of Holland'. His own very distinctive type of northern mannerism is characterised by a frenetic theatricality; highly detailed, densely complex compositions full of movement and exaggerated action. His large oeuvre of prints was highly significant in disseminating mannerism in Northern Europe, and provided new modes of expression for later Dutch artists, including Rembrandt. Unusually, at a time when engravings were routinely used to copy works conceived in other mediums, Heemskerck made detailed preparatory drawings with the specific intention of making them into prints, enlisting the services of some of the leading professional etchers and engravers of his day. Included in this album are plates by Cornelis Bos (circa 1510-before 1566), Hieronymus Cock (circa 1510-1570), Dirck Volkertsz. Coornhert (1522-1590), Cornelis Cort (1533-before 1578), Johannes van Deutecum (circa 1558-circa 1593), Pieter van der Heyden (circa 1530-after 1572), Harman Jansz. Muller (circa 1540-1617), Jan van Stalburgh and Johan Wierix (1549-circa 1618). Many of the subjects depicted are episodes from the Old and New Testaments, and the Apocrypha, often showing familiar subjects in highly unconventional and innovative ways. Like Dürer, Heemskerck's illustrations of biblical scenes were enormously influential, and extensively copied. Other themes include classical mythology and allegories, a series of naked wrestlers and duellers, and the 'eight' wonders of the ancient world, with Heemskerck's addition of the Colosseum in Rome to the conventional seven.

This album includes the engraved portrait of the artist by Henrik Hondius, dated 1610, and comprises only early impressions in first and second states. Bound in 17th century covers, it is the largest survey of its kind to have appeared on the market in the last three decades.

For a complete list of prints with reference numbers and states please consult the online catalogue at christies.com or contact a member of the department.







PROPERTY FROM A PRIVATE GERMAN COLLECTION

118

UGO DA CARPI (CIRCA 1480 - CIRCA 1523)
AFTER PARMIGIANINO (1503-1540)

Nymphs bathing

chiaroscuro woodcut printed from three blocks in dark brown, mid-brown and beige, circa 1526-27, watermark Fleur-de-Lys, a good though later impression, second, final state, published by Andrea Andreani, 1605, with his address, trimmed to the borderline, a horizontal drying fold, a skilfully repaired paper split on the knees of the central Nymph, otherwise in good condition
B., S. 287 x 200 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Initials CD in purple (not in Lugt).
Phillipp Hermann (1899-1968), Karlsruhe (L. 1352a); then by descent to the present owner.

LITERATURE:

Bartsch 22, II



•119

ANTONIO CAMPI (1523 - 1587) AFTER PARMIGIANINO

Mucius Scaevola

woodcut, circa 1547-53, on laid paper without watermark, a good but later impression of this rare print, trimmed to the borderline or subject, several repaired paper splits at lower right, otherwise in good condition
B., S. 131 x 112 mm.

£700-1,000

\$1,100-1,500

€970-1,400

PROVENANCE:

Phillipp Hermann (1899-1968), Karlsruhe (cf L. 1352a), without his mark; then by descent to the present owner.

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

120

ANDREA ANDREANI (1558/59-1629)
AFTER JACOPO LIGOZZI (1547-1627)

Madonna and Child accompanied by the Infant Saint John the Baptist and Saint Francis at right, Saint Catherine of Siena at left

chiaroscuro woodcut printed from four blocks in shades of ochre, brown and black, 1585, on laid paper, watermark Serpent, a fine, strong impression of the third, final state, with considerable gaufrage, the colours fresh, with small margins, the sheet corners canted, two central horizontal creases with associated minor tears and nicks at the edges, tiny ink losses on the Virgin's arm, otherwise in good condition, framed
B. 427 x 337 mm, S. 440 x 350 mm.

£3,000-5,000

\$4,700-7,700
€4,200-6,900

PROVENANCE:

John Linnell (1792-1882), London (by repute).
With Christopher Mendez, London, 1988.

LITERATURE:

Bartsch 27



121

GIUSEPPE SCOLARI (ACTIVE CIRCA 1592-1607)
AFTER GIOVANNI ANTONIO LICINIO,
IL PORDENONE (1483-1539)

Saint George and the Dragon

woodcut, circa 1600, on laid paper, watermark Strasbourg Lily and Bend, a good, strong impression of this monumental print, third, final state, with the plug in the lower margin, printing with considerable gaufrage, trimmed 1-2 mm, inside the subject, touches of pen and ink in the rocks at upper right, on the Saint's hat, and the horse's tail and flank, a few wormholes, four vertical printer's creases, with the usual central horizontal drying crease, some scattered foxing, a short tear at the right sheet edge, other minor defects
B, S. 509 x 356 mm.

£7,000-10,000

\$11,000-15,000
€9,800-14,000

PROVENANCE:

Sotheby's, London, 6 December 1983, lot 223.

LITERATURE:

Dreyer 42; Rosand & Muraro 96; Landau P 61, Davis 43



122

ANTONIO MARIA ZANETTI (1680-1767)
AFTER PARMIGIANINO

Saint Matthew

chiaroscuro woodcut printed from three blocks in two shades of pink and light blue, circa 1722, mounted on 18th century laid paper with Zanetti's pen and ink, wash and gilt borders, a fine impression, the colours fresh, in very good condition: with **Study of an Old Man**, by the same hand, chiaroscuro woodcut printed from three blocks in dark pink, burgundy and olive, mounted on 18th century laid paper with Zanetti's pen and ink, wash and gilt borders, a fine impression, the colours fresh, in very good condition, both framed

B. 157 x 76 mm., S. 404 x 282 mm. (B. 7)

B. 158 x 82 mm., S. 427 x 310 mm. (B. 16)

(2)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

PROVENANCE:

With Calman, London.

With Wynne Jewdwine, London.

With Kennedy Galleries, New York, 1969.

LITERATURE:

Bartsch 7, 16

123

ANTONIO MARIA ZANETTI AFTER PARMIGIANINO

The Adoration of the Shepherds

chiaroscuro woodcut printed from three blocks in pink and two shades of blue, with the engraved text, circa 1723, a fine, early impression, before the date has been added, mounted on 18th century laid paper with Zanetti's pen and ink, wash and gilt borders, the colours strong and fresh, in very good condition, framed

B. 182 x 277 mm., S. 315 x 460 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

With Colnaghi's, London, 1978.

LITERATURE:

Bartsch 39



124

NICOLAS LESUEUR (1690-1764)
AFTER PAOLO FARINATI (1524-1606)

The Sun's Chariot

chiaroscuro woodcut printed from four blocks in black and three shades of blue, circa 1729-1740, on heavy laid paper, without watermark, a fine impression, published in the *Recueil d'estampes d'après les plus beaux tableaux et d'après les plus beaux desseins qui sont en France / Recueil Crozat / Cabinet Crozat*, Paris, 1742, trimmed to the borderline, lacking the text below, with two short tears at the lower sheet edge, some pale brown staining along the upper sheet edge, otherwise in good condition, framed

B. S. 398 x 271 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

With Christopher Mendez, London, 2000.

LITERATURE:

Le Blanc 23





VARIOUS PROPERTIES

125

AFTER HIERONYMUS BOSCH (CIRCA 1450-1516)

Cripples, Fools, Musicians and Beggars

engraving, 1570-1600, on thin laid paper, watermark Gothic P, a good impression of this rare print, first state (of two), with thread margins, trimmed just within the platemark above and at right in places, a central horizontal crease with associated small repairs at the edges, three repaired short tears at the upper edge, a small made-up paper loss into the text below, some stains, other smaller defects
P. S. 298 x 219 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Unidentified collector's mark (L. 53).
Sotheby's, London, 2 October 1980, lot 300.
Acquired at the above sale by the current owner.

LITERATURE:

Hollstein 34



126

AFTER PIETER BRUEGEL THE ELDER (CIRCA 1525-1569) BY CORNELIS CORT (?) (1533-1578)

Two Gallies Sailing behind an armed Three-Master with Phaeton and Jupiter in the Sky

engraving, 1561-65, on laid paper, with an indistinct watermark, a fine impression of New Hollstein's first state (of two), before the signature in the cartouche at lower left, with thread margins on three sides, trimmed on or slightly into the platemark below, a couple of rust-spots in the image at lower right, otherwise in very good condition, framed
P. 213 x 280 mm, S. 215 x 283 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

LITERATURE:

Bastelaer, Hollstein 106; Lari 103; New Hollstein 70



127

AFTER PIETER BRUEGEL THE ELDER BY PIETER VAN DER HEYDEN (CIRCA 1530- AFTER 1569)

Ira, from: The Seven Deadly Sins

engraving, 1558, on laid paper, watermark Gothic P, a good impression, trimmed to or on the platemark on three sides, a thread margin below, a couple of repaired splits in the foot of the bear below and in the barrel, the upper right tip of the sheet corner re-attached, generally in good condition, framed
P. S. 226 x 295 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bastelaer, Hollstein 125; Lari 120; New Hollstein 21



128

AFTER PIETER BRUEGEL THE ELDER BY PIETER VAN DER HEYDEN

Desidia, from: The Seven Deadly Sins

engraving, 1558, on laid paper, watermark Gothic P, a good impression, with thread margins, flattened vertical and horizontal central creases, with associated minor paper splits, generally in good condition, framed
P. 224 x 290 mm, S. 227 x 292 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bastelaer, Hollstein 126; Lari 121; New Hollstein 22

129

AFTER PIETER BRUEGEL THE ELDER
BY PIETER VAN DER HEYDEN

Superbia, from: The Seven Deadly Sins

engraving, 1558, on laid paper, watermark Gothic P, a good, strong impression, with narrow margins, a pale brown ink stain in the image at upper right, otherwise in very good condition, framed
P. 225 x 293 mm., S. 229 x 296 mm.

£3,000-5,000

\$4,700-7,700
€4,200-6,900

PROVENANCE:

Dr. Julius Hofmann (1840-1913), Carlsbad & Vienna, his stamp verso (L. 1264)

LITERATURE:

Bastelaer, Hollstein 127; Lari 122; New Hollstein 23



130

AFTER PIETER BRUEGEL THE ELDER
BY PHILIPS GALLE (CIRCA 1537-1612)

Spes, from: The Seven Virtues

engraving, 1559, on laid paper, without watermark, a good impression, trimmed inside the platemark but outside the borderline on three sides, the lower sheet edge re-margined, the left side of the sheet torn and skilfully re-attached, another repair in the prisoners at left, with touches of pen and ink in places, other smaller defects, framed
P., S. 221 x 292 mm.

£1,500-2,500

\$2,400-3,800
€2,100-3,500

PROVENANCE:

Albert van Loock (b. 1917), Brussels, his collector's mark verso. (L. 3751)

LITERATURE:

Bastelaer, Hollstein 133; Lari 128; New Hollstein 310



131

AFTER PIETER BRUEGEL THE ELDER
BY PHILIPS GALLE

Charitas, from: The Seven Virtues

engraving, 1559, on thin laid paper, without watermark, a strong, clear impression, with margins, a flattened vertical central fold, the upper right and both left corners with made up paper losses, an inky brown finger mark in the right margin, a brown stain at centre right, another, smaller stain in the naked child below, a repaired vertical tear in the lower left margin, occasional pinpoint foxing in the margins, framed
P. 225 x 293 mm., S. 261 x 326 mm.

£3,000-5,000

\$4,700-7,700
€4,200-6,900

LITERATURE:

Bastelaer, Hollstein 134; Larri 129; New Hollstein 311





132

AFTER PIETER BRUEGEL THE ELDER
BY PIETER VAN DER HEYDEN

The Battle of the Money Bags and the Strong Boxes

engraving, after 1570, on laid paper, with an indistinct watermark, a good impression of New Hollstein's second state (of four), showing some wear in the densely hatched areas, trimmed on or just outside the platemark, a short repaired tear at the upper left sheet edge, otherwise in good condition, framed P, S. 239 x 309 mm.

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

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

LITERATURE:

Bastelaer, Hollstein 146; Lari 136; New Hollstein 33

PROPERTY FROM THE COLLECTION OF THE LATE R. JOHANNES MEYER

133

CORNELIS BOEL (CIRCA 1576-1621)

The Last Judgement

engraving, circa 1590-1621, on laid paper, watermark Seven Provinces, a good impression of this rare print, with small margins, a plugged wormhole at lower right, otherwise in very good condition P. 193 x 295 mm, S. 204 x 307 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,100

PROVENANCE:

R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Hollstein 8



134

HENDRICK GOLTZIUS (1558-1617)

Tantalus, from: The Four Disgracers

engraving, 1588, on laid paper, with watermark Shield with Fleur-de-Lys and Letters WR, a fine impression of the first state (of three), trimmed inside the platemark but outside the subject and text, a flattened horizontal central crease with an associated short tear at the left edge and a small made-up area at the upper right of the text border, otherwise in good condition
S. 330 mm. (diameter)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Bartsch 258; Hollstein 306; Strauss 257



PROPERTY FROM A PRIVATE GERMAN COLLECTION

135

EGBERT VAN PANDEREN (CIRCA 1581-1628) AFTER BARTHOLOMAEUS SPRANGER (1546-1611)

Venus

engraving, circa 1590-1637, on laid paper, watermark Five-pointed Fool's Cap, a fine impression of this rare print, first or second, final state, on a square sheet, trimmed inside the platemark but outside the borderline, in very good condition
P., S. 248 x 238 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Phillipp Hermann (1899-1968), Karlsruhe (L. 1352a); then by descent to the present owner.

LITERATURE:

Hollstein 47





PROPERTY FROM THE COLLECTION OF THE LATE
R. JOHANNES MEYER

136

JACOB MATHAM (1571-1631)
AFTER GIUSEPPE CESARI D'ARPINO
(1568-1640)

Cupid conquering Pan

engraving, circa 1596, on laid paper, watermark Coat of Arms with Fleur-de-Lys, a fine impression of the first state (of five), before the address of Giuseppe Cesari, with margins, a rust spot on Pan's right hoof, a repaired short tear at the right sheet edge, some time staining and minor surface dirt, otherwise in good condition
P. 273 x 403 mm., S. 356 x 442 mm.

£1,500-2,500

\$2,400-3,800

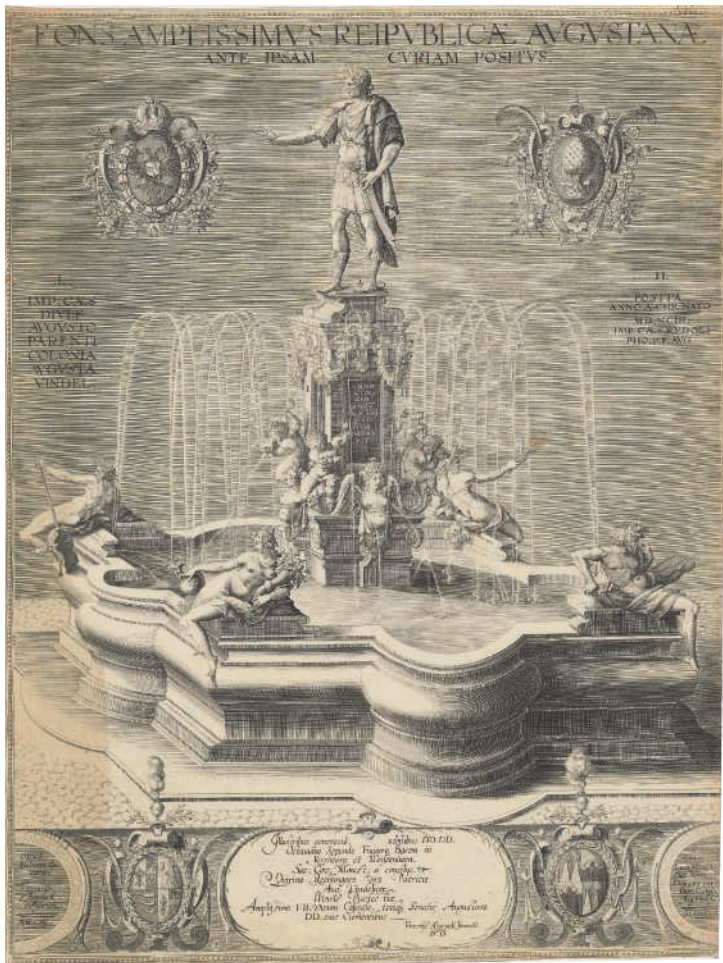
€2,100-3,500

PROVENANCE:

R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

New Hollstein 179



137

LUCAS KILIAN (1579-1637)

The Fountain of Augustus in Augsburg

engraving, 1598, on laid paper, watermark R in a Circle, a good impression of this rare print, trimmed on or just inside the platemark but outside the border on three sides, fractionally inside the border at lower right, the paper irregularly stained mainly along the left side of the sheet, some other pale staining and foxing mainly visible verso, otherwise in good condition
S. 483 x 362 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Hollstein 101
Renate Eikerlmann (ed.), *Bella Figura - Europäische Bronzekunst in Süddeutschland um 1600*, Bayerisches Nationalmuseum, Munich (exhibition catalogue), 2015, no. 72, p. 372-73 (another impression illustrated),

The present engraving is Kilian's first print, created when he was only 18 years old, as he proudly stated in the inscription. The Augustus Fountain in Augsburg depicted here was created by Hubert Gerhard (circa 1540/50-1620) between 1588 and 1594, and is one of the most important works of mannerist sculpture in Germany. For a print relating to another of the three monumental fountains of Augsburg, please see the following lot.



138

JAN HARMENSZ. MULLER (1571-1628)
AFTER ADRIAEN DE VRIES (1556-1626)

Hercules slaying the Hydra

engraving, circa 1602, on laid paper, watermark Large Coat-of-Arms and a Letters countermark, a fine, early impression of the second state (of four), published by Dancker Danckerts, Amsterdam, with narrow margins, a horizontal central fold, a rustmark a centre left, a wormhole in the pedestal, generally in good condition

P. 511 x 364 mm., S. 515 x 367 mm.

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Hollstein 87

Renate Eikerlmann (ed.), *Bella Figura - Europäische Bronzekunst in Süddeutschland um 1600*, Bayerisches Nationalmuseum, Munich (exhibition catalogue), 2015, no. 74, p. 376-77 (another impression illustrated).

This rare and important print by Jan Harmensz. Muller depicts the central figure group of the Hercules Fountain in Augsburg, sculpted by Adriaen de Vries between 1597-1600 and erected on the square of the Weinmarkt in 1602. For a print relating to another of the three fountains of Augsburg, created by two of the greatest sculptors of their age, Hubert Gerhard and Adriaen de Vries, see the previous lot. The three monumental fountains, depicting Augustus, Mercury and Hercules, respectively, represented the three estates of the Imperial city: the nobility, the merchants and the craftsmen.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

139

ANNIBALE CARRACCI (1560-1609)

The Holy Family with Saint John the Baptist

etching and engraving, 1590, without watermark, a fine impression of this very rare print, Bohlin's first state (of three), with margins, in very good condition, framed
P. 162 x 218 mm., S. 190 x 239 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

With Wynne Jewdwine, London, 1969/70.

LITERATURE:

Bartsch, Bohlin 11

140

ANNIBALE CARRACCI (1560-1609)

Pietà - 'The Christ of Caprarola'

etching with engraving and drypoint, 1597, without watermark, a fine impression of this rare print, Bohlin's fifth state (of seven), printing with great clarity and a subtle plate tone, with thread margins, in very good condition, framed
P. 123 x 161 mm, S. 125 x 163 mm.

£2,500-3,500

\$3,900-5,400

€3,500-4,900

PROVENANCE:

With Craddock & Barnard, London.
With Wynne Jewdwine, London, 1973.

LITERATURE:

Bartsch 4; Bohlin 18

This etching, which Bohlin considered the 'most moving of all Annibale's prints', is the only print which the artist inscribed with the place of its creation, Caprarola, where Carracci may have gone from Rome in order to see the decorations of the Farnese Palace. It is also his technically most complex work, as there are not only touches of drypoint but also a network of fine craquelure lines in the sky, which add a shimmering, ethereal atmosphere to the scene. Resulting from fine cracks in the etching ground, it is not clear whether this effect is deliberately or are 'a lucky accident', as Bohlin was inclined to think (Bohlin, p. 452-54)

The first five states of this plate, before Nico van Aelst added his address and published the print, must have been created in quick succession, as the quality of the present impression and the rarity of these early states suggest.



PROPERTY FROM THE COLLECTION OF
THE LATE R. JOHANNES MEYER

141

**AGOSTINO CARRACCI (1557-1602)
AFTER CORREGGIO (1489-1534)**

Ecce Homo

etching, 1587, on laid paper, watermark Anchor in a Circle, a fine impression of the first state (of two), trimmed to or just inside the platemark, with thread margins in places, in very good condition; with **Annibale Carracci** (1560-1609), *Susannah and the Elders* (B. 1; Bohlin 14), etching with engraving, circa 1590-95, watermark Trimount in a Cartouche, a very good impression, probably second or third state (of four), trimmed inside the platemark but retaining a narrow strip of blank paper outside the borderline, lacking the text border below, in good condition
P., S. 378 x 267 mm. (B. 20)

(2)

S. 312 x 308 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Pierre Mariette II, dated 1675 (1634-1716), Paris (L. 1790). (B. 20)
L. M. Freiherr von Biegeleben (1812-1872), Vienna (L. 385). (B. 20)
Valentien Weisbach (1843-1899), Berlin (L. 2539 b); presumably then by descent to his son, Werner Weisbach (1873-1953), Berlin and Basel (L. 2659 a). (B. 1)
R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

142

GUIDO RENI (1575-1642)

The Holy Family with a Scriptural Scene in the Background

etching, circa 1590-1610, on laid paper, without watermark, a fine, early impression of the first state (of two), before letters, printing with many vertical wiping marks and a light plate tone, with narrow margins, in very good condition, window-mounted; with **The Holy Family with two Angels**, by the same hand, etching, circa 1600-40, on laid paper, with an unidentified watermark fragment, a very good impression of the second, final state, with the artist's address, with wide, slightly irregular margins, in very good condition; with **The Madonna and Child with Saint Joseph in the Background**, by the same hand, etching, circa 1600-1613, on laid paper, without watermark, a good impression of the second state (of four), with the publisher Nico van Aelst's address, trimmed to or just inside the platemark but outside the borderline, thread margins in plates, in very good condition; all framed
 P. 232 x 150 mm, S. 234 x 153 mm. (B. 9)
 P. 221 x 151 mm, S. 255 x 185 mm. (B. 10)
 P, S. 200 x 141 mm. (B. 1)

(3)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Weld Family Collection; Ince Blundell, Lancashire, later Lulworth, Dorset; Christie's, London, 30 June 1976, lots 184 & 186. (B. 9 & 10)
 Estate of Wynne Jewdwine, London, 1984. (B. 1)

LITERATURE:

Bartsch 9, 10 and 1



143

GUIDO RENI AFTER PARMIGIANINO (1503-1540)

Girl with a Cushion & Girl with Crucifix

two etchings, circa 1590-1600, without watermarks, good impressions of these rare prints, first or second, final states (the inscription *Parmegianino F.* added to the lower plate edge in the second state possibly cut off), trimmed on or just inside the platemark but outside the borderlines on three sides, trimmed circa 5 mm. inside the platemark below, otherwise in very good condition, both framed
 S. 149 x 74 mm. (B. 48)
 S. 152 x 75 mm. (B. 49)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Estate of Wynne Jewdwine, London, 1984.

LITERATURE:

Bartsch 48 & 49

VARIOUS PROPERTIES

•144

PIETRO PAOLO BONZI (1576-1636)

The Baptism of Christ (B. 3, as Cavedone)

etching, circa 1615, on laid paper, without watermark, a good impression of this extremely rare etching, printing with a light plate tone, small margins, two tiny repaired paper splits in the upper left corner, generally in good condition

P. 153 x 231 mm., S. 164 x 241 mm.

£500-700

\$770-1,100

€700-970

LITERATURE:

Bartsch 3 (as Cavedone)



•145

17TH CENTURY ITALIAN SCHOOL

Allegory of Death

engraving, circa 1600-1700, on thick laid paper, without watermark, a good impression of this rare, anonymous print, still printing with guidelines in the text, with small margins, the sheet slightly toned, a short repaired tear at lower left, otherwise in good condition

P. 155 x 108 mm., S. 160 x 114 mm.

£700-1,000

\$1,100-1,500

€970-1,400



146

HENDRICK GOUDT (1583-1648)

AFTER ADAM ELSHEIMER (1575-1610)

Tobias and the Angel (The Large Tobias)
(Duthuit, B., Holl. 2)

etching and engraving, 1613, on laid paper, watermark Lion in a Cartouche under Crown (similar to Haewood 3133, dated Leiden 1616-24), a good impression, trimmed inside the platemark on three sides, with a thread margin below, a printer's crease in the text below, the tip of the lower right corner made up, in generally good condition; with **The Beheading of Saint John the Baptist** (D., B., Holl. 3), third, final state, with 2 mm. margins, window-mounted, in good condition

P. 256 x 270 mm., S. 258 x 270 mm. (Holl. 2)

P. 65 x 52 mm., S. 69 x 57 mm. (Holl. 3)

(2)

£2,000-3,000

\$3,100-4,600

€2,800-4,200



147 No Lot



PROPERTY FROM THE COLLECTION OF THE LATE
R. JOHANNES MEYER

148

FRANS VAN DEN WYNGAERDE
(1614-1679) AFTER SIR PETER
PAUL RUBENS

Bacchus and drunken Silenus

etching with engraving, 1640-60, on laid paper,
without watermark, a fine impression, with margins,
a vertical central crease, a few moisture stains at
the lower sheet edge, foxing, a repaired tear in the
upper margin and two others in the lower margin,
the subject in good condition
P. 340 x 430 mm., S. 412 x 505 mm.

£1,500-2,500

\$2,400-3,800

€2,100-3,500

PROVENANCE:

R. Johannes Meyer (1882-1967), Hamburg; then by
descent to the present owner.

LITERATURE:

Hollstein 15



VARIOUS PROPERTIES

149

JUSEPE DE RIBERA (1591-1652)

Drunken Silenus

etching with engraving, 1628, on laid paper,
watermark Fleur-de-Lys in a Circle under Coronet
(similar to Haewood 1629), a very good impression
of the second state (of three), before the addition
of the publisher's address, trimmed to or just inside
the platemark, but retaining a fillet of blank paper
outside the subject, with a vertical central fold, a
repaired tear at the lower right corner, some minor
staining, otherwise in good condition
S. 274 x 351 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bartsch 13; Brown 14



150

SIR ANTHONY VAN DYCK (1599-1641)

The Iconography of Anthony van Dyck

a collection of 122 etchings and engravings, circa 1630-1652, including eight etchings by the artist, the remainder after van Dyck by A. Bolswert, P. Clouwet, W. Delff, C. Galle, W. Hollar, W. Hondius, P. de Jode I & II, N. Lauwers, J. Neefs, P. Pontius, R. van Vorst, L. Vosterman I & II, and others, published after the edition by Johannes Meyssen (1613-1670), with wide margins, in very good condition, bound in blue morocco covers with gilt detailing, circa 1760
370 x 270 mm. (overall)

(album)

£8,000-12,000

\$13,000-18,000

€12,000-17,000

PROVENANCE:

The Right Honourable George Rose (1744-1818), his bookplate.
Edouard Rahir (1862-1924), Paris, his bookplate.

For a complete list of prints with reference numbers and states please consult the online catalogue at christies.com or contact a member of the department.

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

151

GIOVANNI ANDREA PODESTÀ
(1608-1674) AFTER TITIAN
(1489/90-1576)

The Worship of Venus

etching, 1636, on laid paper, with an indistinct watermark, a very good impression, trimmed to the platemark on three sides or just inside at right, two vertical paper creases, the upper right corners made-up, a small repair in the upper sheet edge at centre, otherwise in good condition
P. S. 317 x 392 mm.

£1,200-1,800

\$1,900-2,800

€1,700-2,500

PROVENANCE:

Unidentified collector's name in brow ink, *Secondo Gelaro?* (not in Lugt).

LITERATURE:

Bartsch 8

Titian's painting of this subject is today in the Prado, Madrid.



152

LORENZO LOLI (1612-1691)

Sleeping Cupid

etching, circa 1630-90, watermark Small Crown with Trefoil, a fine impression of this rare print, on a square sheet with margins, some minor staining in the margins, otherwise in very good condition; together with **Girolamo de' Rossi** (1547-1588) after **Guido Reni**, *Two Children playing with a Bird* (B. 4), etching, circa 1650-80, a very good impression of this rare print, trimmed on the platemark but outside the borderline, laid down onto an album sheet, in good condition; and **Simone Cantarini, called Il Pesarese** (1612-1648), *Virgin and Child with a Bird* (B. 18), etching, circa 1630-48, watermark Small Coat-of-Arms under Crown, a very good impression of the second, final state, with margins, in very good condition; all framed

P. 131 x 197 mm., S. 152 x 210 mm.

P., S. 197 x 265 mm.

P. 218 x 148 mm., S. 224 x 154 mm.

(3)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

PROVENANCE:

With Christopher Mendez, London, 1972. (Loli)
Sir Roger Newdegate; then by descent; Christie's, London, 1 July 1987; with Christopher Mendez, London. (Rossi)
Estate of Wynne Jewdwine, London, 1984. (Cantarini)

LITERATURE:

Loli: B. 18; De' Rossi: B. 5; Cantarini: B. 18; Bellini 4



PROPERTY FROM THE COLLECTION OF THE LATE R. JOHANNES MEYER

153

A Collection of six rare 17th Century Italian Etchings

including, **Elisabetta Sirani** (1638-1665), *Holy Family with the young John the Baptist* (B. 3), etching, a fine impression, with margins; **Giovanni Benedetto Castiglione**, *Rachel concealing Laban's Idols* (B. 4), etching, circa 1630-40, watermark Flight into Egypt in a Circle, a good impression of the first or second state (of four), with wide margins; **Giovanni Battista Dotti**, *Denial of Saint Peter* (Nagler 1754), etching, 1670, watermark Circle with Trefoil, with small margins, a tear at the right sheet edge; **Giuseppe Maria Rolli** (1645-1727), *Charity* (B. 3), etching, circa 1665-1700, watermark Circle with Initials CB (?), a very good impression of the second, final state, with margin; **Luca Ciamberlano** (1599-1641) **after Raphael**, *Saint Jerome dying in Solitude* (B. 72), etching, 1634, fine impression, with small margins; and **Giulio Carpioni**, *Nativity* (B. 8), etching, circa 1640-60, a good impression of the second state, with Matteo Cadorin's address, trimmed outside the borderline, all generally in good condition
P. 442 x 291 mm. S. 449 x 298 mm. (and smaller) (6)

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Initials KM (not in Lugt) (B. 3 and Nagler 1754).
Franz Waget (1762 or 1765-1847), Vienna (L. 1069) (B. 72).
R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

154

GIOVANNI BATTISTA MOLA (1585 - 1665)

Judith with the Head of Holofernes

etching, circa 1650, on laid paper, watermark Medici Coat of Arms, a very rare print, with small margins, some minor stains, in good condition
P. 166 x 110 mm, S. 172 x 115 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Phillipp Hermann (1899-1968), Karlsruhe (L. 1352a); then by descent to the present owner.

LITERATURE:

Bartsch 42





VARIOUS PROPERTIES

155

CIRCLE OF JAN VAN DE VELDE THE YOUNGER
(1593-1641)

Netherlandish Landscapes with Country Houses and Farm Buildings

the set of 14 etchings, circa 1630, on thin laid paper, some with watermarks Small Jug with Flower or Small Vase, fine impressions of these very rare prints, printing with light, selective tone in places, the only recorded set (cited in Hollstein), published by Barthélemy Gaultier and Claude Savery, according to the inscription on plate 1, with approximately 30-35 mm. margins above and below and 1-3 mm. margins at the sides, occasionally trimmed just inside the platemark at the sides, generally in very good condition
P. 130 x 255 mm., S. 200 x 269 mm. (and similar) (14)

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

With Th. Laurentius, Voorschoten, Netherlands.
Acquired from the above by the present owner.

LITERATURE:

Hollstein XXXIII, 524

In their first catalogue raisonné of Jan van de Velde's printed works (Amsterdam, 1883), Franken and van der Kellen listed one of these prints under the '*pièces douteuses*' and it seems certain that they are indeed not by van de Velde. To our knowledge no other attribution has been suggested for this series so far.

156

17TH CENTURY DUTCH SCHOOL

Small Dutch Landscapes

a set of 11 etchings, circa 1620-50, presumably lacking plate 1, on thin laid paper, some with indistinct watermark fragments (Small Vase?), very good, probably early impressions of these very rare, unrecorded etchings, printing with a light plate tone, without any wear yet many scratches to the plates, trimmed to or just inside the platemarks but well outside the borderlines, with thread margins in places, a few scattered foxmarks, plate 12 with some brown stains, otherwise in good condition; together with **The Virgin and Child on a Crescent Moon**, engraving, watermark Jug; and two etchings, **Ver and Aestas**, etchings, all three by unknown hands, published by Savery and Gaultier, in good condition
S. 78 x 245 mm. (and similar) (14)

£3,000-5,000

\$4,700-7,700
€4,200-6,900

LITERATURE:

Not in Hollstein

Being on very similar thin paper with narrow chainlines and possibly similar watermarks, this set of prints may also have been published by Gaultier and Savery (see previous lot).



157

JAN VAN DE VELDE II (1593-1641)

Landscapes and Ruins

the complete set of 18 etchings, 1651, on laid paper, without watermarks, strong, atmospheric impressions of the second state (of four), with small margins, various skilful repairs at the sheet edges, some with binding holes in the left margin, the subjects in good condition, loose in printed card boards
P. 120 x 311 mm., S. 130 x 334 mm. (and similar).
145 x 340 m. (overall) (18)

£5,000-7,000

\$7,700-11,000
€7,000-9,700

LITERATURE:

Hollstein 178-195



(actual size)

158

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait with Saskia

etching, 1636, on laid paper, watermark partial Strasbourg Lily (Hinterding ZZ.zz), a fine impression of New Hollstein's first state (of four), trimmed on the platemark above and below and just inside the platemark at left and right, in very good condition
P. S. 105 x 93 mm.

£30,000-50,000

\$47,000-77,000
€42,000-69,000

PROVENANCE:

Bartsch, Hollstein 19; Hind 144; New Hollstein 158



(actual size)

159

REMBRANDT HARMENSZ. VAN RIJN AND WORKSHOP

Self-Portrait in a slant Fur Cap: Bust

etching and engraving, circa 1631, a good impression of New Hollstein's fifth state (of seven), with thread margins above and at right, trimmed on the platemark at left and below, two short tears thinly backed with Japan paper at the lower left and right, otherwise in good condition
P. 61 x 56 mm., S. 63 x 57 mm.

£6,000-8,000

\$9,300-12,000

€8,400-11,000

LITERATURE:

Bartsch, Hollstein 14; Hind 62; New Hollstein 97w

The present print is only known in states re-worked by others, probably Rembrandt's workshop. It has been suggested that this plate has been reworked by Jan van Vliet.



(actual size)

160

REMBRANDT HARMENZ. VAN RIJN

Man wearing a Close Cap: Bust (The Artist's Father?)

etching, 1630, on laid paper, a later impression of New Hollstein's eighth, final state, with a thread margin above, trimmed on the platemark elsewhere, a borderline added in brown ink above, below and at right, the upper left corner possibly re-attached, a small repaired tear at centre left sheet edge, pale brown staining at the sheet edges
P. 77 x 60 mm., S. 76 x 60 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

British Museum, London (L. 301), with their duplicate stamp, numbered in pencil 280 (L. 305).

LITERATURE:

Bartsch, Hollstein 304; Hind 21; New Hollstein 60

161

REMBRANDT HARMENSZ. VAN RIJN

Bust of an Old Man with a Fur Cap and Flowing Beard, nearly full Face

etching, circa 1631, on laid paper, without watermark, a slightly later impression of this lightly etched print, New Hollstein's second, final state, with thread margins above and below, trimmed on the plate at left and right, a paper split at the cap at upper centre, an area of pale discolouration above where hinged on the reverse, otherwise in good condition
P. 62 x 55 mm., S. 63 x 55 mm.

£1,500-2,500

\$2,400-3,800
€2,100-3,500

LITERATURE:

Bartsch, Hollstein 312; Hind 49; New Hollstein 82



(actual size)

162

REMBRANDT HARMENSZ. VAN RIJN

Bearded Man in a Velvet Cap with a Jewel Clasp

etching, 1637, on laid paper, without watermark, a slightly later impression of this scarce, showing some wear, with narrow margins, a repaired tear at the upper right sheet edge, otherwise in good condition
P. 95 x 83 mm., S. 101 x 87 mm.

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

An unidentified collector's mark in green *verso* (not in Lugt).

LITERATURE:

Bartsch, Hollstein 313; Hind 150; New Hollstein 163



(actual size)



(actual size)

163

REMBRANDT HARMENSZ. VAN RIJN

Sheet of Studies: Head of the Artist, a Beggar Couple, Heads of an old Man and old Woman

etching, 1632, on laid paper, without watermark, a very good impression of New Hollstein's second, final state, with narrow margins, the sheet toned, a few pale pinpoint foxmarks, otherwise in very good condition, framed
P. 99 x 105 mm, S. 102 x 109 mm.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

University Library, Cambridge, with their stamp *verso*, numbered AD.12.38 - 174 (L. 2475).
Artaria & Co., Vienna (L. 91).
P. Gellatly (1831-1912), Essex and London (L. 1185).

LITERATURE:

Bartsch, Hollstein 363; Hind 90; New Hollstein 115



(actual size)

164

REMBRANDT HARMENSZ. VAN RIJN

Polander leaning on a Stick

etching, *circa* 1631, on laid paper, without watermark, a good impression of this rare print, New Hollstein's eighth state (of thirteen), before the re-working by another hand, with narrow margins, pale brown staining from old adhesive tape at the upper right and lower left corners, otherwise in good condition, framed
P. 81 x 43 mm., S. 84 x 45 mm.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

LITERATURE:

Bartsch, Hollstein 141; Hind 98; New Hollstein 76



165

REMBRANDT HARMENSZ. VAN RIJN

Three Oriental Figures (Jacob and Laban?)

etching with drypoint, 1641, on laid paper, with a partial unidentified watermark, a good impression of the second, final state, with thread margins, with touches of pen and ink to the shadow in the doorway, otherwise in very good condition, framed

P, S. 143 x 113 mm.

£6,000-8,000

\$9,300-12,000

€8,400-11,000

PROVENANCE:

Christie's, London, 29 March 2006, A Collector's Vision: The Private Property of GAH Buisman JZ, lot 27.

Acquired at the above sale by the present owner.

LITERATURE:

Bartsch, Hollstein 118; Hind 183, New Hollstein 190



166

REMBRANDT HARMENSZ. VAN RIJN

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

etching, 1641, on laid paper, a good impression of New Hollstein's first state (of four), with narrow margins, stuck down at the corners to a support sheet, otherwise in good condition, framed

P. 93 x 62 mm., S. 98 x 67 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Sotheby's, London, 8 April 1970, lot 44 (€110).

LITERATURE:

Bartsch, Hollstein 128; Hind 192; New Hollstein 191

(actual size)

167

REMBRANDT HARMENSZ. VAN RIJN

The Artist drawing from the Model

etching with drypoint and engraving, *circa* 1639, on laid paper, partial watermark Basel Crozier (very similar to Hinterding G-a, as called for in earliest impressions), a fine impression of the second, final state (Hollstein records only two impressions of the first state, in London and Vienna), printing with much burr on the palm frond and elsewhere in the foreground, with narrow margins, a horizontal printer's crease across the subject with touches of ink, two tiny nicks in the upper right margin, otherwise in good condition
P. 232 x 184 mm., S. 237 x 191 mm.

£12,000-18,000

\$19,000-28,000

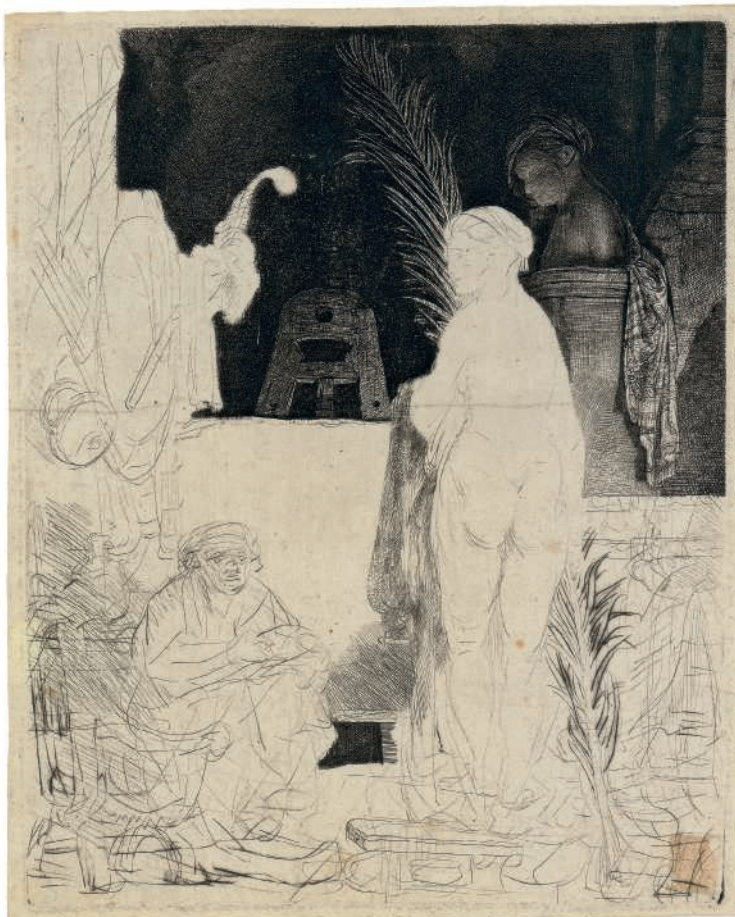
€17,000-25,000

PROVENANCE:

David Lindsay, Earl of Crawford and Balcarres (1900-1975), then by descent.

LITERATURE:

Bartsch, Hollstein 192; Hind 231; New Hollstein 176



168

REMBRANDT HARMENSZ. VAN RIJN

Man drawing from a Cast

etching, *circa* 1641, on laid paper, without watermark, a good impression of New Hollstein's first state (of six), before the reworking by another hand in the second state, trimmed on the platemark, very thinly backed with a Japan paper support, otherwise in good condition
P., S. 92 x 62 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

C. Bayard (2nd half 19th Century), Lyon (L. 496).
Dr. C. D. Ginsburg (1831-1914), Palmer's Green (L. 1145), probably sold Sotheby's, London, 20-23 July 1915.

LITERATURE:

Bartsch, Hollstein 130; Hind 191; New Hollstein 192



(actual size)



*169

REMBRANDT HARMENSZ. VAN RIJN

Jan Lutma, Goldsmith

etching with drypoint and engraving, 1656, on laid paper, without watermark, a good impression of New Hollstein's second/third state (of five), with narrow margins at left and right, small margins above and below; with **A Hurdy-Gurdy Player followed by Children at the Door of a House ('The Schoolmaster')** (New Holl. 191), etching, 1641, on laid paper without watermark, New Hollstein's first state (of four), and **Jan Uytenbogaert, 'The Goldweiger'** (New Holl. 172), etching, 1639, on laid paper, without watermark, New Hollstein's third, final state; all generally in good condition, framed
P. 197 x 149 mm., S. 211 x 155 mm. (3)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bartsch, Hollstein 276; Hind 290; New Hollstein 293



170

REMBRANDT HARMENSZ. VAN RIJN

Lieven Willemsz. van Copenpol, Writing Master: Smaller Plate

etching, 1658, on laid paper, watermark Words (Hinterding A.c.), a good impression of New Hollstein's seventh, final state, with small margins on three sides, narrow margins below, some inky brown finger marks in the left margin, otherwise in very good condition
P. 258 x 188 mm., S. 266 x 199 mm.

£2,500-3,500

\$3,900-5,400

€3,500-4,900

LITERATURE:

Bartsch, Hollstein 282; Hind 269; New Hollstein 305



(actual size)

171

REMBRANDT HARMENSZ. VAN RIJN

Jupiter and Antiope

etching, circa 1631, on laid paper, partial watermark Foolscape with Five-Pointed Collar, a good of New Hollstein's second, final state, trimmed on the platemark, in very good condition
P, S. 84 x 113 mm.

£7,000-10,000

\$11,000-15,000
€9,800-14,000

PROVENANCE:

Edward Peart (1758-1824), London and Butterwick (L. 892).

LITERATURE:

Bartsch, Hollstein 204; Hind 44; New Hollstein 78

172

REMBRANDT HARMENSZ. VAN RIJN

Diana at the Bath

etching, circa 1631, on laid paper, watermark Strasbourg Lily with Initials WR, a good impression, showing some wear (as usual), trimmed on the platemark, the sheet corners and other areas along the sheet edges made-up, with extensive work in pen and ink, framed
P, S. 178 x 161 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,200

LITERATURE:

Bartsch, Hollstein 201; Hind 42; New Hollstein 89





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

*173

REMBRANDT HARMENSZ. VAN RIJN

The Flute Player

etching and drypoint, 1642, on laid paper, watermark Cross of Lorraine (probably Hinterding B-a-b), New Hollstein's fourth, final state, with narrow margins, a short repaired tear at upper right, pale staining at the lower left and upper corners, a tiny plugged hole at lower centre
P. 116 x 145 mm., S. 120 x 150 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,200

PROVENANCE:

With Colnaghi's, London (with their stocknumber C. 16974 in pencil verso).

LITERATURE:

Bartsch, Hollstein 188; Hind 200; New Hollstein 211

174

REMBRANDT HARMENSZ. VAN RIJN

View of the Diemerdijk with a Milkman and Cottages

etching with drypoint, circa 1650, on laid paper, without watermark, a slightly later impression of the third, final state, still printing with burr and light vertical wiping marks, trimmed approximately 10 mm. into the sky above, and slightly irregularly 1-3 mm. into the subject at left, right and below
S. 54 x 172 mm.

£8,000-12,000

\$13,000-18,000
€12,000-17,000

PROVENANCE:

J. G. Guildal (1855-1920), Copenhagen (L. 1110a), according to a photo prior to restoration.

LITERATURE:

Bartsch, Hollstein 213; Hind 242; New Hollstein 255



(actual size)



PROPERTY FROM A PALM BEACH ESTATE

*175

REMBRANDT HARMENSZ. VAN RIJN

Cottages and Farm Buildings with a Man sketching

etching, circa 1641, on thin laid paper, watermark Arms of Amsterdam (Hinterding F.zz.), a fine, early impression, printing with a subtle plate tone and many fine vertical wiping marks, with 8-10 mm. margins, the paper slightly toned, generally in very good condition
P. 130 x 209 mm., S. 148 x 226 mm.

£30,000-50,000

\$47,000-77,000
€42,000-69,000

PROVENANCE:

With Colnaghi's, London (their stock number C.14780 in pencil verso).
With Knoedler's, New York (their stock number K 5654 in pencil verso).

LITERATURE:

Bartsch, Hollstein 219; Hind 213; New Hollstein 201



VARIOUS PROPERTIES

*176

REMBRANDT HARMENSZ. VAN RIJN

Abraham entertaining the Angels

etching and drypoint, 1656, on laid paper, with an indistinct watermark, a good impression, with small margins, the tip of the upper right sheet corner made-up, a small repaired hole at the lower left corner, the sheet thinly backed, otherwise in good condition
P. 159 x 131 mm., S. 171 x 132 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bartsch, Hollstein 29; Hind 286; New Hollstein 295

PROPERTY FROM THE COLLECTION OF DR. HERBERT KAYDEN
AND DR. GABRIELLE REEM

In medicine, art, philanthropy, and science, Dr. Herbert J. Kayden and his wife, Dr. Gabrielle Reem Kayden, embraced innovative thinking. Remembered by countless patients, students, and artists, they supported scientific research and artistic endeavors with equal curiosity and passion. Their collection of fine art, assembled with scholarship and connoisseurship over many decades, serves as a tangible expression of their commitment to learning and to their personal engagement with the art and ideas of their time.

In its richness and quality, their collection embodies two lives spent in the pursuit of knowledge and beauty. In their own words, "There is no question that if you're taken up with art, the art world, and artists, that it can be enormously gratifying and satisfying; it's an opportunity to step into a different world and if you are lucky enough to have the door open, you ought to seize it, and take it and enjoy it and revel in it."

*177

REMBRANDT HARMENSZ. VAN RIJN

The Return of the Prodigal Son

etching, 1636, on laid paper, watermark Double-headed Eagle (Hinterding C.a.a), a fine impression, the landscape printing clearly, New Hollstein's first state (of three), with small margins, a pale stain at centre left, a small made-up paper loss at the upper left corner tip, otherwise in very good condition, framed
P. 156 x 136 mm., S. 164 x 142 mm.

£12,000-18,000

\$19,000-28,000

€17,000-25,000

PROVENANCE:

Alfred Hubert (died 1908), Paris (L. 130).

An unidentified collector's mark in brown ink (not in Lugt).

LITERATURE:

Bartsch, Hollstein 91; Hind 147; New Hollstein 159





(actual size)

VARIOUS PROPERTIES

178

REMBRANDT HARMENSZ. VAN RIJN

Christ driving the Money Changers from the Temple

etching, 1635, on laid paper, watermark Strasbourg Bend (Hinterding A-a-a), a fine impression of New Hollstein's first state (of four), still printing with faint traces of burr in places, with narrow margins, pale scattered foxing, otherwise in good condition

P. 136 x 170 mm., S. 146 x 177 mm.

£7,000-10,000

\$11,000-15,000

€9,800-14,000

PROVENANCE:

Dr. Gottfried Eissler (1862-1924), Vienna(L. 805b), probably his sale, C. G. Boerner, Leipzig, 8-10 November 1921.

LITERATURE:

Bartsch, Hollstein 69; Hind 126; New Hollstein 139



*179

REMBRANDT HARMENSZ. VAN RIJN

The Raising of Lazarus: Small Plate

etching with touches of drypoint, 1642, on laid paper, watermark partial Arms of Amsterdam, a good impression of New Hollstein's first state (of two), with small margins, a small rust mark at upper left, otherwise in very good condition
P. 149 x 112 mm., S. 154 x 118 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

With Colnaghi's, London (with their stock number C. 32287 in pencil verso).

LITERATURE:

Bartsch, Hollstein 72; Hind 198; New Hollstein 206



180

REMBRANDT HARMENSZ. VAN RIJN

Christ at Emmaus: The Larger Plate

etching and drypoint, 1654, on thin laid paper, countermark DG, an impression of New Hollstein's fourth state (of five), with margins, light-staining, a moisture stain at left mainly visible verso, an ink stain at the upper sheet edge, framed
P. 212 x 160 mm., S. 235 x 177 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

LITERATURE:

Barstch, Hollstein 87; Hind 282; New Hollstein 283

181

REMBRANDT HARMENSZ. VAN RIJN

The Adoration of the Shepherds: A Night Piece

etching, engraving and drypoint, circa 1657, on laid paper, watermark Miscellaneous, an impression of New Hollstein's ninth state (of eleven), with the later rework, with narrow margins, a vertical crease in the subject at right, touched in with pen and ink, another, shorter crease with touches of pen and ink, otherwise in good condition
P. 149 x 196 mm., S. 151 x 198 mm.

£2,000-3,000

\$3,100-4,600

€2,800-4,200

LITERATURE:

Bartsch, Hollstein 46; Hind 255; New Hollstein 300



*182

REMBRANDT HARMENSZ. VAN RIJN

The Flight into Egypt: A Night Piece

etching with drypoint, 1651, on laid paper, countermark Letters PEH (Hinterding b-b), a very good impression of New Hollstein's sixth state (of ten), printing clearly and strongly, with good contrasts and no wear, with thread margins, some grey wash at upper right, the sheet very thinly backed, otherwise in very good condition
P. 127 x 110 mm., S. 130 x 112 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Dr. F. Pokorny (mid 19th century), Vienna (L. 788); probably his sale, Montmorillon, Munich, 13 February 1865.

LITERATURE:

Bartsch, Hollstein 53; Hind 253; New Hollstein 262

Still during his lifetime, a number of Rembrandt's plates came into possession the print dealer Clement de Jonghe, including the plate of *The Flight into Egypt: a Night Piece*. The countermark PEH present on this sheet or the related watermark Fool's Cap with seven-pointed Collar (D.a) occurs only on impressions of four of Rembrandt's plates, all of which date from the 1650s and were later owned by Clement de Jonghe. The impressions on this paper are all of good quality and with strong contrasts and were printed by de Jonghe, perhaps in the late 1650s or early 1660s, but in any event before his death in 1677.

For a detailed discussion of Clement de Jonghe's impressions and their watermarks, please see: Erik Hinterding, *Rembrandt as an Etcher - Catalogue of Watermarks and Appendices*, Ouderkerk aan den IJssel, 2006, vol. II, p. 417 ff.



(actual size)



183

REMBRANDT HARMENSZ. VAN RIJN

The Flight into Egypt: Crossing a Brook

etching, engraving and drypoint, 1654, on laid paper, without watermark, a good impression, still printing with touches of burr, before the scratch over the knees of the Virgin, with wide margins, a crease just outside the image at upper right, remains of old adhesive in places along the upper platemark, otherwise in good condition

P. 95 x 146 mm., S. 113 x 163 mm.

£3,000-5,000

\$4,700-7,700
€4,200-6,900

LITERATURE:

Bartsch, Hollstein 55; Hind 276; New Hollstein 277

PROPERTY FROM THE PRIVATE COLLECTION OF BERNADETTE J. BERGER

*184

REMBRANDT HARMENSZ. VAN RIJN

The Virgin and Child with the Cat and Snake

etching, 1654, on laid paper, watermark Seven Provinces (Hinterding A'a-b), a good impression of New Hollstein's second state (of four), trimmed on the platemark, the white spots at the upper sheet edge touched in with pen and ink, more pen and ink elsewhere, otherwise in good condition

P. S. 96 x 145 mm.
£2,000-3,000

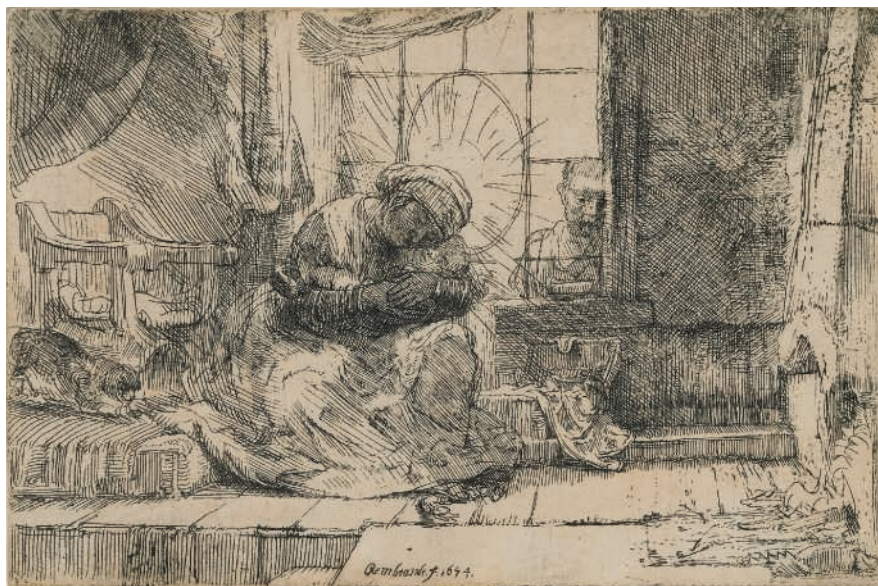
\$3,100-4,600
€2,800-4,200

PROVENANCE:

Unidentified (L. 1908a).

LITERATURE:

Bartsch, Hollstein 63; Hind 275; New Hollstein 278



VARIOUS PROPERTIES

185

ADRIAEN JANSZ. VAN OSTADE (1610-1685)

Bust of a Laughing Peasant

etching, circa 1636, on laid paper, without watermark, a fine impression of the rare fourth state (of nine), with thread margins, in very good condition; with another impression, on laid paper, without watermark, an impression of the seventh state (of nine), with small margins, in very good condition

P. 71 x 57 mm., S. 72 x 59 mm.

P. 71 x 57 mm., S. 81 x 69 mm.

(2)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Fourth State:

K. E. von Liphart (1808-1891), Dorpat, Bonn and Florence (L. 1687),

presumably his sale C.G. Boerner, Leipzig, 9 April 1894, lot 982.

Dr. Karl Herweg (1914-2002), Recklinghausen (L. 3974), Sotheby's, London,

1 July 2004, lot 61 (with five others).

Dr. Paolo Giordani (b. 1949), Reggio Emilia (L. 3688).

Seventh state:

Dr. Paolo Giordani (b. 1949), Reggio Emilia (L. 3688).

LITERATURE:

Bartsch, Hollstein, Godefroy 4



(actual size)

186

ADRIAEN JANSZ. VAN OSTADE

Man and Woman conversing

etching, circa 1675, on laid paper, partial Fool's Cap watermark, a very fine impression of the rare first state (of five), printing with a subtle plate tone and considerable burr, with thread margins, a few pale foxmarks, otherwise in very good condition

P. 95 x 79 mm., S. 97 x 80 mm.

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

With C. G. Boerner, Düsseldorf, 1960 (Neue Lagerliste 27 no. 18).

Dr. Zdenko Bruck (?), Bern and Buenos Aires (not in Lugt).

Dr. Karl Herweg (1914-2002), Recklinghausen (L. 3974).

Sotheby's, London, 4 December 2003, lot 47.

Dr. Paolo Giordani (b. 1949), Reggio Emilia (L. 3688).

LITERATURE:

Bartsch, Hollstein, Godefroy 12



(actual size)



187

ADRIAEN JANSZ. VAN OSTADE

Mother and two Children

etching, circa 1675, on laid paper, without watermark, a fine impression of the rare fourth state (of six), with 4-6 mm. margins, in very good condition
P. 87 x 70 mm., S. 100 x 81 mm.

£3,000-5,000

\$4,700-7,700

€4,200-6,900

LITERATURE:

Bartsch, Hollstein, Godefroy 14

188

ADRIAEN JANSZ. VAN OSTADE

The Schoolmaster

etching, circa 1644, on laid paper, without watermark, a very fine, atmospheric, tonal impression of the rare first state (of three), with narrow margins above and below, trimmed on the platemark but retaining a fillet of blank paper outside the borderline at left and right, in very good condition
P. 90 x 82 mm., S. 94 x 83 mm.

£5,000-7,000

\$7,700-11,000

€7,000-9,700

PROVENANCE:

R. Robinow (1867-1945), Hamburg (L. 2237a).
Gutekunst & Klipstein, Bern, 7 November 1946, lot no. 56.
With Colnaghi's, London (with their stock number C. 26124 in pencil verso).
With Paul Prouté, Paris, 1997.
Paolo Giordani (b. 1949), Reggio Emilia (L. 3688); acquired from the above.

LITERATURE:

Bartsch, Hollstein, Godefroy 17



189

ADRIAEN JANSZ. VAN OSTADE

The Smoker and the Drinker

etching, circa 1682, on laid paper, without watermark, a very fine, delicate and tonal impression of the rare second state (of five), with wide margins, in very good condition
P. 78 x 62 mm., S. 93 x 77 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

Duke of Buccleuch (1806-1884), London and Dalkeith (L. 402); Christie's, London, 9-22 April 1887, lot 1642 or 1643.
With C.G. Boerner, Düsseldorf (Neue Lagerliste 14, no. 44).
Dr. Karl Herweg (1914-2002), Recklinghausen (L. 3974); Sotheby's, London, 4 December 2003, lot 51.
Dr. Paolo Giordani (b. 1949), Reggio Emilia (L. 3688), acquired at the above sale.

LITERATURE:

Bartsch, Hollstein, Godefroy 24

190

ADRIAEN JANSZ. VAN OSTADE

The Backgammon Players

etching, circa 1682, a fine impression of the rare second state (of six), trimmed just inside the platemark but outside the borderline, in very good condition
P., S. 83 x 72 mm.

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

Paolo Giordani (b. 1949), Reggio Emilia (L. 3688).

LITERATURE:

Bartsch, Godefroy, Hollstein 39



191

ADRIAEN JANSZ. VAN OSTADE

The Hunchbacked Fiddler

etching, 1654, on laid paper, without watermark, a fine impression of the rare third state (of six), with small margins, with pale staining at the left and upper sheet edges where old tape has been removed, with associated thin spots, occasional pinpoint foxmarks, generally in good condition
P. 162 x 113 mm., S. 171 x 122 mm.

£4,000-6,000

\$6,200-9,200
€5,600-8,300

PROVENANCE:

H. S. Theobald (b. 1847), London (L. 1375); probably H. G. Gutekunst, Stuttgart, 12-14 May 1910.
James Henry Lockhart (1912-2002), New York (L. 4387).

LITERATURE:

Bartsch, Hollstein, Godefroy 44

192

ADRIAEN JANSZ. VAN OSTADE

The Spectacle Seller

etching, circa 1646, on laid paper, without watermark, a very fine impression of the rare third state (of six), printing with much plate tone and inky plate edges, with small margins, in very good condition
P. 104 x 90 mm., S. 106 x 94 mm.

£7,000-10,000

\$11,000-15,000
€9,800-14,000

PROVENANCE:

Reverend J. Burleigh James (mid 19th Century), Shropshire (L. 1425); his sale, Sotheby's, London, 19 March 1877 and following days, lot 8578 (£7 to Davidsohn).
Paul Davidsohn (1839-1931), Grunewald-Berlin (L. 654); C.G. Boerner, Leipzig, 22-26 November 1920, lot 1787.
Dr. Paolo Giordani (b. 1949), Reggio Emilia, his collector's mark verso (L. 3688).

LITERATURE:

Bartsch, Hollstein, Godefroy 29





(actual size)



193

ADRIAEN JANSZ. VAN OSTADE

Bust of a Laughing Peasant & Bust of a Peasant

the pair of etchings, *circa* 1636, on laid paper, without watermarks, very good impressions of the rare second states (of four and five respectively), both with wide margins, a few pinpoint foxmarks, otherwise in very good condition
P. 33 x 30 mm., S. 57 x 52 mm.
P. 30 x 29 mm., S. 50 x 47 mm. (2)

£2,500-3,500

\$3,900-5,400

€3,500-4,900

PROVENANCE:

Carlo de Poortere (1917-2002), Belgium (L. 3467).

E. V. Rouir (b. 1919), Marcinelle (L. 2156 a).

Dr. S. William Pelletier (1924-2004), Georgia (USA) (L. 4193), both dated in pencil 1996, with the inventory numbers 6.27.21 and 6.27.22, respectively.

LITERATURE:

Bartsch, Hollstein, Godefroy 1 & 2

PROPERTY FROM A PRIVATE GERMAN COLLECTION

•194

CORNELIS PIETERSZ. BEGA (1631/32-1664)

Man with his Hand in his Coat

etching, *circa* 1650, on laid paper, without watermark, a fine impression of the first state (before the plate was reduced at the sides), with small margins, in very good condition
P. 57 x 58 mm., S. 59 x 60 mm.

£500-700

\$770-1,100

€700-970

PROVENANCE:

Phillipp Hermann (1899-1968), Karlsruhe (L. 1352a), then by descent to the present owner.

LITERATURE:

Bartsch, Hollstein 10



(actual size)

VARIOUS PROPERTIES

195

CORNELIS PIETERSZ. BEGA

The Old Hostess (B. 32)

etching, *circa* 1642-64, on laid paper, watermark Arms of Amsterdam, a fine impression of this rare print, second state (of four), before the publisher's address, printing with great contrasts and without any wear, with small to thread margins, some pale scattered foxing, otherwise in good condition; with **The Young Hostess** (B. 33), etching by the same hand, *circa* 1642-64, on laid paper, partial watermark, probably Arms of Amsterdam, a fine impression of this rare print, second state (of five), still printing with many of the light scratches and impurities in the plate, with 3 mm. margins all around, the tips of the left sheet corners repaired, some very minor foxing, otherwise in good condition
P. 175 x 132 mm., S. 177 x 135 mm. (B. 32)
P. 175 x 156 mm., S. 181 x 162 mm. (B. 33) (2)

£2,000-3,000

\$3,100-4,600

€2,800-4,200





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

196

PIETRO TESTA (1611-1650)

Allegory of Painting or The Triumph of Painting on Parnassus

etching, 1644-48, on laid paper, without watermark, a good impression of the second, final state, trimmed into the platemark but outside the borderline on three sides and on or just into the borderline at left, a central vertical crease visible *recto*, generally in good condition, framed
P, S. 478 x 721 mm.

£1,500-2,500

\$2,400-3,800
€2,100-3,500

PROVENANCE:

With Olimpia Theodoli, London, 1995.

LITERATURE:

Bartsch 35; Bellini 29

197

SALVATOR ROSA (1615-1673)

The Rescue of the Infant Oedipus

etching with drypoint, 1663, on laid paper, watermark Fleur-de-Lys in a double Circle with Initial W, a good impression of this large print, second, final state, with margins, with a horizontal central fold, a skilfully repaired tear at the right sheet edge, otherwise in good condition, framed
P. 720 x 472 mm, S. 763 x 524 mm.

£1,000-1,500

\$1,600-2,300
€1,400-2,100

PROVENANCE:

With Wynne Jewdine, London.
Sotheby's, London, 25 March 1976, lot 98.

LITERATURE:

Bartsch 8; Wallace 116; Rotili 107





PROPERTY FROM A PRIVATE SWISS COLLECTION

*198

CLAUDE MELLAN (1598-1688)

A Collection of Portrait Prints

comprising 47 engravings, circa 1622-1773, on laid papers, very good impressions including some rare and early states, a few trimmed to or just within the platemark, many with small margins, generally in very good condition S. 677 x 255 mm. (and smaller) (47)

£7,000-10,000

\$11,000-15,000
€9,800-14,000

PROVENANCE:

A number of the prints from this collection have illustrious provenances, including K. F. F. von Nagler (1770-1846) (L. 2529); Kupferstichkabinett der Staatlichen Museen, Berlin (cf. L. 1606 & 234); Chevalier J. Camberlyn (1783-1861) (L. 514); and F. Kalle (1804-1875) (L. 1021).

For a list of the plates, their states and provenances, please consult the online catalogue at christies.com as contact the department.



CLAUDIUS MELLAN NATIONE
GALIVS PICTOR ET INCISOR



VINCENTIVS
IVSTINIANVS
IOSEPHI P.

*199

ROBERT NANTEUIL (1623-1678)

A Large Collection of Portrait Prints

comprising 122 engravings, circa 1650-1678, on laid papers, fine impressions including many rare and early states, some trimmed to or just within the platemark, otherwise with margins, generally in very good condition; with eight engravings after Nanteuil by various hands S. 405 x 310 mm. (and smaller) (130)

£10,000-15,000

\$16,000-23,000
€14,000-21,000

PROVENANCE:

A number of the prints from this collection have illustrious provenances, including P. Mariette (1634-1716) (cf. L. 1790); Friedrich August II, King of Saxony (1797-1854) (L. 971); P. Davidsohn (1839-1924?) (L. 654); and R. S. Holford (1808-1892) (L. 2242).

For a list of plates, their states and provenance, please consult the online catalogue at christies.com or contact the department.



*200

JEAN MORIN (CIRCA 1590-1650)

A Collection of Portrait Prints

comprising 43 engravings, circa 1600-1650, many after Philippe de Champaigne (1602-1674), on laid papers, fine impressions, some trimmed on or just inside the platemark, many with margins, generally in very good condition
S. 370 x 295 mm. (and smaller)

(43)

£5,000-7,000

\$7,700-11,000

€7,000-9,700

PROVENANCE:

A number of the prints in this collection have illustrious provenances, including: Friedrich August II, King of Saxony (1797-1854) (L. 971); A. Firmin-Didot (1790-1876) (L. 119); Fürstlich Waldburg Wolfegg'sches Kupferstichkabinett (L. 2542); and Cabinet Brentano-Birckenstock (L. 345).

For a list of plates, their states and provenance, please consult the online catalogue at christies.com or contact the department.



*201

GERARD EDELINCK (1640-1707)

A Collection of Portrait Prints

comprising 42 engravings, circa 1680-1702, on laid papers, including many fine impressions, some trimmed on or just inside the platemark, many with margins, generally in good condition

S. 415 x 300 mm. (and smaller)

(42)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

For a list of plates, their states and provenance, please consult the online catalogue at christies.com or contact the department.

*202

A Large Collection of French Portrait Prints

comprising 92 engravings, mostly 17th and early 18th century, including prints by **Nicolas Regnesson** (1620 or 1625-1670), **Pierre Louis van Schuppen** (1627-1702), **Pierre Drevet** (1663-1738) and **Jean Pesne** (1623-1700), amongst others, some trimmed on or just inside the platemark, many with margins, generally in good condition
S. 405 x 280 mm. (and smaller)

(92)

£4,000-6,000

\$6,200-9,200

€5,600-8,300





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

203

MICHAEL LEOPOLD LUKAS WILLMANN (1630-1706)

The Madonna in Glory with the Genealogy of Christ

etching, 1675, on laid paper, with an elaborate Postilion watermark, a very good impression of this extremely rare print, second, final state, trimmed on the platemark but retaining a fillet of blank paper outside the borderline below, trimmed to the borderline at left and to or fractionally into the subject above and at right, a few spots of blue pigment at lower right, the upper left corner unobtrusively made up, two flattened horizontal and a vertical crease, mostly visible verso, with a few small associated paper splits, and other, lesser defects, framed
S. 337 x 197 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Sotheby's, London, 27 October 1994, lot 79

LITERATURE:

Nagler 10 II; Andresen 2 II; LeBlanc 14 II

H. Lossow, *Michael Willmann 1630-1706 - Meister der Barockmalerei*, Würzburg, 1994, C. 3.

Born in Königsberg in Prussia as the son of a painter, Willmann received his initial artistic education in his father's workshop. At the age of about twenty, he moved to Amsterdam and there is evidence that he worked in Rembrandt's studio, a fact that would later earn him the sobriquet 'The Silesian Rembrandt'. Three years later we find him in Prague, two years after in Breslau (Wrocław), and then as a court painter to the Elector of Brandenburg in Berlin. From the 1660's he began to work on the decorations of the Abbey of Leubus in Lower Silesia, the largest Cistercian abbey in the world. His printed oeuvre is small, idiosyncratic and very rare.

VARIOUS PROPERTIES

204

DANIEL MAROT THE ELDER (1661-1752)

Ball in the Oranjezaal of Huis ten Bosch Palace

etching with engraving printed from two plates, 1686, on two joined sheets of laid paper, without watermarks, a fine impression of this rare print, with margins, generally in very good condition
P. 807 x 563 mm., S. 843 x 582 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:

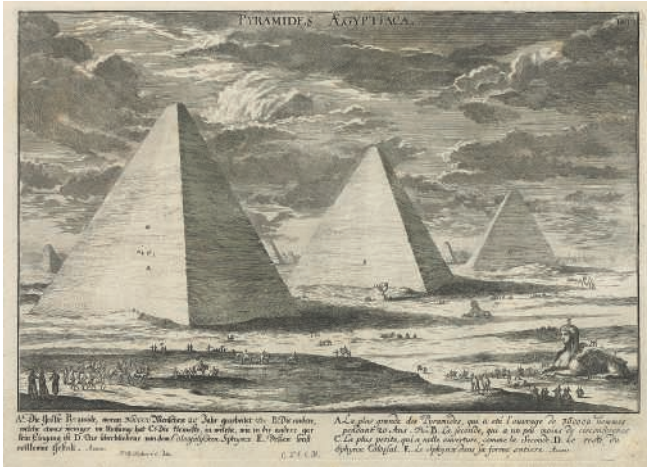
Hollstein 7

Pieter Fuhring, *Ornament Prints in the Rijksmuseum - the seventeenth century*, Rotterdam 2004, no.100090.

The ball depicted on this monumental print was hosted by Mary Stuart, Princess of Orange (1662-1694), for her ladies-in-waiting in December 1686 in celebration of the birthday of her husband (and first cousin), Prince William of Orange, then Stadtholder of Holland. With the successful invasion of England, so-called 'Glorious Revolution', they were to become joined sovereigns of England, Scotland and Ireland in February 1689.

Other impressions of this print can be found in the Rijksmuseum, the British Museum and the Royal Collection at Windsor.





PROPERTY FROM THE COLLECTION OF THE LATE R. JOHANNES MEYER

205

AFTER JOHANN BERNHARD FISCHER VON ERLACH
(1656-1723)

Entwurf einer historischen Architectur

the book containing seventy engravings, lacking the title page and Book IV (fly-title and 13 plates). First Edition, published by Fischer von Erlach, Vienna, 1721, watermarks Large Fleur-de-Lys, very good impressions, with wide margins, with some moisture stains, foxing, surface dirt and time staining mostly in the margins, the subjects generally in good condition, bound but lacking the boards (book)

P. 300 x 422 mm. (and similar), S. 550 x 400 mm.

£4,000-6,000

\$6,200-9,200

€5,600-8,300

PROVENANCE:

R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Thieme-Becker XII, 48.

Katalog der Ornamentstichsammlung des Staatlichen Kunstbibliothek Berlin, Berlin, 1939, no. 2105.

Johann Bernhard Fischer von Erlach was the most important architect and architectural historian of the Austrian baroque. His *Entwurf einer historischen Architectur* is one of the first comparative studies of world architecture. The very rare complete book includes 85 full-page plates, designed by Fischer von Erlach and engraved by J. Delsenbach, J. U. Kraus, C. Engelbrecht, C. de la Haye and others.

The present copy includes: dedication, fly-title of Book I, frontispiece with allegory of fame, map of the Eastern Mediterranean and the Near East; 20 plates of the Seven Wonders of the World and other buildings of antiquity (including a fold-out floorplan of the Temple of Solomon); fly-title of Book II, 15 plates of buildings of the Roman Empire (including a fold-out plate of the ruins of Palmyra, and a depiction of Stonehenge); fly-title of Book III, 15 plates of buildings in Turkey, Arabia, Persia, Thailand and China (including the Grand Mosque of Constantinople, Mekka, Medina, Isfahan and the Imperial Palace in Beijing); fly-title of Book V, 13 plates of vases and sarcophagi. It lacks the title page and Book IV (fly-title and 13 of Fischer's own architectural designs).



PROPERTY FROM THE COLLECTION OF THE LATE HONORABLE IRWIN B. LAUGHLIN

*206

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

A Large and Important Collection

comprising sixty etchings and engravings and two mezzotints, circa 1740-1757, on various laid papers, mostly very good early impressions, including proofs before text of *L'oeconome* and *La bonne education* by **LeBas**, *Le dessinateur* by **Flipart**, *Le chateau de carte* by **Marcenay de Ghuy**, and an unfinished proof of *Simple dans mes plaisirs...* by **Cochin**; as well as many fine impressions of important subjects including: *Etude de dessin* by **LeBas**; the *Self-Portrait of Chardin* by **Chevillet**; *La blanchisseuse* and *La récréuse* by **Cochin**; *La brodeuse* by **Flipart**; *Les bouteilles de savon* and *Dame prenant son thé* by **Filloeul**; *La Gouvernante* and *Le Souffleur* by **Lépicier**; *Les Tours de Cartes*; *Les amusements de la vie privée*; *Le jeu de l'oye*; and *Le Peintre* by **Surugue**; three other versions *Le chateau de carte* by **Duflos**, **Filloeul**, and **Lépicier**; and many others; most with margins, tipped to album sheets with window mounts (four prints loose), generally in good condition, bound in two albums, in brown gilt Russia leather bindings by Sancorski & Sutcliffe, London, around 1900, in very good condition

600 x 500 mm. (overall)

(2 volumes)

£20,000-30,000

\$31,000-46,000

€28,000-42,000

PROVENANCE:

Irwin B. Laughlin (1871-1941), Pittsburgh/ Washington D.C. (with his bookplates); then by descent to the present owner.

For a complete inventory of the collection please consult the online catalogue at christies.com or contact the department.







VARIOUS PROPERTIES

207

MARCO RICCI (1676-1730)

Varia Marci Ricci Pictoris prestantissimi Experimenta

the complete set of twenty etchings including the title page by Antonio Visentini and the artist's portrait by Giambattista Faldoni after Rosalba Carriera, 1723-30, on laid papers, watermarks Three Crescents or without watermark, fine impressions of the second state (with the plate numbers), First Edition, published by Orsolani, Venice, 1730, the full sheets, with deckle edges, all with the usual vertical central fold, generally in very good condition, the title page with some defects, bound in a blue paper folder, the cover with the artist's name in gilt on a leather tab

495 x 665 mm. (overall)

(album)

£18,000-25,000

\$28,000-38,000

€25,000-35,000

Marco Ricci was born in Belluno in 1676. He was the nephew of the famous Venetian painter Sebastiano Ricci (1659-1734) and started working with his uncle as an apprentice until he was forced to leave Venice after having killed a *gondoliere* in a quarrel in a tavern. He fled to Dalmatia where he found work with a local landscape painter, but was able to return to Venice and to his uncle's workshop after four years. Amongst their collaboration are the decorations of the *Palazzo Marucelli* in Florence.

In the autumn of 1708, the opportunity arose to work as a stage designer in England with Gianantonio Pellegrini. He returned to Italy in 1710 but only two years left once again for London, this time with his uncle Sebastiano. In 1716 went back to Italy for good and in 1723 began to explore the art of printmaking, an interest he would maintain until his death in 1729. During these last six years of he created a small but highly accomplished oeuvre of twenty landscapes etchings inspired by the scenery of the *terra ferma*. A year after his death, in 1730, the all twenty prints were published for the first time by Carlo Orsolani in Venice. The present lot is a rare complete set from this first edition, with sparkling impressions and beautifully preserved sheets.



208

ANTONIO CANAL, CALLED CANALETTO (1697-1768)

Al Dolo

etching, circa 1735-1746, on laid paper, without watermark, a very good impression of Bromberg's second state (of three), with wide margins, in very good condition, framed
P. 298 x 427 mm., S. 372 x 500 mm.

£5,000-7,000

\$7,700-11,000
€7,000-9,700

LITERATURE:
De Vesme, Bromberg 4

209

ANTONIO CANAL, CALLED CANALETTO

The Portico with the Lantern

etching, circa 1735-1746, on laid paper, watermark Three Crescents (Bromberg 11), a fine and bright impression of Bromberg's second state (of three), with wide margins, very pale toning in the margins, otherwise in very good condition, framed
P. 298 x 431 mm., S. 364 x 510 mm.

£7,000-10,000

\$11,000-15,000
€9,800-14,000

PROVENANCE:
With Agnew's, London, (with their label and stock number 33530 on the back of the frame).
Phillips, London, 30 November 1992, lot 280.

LITERATURE:
De Vesme, Bromberg 10





210

ANTONIO CANAL, CALLED CANALETTO

View of a Town with a Bishop's Tomb

etching, before 1744, on laid paper, watermark fragment Three Crescents, a very good impression of the second, final state, with margins, in good condition; with **S. Giustina in Prà della Valle (left half)** (B. 7) and **Al Dolo** (B. 4), etchings, circa 1740, on laid papers, B. 4 with watermark Letter R (B. 10), good impressions of the second and third, final states respectively, with margins, generally in good condition

P. 300 x 300 mm., S. 327 x 335 mm. (B. 16)

P. 302 x 430 mm., S. 334 x 465 mm. (B. 7)

P. 303 x 435 mm., S. 360 x 480 mm. (B. 4)

(3)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Prince Soutzo (19th century), Paris (L. 2341) (B. 4).

Jean Ehrmann (1902-1984), Paris (L. 3581) (B. 7).

Unidentified collector's mark (not in Lugt) (B. 4, 7 & 16).

LITERATURE:

De Vesme, Bromberg B. 16)



211

ANTONIO VISENTINI (1688-1782) AFTER ANTONIO CANAL, CALLED IL CANALETTO (1697-1768)

Prospectus Magni Canalis Venetiarum

the complete set of 38 engravings with etching, 1735, on smooth wove paper, watermark initials MA, with the frontispiece with portraits of Canaletto and Visentini and title page, lacking the three letter-press title pages for each series, good impressions, the first series second state (of four), the two other series first state (of two), presumably the fifth edition, published circa 1800-1820 by Teodoro Viero, Venice, probably the full sheets, some foxing, generally in good condition, bound in marbled paper-covered boards (album) 343 x 485 mm. (overall)

£6,000-8,000

\$9,300-12,000

€8,400-11,000

PROVENANCE:

Principe di Soragna (with his bookplate).

LITERATURE:

Succi 3-42

Visentini's set of engravings *Prospectus Magni Canalis Venetiarum* was commissioned by Canaletto's great patron and agent, the English Consul Joseph Smith, to reproduce 38 paintings of views of Venice by Canaletto from his own collection. Visentini began the work in 1728 and in 1735 he published a first edition comprising 14 views only. It was not until 1742 that Visentini published the first complete edition with all 38 engravings. The commercial success of these views of Venice was such that the album continued to be published until the late 19th century.



212

GIOVANNI BATTISTA TIEPOLO (1696-1770)

Vari Capricci

the complete set of ten etchings, before 1750, on laid paper, with various Triple Crescent watermarks, with the frontispiece and the engraved portrait of the artist by Pietro Monaco (1710 - after 1775), good to very good impressions, from the edition published by G. Manfrin, 1785, with wide margins, the sheets joined in pairs at the left sheet edge for binding, with stitching holes, some foxing to the frontispiece, otherwise in good condition
S. 350 x 240 mm.

£5,000-7,000

\$7,700-11,000

€7,000-9,700

LITERATURE:

De Vesme 3-12; Rizzi 29-38

(11)

213

GIOVANNI BATTISTA TIEPOLO

Bacchante, Satyr and Fauness, from: Scherzi di Fantasia



etching, circa 1740, on heavy laid paper, without watermark, a fine, early impression of the first state (of two), before the plate number, printing strongly and clearly, with many short scratches and impurities in the plate, with thread margins at right and below, trimmed to or on the platemark at left and above, in very good condition; with **Two Magicians and a Child, from: Scherzi di Fantasia** (de V. 34; R. 25), etching, circa 1740, on laid paper, without watermark, a fine, early impression of the first state (of two), before the plate number, printing strongly and clearly, with thread margins on three sides, trimmed on the platemark at left, in very good condition
P. 132 x 199 mm., S. 135 x 200 mm. (de V. 35)
P. 140 x 188 mm., S. 143 x 189 mm. (de V. 34)

£3,000-5,000

\$4,700-7,700

€4,200-6,900

PROVENANCE:

Jean Ehrmann (1902-1984), Paris (L. 3581).
A Private European collection; then by descent to the present owners.

LITERATURE:

De Vesme 35; Rizzi 26

(2)



PROPERTY FROM THE COLLECTION OF THE LATE R. JOHANNES MEYER

214

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

Two Scenes from the Flight into Egypt

etching printed from one plate onto one sheet, circa 1750, on laid paper, watermark Hand with Dagger in a Shield, a fine impression, probably of the second, final state, with the plate number rubbed out, the full sheet, in very good condition; with **One plate from: The Flight into Egypt** (R. 82), etching, 1750-53, on laid paper, without watermark, second, final state, with small margins, in good condition; and **The Baptism of Christ** (R. 109), etching, on laid paper, watermark Three Crescents, a good impression of the second state (of three), trimmed on or just into the platemark, the upper margin re-attached, a repaired paper split and short tears along the right margin
P. 190 x 257, S. 262 x 368 mm. (R. 65-66).
P. 180 x 240 mm., S. 202 x 266 mm. (R. 82).
P., S. 250 x 308 mm. (R. 109). (3)

£2,000-3,000

\$3,100-4,600

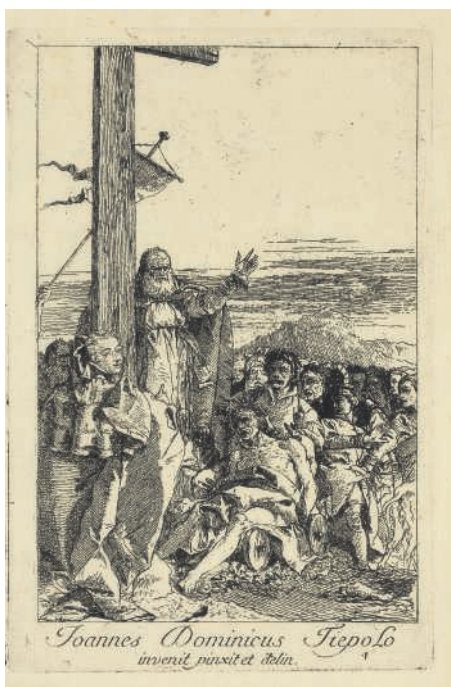
€2,800-4,200

PROVENANCE:

Cabinet Brentano-Birckenstock, Vienna and Frankfurt (L. 345). (R.82)
R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Rizzi 65-66, 82 and 109. De Vesme 28-29, 16 and 32



215

GIOVANNI DOMENICO TIEPOLO

Saint Helena finding the True Cross

etching, circa 1749, on laid paper, without watermark, a fine impression of the only state, with margins on three sides and a narrow margin at left, in good condition; with **Martyrdom of Saint John Nepomuk** (R. 60), etching, watermark Three Crescents and a Crowned Letter W, a fine impression of the only state, with margins, pale scattered foxing, otherwise in good condition
P. 218 x 148 mm., S. 268 x 168 mm. (R. 58).
P. 218 x 108 mm., S. 335 x 165 mm. (R. 60). (2)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

LITERATURE:

Rizzi 58 and 60; De Vesme 64 and 82



216

GIOVANNI DOMENICO TIEPOLO
AFTER GIOVANNI BATTISTA TIEPOLO

Old Man with a Sword, from: Raccolte di Testa

etching, circa 1762, on laid paper, with an unidentified watermark fragment, a fine impression of the first state (of two), before the plate is reduced at the bottom and before the plate number, the full sheet, in very good condition; with **Heads of Satyrs and other grotesque Heads** (R. 156), etching, on laid paper, with an unidentified watermark fragment, a fine impression of the only state, with the plate number rubbed out, with wide margins, in very good condition
P. 121 x 105 mm., S. 204 x 147 mm. (R. 163).
P. 64 x 270 mm., S. 105 x 353 mm. (R. 156). (2)

£1,500-2,500

\$2,400-3,800

€2,100-3,500

LITERATURE:

Rizzi 163 and 156; De Vesme 119 and 113



217

GIOVANNI DOMENICO TIEPOLO

Three Theological Virtues

etching, circa 1743, on laid paper, with an unidentified watermark fragment, a fine impression of the first state (of two), the full sheet; with **Three Allegorical Figures** (R. 120), etching, watermark Three Crescents and Crowned Initial W, a fine impressions of the first state (of two), the full sheet, both in very good condition

P. 175 x 160 mm., S. 242 x 248 mm. (R. 119).

P. 175 x 160 mm., S. 284 x 250 mm. (R. 120).

(2)

£2,000-3,000

\$3100-4,600

€2,800-4,200

LITERATURE:

Rizzi 119 and 120; De Vesme 79 and 80

218

GIOVANNI DOMENICO TIEPOLO

The Arts paying Homage to the Papal Authority of Pope Pius VI

etching, 1775, on laid paper, watermark Initials FV with Stars, a fine impression of the only state, with the ornamental border by another hand and printed from a different plate, with wide margins, with minor creases and some pinpoint foxing in the margins, otherwise in good condition

P. 340 x 230 mm., P. 428 x 315 mm. (ornamental border), S. 513 x 383 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

LITERATURE:

Rizzi 158, De Vesme 98





VARIOUS PROPERTIES

219

GIOVANNI BATTISTA PIRANESI (1720-1778)

Vedute di Roma

fifty etchings, 1748-1770, on laid papers, watermark Fleur de Lys in a double Circle (Robison 33, dated 1760-61), very good impressions from the third Roman edition, before the removal of the address and price, with wide margins, scattered foxing, each sheet numbered in the lower margin in brown ink, some plates with staining in the upper right margin away from the image, generally in good condition, bound in half leather boards, with marbled end-papers in the front, the binding worn, the front cover loose (album)
550 x 660 mm. (overall)

£10,000-15,000

\$16,000-23,000

€14,000-21,000

PROVENANCE:

Captain Brown (according to a label on the cover).
With Agnew's, London.

LITERATURE:

Hind 1, 4-32, 34-37, 42, 43, 48, 50, 58, 59, 64, 66, 68, 82, 83, 87-89, 95, 120

The album contains in the following sequence:

Hind 1 III/V, 120 I/III, 4 III/V, 5 III or IV/VII, 6 IV/V, 7 III/VII, 8 III/V, 88 I/V, 9 III/V, 87 I/V, 10 II/V, 11 II or III/V, 12 II/V, 13 I/IV, 14 III/VII, 15 III/V, 16 IV/V, 17 III/VII, 18 IV/VIII, 66 I/IV, 19 III or IV/VII, 20 II/V, 21 II/V, 22 II or III/V, 23 I/IV, 24 II/V, 25 II/V, 26 II/V, 89 I/III, 27 III/V, 28 IV/VIII, 64 I/IV, 68 I/IV, 83 I/III, 31 II/V, 29 II or III/V, 30 I/IV, 32 III/V, 50 III/V, 48 II/V, 81 I/IV, 34 III/V, 35 III/V, 36 I/III, 37 II/V, 43 III/V, 58 IV/VII, 59 III/V, 42 IV/VII, 95 I/IV





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

220

GIOVANNI BATTISTA PIRANESI

Grotteschi

the complete set of four etchings with engraving and drypoint, 1745-47, on laid paper, watermarks Crossbow (Robison 50, dated 1747-49), *The Skeletons* (R. 21) second state (of five), *The Triumphal Arch* (R. 22) first state (of five), *The Tomb of Nero* (R. 23) second state (of six), *The Monumental Tablet* (R. 24) first state (of four), a uniform set of fine, early impressions, printing with great clarity and contrasts and a delicate plate tone, from the Second Edition, First Issue, printed in Rome, circa 1750, with wide margins, all with the usual vertical central fold, R. 22 with a small backed hole in the lower margin at centre, a few minor stains and handling marks in the margins, generally in very good condition
P. 388 x 540 mm., S. 496 x 730 mm.

(4)

£7,000-10,000

\$11,000-15,000
€9,800-14,000

PROVENANCE:

With Christopher Mendez, London, 1996.

LITERATURE:

Focillon 20-23; Hind 24-27; Robison 21-24

While the watermarks found in the sheets of this set are usually found in impressions of the First Edition, two plates of the present set are second state impressions, which only appear in the Second Edition of the *Grotteschi*. The presence of a second state of *The Tomb of Nero* (R. 23), which was only included right at the beginning of the Second Edition, indicates that this set is a very early set of the First Issue of the Second Edition. The physical evidence is further supported by the fine quality of the impressions.

VARIOUS PROPERTIES

221

GIOVANNI BATTISTA PIRANESI

Six Plates, from: Vedute di Roma

etchings, 1748-1768, on heavy laid paper, including:
Veduta dell'esterno della gran Basilica di S. Pietro in Vaticano, watermark Fleur-de-Lys in double Circle (Hind 3), a very good impression of Hind's third state (of 7); **Veduta della Basilica di S. Giovanni Laterano**, watermark indistinct, probably Fleur-de-Lys in single Circle (Hind1), a very good impression of Hind's first state (of six); **Veduta del Ponte e Castello Sant'Angelo**, watermark Fleur-de-Lys in double Circle (Hind 3), a very good impression of the second state (of six); **Veduta del Sepolcro di Cajo Cestio**, watermark Fleur-de-Lys in double Circle (Hind 3), a very good impression of Hind's third state (of six); **Veduta del Tempio, detto della Tosse su la Via Tiburtina, un miglio vicino a Tivoli**, indistinct watermark in a circle, a very good impression of Hind's second state (of six); **Veduta interna del Panteon**, watermark Fleur-de-Lys in double Circle (indistinct, probably Hind 3), a very good impression of the second state (of four); all with wide margins, pale light and mount staining, occasional scattered foxing, occasional short tears in the margins, framed
P. 477 x 599 mm., S. 556 x 724 mm. (6)

£3,000-5,000

\$4,700-7,700

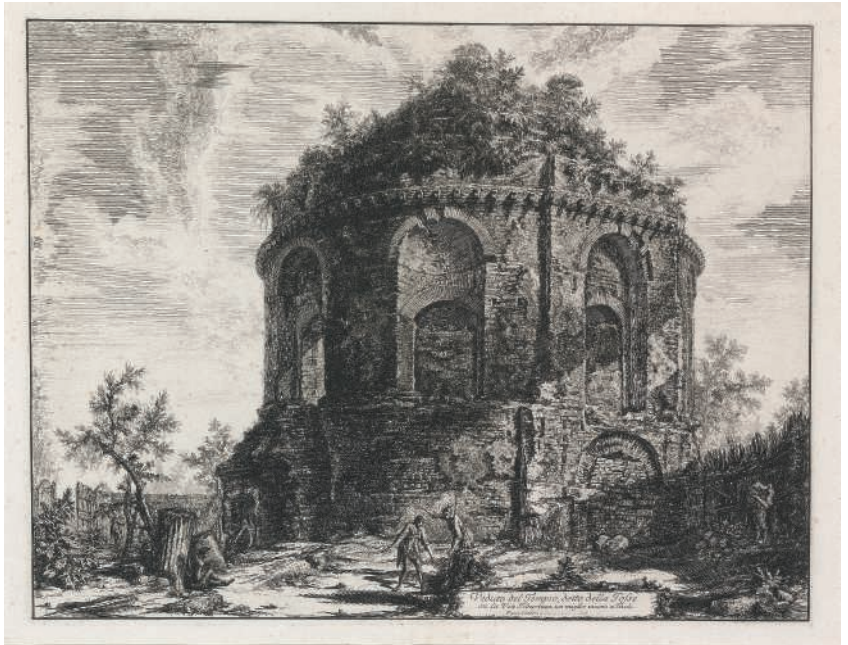
€4,200-6,900

PROVENANCE:

With Colnaghi's, London (their stock numbers in pencil, *recto*: C. 36143, C.30496c, C. 33190, C.37282, C. 37224, C. 37282).

LITERATURE:

Hind 5, 8, 29, 35, 69, 86; Wilton-Ely 139, 146, 153, 156, 202, 219



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

222

GIOVANNI BATTISTA PIRANESI

Parte di Ampio magnifico Porto

etching, engraving and drypoint, *circa* 1750, on laid paper, watermark Fleur-de-Lys in a single Circle (probably Robison 2), a fine impression of the second state (of eight), before the text, from the First Edition, with wide margins, with the usual vertical central fold, generally in good condition, framed
P. 398 x 548 mm., S. 525 x 706 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

With Wynne Jewdine, London.
Sotheby's, London, 28 March 1974, lot 84.

LITERATURE:

Focillon 122; Robison 26

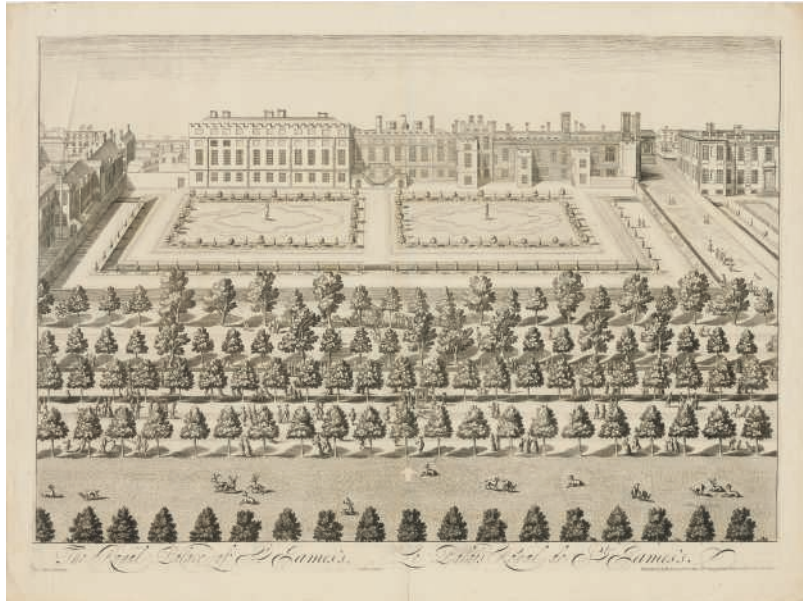


PROPERTY FROM THE COLLECTION
OF THE LATE R. JOHANNES MEYER

223

JOHN STURT (1658-1730) AFTER
ROBERT INGLISH (ACTIVE 1714)

The Royal Palace of St. James's



etching and engraving, 1714, watermark Large Fleur-de-Lys under Crown and countermark Letters IV (similar to Haewood 1831, London?, dated 1748), a very good impression of this large plate, printed and sold by Thomas Bowles, London, also included in a later impression of *Brittania Illustrata* (first published by David Mortier in 1707), with margins, a vertical central fold, a small backed paper loss at the central fold below, some minor creases and time staining in the margins, otherwise in very good condition P. 470 x 656 mm, S. 528 x 704 mm.

£500-700

\$770-1,100

€700-970

PROVENANCE:

R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Bernard Adams, *London Illustrated 1604-1850: A survey and index of topographical books and their plates*, London, 1983, no. 22.38.

224

JACOB WANGNER (1703-1781) AND
GUSTAV ANDREAS WOLFGANG (1692-
1775) AFTER JOHANN FRIEDRICH
ARMAND VON UFFENBACH (1687-1769)

*The Fireworks and Illuminations of the Conde
del Montijo in Frankfurt in 1741*



three engravings, 1741-42, from the set of four, watermarks Large Coronet, fine impressions of these very rare, large prints, with wide margins, several tears, creases, staining and foxing in the margins, all folded vertically at centre, the subjects generally in good condition P. 490 x 615 mm, S. 560 x 720 mm. P. 468 x 675 mm, S. 592 x 820 mm. P. 467 x 894 mm, S. 604 x 1010 mm. (3)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin, Berlin, 1939, no. 2897.

In the winter of 1741-42, the ambassador of the Spanish Crown Cristóbal Gregorio Portocarrero y Funes de Villalpando, 5th Conde de Montijo (1692-1763), resided in Frankfurt am Main for the Imperial Elections. On 18 November 1841 he arranged for extravagant fireworks and illuminations to celebrate the saint's day of his queen, Elisabeth Farnese (1692-1766), wife of King Philipp V. The present prints record these festivities, which took place at the Conde's residence and gardens on the banks of the river Main. The designs for these engravings were provided by Johann Friedrich Armand von Uffenbach, who presumably had also devised the fire displays.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

225

JOHANN ELEAZAR ZEISSIG,
CALLED SCHENAU (1737-1806)

Children playing Adults

the complete set of six etching, 1765, on laid paper, without watermark, a good, uniform set, with narrow margins, one with a long vertical crease across the left side of the sheet, a tiny nick to another, otherwise in good condition
P. 135 x 76 mm, S. 140 x 83 mm. (and similar) (6)

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Phillipp Hermann (1899-1968), Karlsruhe (L. 1352a); then by descent to the present owner.

LITERATURE:

Le Blanc 3; Andresen 7-12
A. Griffiths & F. Carey, *German Printmaking in the Age of Goethe*, London, 1994, no. 9a, p. 43 (another impression illustrated).



PROPERTY FROM THE COLLECTION
OF THE LATE R. JOHANNES MEYER

226

REINIER VINKELES (1741-1816)

*Afbeelding der Teeken Academie
(The Amsterdam Drawing Academy)*

engraving, 1768, on laid paper, watermark Dovecote, a very good impression of this scarce print, second, final state (the first state being before text), with margins, some foxing and surface dirt in the margins, a pale stain at upper right, the subject in good condition
P. 348 x 393 mm, S. 393 x 475 mm.

£1,000-1,500

\$1,600-2,300

€1,400-2,100

PROVENANCE:

Heinrich K. Lempertz, Sr. (1816-1898), Cologne (L. 1337).
R. Johannes Meyer (1882-1967), Hamburg; then by descent to the present owner.

LITERATURE:

Nagler 28; Le Blanc 34





VARIOUS PROPERTIES

227

LOUIS JEAN DESPREZ (1743-1804)
AND FRANCESCO PIRANESI (CIRCA 1756-1810)

Illumination de la Croix de Saint-Pierre (An Interior of St. Peter's from the South Transept, with the Baldacchino, the Illuminated Hanging Cross, and St. Longinus)

etching with extensive hand-colouring in ink and watercolour, circa 1787, on laid paper, a fine impression of the rare first state (of two), signed by Desprez in black ink, with the original paper borders stuck to the sheet edges and laid onto the backboard, the watercolour slightly attenuated, minor defects at the edges, otherwise in good condition, framed
P. 695 x 475 mm., S. 712 x 497 mm.

£2,000-3,000

\$3,100-4,600
€2,800-4,200

LITERATURE:
Wollin 1, p. 109-110

Desprez moved from Paris to Rome in 1777 having won the Prix de Rome the previous year. In 1781 he began collaborating with Francesco Piranesi, son of the Giovanni Battista, on a series of hand-coloured etchings created for the Grand Tour market and depicting well known sites of Rome, Naples and Pompeii.

Wollin records eight impressions of this state, including three hand-coloured examples: one in the Nationalmuseum, Stockholm, and two at the École Polytechnique, Paris.



228

JEAN-LOUIS DESPREZ (1743-1804)

La Chimère de Monsieur Desprez

etching, before 1771, on laid paper, with an unidentified watermark, a fine impression of this very rare print, before the second state (of five), trimmed on or just within the platemark above and below, with narrow to small margins at left and right, very pale staining, three short repaired tears at the sheet edges, one just into the subject above, otherwise in good condition
P. 280 x 358 mm, S. 319 x 385 mm.

£30,000-50,000

\$47,000-77,000
€42,000-69,000

PROVENANCE:

With Paul Prouté, Paris (by repute).
Private collection, Sweden, probably acquired from the above in the 1920's; then by descent to the present owner.

LITERATURE:

Baudicour 6; Wollin 22.

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

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

Baudicour's first state is before all letters, although no impression can be traced today. In the second state, such as the impressions in the British Museum and in the Metropolitan Museum, New York, the print is inscribed *Desprez inv. et Sculpt* at lower left. The present impression does not bear this inscription. It does, however, show a very lightly etched inscription at lower left, which is illegible. It might be the inscription discovered by Victor Carlos on an impression in the Bonafous-Murat Collection, Paris, which he transcribed as the artist's signature followed by the words *del Rom*. Whether or not this is the case, there can be no doubt that the present impression was printed before the second state and is thus one of the earliest known. According to our records only two impressions of *La Chimère*, later states, have appeared at auction in the last three decades.



229

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Los Desastres de la Guerra (The Disasters of War)

the complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1810-20, on heavy, absorbent wove paper with a J.G.O. or Palmette watermark (some without watermark), with title and biographical essay, fine impressions printed in dark sepia or black ink, from the First Edition (Harris 1b), published by the Academia de las Bellas Artes de San Fernando, Madrid, 1863, before the correction of the title of plate 9, with margins, possibly the full sheets, bound with paper guards, in contemporary black leather covered boards, with artist's name and title in gilt on the front cover and on the spine, some wear to the cover, otherwise generally in very good condition
S. 240 x 330 mm.

(album)

£60,000-80,000

\$93,000-120,000

€84,000-110,000

LITERATURE:

Deltell 120-199; Harris 121-200

The eighty etchings which form *Los Desastres de la Guerra* are perhaps the most comprehensive artistic record of conflict ever produced. Conceived over a ten-year period and based on Goya's journey through the ravaged landscape of his native country in 1808 at the start of Napoleon's Spanish campaign, his experience of the famine in Madrid that ensued, and his reaction to a deeply repressive Spanish monarchy after 1814, *Los Desastres de la Guerra* remain Goya's most dramatic and profoundly emotional graphical series.

The brutality of the images was matched by a similar boldness of technique, and in many prints the grain of the aquatint is an abstract veil, a stark backdrop to the frenzied and chaotic events on centre stage. Unlike official war artists, Goya was not obliged to represent the grand-scale drama of major battles; instead he concentrated on rural guerrilla combat, the destruction of rural communities and the suffering endured by his adopted city of Madrid.

The resonance of each image is enhanced by the artist's mastery of the etching technique, using a great control to subtly build and balance of contrasts with washes of aquatint and burnished highlights. Goya faced particular practical difficulties at the time, and was forced to re-use old etching plates and inferior materials. His persistence in completing such a large series of prints may have been fuelled by outrage.

Hidden away for fear of financial failure and political reprisals, the copper plates for the series remained unpublished until the artist's son Javier gave them to the Real Academia in 1863.

The plates had remained in good condition, but even during the printing of the first edition they began to deteriorate (to such an extent that they were probably steel-faced before the second edition was printed). There is therefore a considerable difference in quality between early impressions, such as in the present lot, and later impressions, even within the first edition.

The *Desastres* are Goya's deeply personal, non-partisan and human response to his experience of conflict, and his reaction to the public myths, nightmares, and visions which circulate in any country at the time of war. Like all great art, however, Goya's vision and observations transcends the specific place and time in which they were born, and his terrible creation continues to resonate profoundly in the modern era.





PROPERTY FROM A SWISS FOUNDATION

*230

FRANCISCO DE GOYA Y LUCIENTES

El famoso Martincho poniendo banderillas al quiebro,
 from:
La Tauromaquia

etching, burnished aquatint, drypoint and engraving, 1816, on laid paper, with watermark Serra, a fine impression from the First Edition, published by Goya, Madrid, 1816, with small margins, some pale foxing, a small pale stain in the lower left corner of the subject, otherwise in good condition, framed

P. 244 x 350 mm, S. 261 x 363 mm.

£2,000-3,000

\$3,100-4,600
 €2,800-4,200

PROVENANCE:

With Pace Master Prints, New York.
 Private Collection, Switzerland; acquired from the above.

LITERATURE:

Harris 218, Delteil 238

VARIOUS PROPERTIES

*231

FRANCISCO DE GOYA Y LUCIENTES

Donde hay ganas hay maña,
 from: *Los Proverbios*

etching and aquatint, circa 1816-23, on wove paper, a very good impression from the First Edition, published by the Academia de las Bellas Artes de San Fernando, Madrid, 1864, with full margins, pale light and mount staining, in very good condition; with **Si Amanece; Nos Vamos**, from: **Los Caprichos**, etching, aquatint and engraving, 1799, on laid paper, a very good impression from the First Edition, published by Goya, Madrid, with margins, in very good condition

H. 260: P. 245 x 350 mm., S. 337 x 501 mm.

H. 106: P. 200 x 150 mm., S. 311 x 216 mm.

£3,000-5,000

(2)

\$4,700-7,700
 €4,200-6,900

PROVENANCE:

With C.G. Boerner, Düsseldorf and New York.
 Acquired from the above by the present owner, 2001.

LITERATURE:

Harris 260 & 106; Delteil 214 & 108



PROPERTY FROM A PRIVATE GERMAN COLLECTION

232

CARL WILHELM KOLBE THE ELDER (1759-1835)

A Small Collection

six etchings, circa 1800-10, including **Das Gespräch** (J. 208; M. 189), etching with touches of drypoint, a fine impression of the first state (of three), trimmed to or just inside the platemark but well outside the borderline; **Knorrige Eiche, an deren Stamm sich ein Ochse scheuert** (J. 7; M. 103), second, final state, with wide margins; **Ein Hirtenknabe mit Hund, fünf Kühe nach rechts treibend** (J. 17; M. 45), first state (of two), with wide margins; **Waldlandschaft** (J. 55; M. 137), second, final state, trimmed to subject; **Drei Eichen an einen Weg, vorne ein Karrenschieber** (J. 56; M. 156), second, final state, with small margins; and **Weidengruppe im Gehölz** (J. 94; M. 160), second, final state, trimmed on platemark; all generally in good condition
S. 433 x 372 mm. (and smaller) (6)

£2,000-3,000

\$3,100-4,600

€2,800-4,200

PROVENANCE:

Naudet, dated 1810 (active 1763- circa 1830), Paris (L. 1937) (J. 94 only).
Phillipp Hermann (1899-1968), Karlsruhe (L. 1352a); then by descent to the present owner.

VARIOUS PROPERTIES

233

HENRY FUSELI (1741-1825)

Evening Thou Bringest All, from: Specimens of Polyautography

lithograph printed in brown, 1802, on cream wove paper, second, final state, from the Second Issue published by G. J. Vollweiler, London, 1806-07, slightly slipped at the right edge, without the support sheet, trimmed 5 mm. into the blank area below the subject, otherwise on or just within the edge of the stone, generally in good condition
S. 215 x 318 mm.

£1,500-2,000

\$2,400-3,100

€2,100-2,800

LITERATURE:

Weinglass 171



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

234

NICOLAS-TOUSSAINT CHARLET (1792-1845)

Le Marchand de Dessins Lithographiques

crayon lithograph, circa 1819, on soft wove paper, without watermark, printed by F. Delpech, with wide margins, probably the full sheet, some pale foxing in the margins, otherwise in good condition
L. 216 x 311 mm., S. 294 x 427 mm.

£1,500-2,500

\$2,400-3,800

€2,100-3,500

PROVENANCE:

Phillipp Hermann (1899-1968), Karlsruhe (L. 1352a); then by descent to the present owner.

LITERATURE:

La Combe 85



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(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the **hammer price** (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

terms of the **authenticity warranty** are as follows:

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

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

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7839 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within seven days from the date of the auction.

(a) You may not collect the lot until you have made full and clear payment of all amounts due to us.

(b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the sale, we may sell it, unless otherwise agreed in writing. If we do this, we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.

(c) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashiers +44 (0)20 7839 9060.

2 STORAGE

(a) If you have not collected the lot within seven days from the date of the auction, we or our appointed agents can:

(i) charge you storage fees while the lot is still at our saleroom; or

(ii) remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport_london@christies.com.

(b) Lots made of protected species

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

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

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol Ψ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(h) Watches

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

(ii) The importation of luxury watches such as Rolex into the United States is highly restricted. Such watches may not be shipped to the United States and can only be imported personally. Generally, a buyer may import only one watch into the United States at a time. In this catalogue, these watches have been marked with a Φ. This will not affect your responsibility to pay for the **lot**. For further information please contact our specialists in charge of the sale.

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

I OUR LIABILITY TO YOU

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

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

(ii) give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and

saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services. (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is

not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
Ø	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.
4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment

in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.
6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

- λ Artist's Resale Right. See Section D3 of the Conditions of Sale.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

- Φ **Lot** which may not be able to be shipped to the US. See Section H2(h) of the Conditions of Sale.
- Ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.
- ?, *, Ω, α, #, ‡ See VAT Symbols and Explanation.
- See Storage and Collection Pages on South Kensington sales only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

On occasion, Christie's has a direct financial interest in **lots** consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Where Christie's holds such financial interest on its own we identify such **lots** with the symbol ◦ next to the **lot** number. Where Christie's has financed all or part of such interest through a third party the **lots** are identified in the catalogue with the symbol ◦◆. When a third party agrees to finance all or part of Christie's interest in a **lot**, it takes on all or part of the risk of the **lot** not being sold, and will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final **hammer price** in the event that the third party is not the successful bidder. The third party may also bid for the **lot**. Where it does so, and is the successful bidder, the remuneration may be netted against the final **purchase price**. If the **lot** is not sold, the third party may incur a loss.

Third party guarantors are required by us to disclose to their clients their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubts, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest at the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*'Attributed to ...'

In Christie's qualified opinion probably a work by the artist in whole or in part.

*'Studio of ...' / 'Workshop of ...'

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*'Circle of ...'

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*'Follower of ...'

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*'Manner of ...'

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*'After ...'

In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ...' / 'Dated ...' / 'Inscribed ...'

In Christie's qualified opinion the work has been signed/ dated/ inscribed by the artist.

'With signature ...' / 'With date ...' / 'With inscription ...'

In Christie's qualified opinion the signature/ date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at:

241 Acton Lane, Park Royal,
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate, lots will be available for collection from 12 noon on the second business day following the sale.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0) 20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

POST-WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post-War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

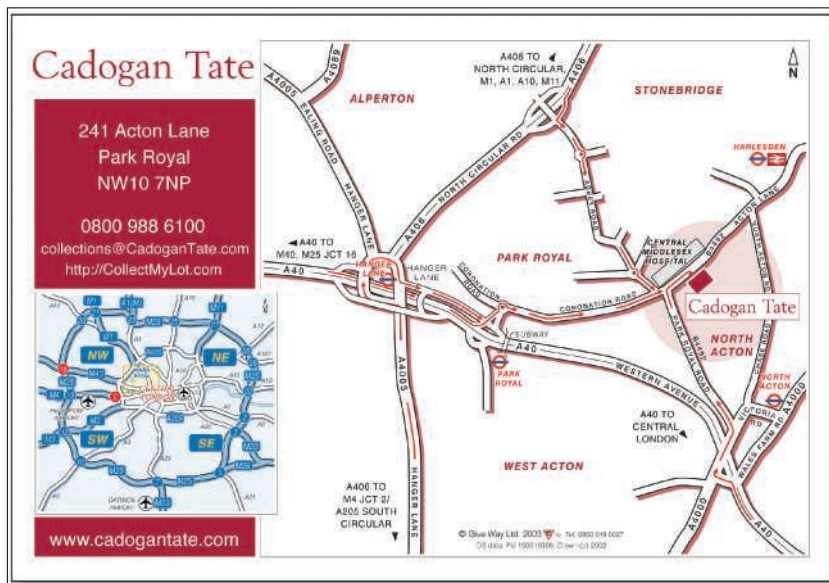
TRANSFER, STORAGE & RELATED CHARGES

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- VAT which will be applied at the current rate



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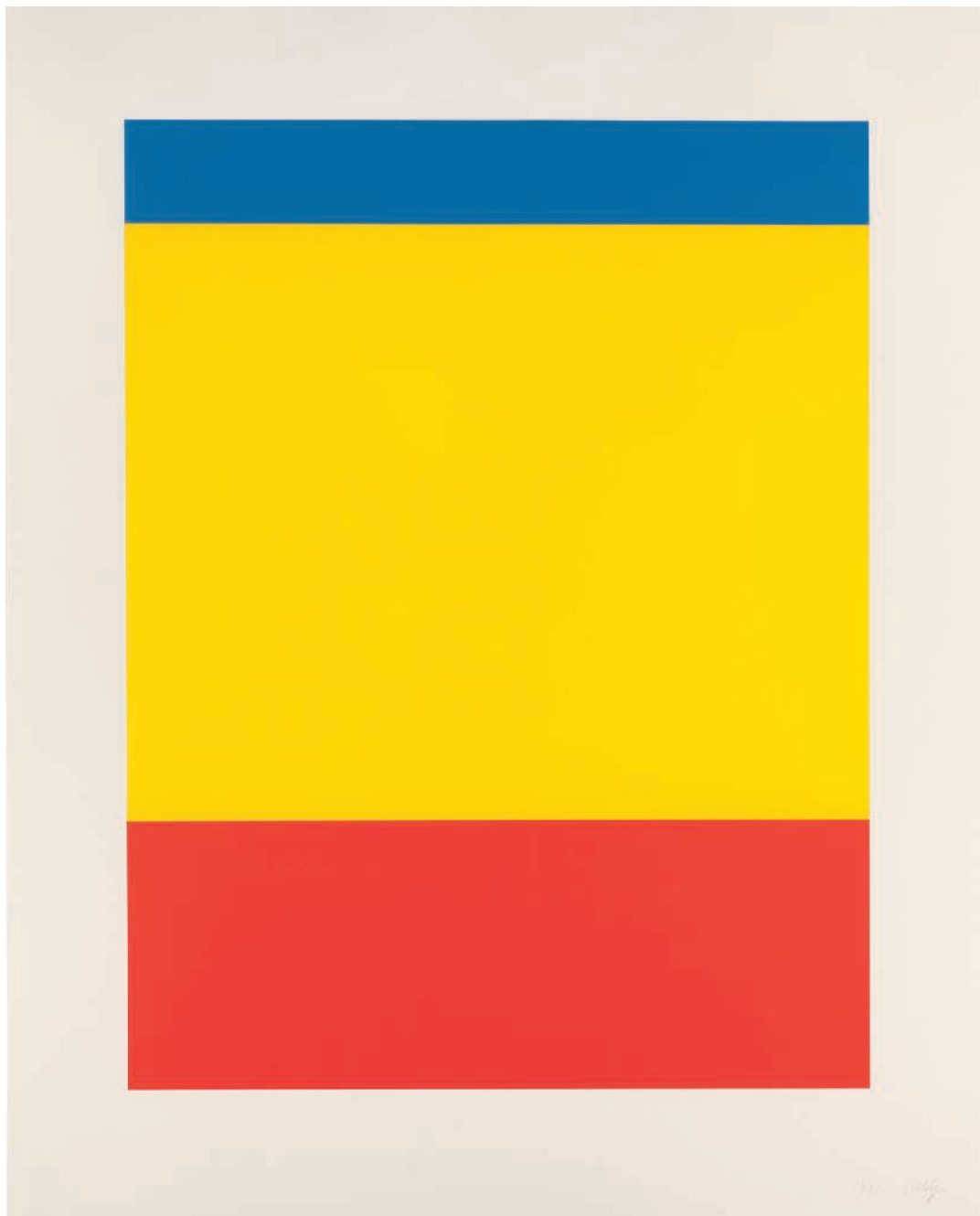
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ELLSWORTH KELLY (B. 1923)

Blue Yellow Red

lithograph in colours, 2000, on Rives BFK paper, signed in pencil, numbered 18/35, published by Gemini, G.E.L., Los Angeles, with their blindstamp, in good condition, framed · Image: 826 x 632 mm., Sheet: 1040 x 840 mm.

£3,000–5,000



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PABLO PICASSO (1881-1973)

Femme au Fauteil N. 1 (d'après le rouge)

lithograph, 1948, on Arches wove paper, a proof impression of the sixth, final state, inscribed in pencil by the printer Fernand Mourlot 'M 134, 6° état' on the reverse

L. 696 x 546 mm., S. 760 x 565 mm.

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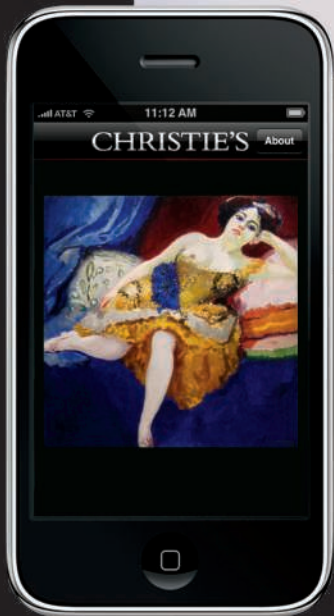
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UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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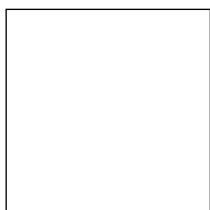
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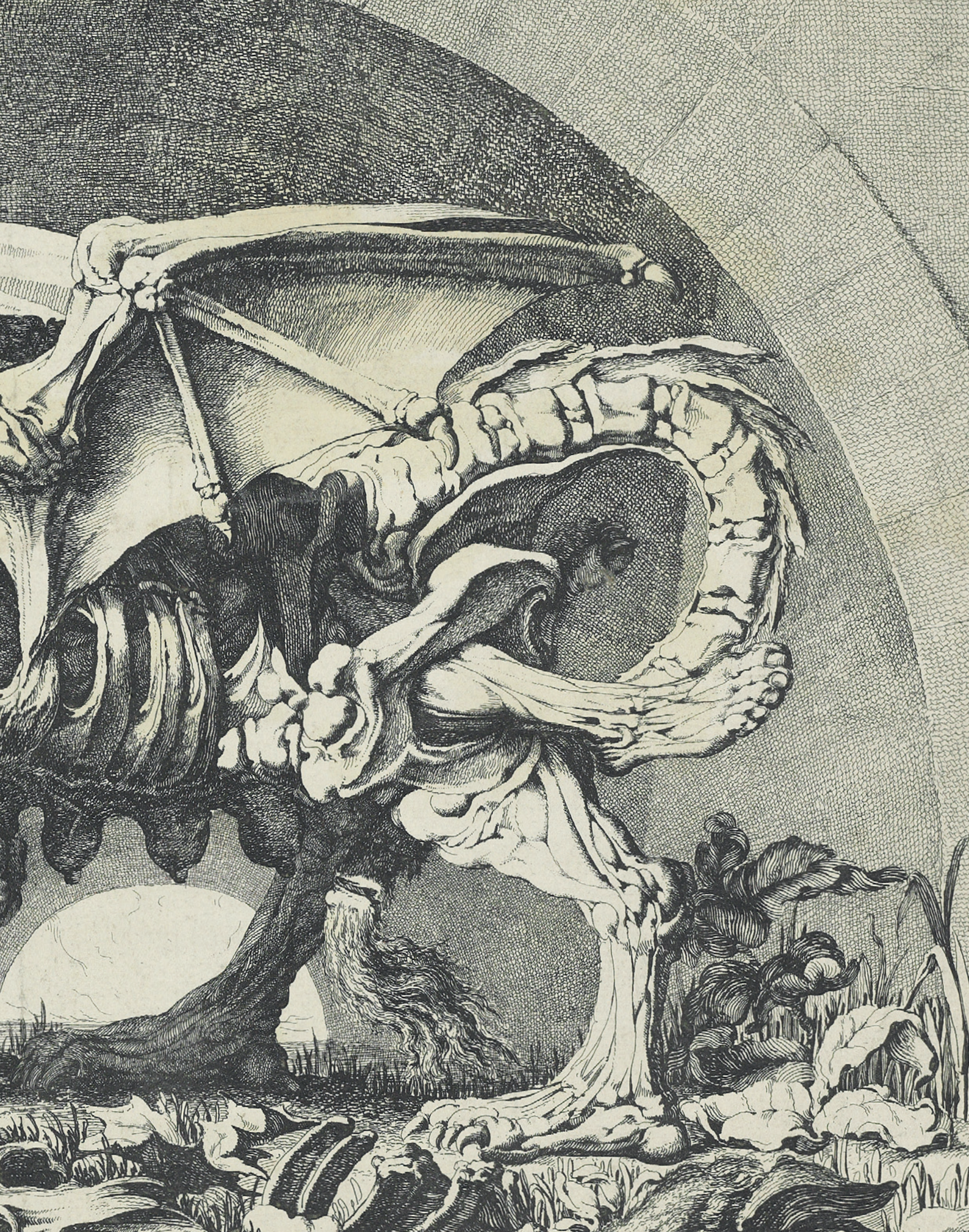
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