

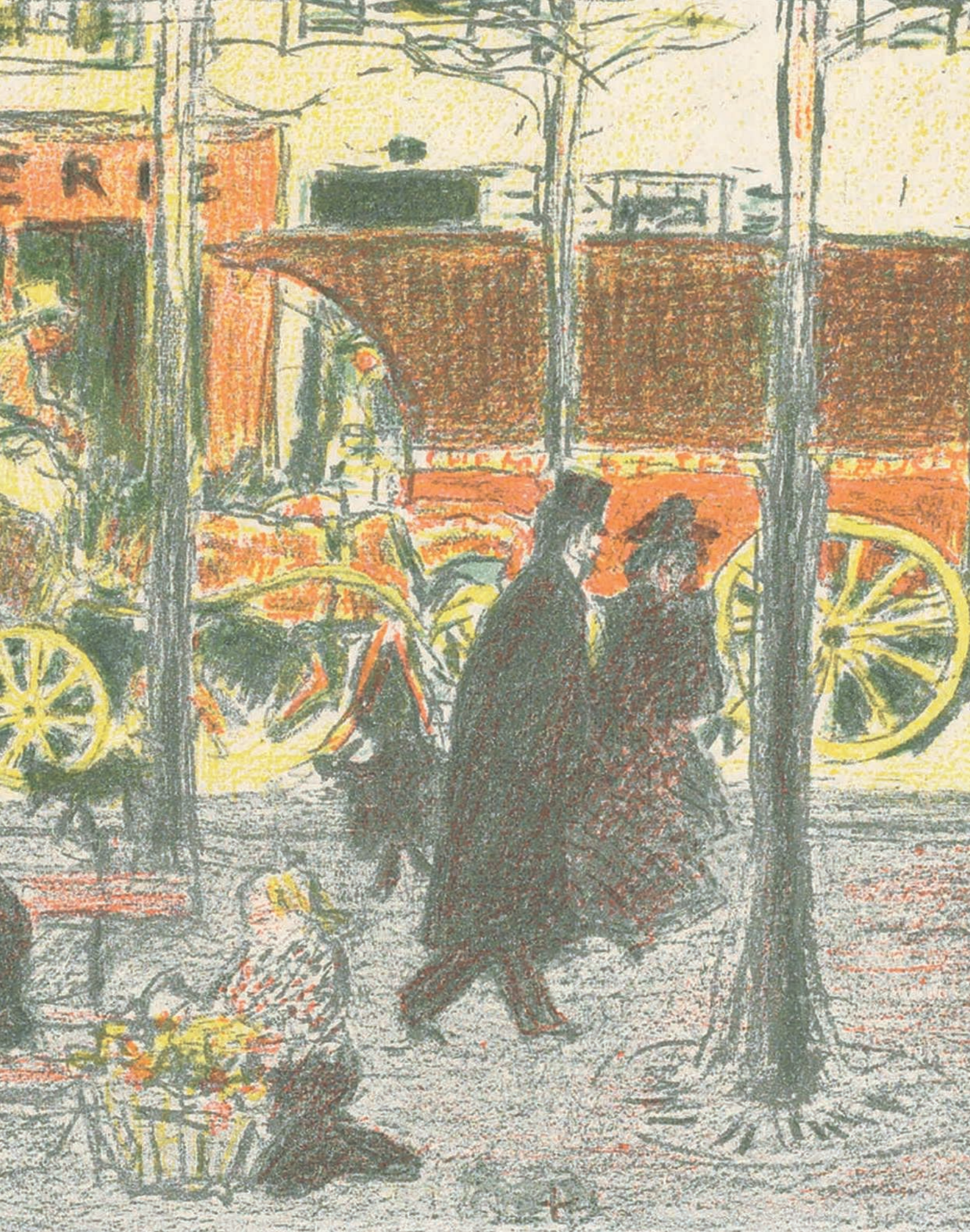
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King Street 15 March 2016



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Tuesday 15 March 2016
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Friday	11 March	9.00 am - 4.30 pm
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Sunday	13 March	12 noon - 5.00 pm
Monday	14 March	9.00 am - 4.30 pm

AUCTIONEER

Richard Lloyd

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The Collection of the Late
Mira Jacob Wolfowska

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[20]



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Front Cover: Lot 141: Roy Lichtenstein,
Modern Head #2, 1970
© Estate of Roy Lichtenstein / DACS 2016

Back Cover: Lot 27: Francisco de Goya y Lucientes,
Los Caprichos, 1797-98

OLD MASTER PRINTS (LOTS 1-29)



Δ*1

ALBRECHT DÜRER (1471-1528)

The Four Angels holding the Winds, from: The Apocalypse

woodcut, circa 1497-98, on laid paper, indistinct watermark, possibly Small Scales in a Circle (M. 170 a), a very good proof impression before the German and Latin text editions of 1498, printing slightly unevenly yet with great contrasts and depth, trimmed to the borderline, a 15 mm. tear at the right sheet edge, the tips of the upper sheet corners made up, otherwise in good condition
Block & Sheet 388 x 281 mm.

£15,000-20,000

\$22,000-29,000

€20,000-26,000

PROVENANCE:

Vinzent Mayer (1831-1918), New York and Freiburg (L. 2525); his posthumous sale, Cassirer, Helbing, Rosenthal, Berlin, 8 October 1919 (and following days), lot 126 (Mk 500).
Dr. Franz Winzinger (born 1910), Oettingen, Bavaria (L. 2600a).

LITERATURE:

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

2

ALBRECHT DÜRER

The Whore of Babylon, from: The Apocalypse

woodcut, circa 1496-97, on laid paper, watermark Tower and Crown (M. 259), an impression from the Latin text edition of 1511, trimmed just outside the borderline on three sides, trimmed just inside the borderline at lower left, two pale brown stains at lower right, some other very minor staining in places, otherwise in good condition, framed
Block 395 x 280 mm., Sheet 396 x 281 mm.

£1,000-1,500

\$1,500-2,200

€1,300-1,900

LITERATURE:

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



3

ALBRECHT DÜRER

The Martyrdom of the Ten Thousand

woodcut, circa 1496, on laid paper, watermark Imperial Orb (M. 53), a good, clear Meder a impression, trimmed on the borderline, some repaired paper splits along the horizontal central crease, the blank lower right corner made up, some other small defects; with **Saints Nicholas, Ulrich and Erasmus**, woodcut, by the same hand, circa 1510, on laid paper, without watermark, a very good, even impression, probably Meder d, with the small gap in the horizon above the ship, the gap in the upper borderline filled in, with narrow margins, in very good condition
Sheet 383 x 281 mm.

Block 215 x 145 mm., Sheet 219 x 147 mm.

(2)

£2,000-3,000

\$3,000-4,400

€2,600-3,900

PROVENANCE:

Probably James Everard, 10th Lord Arundell of Wardour (1785-1834); then by descent to his wife Mary Anne (1787-1845); bequeathed to the below in 1837. (B. 117)

Stonyhurst College, Whalley, Lancashire (L. 2373b). (B. 117)

LITERATURE:

Bartsch 117; Meder, Hollstein 218; Schoch, Mende, Scherbaum 104

Bartsch 118; Meder, Hollstein 233; Schoch, Mende, Scherbaum 141



4

ALBRECHT DÜRER

The Elevation of Saint Mary Magdalene

woodcut, circa 1504-05, on laid paper, watermark Scales in a Circle, a very good Meder b-c impression, printing very clearly and evenly, with the small gap in the borderline at the upper left corner, with thread margins, trimmed to the borderline in places, the upper left sheet edge remargined and with touches of pen and ink, the gap in the borderline filled in, otherwise in good condition
Block 215 x 145 mm., Sheet 217 x 146 mm.

£2,000-3,000

\$3,000-4,400

€2,600-3,900

LITERATURE:

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





Δ*5

ALBRECHT DÜRER

Nemesis

engraving, circa 1501, on laid paper, watermark High Crown (M. 20), a fine Meder IIa impression, with burr in the wings and subtle platetone in the clouds at left, the landscape printing very clearly and with good contrasts, with small margins, a short tear in the left margin, generally in very good condition Plate 329 x 229 mm., Sheet 336 x 238 mm.

£20,000-30,000

\$30,000-44,000
 €26,000-39,000

PROVENANCE:

Richard H. Zinser (circa 1883-1983), Forest Hills, New York (not in Lugt).

LITERATURE:

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

Nemesis, the Greek goddess of retribution, with wings and standing on a ball, glides majestically over an alpine landscape, which - depicted in tiny detail - lies far underneath. In her hands she holds a bridle and a cup, her instruments to punish and restrain the proud and reward the just. As Panofsky's iconological studies have demonstrated, these attributes can only have been derived from the poem *Manto* by the Tuscan poet Angelo Poliziano

(1454-1494), and it may have been through Willibald Pirckheimer that Dürer, who did not read Latin himself, knew this particular literary source.

The engraving of Nemesis has been described as a humanist, secular version of the Apocalypse. Indeed, in true Renaissance spirit, Dürer found similar images for two seemingly opposing concepts, for Christian revelation and Greek mythology. In both instances, in the Apocalypse as well as in the present engraving, the image is divided into two spheres: an earthly realm, and a celestial one, where angels and demons fight and goddesses rule.

That to Dürer the goddess of fate was not just a literary figure can be seen from his own writings. In the journal he kept in the Netherlands in 1520-21, Dürer referred to unforeseeable events as the workings of 'Fortuna'. It is a remarkably secular, modern notion to think of the course of events being determined not by God, but by such an unaccountable agent.

The mountain landscape has been identified as a view of the village of Klausen in the Eisack valley, one of the few unambiguously identifiable locations in Dürer's printed oeuvre.

*6

ALBRECHT DÜRER

Christ on the Mount of Olives

engraving, 1508, on laid paper, with part of a Bull's Head watermark (M. 62), a very good, atmospheric Meder b-c impression, trimmed to or fractionally into the subject, a tiny repair below Christ's left sleeve, otherwise in good condition, framed Sheet 113 x 71 mm.

£1,500-2,500

\$2,200-3,600
€2,000-3,200

LITERATURE:

Bartsch, Meder, Hollstein 4; Schoch, Mende, Scherbaum 46



*7

LUCAS VAN LEYDEN (1494-1533)

The Virgin with Child in the Niche

engraving, circa 1518, on laid paper, without watermark, a good impression of this rare subject, printing clearly and with good contrasts, trimmed on or just inside the platemark, partially with a thread margin above, generally in good condition, framed Sheet 119 x 75 mm.

£1,000-1,500

\$1,500-2,200
€1,300-1,900

LITERATURE:

Bartsch, Hollstein, New Hollstein 81

*8

HENDRICK GOLTZIUS (1558-1617)

Pietà

engraving, 1596, on laid paper, without watermark, a fine impression of the second, final state, with the date added on the rock at right, printing with great clarity and contrast, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, the lower right corner skilfully made up with pen and ink, a short tear at upper left, otherwise in good condition, framed Sheet 178 x 128 mm.

£6,000-8,000

\$8,800-12,000
€7,800-10,000

PROVENANCE:

Probably Dietrich Schindler (19th cent.), Glarus, Switzerland; then by descent. Friedrich Schindler (d. circa 1913), Lindau, Bavaria (L. 2351); probably inherited from the above; presumably sold at H. G. Gutekunst, Stuttgart, 2 May 1913.

LITERATURE:

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





9

LUCAS CRANACH THE ELDER (1472-1553)

Saint John preaching in the Wilderness

woodcut, 1516, on laid paper, watermark Arms of Augsburg (similar to Briquet 2119), a good but later impression of this rare print, with narrow margins, some gaps in the lower borderline filled in with pen and ink, in very good condition
Block 339 x 238 mm., Sheet 341 x 240 mm.

£1,000-1,500

\$1,500-2,200

€1,300-1,900

LITERATURE:

Bartsch 60; Hollstein 85



10

ATTRIBUTED TO UGO DA CARPI (ACTIVE 1502-32)

AFTER RAPHAEL (1483-1520)

A Sybil with a Child holding a Torch

chiaroscuro woodcut printed from two blocks in brown and pink, circa 1510-20, on laid paper, a good, clear and even impression of this rare print, trimmed to the subject on all sides, tipped at three sheet corners onto an 18th sheet with a pink watercolour and ink border, in very good condition; with *The Miraculous Draught of Fishes* by the same hand after Raphael, chiaroscuro woodcut printed from three blocks in greyish-black, light grey and pale ochre, circa 1515, on laid paper, without watermark, an impression of the second, final state, with Andrea Andreani's address and dated 1609, printing with much relief, the borderline probably strengthened with brush and ink, with wide margins; with *The Christian Hero* by Andrea Andreani (1558/59-1629) after Battista Franco (circa 1510-1561), chiaroscuro woodcut printed from two blocks in black and ochre, 1590, on laid paper, without watermark, very rare, trimmed to or just inside the borderline, lacking the text border, a repaired paper split at lower left

Sheet 268 x 213 mm. (B. 6)

Block 244 x 345 mm., Sheet 340 x 438 mm. (B. 13)

Sheet 363 x 285 mm. (B. 14)

(3)

£2,000-3,000

\$3,000-4,400

€2,600-3,900

LITERATURE:

Bartsch 6; Servolini 2

Bartsch 13; Servolini 19

Bartsch 14

11

BARTOLOMEO CORIOLANO (1599-1676)

AFTER GUIDO RENI (1575-1642)

Two Sybils

two chiaroscuro woodcuts printed from two blocks printed in black and light green and in black and petrol, respectively, circa 1640, on laid paper, B. 2 with watermark Letters A and O (?) with Trefoil (similar to Churchill 446), very good impressions, with thread margins, B. 2 partially remargined below, the upper right and lower left corners made up, B. 4 backed, otherwise in good condition
Block 275 x 193 mm., Sheet 278 x 195 mm. (B. 2)

Block 284 x 189 mm., Sheet 286 x 191 mm. (B. 4)

(2)

£1,500-2,500

\$2,200-3,600

€2,000-3,200

PROVENANCE:

Adalbert Freiherr von Lanna (1836-1909), Prague (L. 2773); his sale, H. G.

Gutekunst, Stuttgart, 11-22 May 1909. (B. 4 only)

Jean Cantacuzène (1863-1934), Bucharest (L. 4030). (B. 2 & 4)

LITERATURE:

Bartsch 2 & 4



12

A Collection of Italian 15th -17th Century Prints

including: **The Birth of Virgin**, attributed to **Agostino Veneziano (1490-1540)** after **Baccio Bandinelli**, engraving, 1540; **Hercules and Antaeus** after **Andrea Mantegna (1431-1503)**, engraving, circa 1490s; **Madonna and Child** by **Giovanni Antonio da Brescia (circa 1490-1525)** after **Benedetto Montagna**, engraving, 1502; **Dialectic and Logic** by **Giovanni Antonio da Brescia (circa 1490-1525)** after **Raphael**, engraving, circa 1510-20; **The Patron Saints of Bologna** by **Jacopo Francia (before 1486-1557)**, engraving, circa 1515-20; **Venus and Cupid** by **Battista Angelo del Moro (1515-73)** after **Parmigianino**, etching, circa 1540; **The Banquet of Alexander the Great** by **Domenico del Barbieri (circa 1506-70)**, engraving, circa 1540-50; and others by **Marcantonio Raimondi (1480-1534)**, **Giulio Bonasone (1510-1576)** and **Gerolamo Scarsello (active 1670)**; all generally in good condition (14)

£5,000-7,000

\$7,300-10,000

€6,500-9,000

For a complete list of prints with measurements, references and condition reports, please refer to the online catalogue or contact the department.



13

JUSEPE RIBERA (1591-1652)

Saint Jerome and the Angel

etching, circa 1621, on laid paper, watermark Fleur-de-Lys in a Circle, a good but slightly later impression of the first state (of five), trimmed just inside the platemark, a few repaired paper splits and made-up corners, an ink inscription at the lower sheet edge partially rubbed out; with **Saint Peter, Penitent** by the same hand, etching, 1621, on laid paper with a Saint in Crest watermark, a good impression of the first state (of two), trimmed to the platemark, some small pale brown stains, otherwise in good condition; and **The Martyrdom of Saint Bartholomew** by the same hand, etching, 1624, on laid paper without watermark, second, final state, trimmed inside the platemark, generally in good condition

Sheet 318 x 237 mm. (B. 4; B. 5)

Sheet 330 x 246 mm. (B. 7; B. 6)

Sheet 314 x 240 mm. (B. 6; B. 12)

(3)

£2,000-3,000

\$3,000-4,400

€2,600-3,900

LITERATURE:

Bartsch 4, 6 and 7; Brown 5, 6 and 12





(actual size)

14

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Artist's Mother, Head and Bust: Three Quarters Right

etching, 1628, on laid paper, without watermark, a rare maculature impression of New Hollstein's second state (of four), with small margins, with pale foxing, a spot of adhesive on the nose; together with ***Christ seated disputing with the Doctors* (B., Holl. 64; H. 277; New Holl. 281)**, etching, 1654, on laid paper, without watermark, a later impression of New Hollstein's only state, with small margins, a small repaired hole above the hands of the man on Christ's right shoulder, pale adhesive staining at the upper sheet edge
Plate 67 x 65 mm., Sheet 78 x 74 mm. (New. Holl. 5)
Plate 96 x 144 mm., Sheet 113 x 161 mm. (New Holl. 281) (2)

£2,000-3,000

\$3,000-4,400

€2,600-3,900

LITERATURE:

Bartsch, Hollstein 354; Hind 1; New Hollstein 5

A maculature is created when a second impression is taken, after the first and without the plate having been re-inked. It was a means of removing remaining ink from the plate. Impressions of this kind are very rare to the market.



(actual size)

15

REMBRANDT HARMENSZ. VAN RIJN

Man in a Coat and Fur Cap leaning against a Bank

etching, circa 1630, on laid paper, without watermark, a very good impression of New Hollstein's first state (of three), trimmed on or just outside the platemark, in very good condition
Sheet 113 x 79 mm.

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Hermann Weber (1817-1854), Bonn (L. 1383).
Kunsthalle Hamburg, with their duplicate stamp (L. 1233 & 1235).

LITERATURE:

Bartsch, Hollstein 151; Hind 14; New Hollstein 48

16

REMBRANDT HARMENSZ. VAN RIJN

Studies of the Head of Saskia and others

etching, 1636, on laid paper, without watermark, a very good impression of New Hollstein's first state (of two), with the scratches at upper right, trimmed on the platemark, pale scattered foxing, otherwise in good condition

Sheet 150 x 125 mm.

£5,000-7,000

\$7,300-10,000

€6,500-9,000

PROVENANCE:

Thomas William Holburne (1793-1874), Bath (L. 1265).

Ernest Theodor Rodenacker (before 1840 - after 1894), Dantzig (L. 2438).

Henry Studdy Theobald (b. 1847), London (L. 1375); possibly H. G. Gutekunst, Stuttgart, 12-14 May 1910.

LITERATURE:

Bartsch, Hollstein 365; Hind 145; New Hollstein 157



17

REMBRANDT HARMENSZ. VAN RIJN

The Strolling Musicians

etching, circa 1635, on laid paper, without watermark, a very good impression of New Hollstein's first state (of three), with small margins, a small repaired tear at the upper edge, a few thin spots at the upper left corner, otherwise in good condition

Plate 141 x 119 mm., Sheet 146 x 126 mm.

£4,000-6,000

\$5,900-8,700

€5,200-7,700

LITERATURE:

Bartsch, Hollstein 119; Hind 142; New Hollstein 141





18

REMBRANDT HARMENSZ. VAN RIJN

The Artist drawing from a Model

etching with drypoint and engraving, circa 1639, on laid paper, watermark Letters PFA (not in Hinterding), an impression of New Hollstein's third state (of four), trimmed on or just inside the platemark, the sheet slightly toned, otherwise in good condition
Sheet 232 x 180 mm.

£1,200-1,800

\$1,800-2,600
€1,600-2,300

LITERATURE:

Bartsch, Hollstein 192; Hind 231; New Hollstein 176



(actual size)

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TARRYTOWN, NEW YORK

19

REMBRANDT HARMENSZ. VAN RIJN

Man drawing from a Cast

etching, circa 1641, on heavy laid paper without watermark, a good impression of New Hollstein's sixth, final state, trimmed to or just within the platemark on two sides, with thread margins on two sides, otherwise in good condition
Sheet 92 x 63 mm.

£1,000-1,500

\$1,500-2,200
€1,300-1,900

PROVENANCE:

Frederik Ferdinand Hansen (1823-1916), Copenhagen (L. 2813).

LITERATURE:

Bartsch 130

VARIOUS PROPERTIES

20

REMBRANDT HARMENSZ. VAN RIJN

Jan Lutma, Goldsmith

etching with engraving and drypoint, 1656, on laid paper with an indistinct countermark PB (?), a good impression of New Hollstein's second/ third state (of five), with thread margins, trimmed on or just inside the platemark but outside the subject in places, the sheet slightly toned, generally in good condition
Plate 197 x 149 mm., Sheet 199 x 150 mm.

£10,000-15,000

\$15,000-22,000

€13,000-19,000

LITERATURE:

Bartsch, Hollstein 276; Hind 290; New Hollstein 293

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



21

REMBRANDT HARMENSZ. VAN RIJN

Three Oriental Figures (Jacob and Laban?)

etching with drypoint, 1641, on laid paper, without watermark, second, final state, with thread margins, with touches of pen and ink to the shadow in the doorway, otherwise in very good condition
Plate & Sheet 143 x 113 mm.

£4,000-6,000

\$5,900-8,700

€5,200-7,700

LITERATURE:

Bartsch, Hollstein 118; Hind 183





(actual size)

22

REMBRANDT HARMENSZ. VAN RIJN

A blind Hurdy-Gurdy Player and Family receiving Alms

etching and drypoint, 1648, on laid paper with part of a Strasbourg Lily watermark (Hinterding C.f, circa 1648), a fine impression of New Hollstein's first state (of five), printing with great clarity, depth and contrast, with thread margins on three sides, trimmed to or on the platemark above, the sheet slightly toned, otherwise in very good condition
Plate 165 x 129 mm., Sheet 166 x 131 mm.

£18,000-25,000

\$27,000-36,000
€24,000-32,000

LITERATURE:

Bartsch, Hollstein 176; Hind 233; New Hollstein 243

A blind Hurdy-Gurdy Player and Family receiving Alms is Rembrandt's most monumental treatment of the theme of beggars, a subject prominent in 17th century art, often as an exhortation to the viewer to acts of charity. Rembrandt's deeply sympathetic depiction of an impoverished musician and his family avoids the caricature of the poor common at the time, focusing instead on their humanity and the redemptive act of giving. The rendering of the youth standing with his back to the viewer has been described by Ger Luitjen as 'unparalleled in the history of printmaking'. He goes on, 'The way in which the contours are delineated against a densely hatched section behind, the few lines that are needed to indicate shapes, the shrewd use of light effects and perfect rendering of textures are signs of an artist whose skills are fully matured' (E. Hinterding, G. Luitjen & M. Royalton-Kisch, *Rembrandt the Printmaker*, The British Museum Press, London, 2000, p. 251).



(actual size)

***23**

REMBRANDT HARMENSZ. VAN RIJN

The Crucifixion: Small Plate

etching, circa 1635, on laid paper, with part of an Arms of Amsterdam watermark, a very fine, early impression of New Hollstein's first state (of three), printing strongly yet delicately, with the signature and the diagonal scratch below very distinct, with a light, selectively wiped plate tone in the sky at upper left, very wide margins, an unobtrusive repaired tear in the lower margins, otherwise in very good condition, framed
Plate 96 x 67 mm., Sheet 166 x 101 mm.

£10,000-15,000

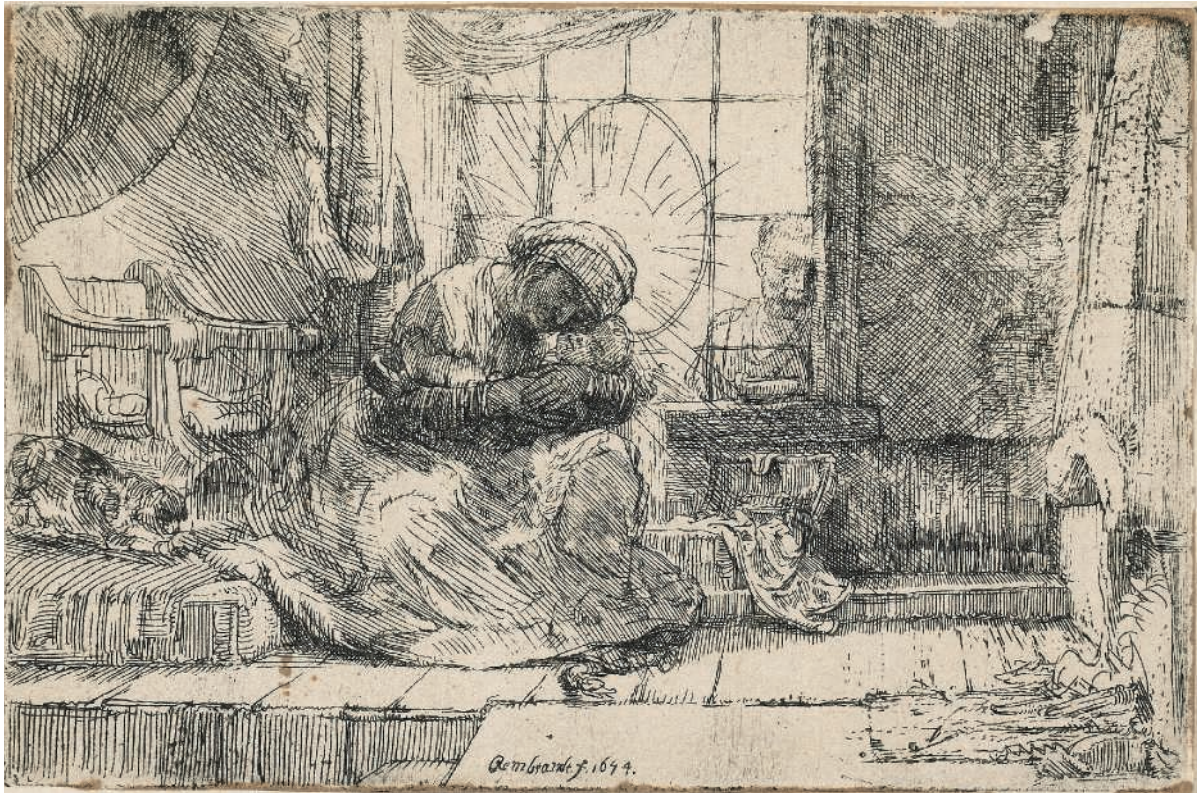
\$15,000-22,000
€13,000-19,000

PROVENANCE:

Dr Otto Schäfer (1912-2000), Schweinfurt, Germany (with his stamp, not in Lugt); his sale, Sotheby's, New York, 13 May 1993, lot 26 (\$9,220).
Acquired at the above sale by the present owner.

LITERATURE:

Bartsch, Hollstein 80; Hind 123; New Hollstein 143



(actual size)

24

REMBRANDT HARMENSZ. VAN RIJN

The Virgin and Child with the Cat and the Snake

etching, 1654, on laid paper, countermark PEH (Hinterding A.a. 2^o), a very good impression of the first state (of three), printing with many light vertical wiping lines, with thread margins, trimmed on the platemark in places, with a framing line in brown ink along the sheet edges, a few small ink spots at lower left, framed
Plate 105 x 143 mm., Sheet 105 x 145 mm.

£5,000-7,000

\$7,300-10,000

€6,500-9,000

LITERATURE:

Bartsch, Hollstein 63; Hind 275; New Hollstein 279

***25**

REMBRANDT HARMENSZ. VAN RIJN

The Return of the Prodigal Son

etching, 1636, with an indistinct watermark, a good impression of New Hollstein's first state (of three), with Christ's left eye just beginning to wear, the landscape still quite distinct, with small margins, in very good condition, framed Plate 155 x 136 mm., Sheet 158 x 140 mm.

£5,000-7,000

\$7,300-10,000
€6,500-9,000

PROVENANCE:

With Colnaghi's, London (with their stocknumber C.17820 in pencil verso).

LITERATURE:

Bartsch, Hollstein 91; Hind 147; New Hollstein 159



26

REMBRANDT HARMENSZ. VAN RIJN

Abraham entertaining the Angels

etching and drypoint, 1656, on laid paper, without watermark, a good impression, with thread margins at right and below, trimmed on the platemark at left and above, a small made-up paper loss at the upper left corner, a small made-up paper loss at the left sheet edge on the angel's thigh, and another tiny, repaired loss at the left sheet edge above the angel's wing, some minor staining at the sheet edges and pale scattered foxing, framed Plate 158 x 130 mm., Sheet 159 x 131 mm.

£3,000-5,000

\$4,400-7,300
€3,900-6,400

PROVENANCE:

Fontaine Walker (19th century), Inverness (L. 2545).
H. Füssli & Cie., Zurich, their stamp verso (L. 1008).

LITERATURE:

Bartsch, Hollstein 29; Hind 286; New Hollstein 295





27

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Los Caprichos

the complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1797-98, on laid paper, without watermarks, a very fine early copy from the First Edition of 1799, printed in warm sepia with rich contrasts and bright burnished highlights, before the scratch on plate 45, with sharp platemarks, the full sheets, plate 33 hand-coloured with watercolour presumably by another hand, generally in very good condition, in a contemporary half-calf binding with marbled paper-covered boards, with the title and artist's name in gilt on the red spine tab label, the marbled end-papers in the earliest design, generally in good condition

300 x 210 mm. (overall)

£150,000-250,000

\$220,000-360,000

€200,000-320,000

PROVENANCE:

Pedro Agustín Girón, 4th Marquess of Amarillas, 1st Duke of Ahumada (1778-1842) (Lugt 4638), his black ink stamp on plate 1 in the lower margin.

LITERATURE:

Délteil 38-117; Harris 36-115.

For further information on this lot please visit www.christies.com







28

MARCO RICCI (1676-1730)

*Four plates from: **Varia Marco Ricci Pictoris prestantissimi Experimenta***

four etchings, circa 1723-30, on laid paper, all very good, bright impressions of the second, final state (with the plate numbers), probably from the First Edition, printed by Orsolani, Venice, 1730, including: **Riverside Village (B. 1)**, watermark Letter AS, with margins; **Landscape with Ruins of a Palace (B. 9)**, watermark Three Crescents, with small margins, some pale scattered foxing; **Mountainous Landscape with Herdsmen and Animals (B. 15)**, watermark Three Crescents, with margins; and **View of a Village and a Woman frightened by a Snake (B. 16)**, watermark Three Crescents, with narrow margins; all generally in good condition Plate 325 x 432 mm., Sheet 352 x 466 mm. (and smaller) (4)

£3,000-5,000

\$4,400-7,300

€3,900-6,400

PROVENANCE:

Thomas Graf (1878-1951, Berlin (L. 1092a).

LITERATURE:

Bartsch 1, 9, 15 & 16



29

GIOVANNI BATTISTA TIEPOLO (1696-1770)

*Punchinello talking to two magicians, from: **Scherzi di Fantasia***

etching, circa 1740, on heavy laid paper, without watermark, a fine impression of the first state (of two), before the plate number, printing strongly and clearly, with light wiping marks, inky plate edges and some foul-biting at lower left, with narrow margins on three sides, trimmed just within the platemark at upper right, a small repair in the blank at upper right, otherwise in very good condition

Plate 235 x 184 mm., Sheet 241 x 189 mm.

£1,500-2,500

\$2,200-3,600

€2,000-3,200

PROVENANCE:

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

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

LITERATURE:

de Vesme 21; Rizzi 12



19th CENTURY PRINTS (LOTS 30-51)



PROPERTY FROM THE COLLECTION OF THE LATE MIRA JACOB WOLFOVSKA

λ30

JAMES ENSOR (1860-1949)

Mon Portrait en 1966

etching, 1888, on *simili*-Japan paper, second, final state, signed, dated and titled in pencil, with wide margins, in very good condition
Plate 63 x 112 mm., Sheet 238 x 299 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

PROVENANCE:

Mira Jacob Wolfovska (1912-2004), Paris, without her blindstamp; then by descent.

LITERATURE:

Delteil, Croquez, Tavernier, Elesh 34



λ31

JAMES ENSOR

La Vengeance de Hop-Frog

lithograph, 1898, on wove paper, an extremely rare impression, signed in pencil, with margins, presumably laid onto card by the artist, mount staining, scattered foxing, some small paper losses and several short tears in the margins

Image 378 x 270 mm., Sheet 400 x 320 mm.

£7,000-10,000

\$11,000-15,000
€9,000-13,000

PROVENANCE:

Mira Jacob Wolfovska (1912-2004), Paris, with her blindstamp on the back board (L. 4576); then by descent.

LITERATURE:

Delteil 130, Croquez 112, Tavernier 137, Elesh 116

M.-J. Geyer, D. Koepplin, N. Lehni, *James Ensor - Oeuvre gravé Collection Mira Jacob*, Editions Les Musées de la Ville, Strasbourg/Kunstmuseum, Basel, 1995, no. 133 (this impression illustrated).

According to an inscription by Albert Croques (1886-1949) on another impression of this print, also from the collection of Mira Jacob (offered in these rooms on 19 March 2014, lot 46), the artist possessed only three impressions, all mounted on card. This very small number of known proofs suggests that Ensor encountered technical difficulties before an edition could be printed.



λ32

JAMES ENSOR

Diables rossant Anges et Archanges

etching extensively hand coloured with watercolour, 1888, on *simili*-Japan paper, signed, dated and titled *Lutte des démons* in pencil, countersigned in pencil *verso*, with wide margins, generally in very good condition Plate 263 x 307 mm., Sheet 352 x 476 mm.

£40,000-60,000

\$59,000-87,000
€52,000-77,000

PROVENANCE:

Mira Jacob Wolfowska (1912-2004), Paris, without her blindstamp; then by descent.

LITERATURE:

Delteil 23; Croquez 24; Tavernier, Elesh 23

Ensor fantastical vision draws upon a rich visual vocabulary in Northern European art of angels and devils. Breughel's *The Fall of the Rebel Angels*, 1562 (Royal Museums of Fine Arts of Belgium, Brussels) has been cited as one source; as has Hieronymus Bosch's *Hell*, 1480-1505 (Museo del Prado, Madrid). The trials of Saint Anthony as depicted in the famous engraving by Martin Schongauer, *circa* 1469-73, may also have been an inspiration for Ensor's vivid phantasmagoria of surreal creatures and grotesque demons. Diana Lasko noted the explicit sexual violence depicted in *Diables rossant Anges et Archanges*, which is largely directed against its female protagonists. Misogyny was very much part of the decadent *milieu* of the late 19th century, finding its culmination in the dark fantasies of artist's such Félicien Rops, whom Ensor greatly admired. As Lasko points out, on a formal level Ensor's print of 1888 was remarkably progressive: 'The use of space and form affirms the two dimensional surface and patterns it with movement, paving the way for the 20th century abstractions of artists like Kandinsky and Klee.' (D. Lasko, *James Ensor-The Creative Years*, Princeton University Press, New Jersey, p. 131).



λ33

JAMES ENSOR

La kermesse au moulin

etching extensively hand coloured with watercolour and touches of zinc white, 1889, on *simili*-Japan paper, signed and titled *La fête au moulin* in brown ink over pencil, countersigned and titled in pencil *verso*, time staining, the colours slightly attenuated, with old brown tape on all four sides *verso*
Plate 139 x 178 mm., Sheet 200 x 242 mm.

£7,000-10,000

\$11,000-15,000
€9,000-13,000

PROVENANCE:

Mira Jacob Wolfvovska (1912-2004), Paris, without her blindstamp; then by descent.

LITERATURE:

Delteil, Croquez, Tavernier, Elesh 72
M.-J. Geyer, D. Koeplin, N. Lehni, *James Ensor - Oeuvre gravé Collection Mira Jacob*, Editions Les Musées de la Ville, Strasbourg/Kunstmuseum, Basel, 1995, no. 84 (this impression illustrated).

λ34

JAMES ENSOR

Peste dessous, Peste dessus, Peste partout

etching, 1904, on *Japon nacré* paper, signed, dated and titled in pencil, countersigned, titled and inscribed *AB* in pencil *verso*, with wide margins, a deckle edge below, spot glued in places at the upper sheet edge to a wove paper support, otherwise in good condition
Plate 197 x 297 mm., Sheet 292 x 400 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

PROVENANCE:

Augusta Boogaerts (1850-1951), Ostend; a gift from the artist.
Mira Jacob Wolfvovska (1912-2004), Paris, without her blindstamp; then by descent.

LITERATURE:

Delteil, Croquez, Tavernier 127; Elesh 132



λ35

JAMES ENSOR

Les Gendarmes

etching, 1888, on *simili*-Japan paper, Elesh's seventh, final state, signed, dated and titled in pencil, with wide margins, soft creasing at the upper sheet corners, otherwise in very good condition
Plate 180 x 237 mm., Sheet 347 x 480 mm.

£3,000-5,000

\$4,400-7,300
€3,900-6,400

PROVENANCE:

Mira Jacob Wolfowska (1912-2004), Paris, without her blindstamp; then by descent.

LITERATURE:

Delteil, Croquez, Tavernier, Elesh 55



VARIOUS PROPERTIES

λ*36

JAMES ENSOR

Le Christ agonisant

etching and drypoint, 1895, on *simili*-Japan paper, a fine impression with selectively wiped tone, signed and dated in pencil, with margins, pale mount staining, a flattened crease at the upper left sheet corner, otherwise in good condition
Plate 180 x 243 mm., Sheet 250 x 322 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

LITERATURE:

Delteil 93; Croquez, Tavernier 94; Elesh 96

λ37

JAMES ENSOR

L'Estacade à Ostende

drypoint printed with tone, 1887, on *simili*-Japan paper, a fine, toned impression of Elesh's second state (of three), printing with much burr, signed in pencil, with margins, some time and light-staining, framed; with *La Ferme flamande*, etching, 1888, on *simili*-Japan paper, signed and dated in pencil, countersigned in pencil *verso*, with wide margins, a few scattered foxmarks, in good condition, framed

Plate 90 x 127 mm., Sheet 124 x 160 mm.

Plate 85 x 120 mm., Sheet 235 x 278 mm.

(2)

£1,000-2,000

\$1,500-2,900
€1,300-2,600

LITERATURE:

Delteil, Croquez, Tavernier, Elesh 14 and 42





38

ODILON REDON (1840-1916)

Les yeux clos

lithograph printed in grey, 1890, on ivory *chine appliqué* paper on a wove paper support, a fine impression from the second, final edition of fifty (the total edition was one hundred), printed by Becquet, Paris, with wide margins, the sheet reduced at left and right, some soft handling creases, generally in good condition

Image 312 x 242 mm., Sheet 547 x 394 mm.

£5,000-7,000

\$7,300-10,000

€6,500-9,000

LITERATURE:

Mellerio 107



39

KER-XAVIER ROUSSEL (1867-1944)

Dans la neige (L'éducation du chien), from: *L'Estampe originale (First Issue)*

lithograph in colours, 1893, on wove paper, signed in pencil, numbered 65, from the edition of one hundred, published by André Marty, Paris, the full sheet, deckle edges above and below, the colours fresh and bright, discolouration in the margins as is usual with this print, otherwise in good condition

Image 329 x 195 mm., Sheet 588 x 417 mm.

£4,000-6,000

\$5,900-8,700

€5,200-7,700

LITERATURE:

Salomon 10



40

PAUL ELIE RANSON (1861-1909)

Tigre dans les jungles, from: L'Estampe originale (First Issue)

lithograph in black and canary yellow, 1893, on wove paper, signed in pencil, numbered *no. 60*, from the edition of one hundred, published by André Marty, Paris, with the *L'Estampe originale* blindstamp (Lugt 819), the full sheet, the yellow remarkably fresh and bright, a flattened fold with some pale discoloration in the upper margin, otherwise in good condition

Image 369 x 283 mm., Sheet 583 x 410 mm.

£10,000-15,000

\$15,000-22,000

€13,000-19,000

LITERATURE:

Ranson-Bitker & Genty 113



41

HENRI DE TOULOUSE-LAUTREC (1864-1901)

L'Anglais au Moulin Rouge

brush and spatter lithograph printed in colours, 1892, on Van Gelder(?) laid paper, with Fleur-de-Lys watermark, signed in pencil, numbered N° 92, with the red monogram stamp at lower left, second, final state, a version with one of the colour stones printed in light blue instead of aubergine and the man's figure in bluish-grey, from the edition of one hundred published by Boussod, Valadon et Cie., Paris, 1892, printed by Ancourt, the colours quite fresh, with margins, probably the full sheet, some light- and mount staining, an area of pale discolouration near the monogram stamp (probably due to moisture), a few short repaired tears and adhesive stains at the sheet edges, small made-up paper losses at the upper and lower left sheet corners, framed
Image 470 x 370 mm., Sheet 616 x 478 mm.

£30,000-50,000

\$44,000-73,000
€39,000-64,000

PROVENANCE:

Collection Clarence and Jane Franklin.
Kornfeld & Klipstein, Bern, 22 June 1973, lot 54 (CHF 160,000).

LITERATURE:

Delteil 12; Adhémar. 3; Wittrock 2; Adriani 7

42

HENRI DE TOULOUSE-LAUTREC

Mademoiselle Pois Vert

lithograph printed in olive green, 1895, on wove paper, with the artist's red signature stamp, numbered *No. 12*, from the edition of 25, published by E. Kleinmann, Paris, with his blindstamp (Lugt 1573), the full sheet, pale light-staining, remains of old adhesive along all the sheet edges *verso*, with some associated staining visible *recto*, otherwise in good condition

Image 187 x 190 mm., Sheet 518 x 400 mm.

£2,000-3,000

\$3,000-4,400

€2,600-3,900

LITERATURE:

Delteil 126; Adhémar 141; Wittrock 122; Adriani 141

Wittrock records 13 impressions in public collections.



λ43

PIERRE BONNARD (1867-1947)

L'Enfant à la lampe

lithograph in colours, circa 1897, on China paper, a fine impression, signed in pencil, from the edition of one hundred printed for the planned (but never realised) third issue of the *Album des Peintres-Graveurs*, the full sheet, the colours fresh, in very good condition

Image 330 x 455 mm., Sheet 431 x 570 mm.

£6,000-8,000

\$8,800-12,000

€7,800-10,000

LITERATURE:

Roger-Marx, Bouvet 43





PROPERTY FROM A PRIVATE SWISS COLLECTION

λ*44

PIERRE BONNARD

Quelques aspects de la vie de Paris

the complete set of 13 lithographs in colours including the title, 1895-98, the title on China paper, otherwise on fine wove paper, the colours exceptionally fresh and bright, four signed or initialled in pencil and variably numbered from the edition of one hundred, printed by A. Clot, published by A. Vollard, Paris, 1899, the full sheets, generally in very good condition, all within the original card mounts, loose within the original half-vellum and batik-printed paper-covered folder
600 x 450 x 25 mm. (overall) (13)

£80,000-120,000

\$120,000-170,000
€110,000-150,000

PROVENANCE:

Acquired in Paris in the late 1920s; then by descent.

LITERATURE:

Roger-Marx 56-68; Bouvet 58-70

C. Ives, H. Giambruni, S. M. Newman, *Pierre Bonnard: The Graphic Art*, The Metropolitan Museum of Art, New York, (exh. cat.), p. 120-140.

U. E. Johnson, *Ambroise Vollard Editeur*, The Museum of Modern Art, New York, 1977, cat. no. 10 (another example cited).

Quelques Aspects de la vie de Paris is regarded as Bonnard's tour de force in printmaking. Commissioned by Ambroise Vollard in 1895, the suite was displayed for the first time in Vollard's gallery at No. 6 Rue Lafitte in March 1899, along with other new lithographic commissions, including Edouard Vuillard's *Paysages et intérieurs* (see lot 45) and Maurice Denis's *Amour* (see lot 46). Eschewing the popular taste at the time for views of famous Parisian landmarks, Bonnard chose to depict a more personal experience of city; the view from his studio window in Montmartre, or the commonplace sights of urban life. The only identifiable sights are incidental, the Moulin de la Galette, just visible in the middle distance of the title-page (Bouvet 58), and the Arc de Triomphe (B. 69), at the far end of the avenue du Bois de Boulogne. A formative precedent for Bonnard was Hiroshige's famous series of Ukiyo-e woodcuts *One Hundred Famous Views of Edo*; especially the use of the elevated vantage point, which Bonnard found well suited to the depiction of Paris's wide boulevards, and the masterful evocation of the effects of weather. Taking his cue from Hiroshige, Bonnard's series of lithographs wonderfully displays the life of the city and its passing seasons; bustling streets with people, dogs, carriages, bicycles, top hats and parasols, in bright sunshine, mist, or the moment before a storm.

Only four of the prints appear to have been systematically signed and numbered (B. 61, 63, 68 and 70) and in many cases the numbering within the albums is not consistent, as is the case in the present example. Complete series of *Quelques Aspects de la vie de Paris* are not unobtainable, however, this set is perhaps one of the finest to have appeared in recent years. We are not aware of any other sets which have been offered at auction with the original batik printed boards.





***45**

EDOUARD VUILLARD (1868-1940)

Paysages et Intérieurs

the complete set of 13 lithographs including the title, 1899, on China paper, fine impressions, the colours exceptionally fresh and bright, from the edition of one hundred, printed by A. Clot, published by A. Volland, Paris, the full sheets, generally in very good condition, each tipped onto a card mount, loose within the original half-vellum and batik-printed paper-covered folder
595 x 460 x 25 mm. (overall)

(13)

£80,000-120,000

\$120,000-170,000
€110,000-150,000

LITERATURE:

Roger-Marx 31-43

U. E. Johnson, *Ambroise Volland, Editeur*, The Museum of Modern Art, New York, 1977, cat. no. 155 (another example cited).

Published at the same time as Pierre Bonnard's *Quelques vue de la vie de Paris* (see lot 44), *Paysages et Intérieurs* is regarded as Vuillard's most important work as a printmaker. It embodies the *Nabis* credo, famously articulated by Maurice Denis, that a picture 'before being a battle horse, a female nude or some anecdote, is essentially a flat surface covered with colours assembled in a certain order' (*The Nabis Manifesto*, 1890). The *Nabis* followed the example of Paul Gauguin, emphasising the primacy of colour and simplified form to evoke a purer, more subjective vision of reality. Like Gauguin, they took their formal cue from Japanese *Ukiyo-e* woodcuts, especially the works of Hiroshige, Hokusai and Harunobu.

Vuillard's *Paysages et Intérieurs* reveals this oriental influence, particularly in its use of decorative pattern. Like the *Ukiyo-e* masters he sought to emulate, Vuillard had strong personal connections with the textile trade - his uncle was a fabric designer and his mother a dressmaker - and the family apartment was filled with all manner of sumptuous, ornamental materials. Treating his prints like swatches of cloth, Vuillard elevated the patterned effects of wallpaper, clothes and fabric, or of light and shadow, over incidental detail, refining these tableaux to their very essence. In doing so he rendered daily life as vivid compositions of colour and shape.

Vuillard is known to have paid close attention to the proofing of his prints, going to great lengths to create the subtle effect of overlapping colours combined with the use of the underlying paper tone within the picture plane. It was this which led to André Masson's elegiac response after seeing *Paysages et Intérieurs* for the first time in 1944:

'I consider this set of prints by Vuillard to be, on the one hand, a remarkable monument of world art [...] and, on the other, the starting point of genuine colour lithography [...] Vuillard, while preserving his genius as a painter, never forgot that a lithograph is also a matter of printing and that for that very reason it should refrain from looking too much like a picture and above all that its support is paper and that it is up to the artist to avail himself of this white or ivory 'ground' as an essential colour! It is on this account that he will surely remain the great master of this means of expression'. (quoted in: Roger Passeron, *Impressionist Prints*, E. P. Dutton, New York, 1974)

As with the other series published by Volland in 1899, the album does not appear to have been systematically signed or numbered.





***46**

MAURICE DENIS (1870-1943)

Amour

the complete set of 13 lithographs in colours including the title, 1892-99, the title on China paper, otherwise on fine wove paper, the colours exceptionally fresh and bright, three signed in pencil and variably numbered from the edition of one hundred, printed by A. Clot, published by A. Vollard, Paris, 1899, the full sheets, generally in very good condition, each tipped into a card mount, loose within the original half-vellum and batik-printed paper-covered folder, some wear to the covers 600 x 460 x 20 mm. (overall)

(13)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

LITERATURE:

Cailler 107-119

U. E. Johnson, *Ambroise Vollard Editeur*, The Museum of Modern Art, New York, cat. no 32 (another example cited).

This lot is fully illustrated at www.christies.com

VARIOUS PROPERTIES

47

EDOUARD VUILLARD

L'Atelier

lithograph, circa 1895, on tan Oriental paper, signed in pencil, numbered 6, from the edition of twenty, a good impression of this rare print, with wide margins, pale foxing, soft creasing at the corners, a minor repair at the upper left corner

Image 245 x 300 mm., Sheet 300 x 424 mm.

£5,000-7,000

\$7,300-10,000

€6,500-9,000

PROVENANCE:

Henri M. Petiet (1894-1980), Paris (his collector's mark verso).

LITERATURE:

Roger-Marx 11



48

EDOUARD VUILLARD

Le Jardin des Tuileries

lithograph in colours, 1896, on China paper, a rare trial proof, before the edition of 100 published by A. Vollard in *L'Album des peintres-graveurs*, printed by A. Clot, Paris, with small margins, the colours fresh and unattenuated, a tiny repair in the upper subject, minor cockling and creasing in the margins, otherwise in good condition, framed

Image 300 x 430 mm., Sheet 363 x 520 mm.

£2,000-3,000

\$3,000-4,400

€2,600-3,900

PROVENANCE:

With Agnews, London (with their label verso).

LITERATURE:

Roger-Marx 28

Only two states are described by Roger-Marx. This trial proof is an unrecorded intermediate state before the addition of the checked pattern on the central figure's cloak, but with the dark blue figures on the horizon.



49

EDOUARD VUILLARD

A travers champs, from: Paysages et Intérieurs

lithograph in colours, 1899, on China paper, third, final state, signed in pencil, from the edition of one hundred, with small margins, presumably the full sheet, a few foxmarks, otherwise in very good condition

Image 260 x 350 mm., Sheet 273 x 363 mm.

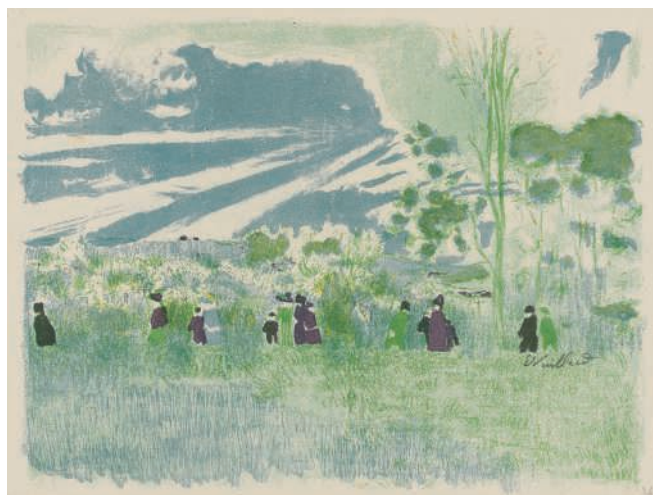
£3,000-5,000

\$4,400-7,300

€3,900-6,400

LITERATURE:

Roger-Marx 34





λ50

JACQUES VILLON (1875-1963)

Une artiste (La femme au chevalet)

etching and aquatint printed in colours à la poupée, 1900, on Arches laid paper, signed in pencil, numbered 3/30, with small margins, pale light- and mount staining, otherwise in good condition
Plate 296 x 245 mm., Sheet 343 x 278 mm.

£6,000-8,000

\$8,800-12,000
€7,800-10,000

LITERATURE:

Ginestet-Pouillon E40

This print rarely appears on the market. We are aware of only three other examples to have appeared at auction in the last 25 years.

λ51

JACQUES VILLON

Sur la plage (or Le Tréport, or L'Après-midi sur la plage)

etching, aquatint and roulette printed in colours, 1905, on wove paper, signed in pencil, not numbered, presumably from the edition of fifty, with wide margins, the colours fresh, two repaired tears in the margins, pale scattered foxing, and other minor defects
Plate 395 x 592mm., Sheet 505 x 683 mm.

£2,000-3,000

\$3,000-4,400
€2,600-3,900

LITERATURE:

Ginestet & Pouillon 136



MODERN PRINTS (LOTS 52-128)

λ52

LEONARD TSUGUHARU FOUJITA (1886-1968)

Chat brun, from: Les Chats

etching and aquatint in colours, 1929, on vellum, signed in pencil, numbered 5/10, presumably a proof aside from edition of one hundred, published by Les Éditions Artistiques Apollo, Paris, with wide margins, pale mount staining, otherwise in good condition

Plate 380 x 315 mm., Sheet 485 x 395 mm.

£5,000-7,000

\$7,300-10,000

€6,500-9,000

LITERATURE:

Buisson 29.04



λ53

MAURICE UTRILLO (1883-1955)

Le Moulin de la Galette

lithograph in colours, 1924, on Arches wove paper, signed in pencil, from the edition of 25, published by Galerie des Peintres-Graveurs, Paris, with their blindstamp, with wide margins, presumably the full sheet, a deckle edge above, the colours fresh and bright, in very good condition
Image 235 x 303 mm., Sheet 325 x 498 mm.

£3,000-5,000

\$4,400-7,300

€3,900-6,400

PROVENANCE:

Edmond Frapier (1878-?), Paris (Lugt 2921c).

LITERATURE:

Fabris 3



The following four prints by Umberto Boccioni (1882-1916) offer an opportunity to acquire some very fine and important works created during the very brief period of the artist's printmaking activity, which lasted only approximately three years, from 1907-1910, until the artist became part of the Futurist movement. Fine early impressions of Boccioni's prints are exceptionally rare, and to find them in as good condition as the present examples is rarer still.



54

UMBERTO BOCCIONI (1882-1916)

Scaricatori di Carbone

drypoint, 1907, on stiff cream wove paper, signed in pencil, a fine impression of this very rare, pure drypoint, printing with rich burr and plate tone, Bellini's only state, version B (of F), with wide margins, probably the full sheet, with some minor staining at the upper left sheet edge, generally in very good condition

Plate 154 x 296 mm., Sheet 408 x 501 mm.

£6,000-8,000

\$8,800-12,000

€7,800-10,000

LITERATURE:

Bellini (1972) 17; Bellini (2004) 7 B

In his diary Boccioni describes observing a young man exercising on the beach of the Lido in Venice, and one can assume that the present drypoint was not produced on the basis of a preparatory drawing but scratched onto the plate *en pleine aire*, there and then. It is the spontaneity and the quick pace of his lines, which convey a sense of tension and speed so characteristic for Boccioni's later works.

Of the present version B, Bellini records only one impression, in a private collection in Geneva. The present impression was not known to him.

55

UMBERTO BOCCIONI

L'Atleta

drypoint, 1907, on stiff cream wove paper, signed in pencil, a fine impression of this very rare, pure drypoint, printing with considerable burr and a rich, varied plate tone, Bellini's first state (of three), variant B, with wide margins, probably the full sheet, a short tear at the lower sheet edge at centre, a pale moisture stain in the lower left corner, otherwise in very good condition

Plate 150 x 233 mm., Sheet 410 x 500 mm.

£6,000-8,000

\$8,800-12,000

€7,800-10,000

LITERATURE:

Bellini (1972) 10; Bellini (2004) 11 I B

This image of two men carrying coal on a gangway, with a steamship belching smoke in the background, is the first of Boccioni's pure drypoints. Although created early in his brief career as a printmaker, this image already betrays the artist's interest in the depiction of movement and time. The duplication of the main motif of the coal carriers underneath the gangway and the repetition of the rounded shapes of the billowing smoke so typical of his later works, make this print a fascinating precursor to the artist's futurist oeuvre.

Bellini records only two impressions of the first state B; the present impression was not known to him.



56

UMBERTO BOCCIONI

Quattro ritratti e un bambino

drypoint, 1907-09, on stiff cream wove paper, signed in pencil, a very fine impression of this very rare pure drypoint, printing with rich burr, plate tone and many wiping marks, Bellini's only state, version A (of B), with wide margins, probably the full sheet, in very good condition

Plate 181 x 286 mm., Sheet 408 x 501 mm.

£5,000-7,000

\$7,300-10,000

€6,500-9,000

LITERATURE:

Bellini (1972) 5; Bellini (2004) 16 A

According to Bellini, this plate of portrait studies - here in a beautiful, early impression with rich burr - was created over a period of about two years. Boccioni presumably began working on this plate in 1907 by sketching his sister Amelia, sitting in profile, reading. He then returned to the plate two years later by adding three other heads, including two self-portraits and a very lively sketch of his friend and lover Ines, as well as a full-figure study of a little boy in a coat, standing at lower right. For an early study sheet - with all the charm that implies - this print shows a remarkable mastery of the drypoint technique.

Bellini records only four impressions of version A; the present one was not known to him.



57

UMBERTO BOCCIONI

Madre che cuce

etching with open-bite, 1910, on stiff cream wove paper, signed in pencil, a very fine impression of this very rare etching, printing with great contrasts and selectively wiped plate tone, Bellini's only state, version A (of B), with wide margins, presumably the full sheet, pale light-staining, a crease across the lower left sheet corner, otherwise in very good condition

Plate 138 x 116 mm., Sheet 500 x 409 mm.

£7,000-10,000

\$11,000-15,000

€9,000-13,000

LITERATURE:

Bellini (1972) 28; Bellini (2004) 28 A

This intense and highly atmospheric portrait of his mother sewing belongs to the last group of etchings by Boccioni, described by Bellini as *incisioni scure* ('dark engravings'). Consisting of dense etched lines and cross-hatching against a mottled background of open-bite, this print is reminiscent of Rembrandt's chiaroscuro as well as of the Emil Nolde's near-contemporary 'kitchen sink'-experiments.

Bellini records a total of six impressions printed by the artist. The present impression was not known to him.





λ*58

EMIL NOLDE (1867-1956)

Alpensee

etching with aquatint, 1906, on Van Gelder laid paper, signed and dated in pencil, a fine impression of the second, final state, presumably one of 12 proofs printed before the numbered edition of twenty, printed by Otto Felsing, Berlin, with his signature, the full sheet, very pale light- and time staining, a few tiny, pale scattered foxmarks, otherwise in very good condition
Plate 154 x 192 mm., Sheet 536 x 379 mm.

£3,000-5,000

\$4,400-7,300
€3,900-6,400

LITERATURE:

Schiefler & Mosel 41



Δ*59

ERNST LUDWIG KIRCHNER (1880-1938)

Ziegenhirt

woodcut, 1918, on heavy wove paper, an impression of the second state (of three), signed in pencil, annotated *Eigendruck*, with wide margins, generally in good condition, framed
Block 476 x 375 mm., Sheet 546 x 457 mm.

£10,000-15,000

\$15,000-22,000
€13,000-19,000

LITERATURE:

Schiefler 365; Dube H 334

We are grateful to Professor Dr. Günther Gercken, Lütjensee, Germany, for his assistance in cataloguing this lot. Professor Gercken is currently preparing the new catalogue raisonné of prints by Ernst Ludwig Kirchner, the fourth volume of which has just been published.

He records 11 impressions of this print, including the present one.

Δ*60

ERNST LUDWIG KIRCHNER

Badende in Wellen

lithograph, 1913, on smooth heavy wove paper, Dube's first state (of two), a very good impression printing with much texture, gold dust printing on the black ink in the sky, stray ink in the upper margin and on the reverse, the sheet edges slightly irregular, some creasing, some skilfully repaired tears at the sheet edges, generally in very good condition, framed
Image 423 x 317 mm., Sheet 603 x 470 mm.

£8,000-12,000

\$12,000-17,000
€11,000-15,000

LITERATURE:

Schiefler 221; Dube L 232; Gercken 624

We are grateful to Professor Dr. Günther Gercken, Lütjensee, Germany, for his assistance in cataloguing this lot. Professor Gercken is currently preparing the new catalogue raisonné of prints by Ernst Ludwig Kirchner, the fourth volume of which has recently been published. Gercken considers the differences between Dube's first and second state merely as differences in the inking and printing, not as changes to the stone. He records eight impressions of this print, including the present one.



Δλ*61

OTTO DIX (1891-1969)

Syphilitiker, from: 5 Radierungen

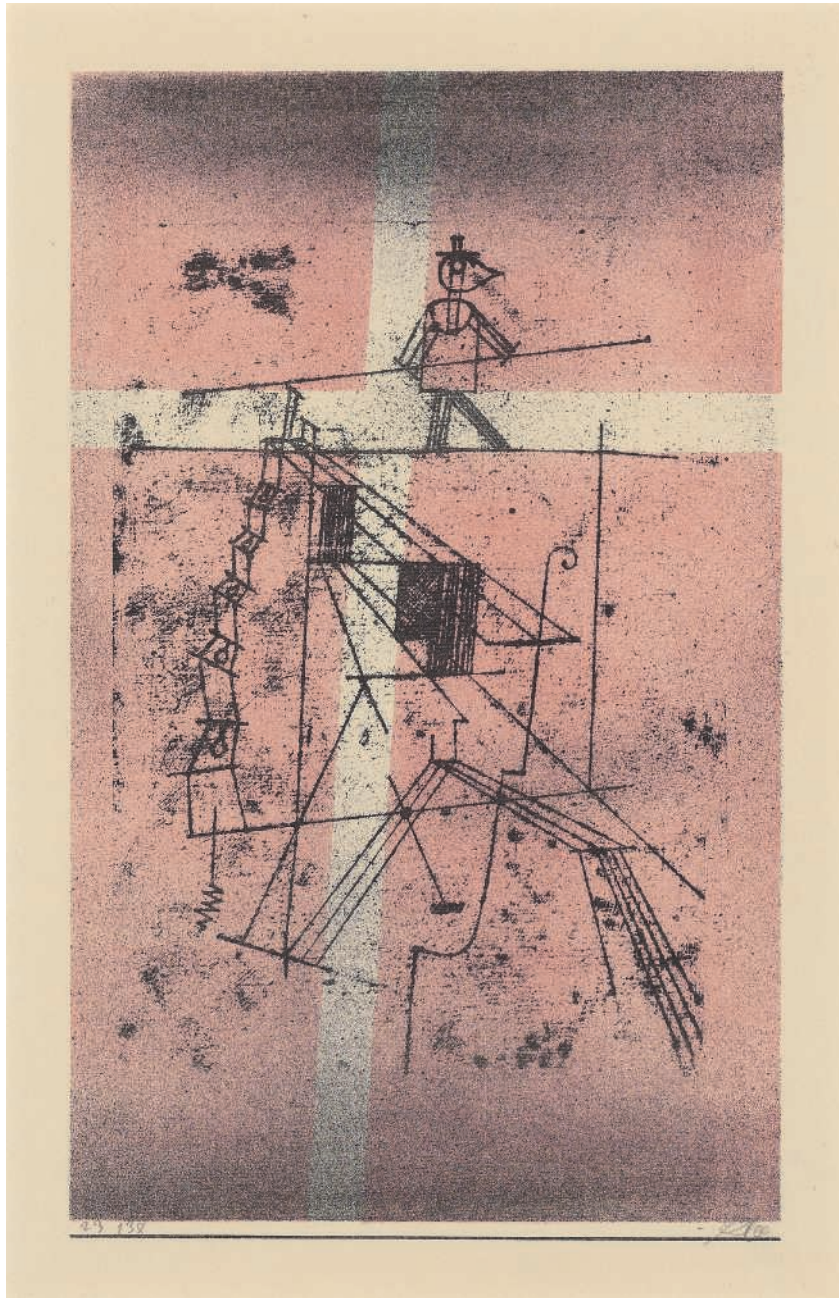
etching, 1920, on wove paper, a fine, rich impression, signed, titled and inscribed *Ätzrad.* in pencil, numbered 7/10, from the edition of ten (there was also an edition of twenty) published by Dresdner Verlag, Dresden, 1921, with a customs stamp on the reverse, the full sheet, an unobtrusive skilfully repaired crease towards the lower sheet edge (just outside the subject), generally in good condition, framed
Plate 248 x 225 mm., Sheet 457 x 285 mm.

£15,000-20,000

\$22,000-29,000
€20,000-26,000

LITERATURE:

Karsch 15a



62

PAUL KLEE (1879-1940)

Seiltänzer, from: Kunst der Gegenwart

lithograph in colours, 1923, on BSB laid paper, signed, dated and numbered 23 138 in pencil, from the fourth, final edition of 220 copies (there was also an edition of eighty printed on Japan paper), published by R. Piper & Co, Munich, with their blindstamp, the full sheet, a deckle edge at right, the pink fresh and bright, in good condition, framed
Image 440 x 270 mm., Sheet 521 x 382 mm.

£25,000-35,000

\$37,000-51,000
€33,000-45,000

LITERATURE:
Kornfeld 95



***63**

GEORGES BRAQUE (1882-1963)

Feuilles couleur lumière

lithograph in colours, 1953-54, on wove paper, signed in silver pen, numbered 46/75 (there were also a few artist's proofs), published by Maeght, Paris, the full sheet, some minor scuffs in the black background, otherwise in very good condition, framed
Image & Sheet 972 x 603 mm.

£12,000-18,000

\$18,000-26,000
€16,000-23,000

LITERATURE:
Vallier 86



***64**

GEORGES BRAQUE

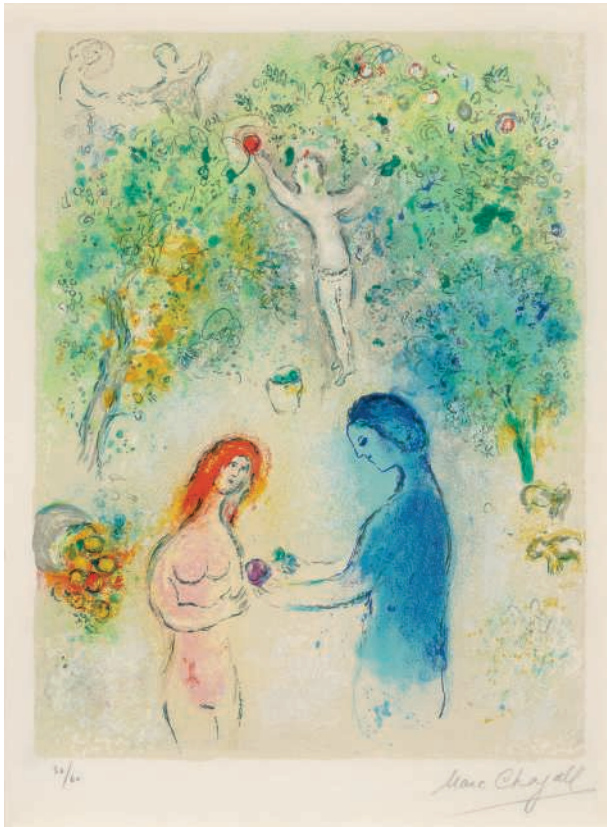
Les Amaryllis

aquatint in colours, 1958, on BFK Rives wove paper, signed in pencil, numbered 18/75, published by Maeght, Paris, with wide margins, a deckle edge at right, with mount and backboard staining, small skinned patches at all sheet corners *recto*, other minor defects, framed
Plate 544 x 455 mm., Sheet 755 x 557 mm.

£10,000-15,000

\$15,000-22,000
€13,000-19,000

LITERATURE:
Vallier 125



λ*65

MARC CHAGALL (1887-1985)

Frontispiece, from: Daphnis and Chloé

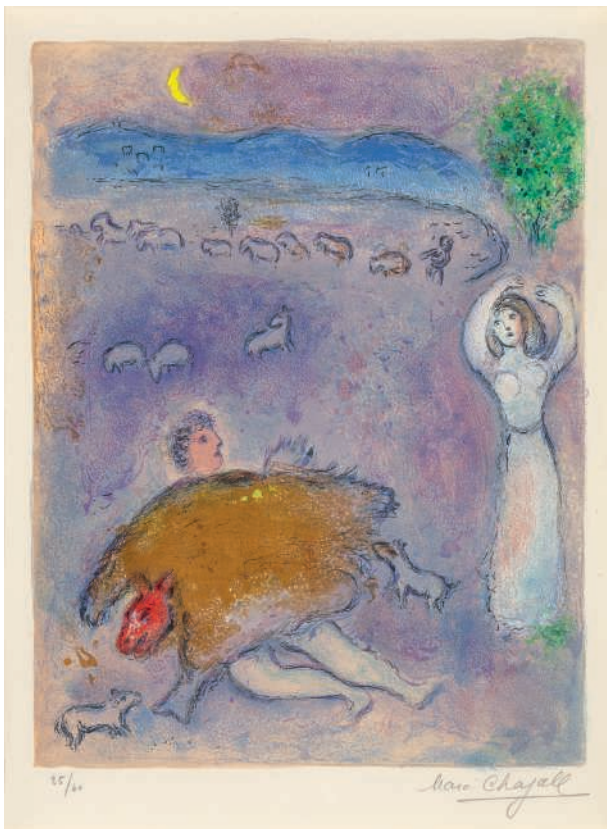
lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 30/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, the yellow attenuated, otherwise in very good condition, framed Image 422 x 320 mm., Sheet 534 x 373 mm.

£7,000-10,000

\$11,000-15,000
€9,000-13,000

LITERATURE:

Mourlot 308; see Cramer Books 46



λ*66

MARC CHAGALL

La Ruse de Dorcon, from: Daphnis et Chloé

lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 25/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, the colours fresh, in very good condition, framed Image 422 x 322 mm., Sheet 540 x 380 mm.

£7,000-10,000

\$11,000-15,000
€9,000-13,000

LITERATURE:

Mourlot 317; see Cramer Books 46

λ*67

MARC CHAGALL

Les jeunes gens de Méthymne, from: Daphnis and Chloé

lithograph in colours, 1961, on Arches wove paper, signed in pencil and numbered 26/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, with deckle edges at right and below, the colours strong and fresh, some pale time staining, in good condition, framed
Image 421 x 325 mm., Sheet 540 x 378 mm.

£7,000-10,000

\$11,000-15,000
€9,000-13,000

LITERATURE:

Mourlot 324; see Cramer Books 46



λ*68

MARC CHAGALL

Le Dauphin mort et les trois cents écus, from: Daphnis and Chloé

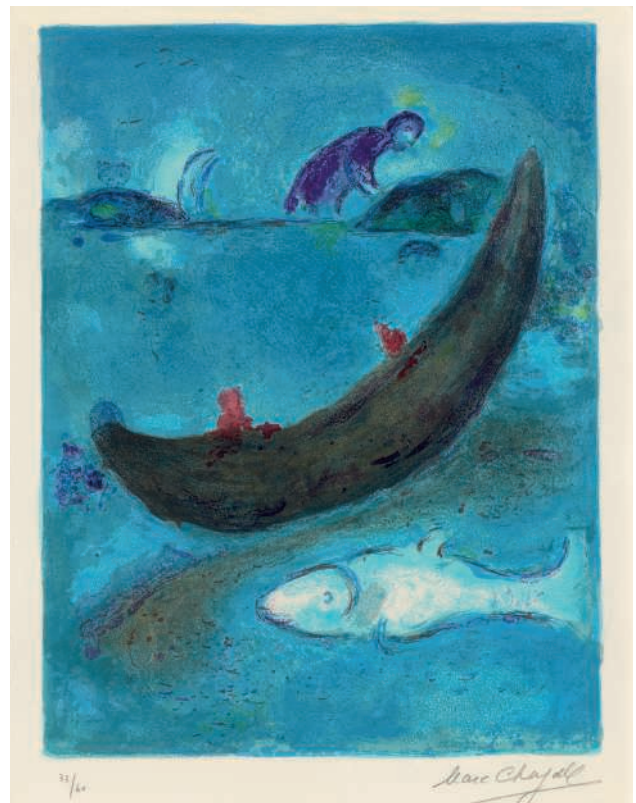
lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 33/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, pale staining in the corners, otherwise in very good condition, framed
Image 423 x 322 mm., Sheet 537 x 378 mm.

£7,000-10,000

\$11,000-15,000
€9,000-13,000

LITERATURE:

Mourlot 338; see Cramer Books 46





λ*69

MARC CHAGALL

Enlèvement de Chloé, from: Daphnis and Chloé

lithograph in colours, 1962, on Arches wove paper, signed in pencil, numbered 25/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, the colours fresh and bright, a deckle edge below, pale light and mount staining, scattered foxing in the lower margin, otherwise in good condition, framed

Image 424 x 641 mm., Sheet 538 x 760 mm.

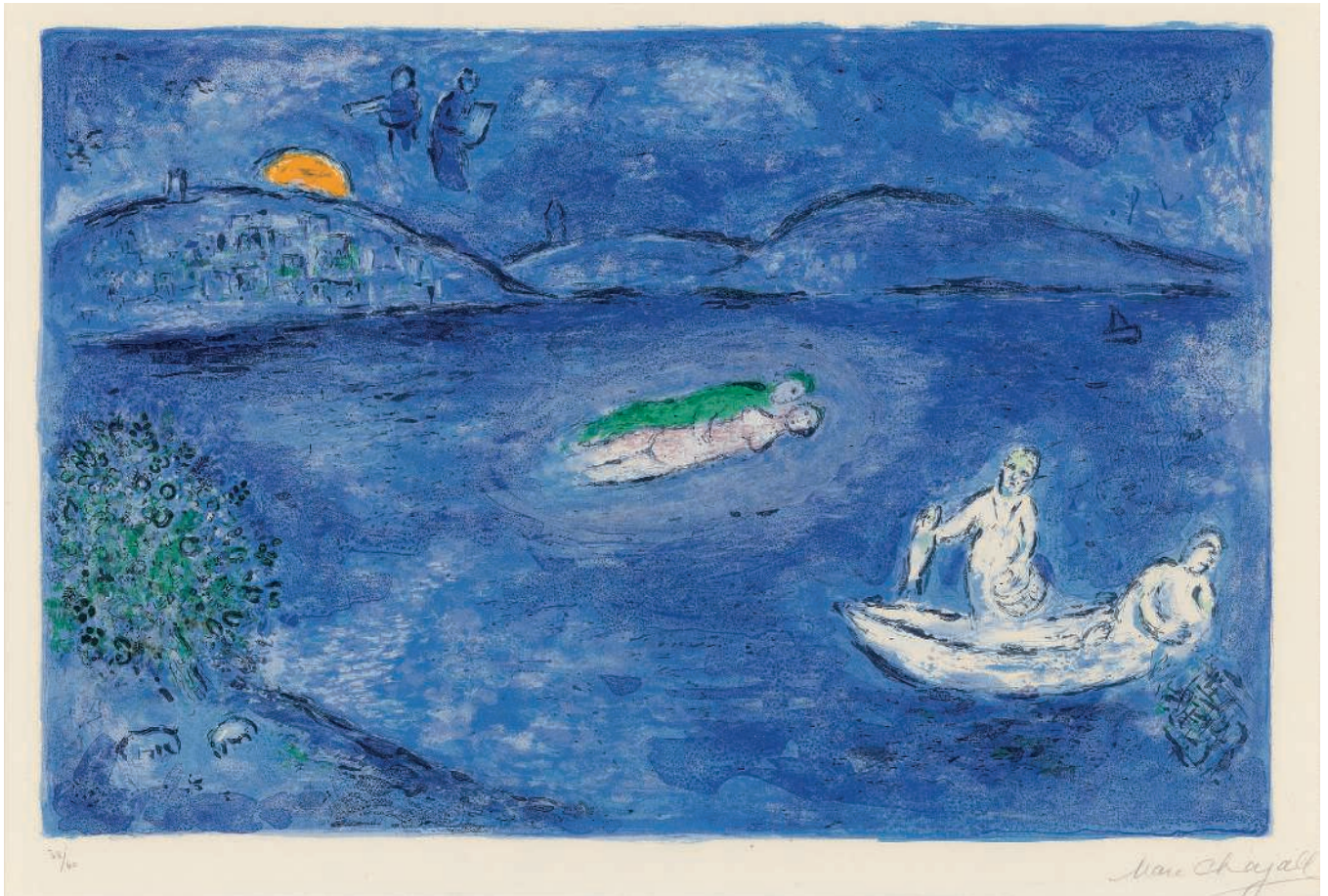
£20,000-30,000

\$30,000-44,000

€26,000-39,000

LITERATURE:

Mourlot 327; see Cramer Books 46



λ*70

MARC CHAGALL

L'Echo, from: Daphnis and Chloé

lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 38/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, the colours bright and fresh, pale light-staining, a pale adhesive stain in the margin at upper left, otherwise in good condition, framed

Image 424 x 642 mm., Sheet 537 x 753 mm.

£20,000-30,000

\$30,000-44,000

€26,000-39,000

LITERATURE:

Mourlot 340; see Cramer Books 46



λ*71

MARC CHAGALL

Nu et âne rouge

monotype in colours, 1962, on *Japon nacré*, signed in black ink, the full sheet, the colours bright and fresh, occasional pale foxing in the margins, otherwise in very good condition, framed
Plate 496 x 398 mm., Sheet 762 x 566 mm.

£25,000-35,000

\$37,000-51,000
€33,000-45,000

LITERATURE:
Cramer 11



λ*72

MARC CHAGALL

Paysage rouge

monotype in colours, 1974, on *Japon nacré*, signed in black ink, the colours fresh and bright, the full sheet, with deckle edges, a pale pinpoint foxmark in the margin at upper left, otherwise in very good condition, framed

Plate 299 x 418 mm., Sheet 510 x 665 mm.

£30,000-50,000

\$44,000-73,000
€39,000-64,000

LITERATURE:
Cramer 233



λ*73

MARC CHAGALL

Métamorphose

monotype in colours, 1974, on *Japon nacré*, signed in black ink, the colours bright and fresh, the full sheet, with deckle edges at left and right, a minor scratch in the margin at centre right, otherwise in very good condition, framed

Plate 616 x 447 mm., Sheet 735 x 565 mm.

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

With Fuji Television Gallery, Tokyo.
Acquired from the above in 1988 by the present owner.

LITERATURE:

Cramer 246



λ74

MARC CHAGALL

Paravent

lithograph in colours, 1963, on four sheets of wove paper, an unsigned proof aside from the edition of 100 published by Gerard Cramer, Geneva, each sheet backed with canvas and mounted on a screen (not original), the colours fresh and unattenuated, in very good condition
2050 x 1600 x 25 mm.

£15,000-20,000

\$22,000-29,000
€20,000-26,000

LITERATURE:
Mourlot 390



(full screen unfolded)



λ*75

AFTER MARC CHAGALL BY CHARLES SORLIER (1921-1990)
The Tribe of Simeon, from: Twelve Maquettes of Stained Glass Windows for Jerusalem

lithograph in colours, 1964, on Arches wove paper, signed in pencil, numbered VI/LXXV (there was also the edition of 150 numbered in Arabic numerals), published by Fernand Mourlot, Paris, the full sheet, a deckle edge at right, time and mount staining, the colours attenuated
 Image 614 x 462 mm., Sheet 742 x 524 mm.

£5,000-8,000

\$7,300-12,000
 €6,500-10,000

LITERATURE:

Mourlot - Charles Sorlier 13

λ*76

AFTER MARC CHAGALL BY CHARLES SORLIER

The Tribe of Judah, from: Twelve Maquettes of Stained Glass Windows for Jerusalem

lithograph in colours, 1964, on Arches wove paper, signed in pencil, numbered VI/LXXV (there was also the edition of 150 numbered in Arabic numerals), published by Fernand Mourlot, Paris, the full sheet, a deckle edge at right, time and mount staining, the colours attenuated, some foxing
 Image 617 x 460 mm., Sheet 743 x 528 mm.

£5,000-8,000

\$7,300-12,000
 €6,500-10,000

LITERATURE:

Mourlot - Charles Sorlier 15



λ*77

AFTER MARC CHAGALL BY CHARLES SORLIER

The Tribe of Issachar, from: Twelve Maquettes of Stained Glass Windows for Jerusalem

lithograph in colours, 1964, on Arches wove paper, signed in pencil and numbered VI/LXXV (there was the edition of 150 in Arabic numerals), published by Fernand Mourlot, Paris, the full sheet, a deckle edge at right, some time and mount staining, the colours still strong, in good condition
 Image 619 x 461 mm., Sheet 525 x 742 mm.

£5,000-8,000

\$7,300-12,000
 €6,500-10,000

LITERATURE:

Mourlot - Charles Sorlier 17



λ*78

**AFTER MARC CHAGALL
BY CHARLES SORLIER**

*The Tribe of Dan, from: Twelve
Maquettes of Stained Glass Windows
for Jerusalem*

lithograph in colours, 1964, on Arches wove paper, signed in pencil, numbered VI/LXXV (there was also an edition of 150 in Arabic numerals), published by Fernand Mourlot, Paris, the full sheet, the colours attenuated, with light and mount staining, a made up paper loss at the upper sheet edge at centre, a repaired tear at the lower left corner

Image 618 x 462 mm., Sheet 742 x 527 mm.

£5,000-8,000

\$7,300-12,000
€6,500-10,000

LITERATURE:

Mourlot - Charles Sorlier 18



λ*79

**AFTER MARC CHAGALL
BY CHARLES SORLIER**

*The Tribe of Gad, from: Twelve
Maquettes of Stained Glass Windows
for Jerusalem*

lithograph in colours, 1964, on Arches wove paper, signed in pencil, numbered VI/LXXV (there was also an edition of 150 in Arabic numerals), published by Fernand Mourlot, Paris, the full sheet, the colours attenuated, light and mount staining, a minor nick at lower right

Image 617 x 460 mm., Sheet 745 x 525 mm.

£5,000-8,000

\$7,300-12,000
€6,500-10,000

LITERATURE:

Mourlot - Charles Sorlier 19



λ*80

**AFTER MARC CHAGALL
BY CHARLES SORLIER**

*The Tribe of Asher, from: Twelve
Maquettes of Stained Glass Windows
for Jerusalem*

lithograph in colours, 1964, on Arches wove paper, signed in pencil, numbered VI/LXXV (there was also an edition of 150 in Arabic numerals), published by Fernand Mourlot, Paris, the full sheet, the colours attenuated, light and mount staining, a tear in the upper margin

Image 617 x 465 mm., Sheet 743 x 530 mm.

£5,000-8,000

\$7,300-12,000
€6,500-10,000

LITERATURE:

Mourlot - Charles Sorlier 20

λ*81

**AFTER MARC CHAGALL
BY CHARLES SORLIER**

*The Tribe of Benjamin, from: Twelve
Maquettes of Stained Glass Windows
for Jerusalem*

lithograph in colours, 1964, on Arches wove paper, signed in pencil, numbered VI/LXXXV (there was also an edition of 150 in Arabic numerals), published by Fernand Mourlot, Paris, the full sheet, a deckle edge at right, the colours attenuated, light and mount staining, pale foxing verso

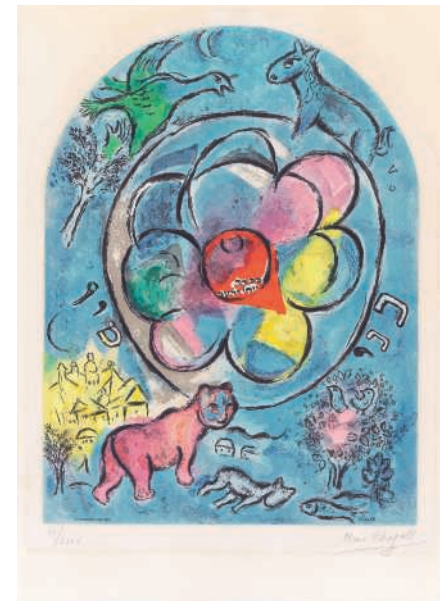
Image 614 x 460 mm., Sheet 743 x 525 mm.

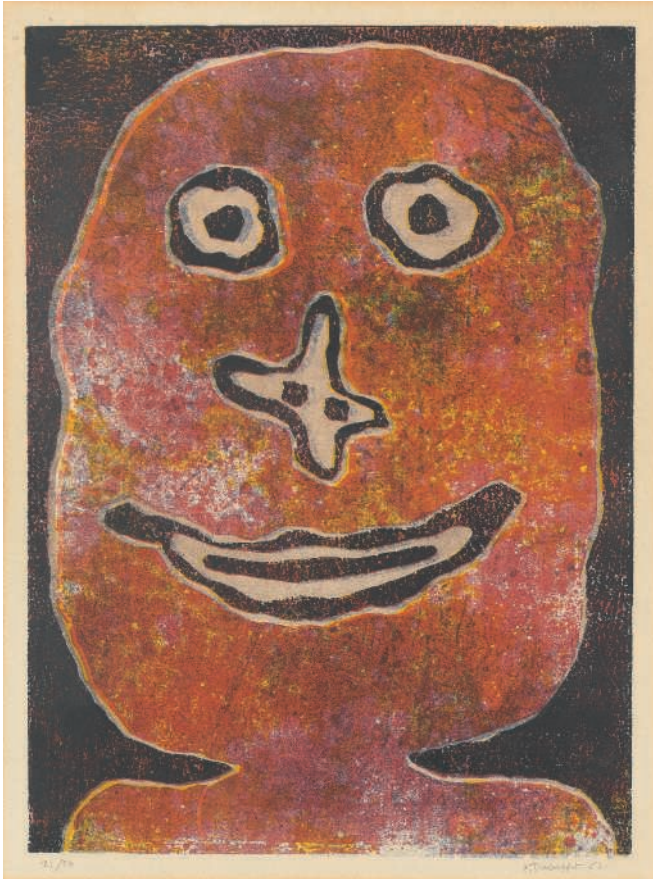
£5,000-8,000

\$7,300-12,000
€6,500-10,000

LITERATURE:

Mourlot - Charles Sorlier 23





PROPERTY FROM A EUROPEAN FAMILY

λ*82

JEAN DUBUFFET (1901-1985)

Sourire

lithograph in colours, 1962, on Arches wove paper, signed and dated in pencil, numbered 21/50 (there were also five *hors commerce* impressions and two artist's proofs), the full sheet, with deckle edges above and below, light-, mount and backboard staining, framed
Image 520 x 380 mm., Sheet 655 x 507 mm.

£10,000-12,000

\$15,000-17,000
€13,000-15,000

LITERATURE:
Weber 812



VARIOUS PROPERTIES

λ83

SALVADOR DALÍ (1904-1989)

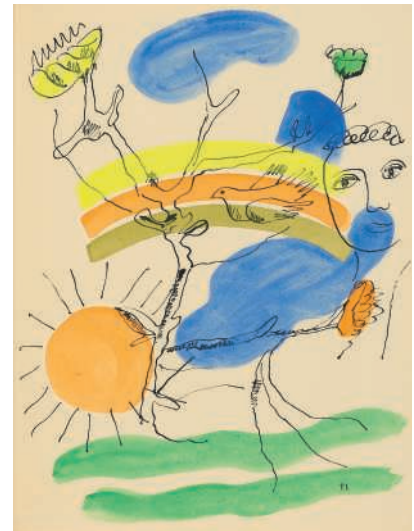
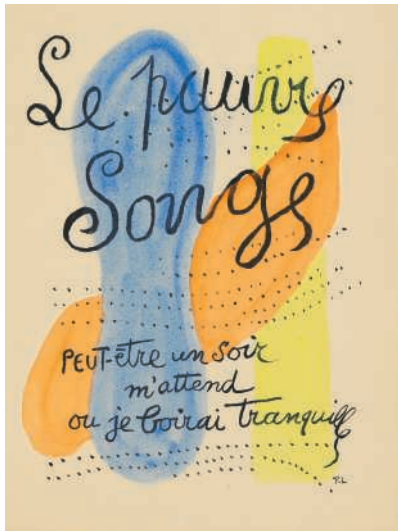
Dix Recettes d'Immortalité

the complete set of 11 etchings with drypoint and heliogravure and multiples, 1973, the prints on Auvergne Richard de Bas wove paper, some in colour or gilt, the multiples in card, metal and plastic, with title, text in French (with English translation) and justification, signed by the artist, the publisher and the editor in pencil on the justification, with the notary's stamp and signature, copy number 85 from the edition of 210, published by Audouin-Descharnes, Paris, the prints all signed in pencil and numbered 85/210, also with the notary's stamp, signature and numbering *verso*, the full sheets, generally in very good condition, all contained in nine individual paper folders with text, within the original paper wrapper with title in gilt, the original perspex case with cast metal phone handle, locks and keys, brown cloth-covered slipcase, generally in very good condition (portfolio)
655 x 490 x 130 mm. (overall)

£4,000-6,000

\$5,900-8,700
€5,200-7,700

LITERATURE:
Michler & Löpsinger 567-577; Field 73-20



84

FERNAND LÉGER (1881-1955)

Arthur Rimbaud: Les Illuminations

the complete portfolio including an original gouache, 15 lithographs of which nine handcoloured with watercolour and stencil, and an additional suite in black and white, 1949, on Lana wove paper, the additional suite on China paper, the gouache initialled in ink by the artist, with title page, text in French, justification and table of contents, signed on the justification by the artist in pencil and by the editor in ink, copy 3 of 25, from the deluxe edition with a gouache (the total edition was 395, including one hundred with the additional suite), published by Louis Grosclaude at Editions des Gaules, Lausanne, all loose (as issued), some minor time staining and pale foxing, otherwise in good condition; with an additional proof impression of Rimbaud's portrait and of another plate, both inscribed in pencil by the publisher; all within the original paper wrappers, paper-covered boards with gilt title on spine, and slipcase 360 x 265 mm. (overall)

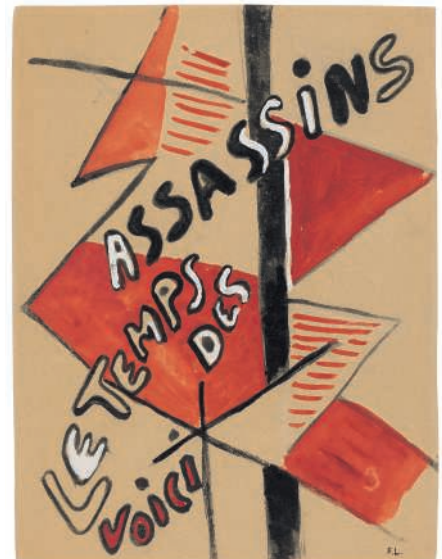
£15,000-20,000

\$22,000-29,000

€20,000-26,000

LITERATURE:

Saphire 24-38, p. 258-267.



(gouache)



λ85

HENRI MATISSE (1869-1954)

Danseuse assise, from: Dix Danseuses

lithograph, 1927, on Arches wove paper, signed in pencil, numbered 81/130 (there were also 15 impressions on Japan paper and five on China paper), published by the Galerie d'Art Contemporain, Paris, the full sheet, a deckle edge at right, in very good condition
Image 440 x 280 mm., Sheet 502 x 326 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

LITERATURE:

Duthuit-Matisse 480

λ86

HENRI MATISSE

Jeune femme et son chien

etching, 1929, *chine collé* on wove paper, signed in pencil and numbered 22/25, the full sheet, with a deckle edge below, time and light-staining, some foxing mainly at the sheet edges, framed
Plate 140 x 220 mm., Sheet 285 x 378 mm.

£3,000-5,000

\$4,400-7,300
€3,900-6,400

LITERATURE:

Duthuit - Matisse 119



λ87

HENRI MATISSE

Nu assis dans l'atelier

etching, 1929, *chine collée* on wove paper, signed in pencil and numbered 15/25, the full sheet, a deckle edge at right, in good condition, framed
Plate 205 x 153 mm., Sheet 379 x 282 mm.

£5,000-7,000

\$7,300-10,000
€6,500-9,000

LITERATURE:

Duthuit - Matisse 134



λ88

HENRI MATISSE

Jeune femme le visage enfoui dans les bras

etching, 1929, *chine collé* on wove paper, signed in pencil and numbered 11/25, the full sheet, with a deckle edge below, in good condition, framed
Plate 101 x 147 mm., Sheet 283 x 378 mm.

£15,000-25,000

\$22,000-36,000

€20,000-32,000

LITERATURE:

Duthuit - Matisse 168

λ89

HENRI MATISSE

Nu assis dans l'atelier

etching, 1929, *chine collé* on Arches wove paper, signed in pencil and numbered 10/25, the full sheet, a deckle edge at right, in good condition, framed
Plate 207 x 153 mm., Sheet 380 x 280 mm.

£6,000-8,000

\$8,800-12,000

€7,800-10,000

LITERATURE:

Duthuit - Matisse 135



Joan Miró visited New York in 1947 where he worked at Stanley William Hayter's (1901-1988) pioneering print workshop Atelier 17. Hayter's approach to intaglio printing was innovative and experimental and his studio, which had first been established in Paris in 1927 before relocating to New York at the outbreak of World War II, became a centre for the European and American avant-garde. It was presumably here that Miró met the Scottish poet Ruthven Todd (1914-1948), with whom he collaborated on *The Ruthven Todd Album* (Lots 90 & 91). Lots 91-94 reflect Hayter's influence in their unconventional monotype inking, with several bearing dedications to Hayter by Miró (Lots 92 & 93).



λ90

JOAN MIRÓ (1893-1983)

Six plates, from: The Ruthven Todd Album

six etchings, 1947, on wove paper, from the edition of approximately six to ten impressions, printed at Atelier 17, New York, with wide margins, pale time-staining, some surface dirt in the margins, the collection stamp *verso* faintly visible *recto*, otherwise generally in good condition

Plate 282 x 173 mm., Sheet 368 x 294 mm.

(6)

£5,000-7,000

\$7,300-10,000
€6,500-9,000

PROVENANCE:

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

LITERATURE:

Cramer Books 14

This lot is fully illustrated at www.christies.com

λ91

JOAN MIRÓ

Joan Miró 1937, from: The Ruthven Todd Album

etching printed with monotype colouring, 1947, on wove paper, signed, dated *New York. 24/06/47* and dedicated *pour Todd*, inscribed *épreuve d'essai*, a unique working proof aside from the edition of approximately six to ten impressions, printed at Atelier 17, New York, with wide margins, pale light-staining, a thin layer of paper fibres overall *verso* where previously laid to a support sheet, the collector's stamp *verso* faintly visible *recto*

Plate 171 x 137 mm., Sheet 262 x 204 mm.

£2,500-3,500

\$3,700-5,100
€3,300-4,500

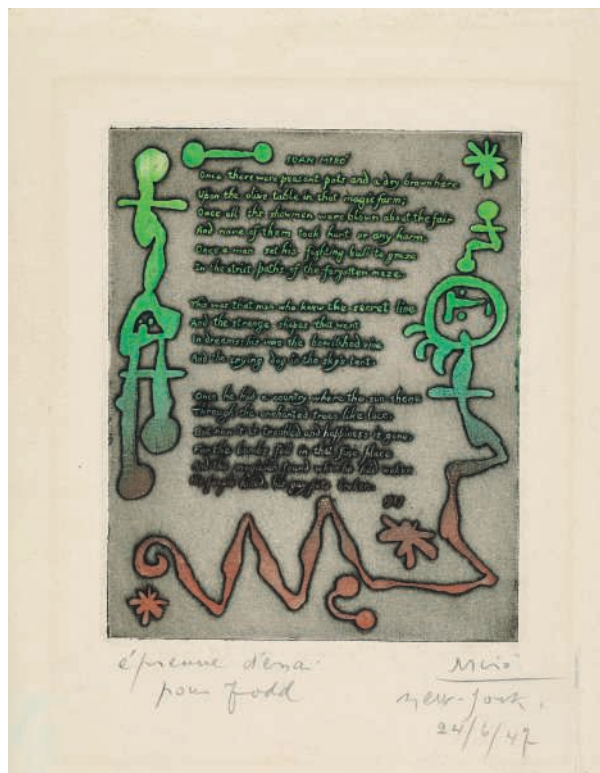
PROVENANCE:

Ruthven Todd (1914-1978), according to the dedication; presumably a gift from the artist.

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

LITERATURE:

see Cramer Books 14





λ92

JOAN MIRÓ

Partisan Review

etching, 1947, on wove paper, signed, dated *New York 3-5-47* and dedicated *pour Hayter* in pencil, inscribed *épreuve d'essai/2ieme état*, a rare working proof, printed at Atelier 17 in New York in 1947 (before the edition of five printed in Paris in 1952-53), with wide margins, a deckle edge at right, pale time-staining, two foxmarks in the left margin, the collector's stamp *verso* faintly visible *recto*, otherwise in good condition; with **another impression**, printed with monotype colouring, 1947, signed, dated and dedicated *pour Hayter* in pencil, inscribed *épreuve d'essai*, a unique working proof printed at Atelier 17 in New York in 1947, with wide margins, a very pale stain in the right margin extending slightly into the image, a small foxmark in the right margin, the collector's stamp *verso* faintly visible *recto*, otherwise in good condition

Plate 175 x 105 mm., Sheet 254 x 175 mm.;

Plate 175 x 105 mm., Sheet 253 x 168 mm.

(2)

£4,000-6,000

\$5,900-8,700

€5,200-7,700

λ93

JOAN MIRÓ

Untitled, from: L'Antitête

etching printed with monotype colouring, 1947, on wove paper, signed, dated *New York. 7/47* and dedicated *pour Hayter* in pencil, inscribed *épreuve d'essai A*, a unique working proof printed at Atelier 17 in New York in 1947 (before the edition of two hundred printed in Paris in 1949), with wide margins, the collector's stamp *verso* showing through faintly *recto*, otherwise in very good condition

Plate 150 x 122 mm., Sheet 250 x 169 mm.

£3,000-5,000

\$4,400-7,300

€3,900-6,400

PROVENANCE:

Stanley William Hayter (1901-1988), according to the dedication; presumably a gift from the artist.

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

LITERATURE:

see Dupin 67; see Cramer Books 20

PROVENANCE:

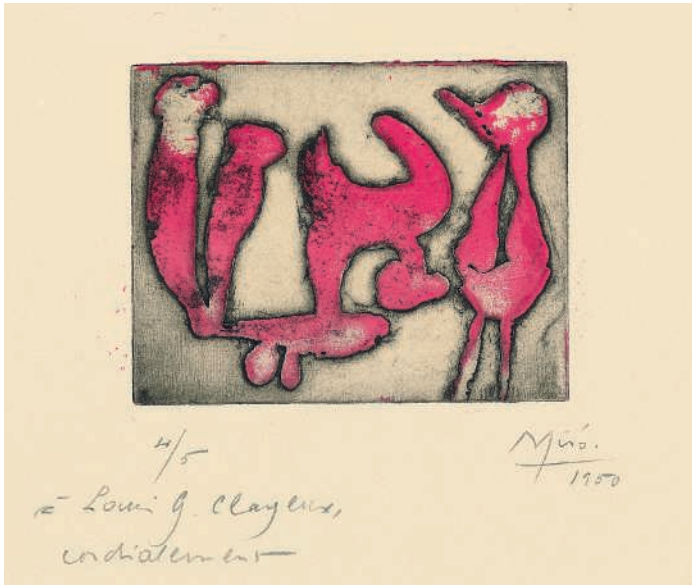
Stanley William Hayter (1901-1988), according to the dedication; presumably a gift from the artist.

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

LITERATURE:

Dupin 46





94

λ94

JOAN MIRO

Voeux d'Aimé Maeght pour 1951

three etchings with monotype colouring, 1950, on Lana wove paper, each signed in pencil, D. 72 dated and dedicated *Louis G. Clayaux, cordialement* in pencil, numbered 4/5; D. 74 dated and numbered 0/5, printed at Atelier 17, Paris (before the edition published by Maeght in 1962), with margins, generally in good condition; with **two greeting cards** (D. 72 & 74), etchings with monotype handcolouring, 1951, with letterpress text *verso*, numbered 10/50 and 42/50 respectively, each with a central fold crease

Plate 98 x 128 mm., Sheet 253 x 330 mm. (D. 72)

Plate 88 x 128 mm., Sheet 123 x 330 mm. (D. 73)

Plate 127 x 89 mm., Sheet 330 x 253 mm. (D. 74)

123 x 151 mm. (cards, folded)

(5)

£5,000-7,000

\$7,300-10,000

€6,500-9,000

λ95

JOAN MIRÓ

Untitled, from: La Bague d'Aurore

aquatint printed in black with extensive hand colouring in crayon extending outside of the platemark, 1957, on wove paper, signed in pencil, numbered VI/XII, aside from the standard edition of 89 without hand-colouring, the full sheet, a deckle edge at right, pale light-staining, remains of old glue at the upper sheet edge *verso*, with associated discolouration showing through *recto*, tiny glue stains at the lower sheet corners, otherwise generally in good condition
Plate 140 x 115 mm., Sheet 378 x 281 mm.

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Christie's, New York, 12 May 1992, lot 477 (\$6,050)

LITERATURE:

see Dupin 142; see Cramer Books 45



94

PROVENANCE:

Louis G. Clayaux (1913-2007), according to the dedication; presumably a gift from the artist. (D. 72 only).

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

LITERATURE:

Dupin 72-74

This lot is fully illustrated at www.christies.com



λ.96

JOAN MIRÓ

Invitation Exhibition Galerie Matarasso, Nice, 1957: Preparatory drawing

brown ink, crayon and watercolour, on wove paper, signed in green ball-point pen, the sheet with a vertical central fold; with **Exhibition at the Galerie Matarasso, 1957**, lithograph in colours, on wove paper, signed in pencil, with letterpress text *verso*, a central fold, the colours slightly attenuated, two tape stains at the upper sheet edge; and **another impression**, the colours fresh

Drawing: Sheet 116 x 292 mm. (unfolded)

Prints: Image & Sheet 115 x 293 mm. (unfolded)

(3)

£6,000-8,000

\$8,800-12,000

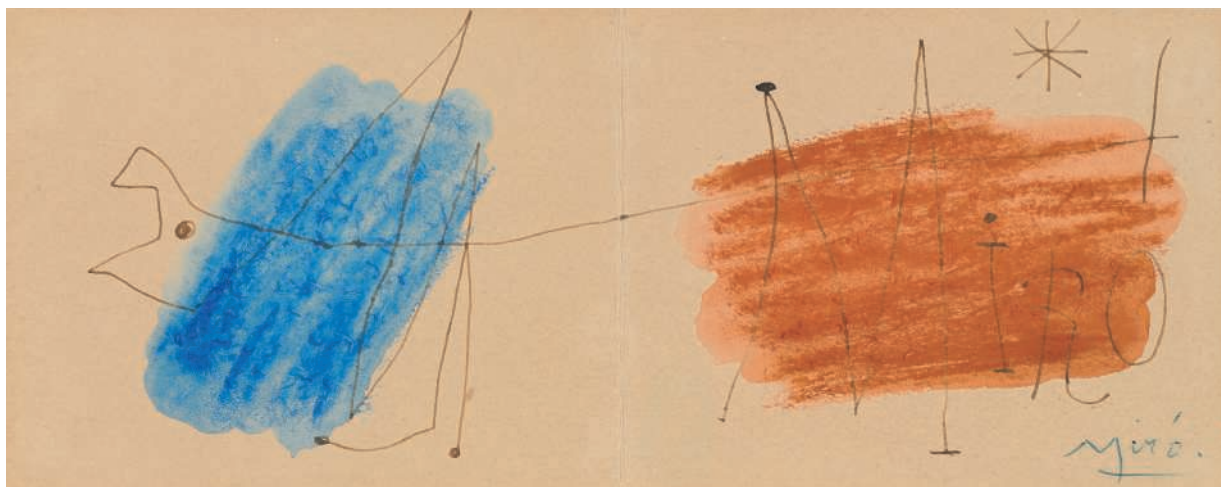
€7,800-10,000

PROVENANCE:

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

LITERATURE:

see Mourlot 246

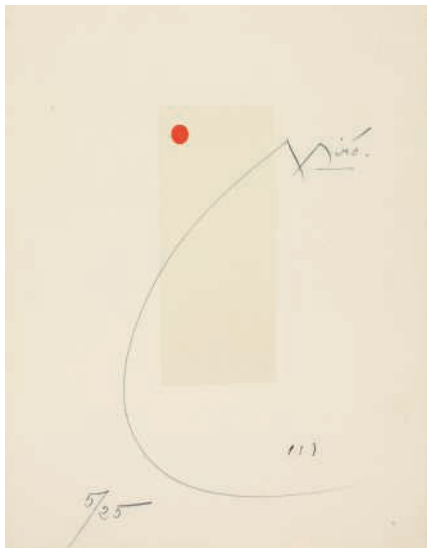




97



97



97

λ97

JOAN MIRÓ

Heraclitus of Ephesus: Sans le soleil, malgré les autres astres, il ferait nuit

the complete set of nine etchings with aquatint in colours, 1965, on Richard de Bas paper, *hors-texte*, with the etched title page and justification, signed in pencil on the justification, copy 5 of 75, with the additional suite of 13 etchings, each signed and numbered 5/25, published by Maeght, Paris, the full sheets, loose (as issued), all in good condition, in the original paper wrappers with etching in colours on the cover, orange cloth-covered boards with the etched artist's signature, and the original brown cloth-covered box 350 x 280 mm. (overall)

£6,000-8,000

\$8,800-12,000
€7,800-10,000

LITERATURE:

Dupin 398-409; Cramer Books 98



98

λ98

JOAN MIRÓ

L'Oiseau dressé

soft-ground etching with aquatint in colours, 1960, on wove paper, signed, inscribed *H.C* and dedicated *pour Robert Dutrou* in pencil, an *hors commerce* impression aside from the edition of ninety, published by Maeght, Paris, the full sheet, a deckle edge at right, some pale foxing, otherwise in good condition Plate 175 x 210 mm., Sheet 316 x 456 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

LITERATURE:

Dupin 286

Robert Dutrou was Miró's publisher at Maeght in 1960.



λ99

JOAN MIRÓ

Mobles juncosa

drypoint and aquatint in colours, 1977, on wove paper, signed and dedicated pour Marc in pencil, a fine impression of this rare print, presumably from the edition of five (there were also seven on Japan paper numbered in Roman numerals and 17 on Arches numbered in Arabic numerals), the full sheet, occasional pale pinpoint foxing, otherwise generally in very good condition
Image, Sheet 342 x 262 mm.

£7,000-10,000

\$11,000-15,000
€9,000-13,000

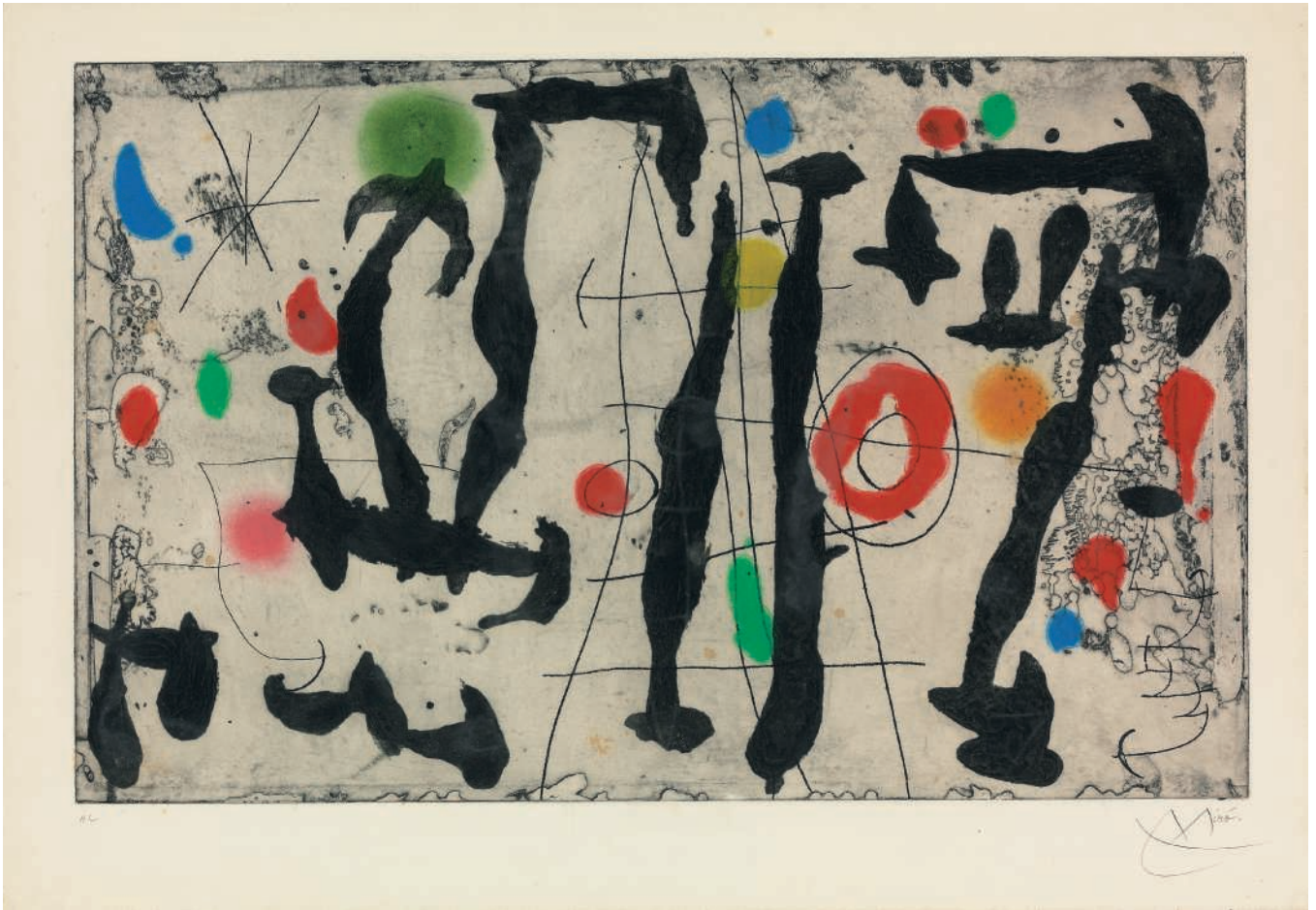
PROVENANCE:

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

LITERATURE:

Dupin 987

To our knowledge this is the only impression to have been offered at auction.



λ100

JOAN MIRÓ

Trace sur la Paroi IV

etching with aquatint and carborundum in colours, 1967, on Mandeure rag paper, signed in pencil, inscribed *H.C.*, an *hors commerce* impression aside from the edition of 75, published by Maeght, Paris, the full sheet, some pale foxing, generally in good condition, framed
Plate 585 x 925 mm., Sheet 725 x 1040 mm.

£10,000-15,000

\$15,000-22,000
€13,000-19,000

LITERATURE:
Dupin 443

λ101

JOAN MIRÓ

Mannequin parade in China

lithograph in colours, 1969, on wove paper, signed in pencil and numbered 7/75, published by Maeght, Paris, the full sheet, some pale time staining, otherwise in good condition
Image 1204 x 806 mm., Sheet 1258 x 863 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

LITERATURE:

Mourlot 632



Δλ102

JOAN MIRÓ

Sculptures

lithograph in colours, 1971, on Arches wove paper, signed in pencil, numbered 93/150, before the unsigned edition with text, published by the Walker Art Centre, Minneapolis, the full sheet, in very good condition; with **Two Plates, from: Cartones**, two lithographs in colours, 1965, on Arches wove paper, signed in pencil, numbered 34/75 and 44/75, published by P. Matisse, New York, in very good condition
Image 849 x 728 mm., Sheet 853 x 728 mm. (M. 755)
Image 305 x 423 mm., Sheet 419 x 545 mm. (M. 452)
Image 510 x 650 mm., Sheet 543 x 705 mm. (M. 453)

£4,000-6,000

(3)

\$5,900-8,700
€5,200-7,700

LITERATURE:

Mourlot 452-453, 755; see Cramer Books 103





λ*103

GIORGIO MORANDI (1890-1964)

Natura morta con quattro oggetti e tre bottiglie

etching, 1956, on cream wove paper, second, final state, signed in pencil, numbered VII/X, one of ten artist's proofs (there was also the edition of one hundred from the deluxe edition of Lamberto Vitali: *Giorgio Morandi - Opera Grafica*), published by Giulio Einaudi, Turin, 1957, the full sheet, in very good condition, framed
Plate 203 x 197 mm., Sheet 400 x 298 mm.

£12,000-18,000

\$18,000-26,000

€16,000-23,000

LITERATURE:

Vitali 117; Cordaro 1956 2



λ104

GIORGIO MORANDI

Natura morta di vasi, bottiglie ecc. su un tavolo

etching, 1929, *chine collé* on wove paper, signed in pencil and numbered 15/20 (Vitali records a total edition of 15 impressions on this paper numbered 1/20 to 15/20), the full sheet, a few small stains in the lower margin, otherwise in good condition
Plate 145 x 200 mm., Sheet 250 x 330 mm.

£6,000-8,000

\$8,800-12,000

€7,800-10,000

PROVENANCE:

With Libreria Prandi, Reggio Emilia; with their blindstamp.
Two unidentified collector's marks (not in Lugt).

LITERATURE:

Vitali 66; Cordaro 1929 15



λ*105

PABLO PICASSO (1881-1973)

Le Repas Frugal, from: La Suite des Saltimbanques

etching with drypoint, 1904, on Van Gelder Zonen paper, a very good impression of the second, final state, printing with good contrasts, from the edition of 250 after the steel-facing of the plate (there were a further 27 or 29 impression on Japan paper), published by A. Vollard, Paris, with margins, a skilfully repaired paper split on the woman's right arm, a few small repaired surface abrasions mainly in the upper right subject, some time and light-staining, framed

Plate 432 x 375 mm., Sheet 531 x 419 mm.

£70,000-100,000

\$110,000-150,000
€90,000-130,000

PROVENANCE:

With Galerie Palette, Zurich.
Kornfeld, Bern, 21 June 1995, lot 116 (CHF 80,000).

LITERATURE:

Bloch 1; Baer 2 II b2

Poised between Picasso's two most significant early periods, *Le Repas Frugal* represents a pivotal point in the artist's oeuvre. As part of his first series of prints, entitled *La Suite des Saltimbanques*, it contains elements of both the Blue Period, marked by its melancholic introspection, and the Rose Period, characterised by the artist's fascination with strolling acrobat players.

First printed in small numbers by Eugène Delâtre in 1905, the plates were later bought by Ambroise Vollard. He had the plates steel-faced and in 1913 the edition was printed by Louis Fort.

Having just learnt the technique from Ricardo Canals, a fellow resident of Montmartre, it is astonishing that Picasso produced this icon in the history of printmaking at the age of only twenty-three. One of his masterpieces as a printmaker, it was only his second work in the medium, which fascinated him for the remainder of his life.



λ106

PABLO PICASSO

Le Viol V, from: La Suite Vollard

drypoint, 1933, on Montval laid paper, watermark Montgolfier, signed in pencil, from the edition of fifty with wider margins (there was also an edition of 260 with narrower margins), published by A. Vollard, Paris, 1939, in very good condition, framed
Plate 296 x 365 mm., Sheet 384 x 500 mm.

£8,000-12,000

\$12,000-17,000
€11,000-15,000

PROVENANCE:

With Henri Petiet, Paris (with his number 349 in pencil at lower left *recto*).

With Galerie Louise Leiris, Paris.

Acquired from the above by the present owner.

LITERATURE:

Bloch 182; Baer 341 Bc



λ107

PABLO PICASSO

Femme accoudée, sculpture de dos et tête barbue, from: La Suite Vollard

etching, 1933, on Montval laid paper, watermark Vollard, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, in very good condition
Plate 378 x 295 mm., Sheet 442 x 338 mm.

£10,000-15,000

\$15,000-22,000
€13,000-19,000

LITERATURE:

Bloch 184; Baer 343



λ108

PABLO PICASSO

Minotaure caressant une dormeuse, from: La Suite Vollard

drypoint, 1933-34, on vellum, signed in red ink, numbered 3/3 (there were also fifty on laid paper with wide margins and 260 with narrower margins), published by A. Vollard, Paris, 1939, a superb impression, dedicated in black ink *pour monsieur Donndorf / amicalement / Picasso / le 16.12.67*, with wide margins, rippling towards the sheet edges (as is usual with vellum), binding holes at the sheet edges, otherwise in good condition, framed Plate 287 x 343 mm., Sheet 405 x 507 mm.

£60,000-80,000

\$88,000-120,000

€78,000-100,000

LITERATURE:

Bloch 201; Baer 369

This fine impression is printed on vellum and is from an edition of only three on this material. Picasso was fond of using different types of paper - in particular for deluxe editions - and here the warm tone and smooth surface results in a very different effect from the edition printed on paper. As vellum is not an absorbent material, the lines of ink sit proud on the surface, resulting in an impression of great visual depth and strength.



λ109

PABLO PICASSO

Jeune couple accroupi, l'homme avec un tambourin, from: La Suite Vollard

etching, 1934, on Montval laid paper, watermark Montgolfier, signed in pencil, from the edition of fifty with wide margins (there was also an edition of 260 with narrower margins), published by A. Vollard, Paris, 1939, the full sheet, a deckle edge below, very pale time staining, otherwise in good condition

Plate 280 x 200 mm., Sheet 502 x 385 mm.

£4,000-6,000

\$5,900-8,700

€5,200-7,700

LITERATURE:

Bloch 212; Baer 411



λ110

PABLO PICASSO

Sculpteur et trois danseuses sculptées, from: La Suite Vollard

etching, 1934, on Montval laid paper, watermark Montgolfier, signed in pencil, from the edition of fifty with wide margins (there was also an edition of 260 with narrower margins), published by A. Vollard, Paris, 1939, the full sheet, pale time staining at the sheet edges, otherwise in good condition

Plate 220 x 310 mm., Sheet 389 x 505 mm.

£8,000-12,000

\$12,000-17,000

€11,000-15,000

LITERATURE:

Bloch 217; Baer 421

λ111

PABLO PICASSO

Minotaure aveugle guidé par une fillette II, from: La Suite Vollard

etching, 1933, on Montval paper, watermark Vollard, signed in pencil, from the edition of 260 (there was also an edition of fifty with wide margins), published by A. Vollard, Paris, 1939, the full sheet, with deckle edges at left and right, in very good condition

Plate 238 x 298 mm., Sheet 340 x 447 mm.

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

With Henri Petiet, Paris (with his number 381 in pencil at lower left *recto*).

LITERATURE:

Bloch 223; Baer 435



λ112

PABLO PICASSO

Taureau ailé contemplé par quatre enfants, from: La Suite Vollard

etching, 1934, on Montval laid paper, watermark Vollard, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, 1939, the full sheet, a deckle edge at left and right, in very good condition

Plate 235 x 297 mm., Sheet 340 x 450 mm.

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

With Henri Petiet, Paris (with his number 3777 in pencil lower left *recto*).

LITERATURE:

Bloch 229; Baer 444





λ*113

PABLO PICASSO

Faune dévoilant une femme, from: La Suite Vollard

aquatint, 1936, on Montval laid paper, watermark Vollard, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, a deckle edge at right, in very good condition, framed
Plate 315 x 417 mm., Sheet 339 x 443 mm.

£35,000-45,000

\$51,000-65,000
€45,000-58,000

LITERATURE:

Bloch 230; Baer 609



λ114

PABLO PICASSO

Tête de face (Portrait de Marie-Thérèse de face)

drypoint with aquatint, 1934, on Montval laid paper, watermark *Picasso*, signed and inscribed *Bon à tirer/ 50* in red crayon, a fine impression of the second, final state, one of only three proof impressions before steel-facing printed by Lacourière in 1942, with wide margins, the full sheet, in very good condition Plate 318 x 229 mm., Sheet 450 x 356 mm.

£20,000-30,000

\$30,000-44,000
€26,000-39,000

This lyrical portrait of Marie-Thérèse Walter was made in 1934. A formal edition, however, only seems to have been contemplated eight years later in 1942 when this *Bon à tirer* impression was pulled by the famous printer Lacourière. According to Brigette Baer fifty-five impressions were printed at this time (presumably an edition of fifty and five artist's proofs) but never signed, probably due to the disruptions of the war. It was only in 1981 that an edition was published posthumously by Galerie Louise Leiris, with facsimile stamped signatures. This signed proof impression, before steel-facing, is therefore of the utmost rarity.

LITERATURE:

Bloch 276; Baer 417IIAc



115

λ116

PABLO PICASSO

Femme au fauteuil: Dora Maar

aquatint and engraving, 1939, on wove paper, signed in pencil, a fine proof impression of the second, final state, printed by Frélaud, Paris, 1960 (before the edition of fifty with the stamped signature published by Galerie Louise Leiris, Paris, 1980), with wide margins, a deckle edge at left, two skilfully repaired thin spots in the upper margin, otherwise generally in good condition Plate 298 x 237 mm., Sheet 490 x 400 mm.

£10,000-15,000

\$15,000-22,000
€13,000-19,000

LITERATURE:

Bloch 318; Baer 649IIc

λ115

PABLO PICASSO

Femme, the frontispiece for: Picasso Oeuvres 1920-1926

etching with drypoint, 1922-23, on Japan paper (Baer calls for Van Gelder wove), signed in pencil, numbered 4/50 (there were also six artist's proofs printed on Japan), published by Editions Cahiers d'Art, Paris, with wide margins, pale light- staining, otherwise in very good condition, framed Plate 119 x 179 mm., Sheet 239 x 159 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

PROVENANCE:

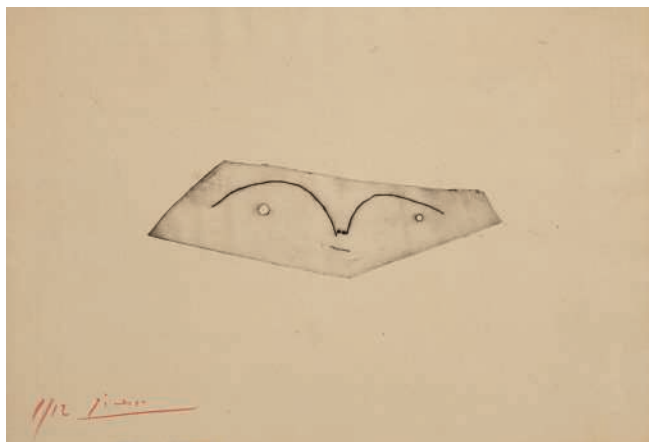
Nelson A. Rockefeller (according to a label on the backboard).

LITERATURE:

Bloch 56; Baer 99; see Cramer Books 15



116



117



λ117

PABLO PICASSO

Visage

drypoint on celluloid, printed in reddish brown, 1958, on Auvergne laid paper, signed in green pencil, numbered 3/5, with wide margins, a deckle edge below, very pale light-staining, otherwise in good condition; with **another impression**, printed in black, on Auvergne laid paper, signed in red pencil, numbered 3/12, in very good condition

Plate 58 x 183 mm., Sheet 228 x 343 mm. (each) (2)

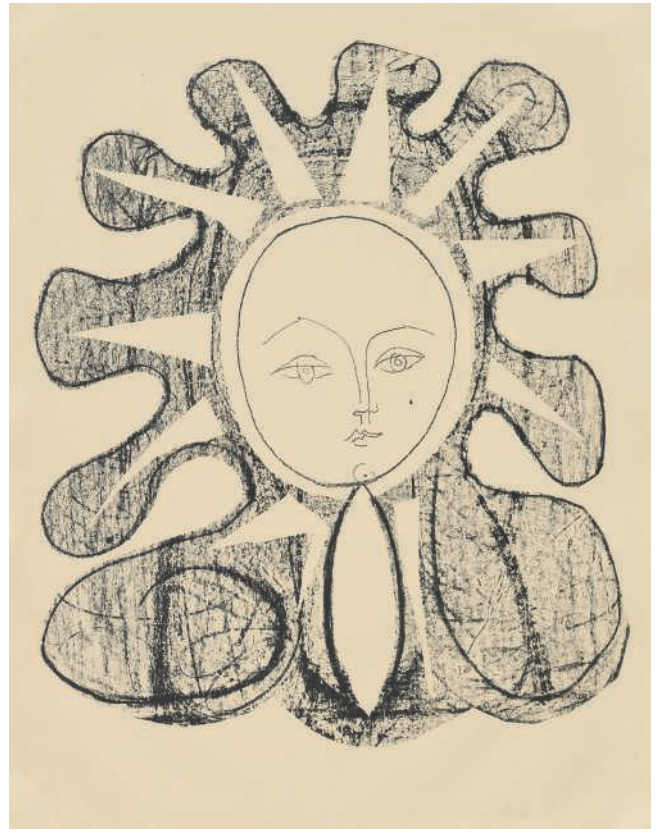
£6,000-8,000

\$8,800-12,000

€7,800-10,000

LITERATURE:

Baer 1022 Ca & Cb; see Cramer books 96



118

λ*118

PABLO PICASSO

Françoise en soleil

lithograph, 1946, on Arches wove paper, initialed in pencil by Fernand Mourlot *verso*, inscribed with his reference 48 and numbered 6/6, one of six proofs reserved for the artist and the printer (aside from the edition of fifty), the full sheet, a deckle edge above and below, the sheet slightly toned, otherwise in very good condition

Image 540 x 445 mm., Sheet 654 x 500 mm.

£8,000-12,000

\$12,000-17,000

€11,000-15,000

LITERATURE:

Bloch 404; Mourlot 48



119

λ*119

PABLO PICASSO

Femme au Fauteuil

lithograph, 1948, on China paper, a proof impression of the first state (of six), initialed in pencil by Fernand Mourlot *verso*, inscribed with his reference 138, *NOIR, de 133 bis, épreuve unique*, one of six proofs reserved for the artist and the printer (there was no edition of this state), the full sheet, a short tear at the right sheet edge, a repaired tear at the lower left sheet edge, some soft creases at the sheet edges

Image 650 x 500 mm., Sheet 670 x 505 mm.

£5,000-7,000

\$7,300-10,000

€6,500-9,000

LITERATURE:

Mourlot 138



λ*120

PABLO PICASSO

Femme au fauteuil No. 1

lithograph printed in grey, 1948, on Arches wove paper, a proof impression of the seventh state (of eleven), initialed in pencil by Fernand Mourlot *verso*, inscribed with his reference 134, *1e état du report, épreuve unique gris* and numbered 6/6, one of six proofs reserved for the artist and the printer (there was no edition of this state), the full sheet, a deckle edge at right and left, pale light and time staining, a short tear at the left sheet edge
Image 696 x 546 mm., Sheet 763 x 561 mm.

£15,000-20,000

\$22,000-29,000
€20,000-26,000

LITERATURE:
Mourlot 134



λ*121

PABLO PICASSO

Femme au fauteuil No. 2

lithograph, 1948, on Arches wove paper, a proof impression of the first state (of two), initialed in pencil by Fernand Mourlot *verso*, inscribed with his reference 135, *1e état* and numbered 6/6, one of six proofs reserved for the artist and printer (there was no edition of this state), the full sheet, a deckle edge above and below, some minor scuffs in the lower left corner, the sheet slightly toned, otherwise in good condition
Image & Sheet 660 x 500 mm.

£10,000-15,000

\$15,000-22,000
€13,000-19,000

LITERATURE:
Mourlot 135



λ122

PABLO PICASSO

Femme au fauteuil No. 1 (d'après le rouge)

lithograph, 1948, on Arches wove paper, a proof impression of the fifth state (of eleven), inscribed in pencil by Fernand Mourlot with his reference *M 134, 6° état verso*, there were also six proofs reserved for the artist and printer, the full sheet, a deckle edge at right, in very good condition
Image 696 x 546 mm., Sheet 760 x 564 mm.

£30,000-50,000

\$44,000-73,000

€39,000-64,000

LITERATURE:

Mourlot 134

In the revised catalogue raisonné of Picasso's lithographs (2009), the present version is described as the fifth, not the sixth state.



λ123

PABLO PICASSO

La danse des faunes

lithograph, 1957, on Arches wove paper, signed in blue crayon, numbered 87/200 (there was also an unsigned edition of one thousand printed with a light ochre tinted stone), the full sheet, with deckle edges at left and right, pale light-staining, pale tape staining at the sheet edges in places, generally in good condition, framed
Image 406 x 522 mm., Sheet 502 x 664 mm.

£4,000-6,000

\$5,900-8,700

€5,200-7,700

LITERATURE:

Mourlot 291; Bloch 830

λ124

PABLO PICASSO

L'Écuyère et les clowns

lithograph printed in red and green, 1957, on Arches paper, an unsigned proof of the first state (of three), before the edition of fifty, with registration marks, with the printer Fernand Mourlot's stamp on the reverse, the full sheet, deckle edges above and below, some time staining and scattered pinpoint foxing mainly at the sheet edges, generally in good condition
Image 500 x 650 mm., Sheet 570 x 760 mm.

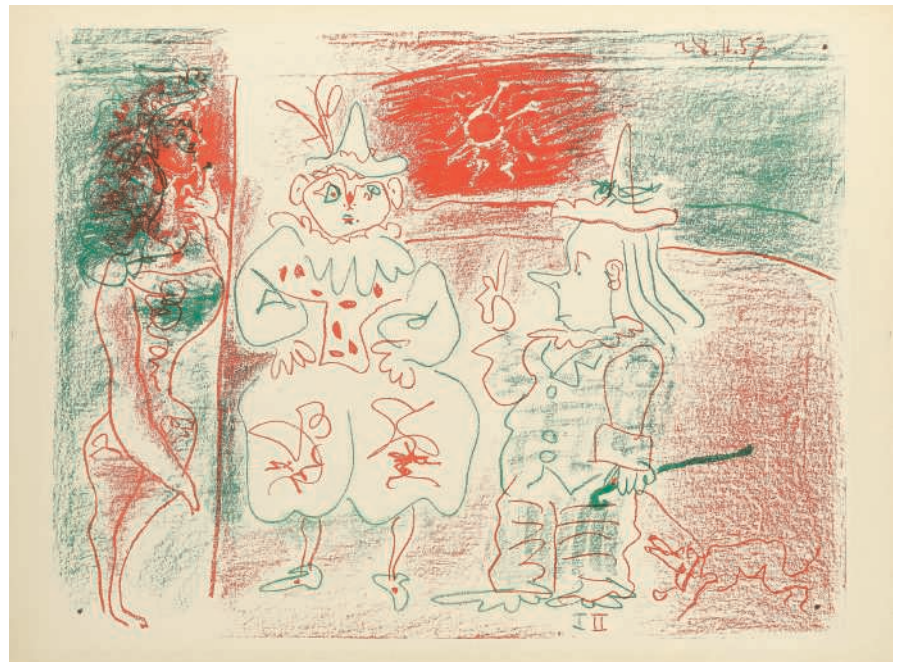
£3,000-5,000

\$4,400-7,300

€3,900-6,400

LITERATURE:

Bloch 844; Mourlot 304





λ125

PABLO PICASSO

Femme nue debout

linocut in colours, 1963, on Arches wove paper, Baer's second state B (of four), signed in pencil, numbered 2/50 (there were also twenty artist's proofs), published by Galerie Louise Leiris, the full sheet, light-staining, otherwise in good condition, framed
Block 640 mm. x 528 mm., Sheet 752 x 622 mm.

£12,000-18,000

\$18,000-26,000
€16,000-23,000

LITERATURE:

Bloch 1107; Baer 1338

λ126

PABLO PICASSO

Exposition 1958 Vallauris

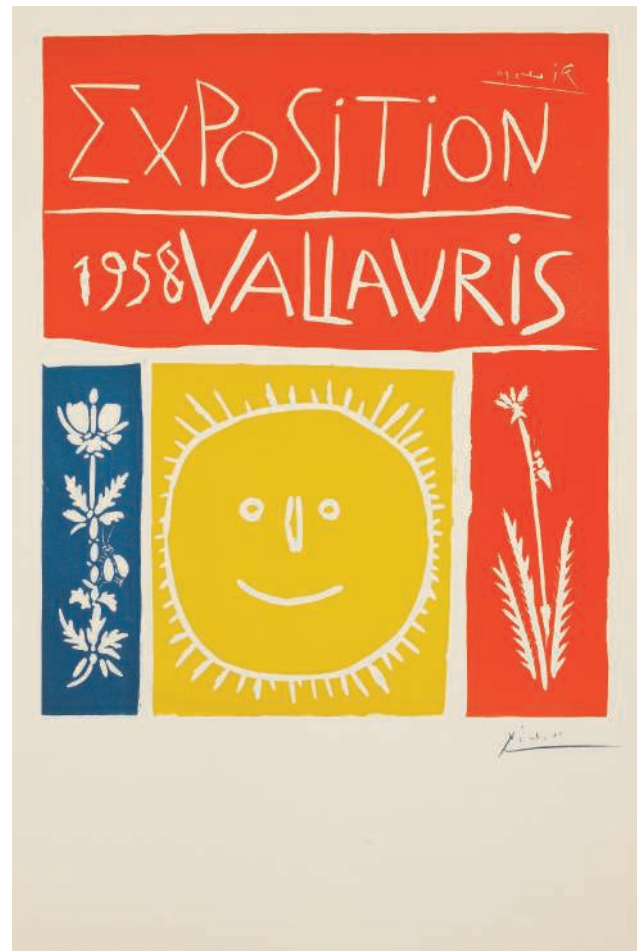
linocut in colours, 1958, on Arches wove paper, signed in blue crayon, a proof aside from the edition of 175 (there were also 25 artist's proofs), printed by Arnéra, Vallauris with his Archive stamp on the reverse, the full sheet, a deckle edge below, the colours very fresh and vibrant, in very good condition
Block 640 x 530 mm., Sheet 997 x 646 mm.

£7,000-10,000

\$11,000-15,000
€9,000-13,000

LITERATURE:

Bloch 1284; Baer 1050





λ127

AFTER PABLO PICASSO

Musicien avec guitare, from: Dix Pochoirs

pochoir in colours, circa 1920, on wove paper, signed in pencil, bearing the numbering 9/100, published by Editions Galerie Rosenberg, Paris, with margins, pale time staining, the colours slightly faded, otherwise in good condition, framed

Image 280 x 208 mm., Sheet 306 x 227 mm.

£6,000-8,000

\$8,800-12,000
€7,800-10,000



λ128

AFTER PABLO PICASSO

Musicien à la table, from: Dix Pochoirs

pochoir in colours, circa 1920, on wove paper, signed in pencil and numbered 25/100, published by Editions Galerie Rosenberg, Paris, with margins, laid down onto the backboard, the colours fresh, some occasional foxing, framed

£4,000-6,000

\$5,900-8,700
€5,200-7,700

POST-WAR & CONTEMPORARY PRINTS (LOTS 129-173)



129

ZAO WOU-KI (1920-2013)

Untitled

lithograph in colours, 1963, on Rives wove paper, signed and dated in pencil, numbered 96/125 (Ågerup erroneously calls for an edition of 95), published by L'Oeuvre Gravée, Zurich, with their blindstamp, the full sheet, a deckle edge above and below, pale time staining, soft diagonal creases at the upper right and lower left corners, a small backed tear at the left sheet edge, framed Image 517 x 396 mm., Sheet 651 x 502 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

LITERATURE:

Ågerup 150

***130**

KAZUO SHIRAGA (1924-2008)

Warring States of Zhou Dynasty China

the complete set of seven screenprints in colours, 1993, on Arches wove paper, each signed and titled in pencil, three numbered 41/60 and four numbered 52/60, the full sheets, all in very good condition Image 500 x 970mm., Sheet 640 x 1138 mm. (and smaller)

£10,000-15,000

\$15,000-22,000
€13,000-19,000

This lot is fully illustrated at www.christies.com





(recto)



(verso)

λ131

MARCEL DUCHAMP (1887-1968)

Bouche-Evier (Sink Stopper)

bronze cast multiple, 1964, with incised signature and date on the reverse, Schwarz's final state b, numbered 64/100 (there were also one hundred in sterling silver and in stainless steel, respectively), published by International Collector's Society, New York, 1967, in very good condition 62 x 60 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

LITERATURE:

Schwarz 608

The authenticity of this work has been confirmed by the Association Marcel Duchamp.

λ132

MARCEL DUCHAMP

Bouche-Evier (Sink stopper)

polished stainless steel cast multiple, 1964, with incised signature and date on the reverse, Schwarz's final state b, numbered 72/100 (there were also one hundred in bronze and in sterling silver, respectively), published by International Collector's Society, New York, 1967, in very good condition 60 x 60 mm.

£4,000-6,000

\$5,900-8,700
€5,200-7,700

LITERATURE:

Schwarz 608

The authenticity of this work has been confirmed by the Association Marcel Duchamp.



(recto)



(verso)

λ*133

EDUARDO CHILLIDA (1924-2002)

Aundi I

etching, 1970, on Chiffon de Mandeuve wove paper, signed in pencil and numbered 14/50, published by Maeght, Paris, the full sheet, in good condition, framed
Plate 748 x 940 mm., Sheet 1200 x 1590 mm.

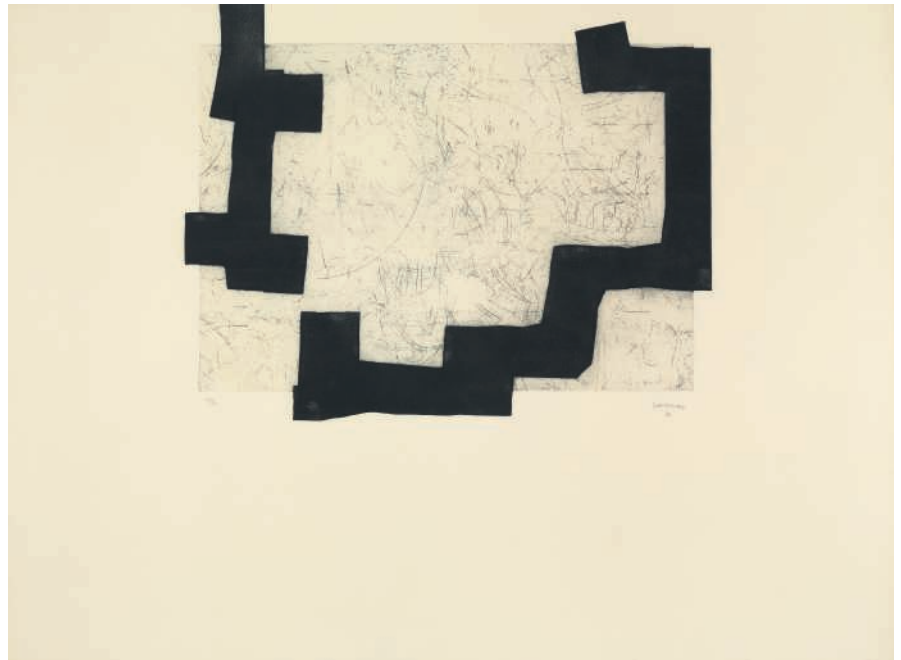
£7,000-10,000

\$11,000-15,000

€9,000-13,000

LITERATURE:

Koelen 70010



133

134

HOWARD HODGKIN (B. 1932)

Venice Evening, from: Venetian Views

etching, aquatint, and carborundum in colours with hand-colouring, 1995, on 16 sheets of torn Arches Blanc paper (as issued), one sheet initialled and dated in pencil, numbered 27/60 (there were also 14 artist's proofs), published by Alan Cristea, London, printed and hand-coloured by Jack Shirreff at 107 Workshop, the full sheets, apparently in very good condition, framed together, unexamined out of the frame
Sheets: 400 x 495 mm., Overall: 1590 x 1960 mm.

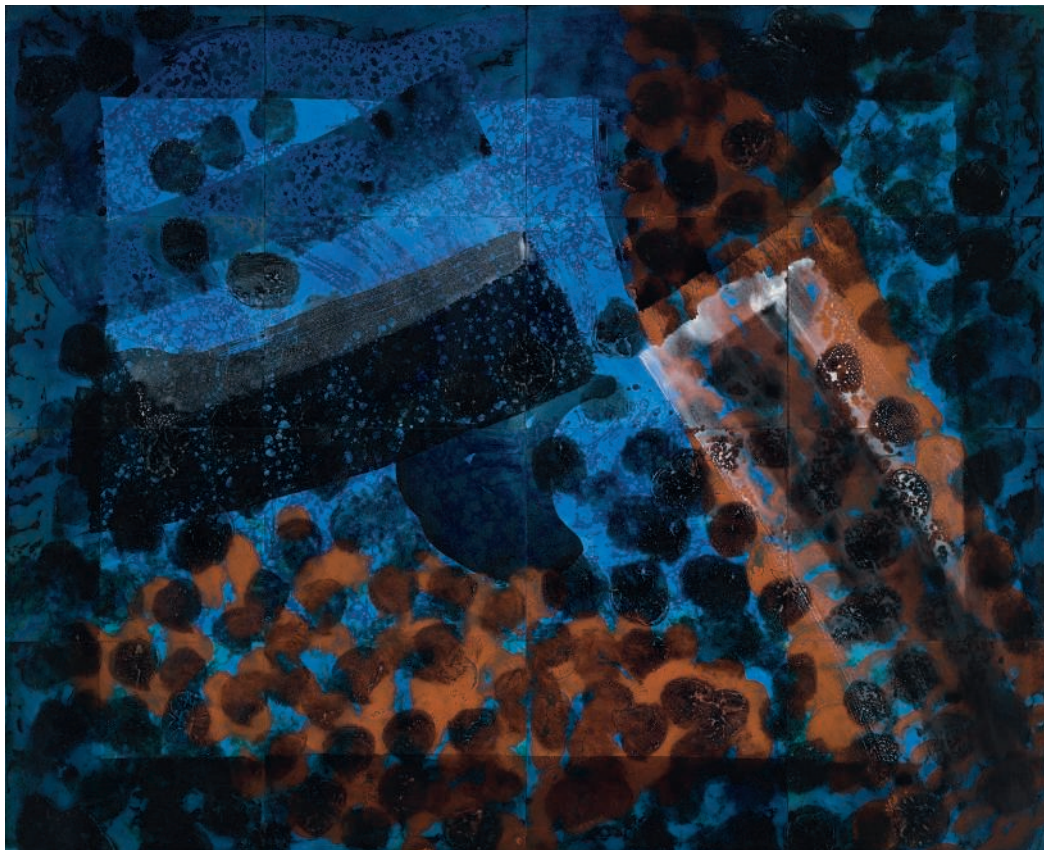
£10,000-15,000

\$15,000-22,000

€13,000-19,000

LITERATURE:

Heenk 95



134



λ135

FRANCIS BACON (1909-1992)

Three Studies of the Male Back

the complete set of three lithographs in colours, 1987, on Arches wove paper, each signed in pencil, inscribed *H.C.*, an *hors commerce* set, aside from the edition of 99, published by Michael Peppiatt for Art International, Paris, the wide margins, with deckle edges above, some soft creasing in the left margins, otherwise in good condition, each framed

Image 605 x 450 mm. (each), Sheet 810 x 593 mm. (each)

£25,000-35,000

\$37,000-51,000

€33,000-45,000

PROVENANCE:

With Plus Galleries, Antwerp.

Acquired by the present owner from the above in 1999.

LITERATURE:

Sabatier 21

λ136

FRANCIS BACON

Seated Figure

aquatint in colours, 1992, on Fabriano wove paper, with the artist's stamped signature and the blind stamp of his estate (as issued), numbered 86/90 (there were also thirty artist's proofs with Roman numerals), co-published by Marlborough Graphics, London and 2RC Editions, Rome, the full sheet, apparently in very good condition, unexamined out of the frame

Image 980 x 1340 mm., Sheet 1128 x 1485 mm.

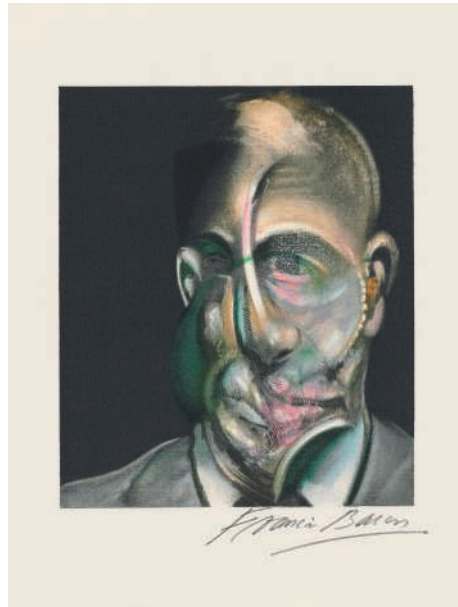
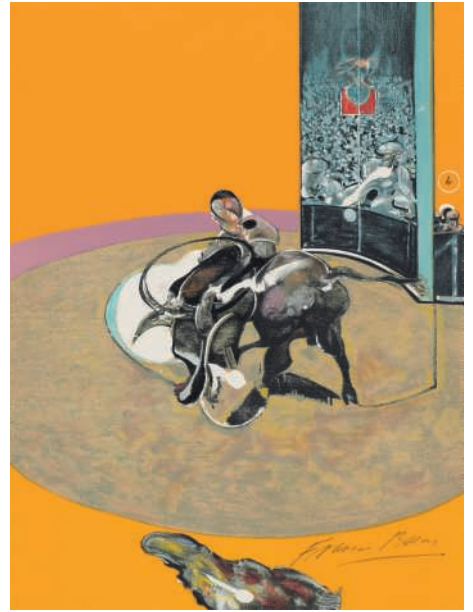
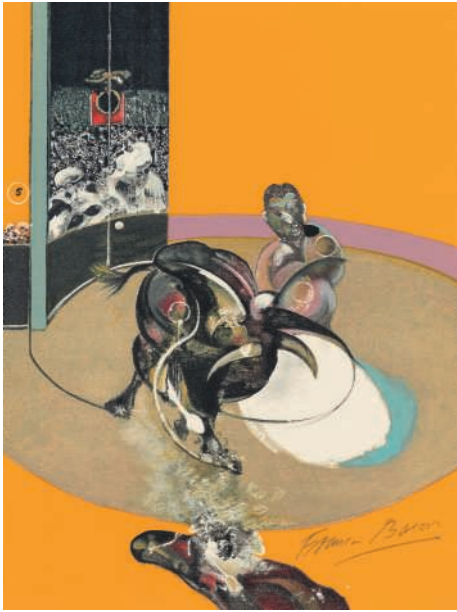
£15,000-20,000

\$22,000-29,000

€20,000-26,000

LITERATURE:

Sabatier 7



λ137

FRANCIS BACON

Miroir de la Tauromachie

the complete set of four lithographs in colours, 1990, on Arches wove paper, with title, text in French by Michel Leiris and justification, each lithograph signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 69 from the edition of 150 (there were also five *hors commerce* copies), published by Galerie Lelong, Paris, the full sheets, in excellent condition, loose (as issued), in the original paper wrappers with title, within the canvas-covered box with title 510 x 385 mm. (overall)

£50,000-70,000

\$73,000-100,000
€65,000-90,000

LITERATURE:

Sabatier 29-30

λ*138

LUCIAN FREUD (1922-2011)

Large Head

etching, 1993, on Somerset Satin textured wove paper, signed in pencil, numbered 22/40 (there were also 12 artist's proofs), the second, (final) state (there was an unpublished trial state of 1 or 2 proofs before the lines on the sitter's right shoulder were cleaned), published by Matthew Marks Gallery, New York, the full sheet, in very good condition

Plate 695 x 546 mm., Sheet 794 x 635 mm.

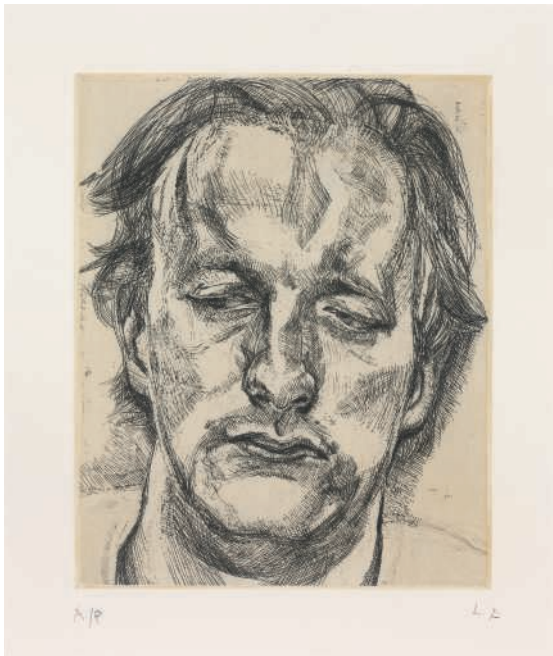
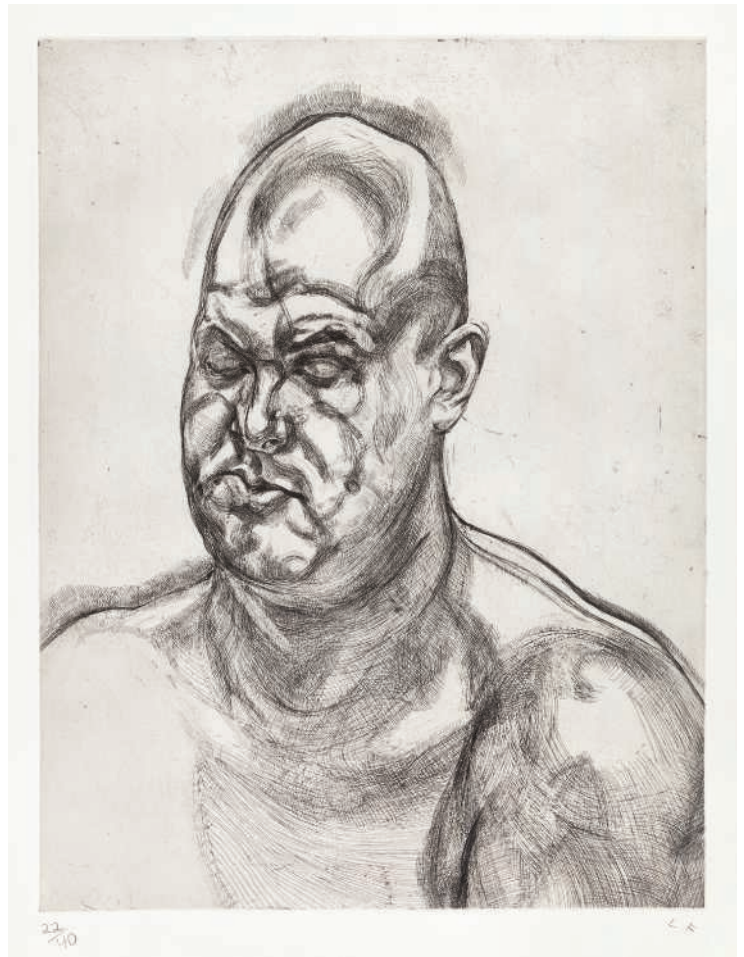
£40,000-60,000

\$59,000-87,000

€52,000-77,000

LITERATURE:

Hartley 47; Figura 72



λ139

LUCIAN FREUD

Head of a Man

etching, 1986-87, on BFK Rives wove paper, initialled in pencil, inscribed A/P, an artist's proof aside from the edition of twenty, co-published by James Kirkman, London, and Brooke Alexander, New York, the full sheet, some minor pinpoint foxing in the left margin, otherwise in very good condition, framed Plate 227 x 183 mm., Sheet 500 x 436 mm.

£25,000-35,000

\$37,000-51,000

€33,000-45,000

PROVENANCE:

With Marlborough Graphics Ltd., London.
Acquired from the above by the present owner.

LITERATURE:

Hartley 29; Figura 66



λ140

RICHARD HAMILTON (1922-2011)

Toaster

offset lithograph in colours and screenprint with collaged metalized polyester, 1967, on wove paper, signed in pencil, numbered 60/75 (there were also seven artist's proofs), printed at Kelpra Studio, with their stamp verso, published by the artist, the full sheet, a tiny circular clear spot and the usual fine scratching on the metalized surface, soft creases along the lower sheet edge, some pale time staining, otherwise in good condition, framed

Image 791 x 582 mm., Sheet 878 x 634 mm.

£18,000-25,000

\$27,000-36,000

€24,000-32,000

LITERATURE:

Lullin 63



PROPERTY FROM A EUROPEAN FAMILY

***141**

ROY LICHTENSTEIN (1923-1997)

Modern Head #2, from: The Modern Head Series

lithograph and line-cut in colours with embossing, 1970, on handmade Waterleaf paper, signed and dated in pencil, numbered 77/100 (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet, in very good condition, framed
Image 503 x 297 mm., Sheet 615 x 460 mm.

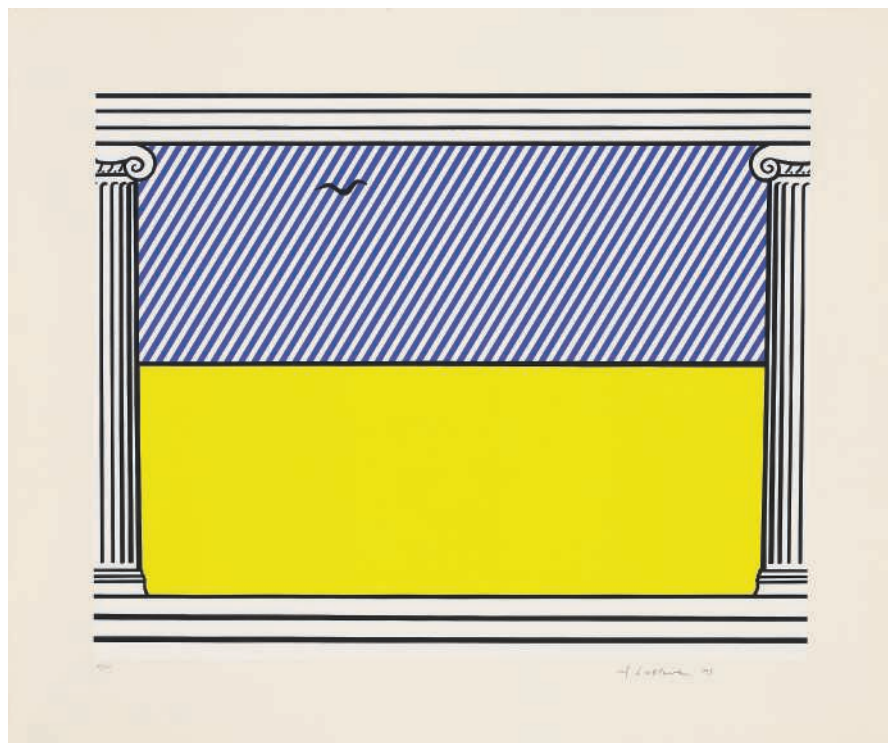
£6,000-8,000

\$8,800-12,000

€7,800-10,000

LITERATURE:

Corlett 92



VARIOUS PROPERTIES

142

ROY LICHTENSTEIN

Liberté, from: Mémoire de la Liberté

screenprint in colours, 1991, on Arches wove paper, signed and dated in pencil, numbered VI/XV, one of 15 *hors commerce* impressions aside from the edition of 75 (there were also 25 artist's proof impressions), published by Art Multi and Sedcome, Paris, the full sheet, some minor scuffs in the black and blue inks, otherwise in good condition
Image 765 x 967 mm., Sheet 1002 x 1200 mm.

£5,000-7,000

\$7,300-10,000

€6,500-9,000

LITERATURE:

Corlett 259



143

ROY LICHTENSTEIN

Grandpa, from: Brushstroke Figures Series

lithograph, waxtype, woodcut and screenprint in colours, 1989, on Saunders Waterford wove paper, signed and dated in pencil, numbered 48/60 (there were also eight artist's proofs), co-published by Waddington Graphics, London, and Graphicstudio, University of South Florida, Tampa, the full sheet, apparently in very good condition, unexamined out of the frame
Image 1346 x 940 mm., Sheet 1448 x 1041 mm.

£20,000-30,000

\$30,000-44,000
€26,000-39,000

LITERATURE:
Corlett 231



144

ANDY WARHOL (1928-1987)

Mao

screenprint in colours, 1972, on Beckett High White wove paper, signed in ballpoint pen, stamp-numbered 96/250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples Inc., New York, printed by Styria Studio Inc., New York, with the artist's copyright stamp and the printer's stamp verso, the full sheet, some small skilful retouches at the sheet edges, backboard staining, some cracks in the ink in places (as usual), framed
Image & Sheet 910 x 910 mm.

£12,000-18,000

\$18,000-26,000

€16,000-23,000

LITERATURE:

Feldman & Schellmann II. 95



145

ANDY WARHOL

The Nun, from: Ingrid Bergman

screenprint in colours, 1983, on Lenox Museum Board, signed in pencil, numbered 4½/50 (there were also twenty artist's proofs), printed by Rupert Jasen Smith, New York, with his blindstamp, published by Galerie Börjeson, Malmö, Sweden, with their stamp on the reverse, in very good condition, framed
Sheet 964 x 964 mm.

£12,000-18,000

\$18,000-26,000

€16,000-23,000

LITERATURE:

F. & S. II. 314



146

ANDY WARHOL

Queen Elizabeth II, from: Reigning Queens

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 12/40 (there were also ten artist's and five printer's proofs), published by George C.P. Mulder, Amsterdam, with the artist's copyright stamp *verso*, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, generally in very good condition, framed
Image & Sheet 1000 x 798 mm.

£30,000-50,000

\$44,000-73,000
€39,000-64,000

PROVENANCE:

with Jaski Art Gallery, Amsterdam.

Acquired by the present owner from the above in 1997.

LITERATURE:

Feldman & Schellmann II.335





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

147

ANDY WARHOL

Marilyn

the complete set of ten screenprints in colours, 1967, on wove paper, each signed in pencil *verso*, stamp numbered 134/250 *verso* (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, F. 29 with a printing irregularity in the upper subject, some sheets fractionally reduced, otherwise generally in good condition Image, Sheet 914 x 914 mm. (and similar) (10)

£700,000-1,000,000

\$1,100,000-1,500,000

€900,000-1,300,000

PROVENANCE:

Acquired in the late 1960s as a gift for the present owner.

LITERATURE:

Feldman & Schellmann II.22-31

However Warhol had intended his portraits to be seen – as vanitas images, history paintings, or simply glamour poses – he did more than any other artist to revitalise the practice of portraiture, bringing renewed attention to it in the avant-garde art world. He reflected the desires and dreams of a new decade and expanded his cast to include the latest characters from the world of sports, television and politics.

Arthur C. Danto in F. Feldman & J. Schellmann (eds.), *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York, 2003, (p. 25-26).







VARIOUS PROPERTIES

***148**

ANDY WARHOL

Chanel, from: Ads

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 64/190 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright stamp *verso*, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed

Image & Sheet 965 x 965 mm.

£50,000-70,000

\$73,000-100,000
€65,000-90,000

LITERATURE:

Feldman & Schellmann II.354



149
ANDY WARHOL
Grapes

screenprint in colours, 1979, on Strathmore Bristol paper, signed in black ink, numbered 41/50 (there were also ten artist's proofs), published by Andy Warhol Enterprises, Inc., New York, with the artist's copyright stamp, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed
 Image & Sheet 1016 x 765 mm.

£8,000-12,000

\$12,000-17,000
 €11,000-15,000

LITERATURE:
 Feldman & Schellmann II.193

150
ANDY WARHOL
Frolunda Hockey Player

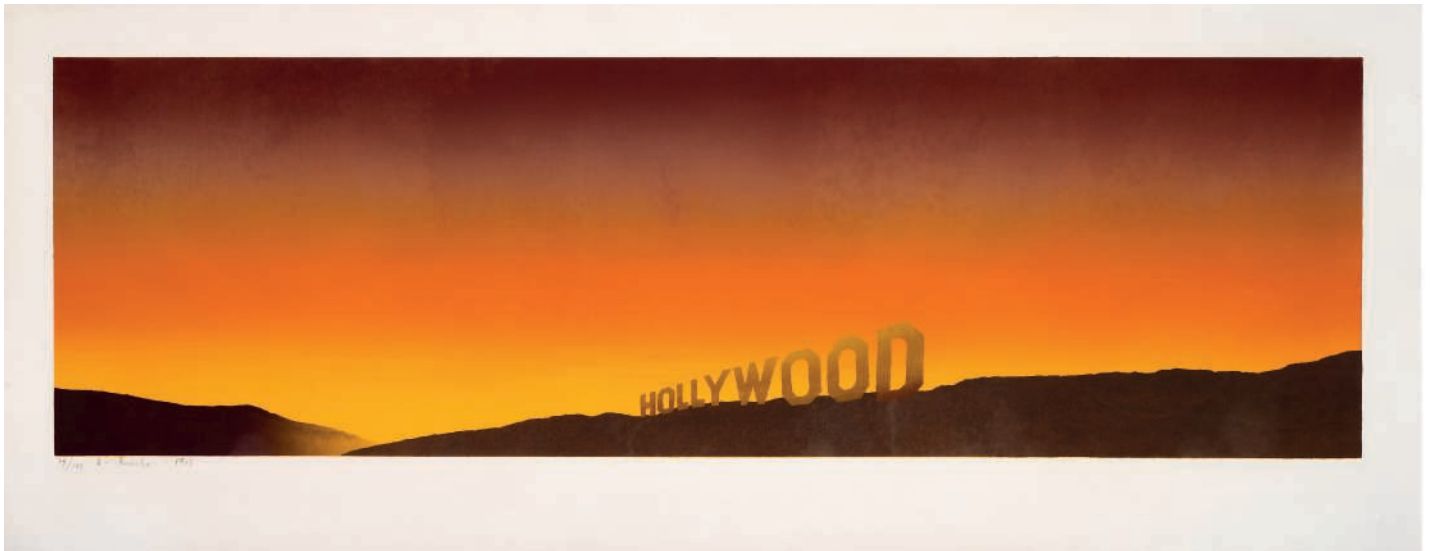
screenprint in colours, 1986, on Lenox Museum Board, signed in pencil, numbered 88/100 (there were also twenty artist's proofs), published by Art Now Gallery, Gothenburg, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, a repaired tear at the upper left sheet edge with associated cracking of the ink, soft rubbing to the surface at the upper and lower sheet edges, framed
 Image & Sheet 1000 x 800 mm.

£4,000-6,000

\$5,900-8,700
 €5,200-7,700

LITERATURE:
 Feldman & Schellmann 366





151

EDWARD RUSCHA (B. 1937)

Hollywood

screenprint in colours, 1968, on laid paper, signed and dated in pencil, numbered 34/100 (there were also two artist's proofs), published by the artist, the full sheet, two tiny tears at the right and lower sheet edges, a short flattened vertical crease in the sky at centre, other minor defects, generally in good condition, framed

Image 315 x 1030 mm., Sheet 442 x 1120 mm.

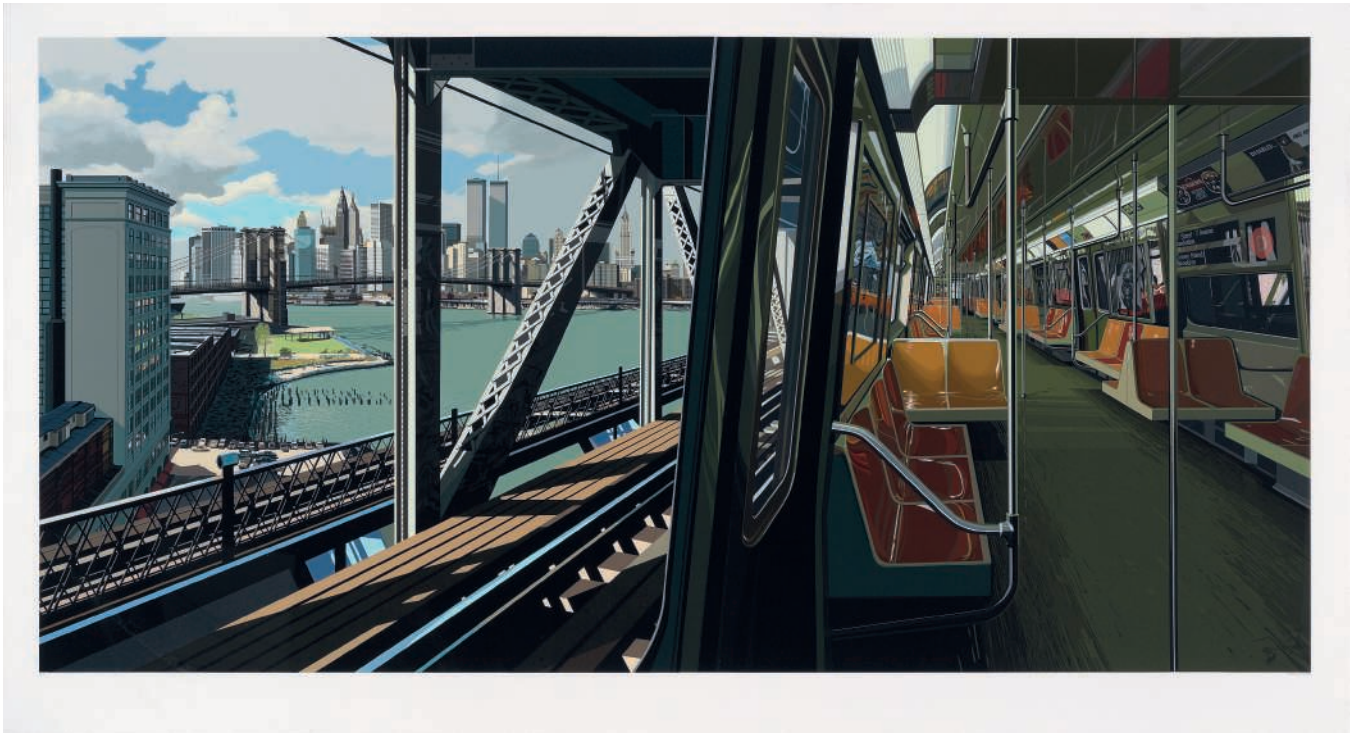
£40,000-60,000

\$59,000-87,000

€52,000-77,000

LITERATURE:

Engberg 7



152

RICHARD ESTES (B. 1932)

D-Train

screenprint in colours 1988, on custom-made German museum board, signed in pencil, inscribed *A.P.*, one of 15 artist's proofs aside from the edition of 125, printed by Edition Domberger, Stuttgart, published by Parasol Press, Ltd., New York, presumably the full sheet, apparently in very good condition, unexamined out of the frame

Image 908 x 1828 mm., Sheet 1055 x 1937 mm.

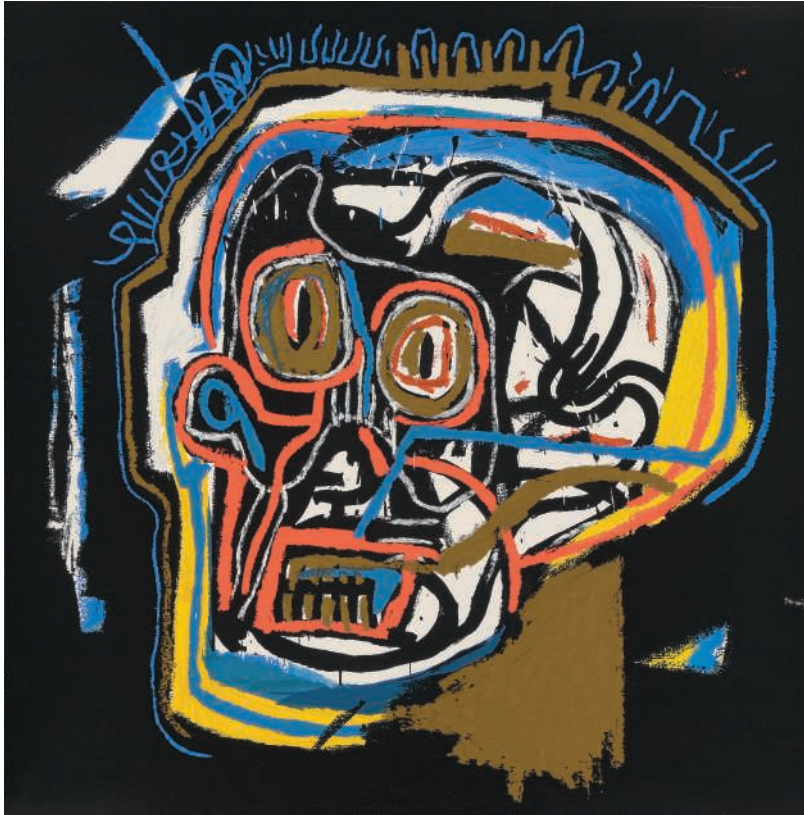
£15,000-25,000

\$22,000-36,000

€20,000-32,000

LITERATURE:

Arthur p. 128



153

**AFTER JEAN-MICHEL BASQUIAT
(1960-1988)**

Untitled (Head)

screenprint in colours, 1982-2001, on wove paper, signed and dated in pencil on the reverse by the artist's father, Gerard Basquiat, numbered 58/85 (there were also 15 artist's proofs), published by De Sanctis Carr Fine Art, Los Angeles, the full sheet, in very good condition
Image & Sheet: 1015 x 1015 mm.

£20,000-30,000

\$30,000-44,000
€26,000-39,000



154

AFTER JEAN-MICHEL BASQUIAT

Untitled (Ernok)

screenprint in colours, 2001, on wove paper, signed and dated in pencil on the reverse by the artist's father, Gerard Basquiat, numbered 58/85 (there were also 15 artist's proofs), published by De Sanctis Carr Fine Art, Los Angeles, the full sheet, in very good condition
Image & Sheet 1015 x 1015 mm.

£20,000-30,000

\$30,000-44,000
€26,000-39,000

155

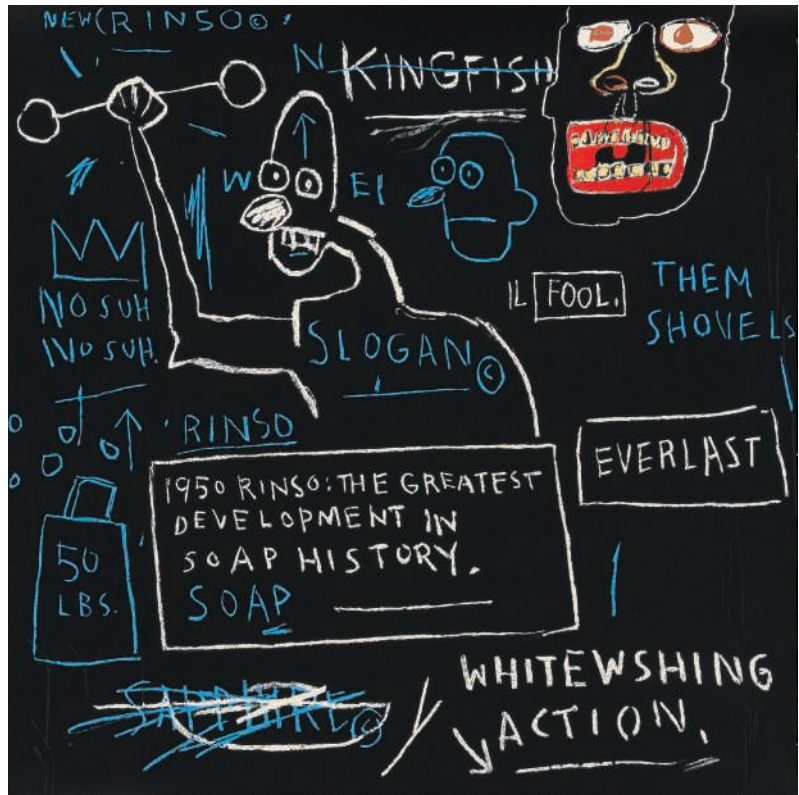
AFTER JEAN-MICHEL BASQUIAT

Untitled (Rinso)

screenprint in colours, 2001, on wove paper, signed and dated in pencil on the reverse by the artist's father, Gerard Basquiat, numbered 58/85 (there were also 15 artist's proofs), published by De Sanctis Carr Fine Art, Los Angeles, the full sheet, in very good condition
Image & Sheet: 1015 x 1015 mm.

£15,000-25,000

\$22,000-36,000
€20,000-32,000



156

AFTER JEAN-MICHEL BASQUIAT

Untitled (Per Capita)

screenprint in colours, 2001, on wove paper, signed and dated in pencil on the reverse by the artist's father, Gerard Basquiat, numbered 58/85 (there were also 15 artist's proofs), published by De Sanctis Carr Fine Art, Los Angeles, the full sheet, in very good condition
Image & Sheet: 1015 x 1015 mm.

£15,000-25,000

\$22,000-36,000
€20,000-32,000



157

KEITH HARING (1958-1990)

Andy Mouse

screenprint in colours, 1986, on Lennox Museum Board, signed by the artist and Andy Warhol in pencil, dated and numbered 8/30 (there were also ten artist's proofs), printed by Rupert Jasen Smith, New York, with his blindstamp, published by George Mulder Fine Art, New York, the full sheet, in very good condition, framed

Image 911 x 911 mm., Sheet 963 x 962 mm.

£80,000-120,000

\$120,000-170,000

€110,000-150,000

LITERATURE:

Littmann p. 64

Keith's great. He really is a cartoonist. And they say he's like Peter Max, but he's really not. He has something else.

Andy Warhol on Keith Haring – *The Andy Warhol Diaries*.



Andy Warhol

3/30 K Han 86 ©



158

ROBERT INDIANA (B. 1928)

The Garden of Love

the complete set of six screenprints in colours, 1982, on Fabriano wove paper, each signed, titled and dated in pencil, numbered 6/100 (there were also fifteen artist's proof sets), co-published by Prestige Art Ltd., New York, and Edition Domberger, Stuttgart, with their blindstamp, the full sheets, generally in very good condition

Image 609 x 609 mm., Sheet 680 x 680 mm.

(6)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

LITERATURE:

Sheehan 126-131

159

JEFF KOONS (B. 1955)

Dom Pérignon Balloon Venus

lacquered polyurethane resin in two parts, 2013, with a bottle of Dom Pérignon Rosé Vintage 2003, and maintenance kit, with the impressed signature on the suede interior lining of the lower part, from the edition of 650 (there were also 40 artist's proofs), in very good condition, all contained within the original custom flight case 619 x 324 x 352 mm.

£30,000-40,000

\$44,000-58,000

€39,000-51,000



160

JEFF KOONS

Untitled (Donkey)

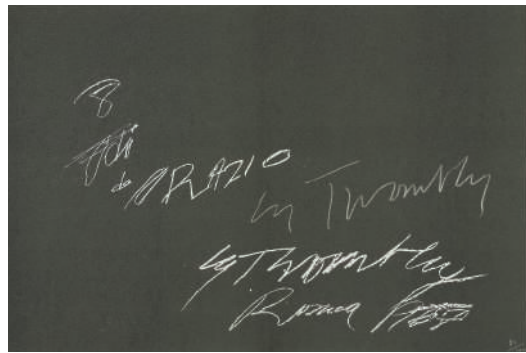
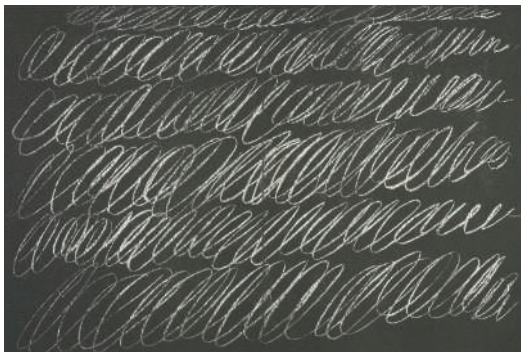
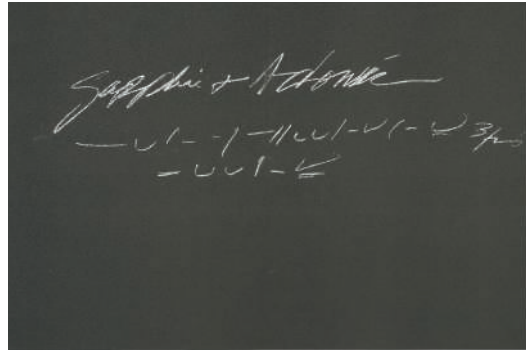
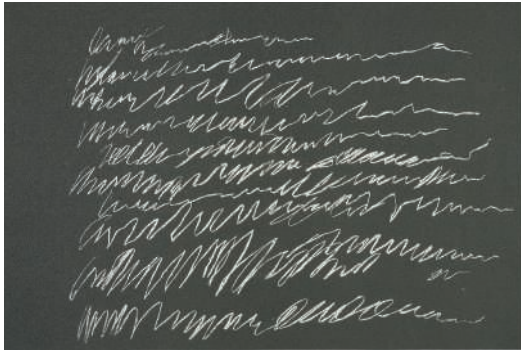
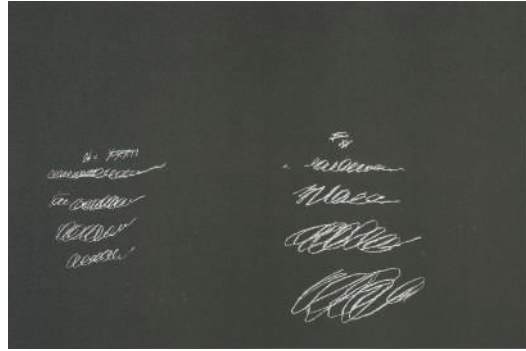
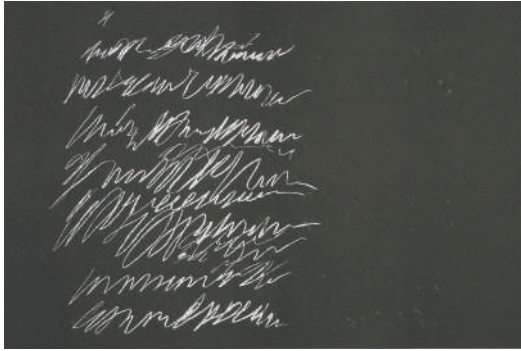
mirror-polished stainless steel, 1997, signed, dated and numbered 25/50 in grey felt tip pen on the reverse (there were also ten artist's proofs), in very good condition 640 x 460 mm. (overall)

£15,000-25,000

\$22,000-36,000

€20,000-32,000





***161**

CY TWOMBLY (1928-2011)

8 Odi di Orazio (Series II)

the complete set of 16 screenprints, 1968, on eight sheets of black rag board, the last signed in white crayon, numbered 81/100 (from the edition of seventy in Series II, there was also a Series I edition of thirty on unfolded sheets), printed and published by Sergio Tosi, Milano, the full sheets, with the central vertical fold (as issued), minor offsetting of the white ink, in very good condition, loose within the original blue folder and black wooden slipcase with title printed on the front, in very good condition
440 x 310 x 25 mm. (overall)

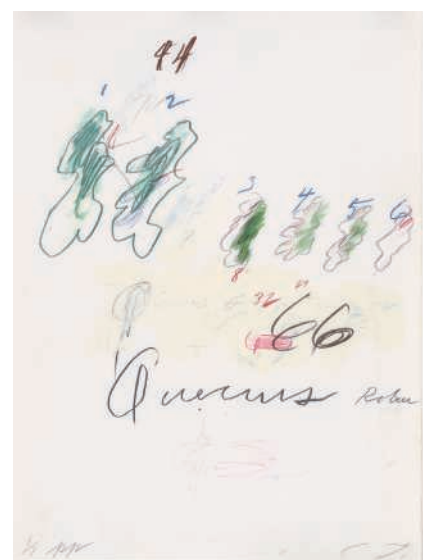
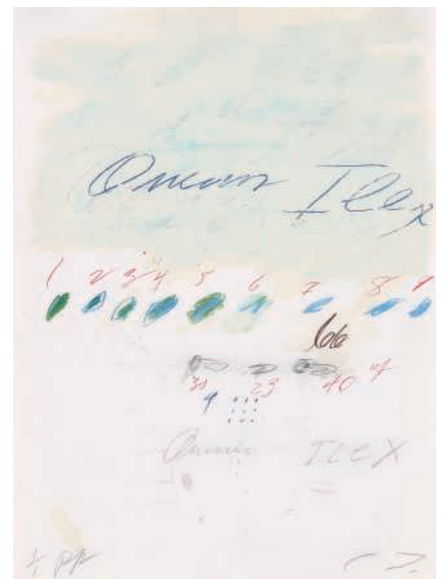
(16)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

LITERATURE:
Bastian 20



***162**

CYTWOMBLY

Natural History, Part II: Some Trees of Italy

the complete set of eight lithographs, granolithographs and collotypes, 1975-6, on Fabriano Bütten wove paper, plate I with the transparent paper overlay, each initialed in pencil, B. 58 inscribed state proof, otherwise numbered 1/1 pp, a state proof and printer's proofs aside from the edition of 98 (there were also 17 artist's proofs), printed by Matthieu Studio, Zürich-Dielsdorf, published by Propyläen Verlag, Berlin, the full sheets, with deckle edges at left and right, in very good condition, lacking the original paper-covered portfolio, all framed

£30,000-50,000

(8)

\$44,000-73,000

€39,000-64,000

LITERATURE:

Bastian 52-59

This lot is fully illustrated at www.christies.com



λ163

YVES KLEIN (1928-1962)

La Terre Bleue

IKB pigment and synthetic resin on plaster, conceived in 1957, cast in 1990, incised with the artist's monogram (on the base), numbered 12 $\frac{1}{4}$ 00 (on a label affixed to the underside of the base, there were also 50 *hors-commerce* numbered in Roman numerals), published by Galerie Bonnier, Geneva, in very good condition, enclosed within the original plexiglass box
Overall: 350 x 180 x 180 mm.

£20,000-30,000

\$30,000-44,000
€26,000-39,000

LITERATURE:
Ledeur RP7



λ164

JOSEPH BEUYS (1921-1986)

Iphigenia / Titus Andronicus

photo-positive and negative on film, with the artist's brown paint stamp, 1985, from the edition of 45 (there were also five artist's proofs), lacking the signed and numbered black label on the reverse, published by Edition Schellmann, Munich and New York, the full sheet, within the original glass and iron frame, in very good condition
730 x 550 x 50 mm.

£8,000-12,000

\$12,000-17,000
€11,000-15,000

LITERATURE:

Schellmann 523

λ165

GERHARD RICHTER (B. 1932)

Bouquet

diasec chromogenic colour print mounted on aluminium, 2014, unsigned, numbered 179/500, published by the artist and Fondation Beyeler, Basel, in collaboration with Heni Productions, London, with their label *verso*, in excellent condition
600 x 885 mm.

£5,000-7,000

\$7,300-10,000
€6,500-9,000

Executed in 2014, this facsimile object is number one hundred and seventy nine from an edition of five hundred.





λ166

GERHARD RICHTER

Mao

photograph, 1968, laid down onto stiff cardboard, signed and dated in ball-point pen, a preparatory work for the published edition of five hundred collotypes, a couple of creases at the lower left corner; **with a different photograph of the same subject** on the reverse of the board; both sides with some minor nicks at the sheet edges, generally good, original condition, framed Image & Sheet 648 x 468 mm.

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

With Galerie Volker Diehl, Berlin.

Acquired from the above by the present owner.

LITERATURE:

See Butin 13



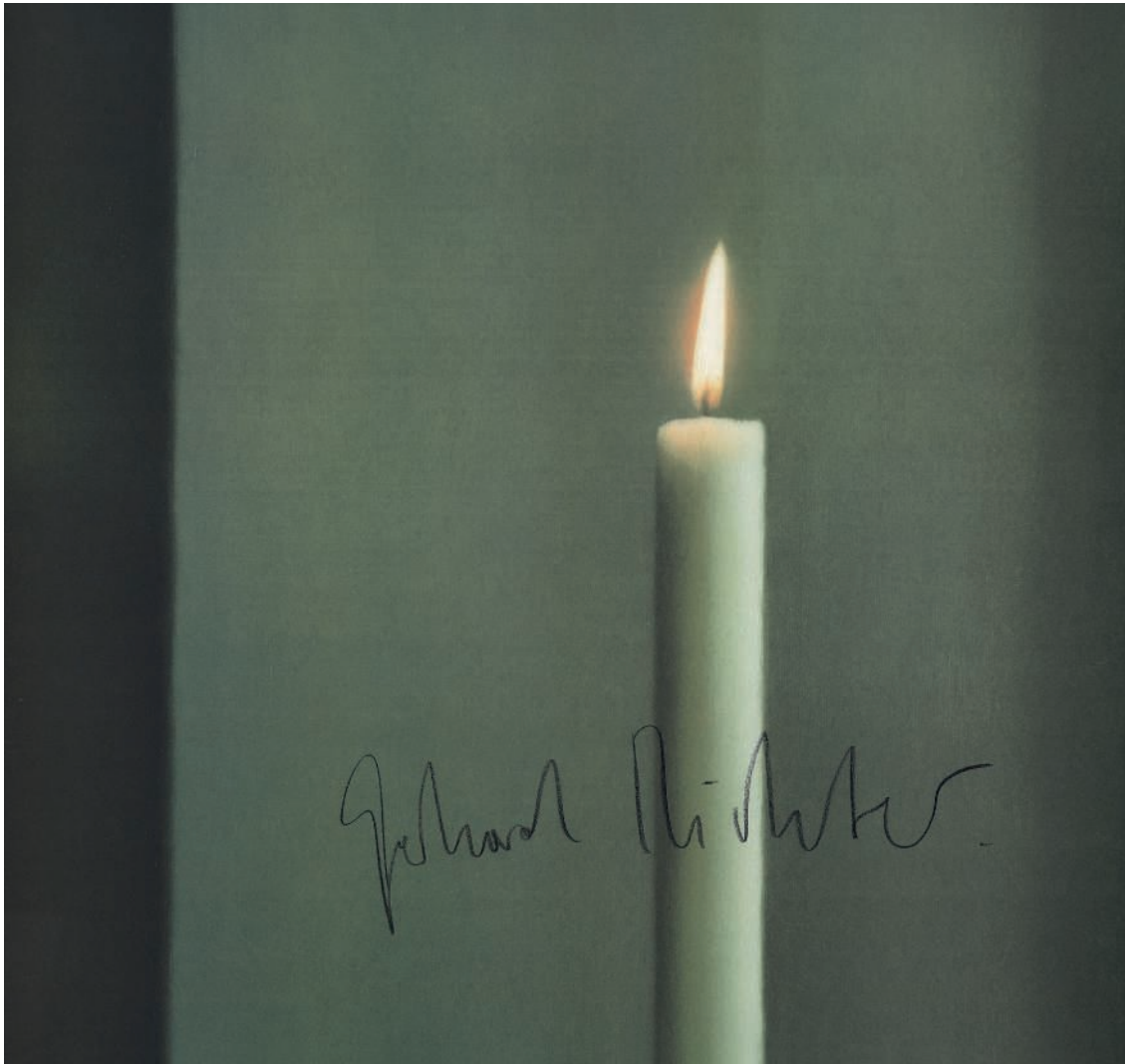
(verso)

In the late 1960's, Mao held a particular fascination for members of protest movements in the West, who saw him as a symbol of revolutionary progress. Portraiture has traditionally been used as a means of propaganda and political representation. It was no different with the portrait of Mao, reproduced millions of times, in the "Little Red Book", on posters, stamps, and currency, all designed to create a personality cult around 'The Great Leader'. In hindsight, is ironic to think that his image was championed in student protests and demonstrations against the Vietnam War as

- apparently unknown to the rest of the world - atrocities on a colossal scale were committed in Mao's China in the name of the Cultural Revolution. By deliberately blurring the familiar portrait of Chairman Mao, Richter calls into the question the ease with which the famous icon was adopted in the West as a symbol of political hope. Not only does he cast doubt on the particular ideology that Mao stood for but on the validity of any propaganda image, at a time when pictures of revolutionaries such as Mao and Che Guevara were household images. It is however interesting to note that the only other 'iconic'

figure Richter chose to portray in the 1960's in his signature blurred style was Queen Elizabeth II.

The present two photographs of Mao mounted onto one piece of cardboard are records of Richter's working process. It seems he had pre-selected at least two images of Mao Tse-Tung for the collotype-edition of *Mao* (Butin 13), one smiling, the other with a toothy grin, and in the end decided for the now so familiar smiling one, a newspaper photograph of the 'Great Leader' of 1967.



λ167

GERHARD RICHTER

Kerze I

offset print, 1988, on wove paper, signed in black chalk, from the edition of 250, published by the Verein zur Förderung moderner Kunst e. V., Goslar, the full sheet, in very good condition, framed
Image & Sheet 895 x 940 mm.

£15,000-25,000

\$22,000-36,000

€20,000-32,000

LITERATURE:

Butin 54; Cantz 64



λ168

ANGUS FAIRHURST (1966-2008)

Pietà (first version)

C-Print in colours, 1996, on glossy paper, signed, dated and titled in pencil on the mount, numbered 2/5, in very good condition, framed
Image 338 x 503 mm.

£20,000-30,000

\$30,000-44,000

€26,000-39,000



λ169

PAULA REGO (B. 1935)

Feeding Time, from: O Vinho (Wine)

lithograph with extensive hand-colouring in watercolour, 2007, on wove paper, signed and inscribed *Unique proof*, before the edition of 35, published by Marlborough Graphics, London, generally in good condition, framed Image 350 x 490 mm., Sheet 508 x 610 mm.

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

With Marlborough Graphics, London.

LITERATURE:

Rosenthal 243

170

LOUISE BOURGEOIS (1911-2010)

Homely Girl, A Life

the complete set of ten drypoints, 1992, on wove paper, each initialled in pencil, numbered 27/44 (there were also ten *hors commerce* sets numbered in Roman numerals), with title page, text page and justification, published by Peter Blum Edition, New York, the full sheets, with deckle edges below, in excellent condition, all loose within the original grey cloth-covered portfolio case with the artist's name and title printed in red on the front, in excellent condition 532 x 395 x 15 mm. (overall)

£15,000-20,000

\$22,000-29,000

€20,000-26,000

LITERATURE:

Wye & Smith 126-135

This lot is fully illustrated at www.christies.com





λ171

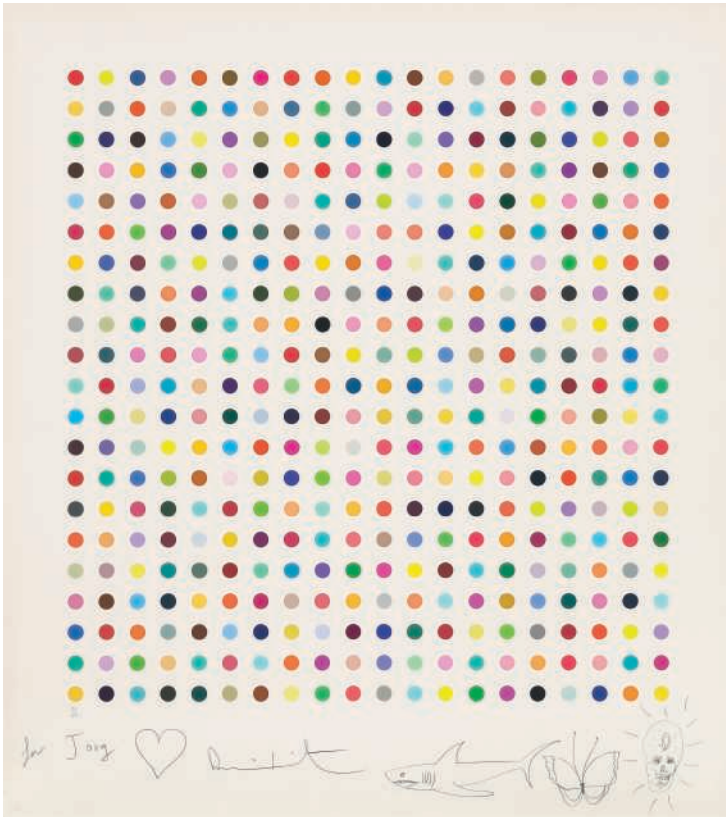
DAMIEN HIRST (B. 1965)

Mickey

screenprint in colours, 2014, on wove paper, signed in pencil, numbered 36/250, published by Other Criteria, London, with their blindstamps, the full sheet, in excellent condition, framed
Image & Sheet 875 x 700 mm.

£15,000-20,000

\$22,000-29,000
€20,000-26,000



λ172

DAMIEN HIRST

Hypothalamus Acetone Powder

screenprint in colours, 2012, on wove paper, signed and dedicated *for Jörg* in pencil, with drawings in pencil by the artist in the lower margin, numbered 98/128, published by the artist, with his blindstamp, the full sheet, apparently in very good condition, unexamined out of the frame

Image 1235 x 1095 mm., Sheet 1340 x 1490 mm.

£12,000-18,000

\$18,000-26,000

€16,000-23,000

λ173

DAMIEN HIRST

All you Need is Love Love Love

screenprint in colours, 2008, on wove paper, signed in pencil, numbered 50/50 (there were also five artist's proofs), published by Other Criteria, London, the full sheet, in very good condition, unexamined out of the frame

Image & Sheet 1523 x 1514 mm.

£15,000-20,000

\$22,000-29,000

€20,000-26,000



END OF SALE

INDEX

B

Bacon, F., 135, 136, 137
Basquiat, J.-M. (after), 153, 154, 155, 156
Beuys, J., 164
Boccioni, U., 54, 55, 56, 57
Bonnard, P., 43, 44
Bourgeois, L., 170
Braque, G., 63, 64

C

Carpi, U. da, 10
Chagall, M., 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 79
Chagall, M. (after), 75, 76, 77, 78, 80, 81
Chillida, E., 133
Coriolano, B., 11
Cranach, L. the Elder, 9

D

Denis, M., 46
Dix, O., 61
Dubuffet, J., 82
Duchamp, M., 131, 132
Dürer, A., 1, 2, 3, 4, 5, 6

E

Ensor, J., 30, 31, 32, 33, 34, 35, 36, 37
Estes, R., 152

F

Fairhurst, A., 168
Foujita, L. T., 52
Freud, L., 138, 139

G

Goltzius, H., 8
Goya, F. de, 27

H

Hamilton, R., 140
Haring, K., 157
Hirst, D., 171, 172, 173
Hodgkin, H., 134

I

Indiana, R., 158

K

Kirchner, E. L., 59, 60
Klee, P., 62
Klein, Y., 163
Koons, J., 159, 160

L

Léger, F., 84
Leyden, L. van, 7
Lichtenstein, R., 141, 142, 143

M

Matisse, H., 85, 86, 87, 88, 89
Miró, J., 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100,
101, 102
Morandi, G., 103, 104

N

Nolde, E., 58

P

Picasso, P., 105, 106, 107, 108, 109, 110, 111, 112, 113,
114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124,
125, 126
Picasso, P. (after), 127, 128

R

Redon, O., 38
Rego, P., 169
Rembrandt, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24,
25, 26
Reni, G. (after), 11
Ribera, J. de, 13
Ricci, M., 28
Richter, G., 165, 166, 167
Roussel, K.-X., 39
Ruscha, E., 151

S

Shiraga, K., 130

T

Tiepolo, G. B., 29
Toulouse-Lautrec, H. de, 41, 42
Twombly, C., 161, 162

U

Utrillo, M., 53

V

Villon, J., 50, 51
Vuillard, E., 45, 47, 48, 49

W

Warhol, A., 144, 145, 146, 147, 148, 149, 150
Wou-Ki, Z., 129

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(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:

- 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
- 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:

- 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:

- give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- 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
- 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:

- This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- 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.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty**

does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

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

- the **hammer price**; and
- the **buyer's premium**; and
- any amounts due under section D3 above; and
- 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:

- 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: LOYDGB2LCITY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
- 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 7389 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 7389 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:

- When you collect the lot; or

(b) At the end of the 90th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):

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

(a) Once you have made full and clear payment, you must collect the lot promptly following the auction. 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** promptly following the auction, we or our appointed agents can remove the **lot** at our option to a warehouse.
- (b) If you have not collected the **lot** within 90 calendar days of the auction, we will charge you storage costs and can, at our option, charge you transport costs and handling fees for moving the **lot** to and within the warehouse.
- (c) 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 us or 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.

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.
θ	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.

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

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◦ next to the **lot** number.

◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party 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** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

GLOSSARY OF CATALOGUING TERMS

AQUATINT

An etching process in which tone is created by treating a plate with fine particles of acid-resistant material (like powdered resin) and then placing the plate in an acid bath. The acid bites into the plate between the grains of resin and, when printed, the mass of tiny spots produces a textured area with tonal effects similar to watercolor wash.

ARTIST'S PROOF/EPREUVE D'ARTISTE

Impressions printed especially for the artist and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect. Usually appears as "A.P." or "E.A."

BLINDSTAMP/CHOP

The embossed, inked, or stamped symbol used by printers and print workshops, usually in the margin of the paper as a mark of identification.

BON À TIRER/RIGHT TO PRINT

The proof approved by the artist which establishes the standard for all of the other prints in the edition.

BURR

When using a drypoint needle or other engraving tool to draw directly into a metal plate, small, fine pieces of metal are raised up on both sides of the scored line. This burr holds additional ink during the printing process and gives the lines a velvety or fuzzy texture. Burr is very delicate and consequently is easily worn down during the pressures of the printing process. Early pulls or impressions taken from such plates are characterized by rich burr. In the case of Old Master prints especially, the quantity and evidence of burr can sometimes be used as an aid in determining how early the impression was pulled.

CANCELLATION PROOF

When the edition is complete, the matrix – a block, plate, stone, mylar or other – is effaced, crossed out or otherwise "cancelled".

An impression is then taken from this matrix, showing that the plate has been "cancelled". This ensures that no further uncanceled impressions can be pulled.

CARBORUNDUM

The trade name for silicon carbide, carborundum began its use in printmaking as an abrasive which was used in effacing lithographic stones. The particles, when mixed together with glue, can also be used to draw on a plate—sometimes creating a raised surface—which is then inked and printed with the ink being held in the spaces between the particles. The resulting prints are often textured due to the raised areas of the printing surface.

CATALOGUE RAISONNÉ

A scholarly catalogue which should include all the known works by an artist at the time of publication. Essential information by which works are identified is included.

CHINE APPLIQUÉ/CHINE COLLÉ

A method of adhering a thin paper, sometimes of a different color or texture, onto a larger, heavier sheet during the printing process using glue or water to dampen and coat the papers.

COLOPHON/JUSTIFICATION

A note, usually at the end of a book or portfolio of prints, giving all or some of the following information: name of work, author, printer, place of printing, date, size of edition.

DECKLE EDGE

The natural, untrimmed edge of handmade paper usually slightly uneven and sometimes slightly thinner than the rest of the sheet.

DRYPOINT

An intaglio process in which a plate is marked or incised directly with a needle. The drypoint line can look very much like an etched line but is usually lighter and characterized by the existence of burr.

EDITION

The total number of impressions pulled off a single image or set of images from the same matrix. To this number the artist usually authorizes the addition of a small number of artist's, printer's, publisher's and other proofs.

EMBOSSING

A process used to create a raised surface or raised element, but printed without ink.

ENGRAVING

An intaglio process in which a plate is marked or incised directly with a burin or other metal-marking tool. No acid is used in this process since the design is dug out by hand. An engraved line can range from very deep and wide, to lighter and thinner and is often characterized by a pointed end signaling the exit of the "v" shaped burin from the metal.

ETCHING

An intaglio process in which a plate is treated with an acid-resistant ground. The artist then draws through the ground with various tools to expose the metal. The plate is then immersed in an acid bath where the acid "bites" or chemically dissolves the exposed lines. The metal plate is therefore "carved" or "etched" by the acid rather than by a tool directly in the metal.

FOUL-BITING

When the acid-resistant ground on a metal plate does not keep the acid entirely out, irregularities can appear. These "bitten" areas will, when the plate is printed, catch ink and appear as spots or oddly inked areas.

FRONTISPIECE

Illustration in a book opposite the title page.

HELIOGRAVURE

A method of making a photo-etched or photogravure plate using an aquatint texture directly on the plate to create tone.

HORS-COMMERCE/"H.C."

Meaning "outside of the commercial edition", these proofs, not originally intended for sale, are excluded from the numbering of an edition, but are otherwise exactly like the editioned prints in every other respect.

INTAGLIO

All matrices which have either been cut into or "bitten" into. The resulting "dug out" lines are printed. Intaglio processes include etching, aquatint, engraving, mezzotint and metal engravings, among others.

LINOCUT/LINOLEUM CUT

A relief process, like a woodcut, where the artist carves the design out of the linoleum or linoleum mounted onto wood. What remains is printed, rather than what is cut away.

Please note all lots are unframed unless stated.

Full condition reports can be found online at www.christies.com

GLOSSARY OF CATALOGUING TERMS

LITHOGRAPHY

A planographic printing process where a drawing is made directly on a stone or other smooth matrix with greasy materials such as lithographic crayon. The surface is then dampened with water, which is repelled by the greasy areas. The surface is then rolled with greasy printing ink which adheres only to the greasy areas and is itself repelled by the areas which have water. The drawn image is then printed.

MASTER PRINTER

A highly skilled printer who works very closely with the artist to produce the edition.

MATRIX

The base from which the print is made. This can be anything – a standard metal plate or lithographic stone, a potato or vinyl record, a stencil – anything from which you print.

MEZZOTINT

An intaglio method in which the entire surface of the plate is roughened by a spiked tool (“rocker”) so that, if inked, the entire plate would print in solid black. The artist then works from “black” to “white” by scraping (or burnishing) out areas to produce lighter tones.

MONOTYPE

A unique image printed from an unworked, smooth, metal or glass surface painted in ink by the artist.

MONOPRINT

A print which has as its base an etching, lithograph or woodcut and which is then uniquely altered by monotype coloring, unique inking, or choices in paper color.

OFFSET PRINTING

Method of printing in which the inked image from a lithographic stone, a metal plate or other matrix is first transferred to an intermediary such as a rubber cylinder or blanket and then to paper, thus creating an image in the same direction as the original.

PHOTO-ETCHING/PHOTOGRAVURE

An intaglio process in which an image is produced on an etching plate by photographic means. (See also Heliogravure)

PHOTO-LITHOGRAPH

A process in which an image is produced on a lithographic plate by photographic means.

PLANOGRAPHIC PRINT

Printing from a flat surface. Planographic processes include lithography and some forms of commercial printing.

PLATE MARK

The imprint in the paper resulting from the edge of a metal plate being pushed into it during the pressure of the printing process.

PLATE TONE

A veil of ink intentionally left on the surface of the plate during printing which creates delicate areas of tone or shading.

POCHOIR

A printing process using stencils, originally used to simulate hand-coloring.

PRINTER'S PROOFS

Impressions printed especially for the printer(s) and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect. Usually appears as “P.P.”

PROGRESSIVE PROOFS

Series of proofs taken to show each individual color plate and each combination of them culminating in the final, complete version.

PUBLISHER

The person or entity who subsidizes and often initiates the making of a print edition or portfolio and who also disseminates the prints.

RELIEF PRINTING

When the image is printed from the raised or uncarved portion of the matrix. Relief processes include woodcuts and linocuts, among others.

SCREENPRINT/SILKSCREEN

A printing process using stencils to block out areas which are then printed through silk, other fabric or metal mesh.

SOFT-GROUND ETCHING

An etching technique where a soft ground is laid on the metal plate. The artist draws onto a piece of paper which is laid down on top of the ground. The ground adheres to the paper where the pencil or other tool has pressed down into it through the paper and pulls away when the paper is lifted. The resulting “marked” plate is placed in an acid-bath where the acid “bites” into the more exposed areas where the ground has been “lifted”. The line created is often soft and grainy.

STATE

An impression taken from the plate at a particular moment or stage of development and distinguished from impressions taken at other times during that process. The final State is the state from which editions are generally pulled, although some artists pull several impressions in each state.

STEEL FACING

When a metal intaglio plate is covered with a thin deposit of steel using electrolysis creating a much harder surface which can accommodate larger numbers of printings before wear becomes evident.

TRIAL PROOF

An early proof, often incorporating artist's revisions and changes and generally not identical to the numbered, editioned prints. Also referred to as Working Proof.

TUSCHE

Grease in stick or liquid form used principally for drawing in lithography.

WATERMARK

Design in the paper seen when held against the light. A manufacturer's mark, it is used to trace the origin and date of the paper.

WAXTYPE

A process like screenprinting where pigmented beeswax is used rather than traditional printer's ink.

WOODCUT

A relief technique where the image or design is left raised above what is carved out of the wood. What is not carved is printed.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

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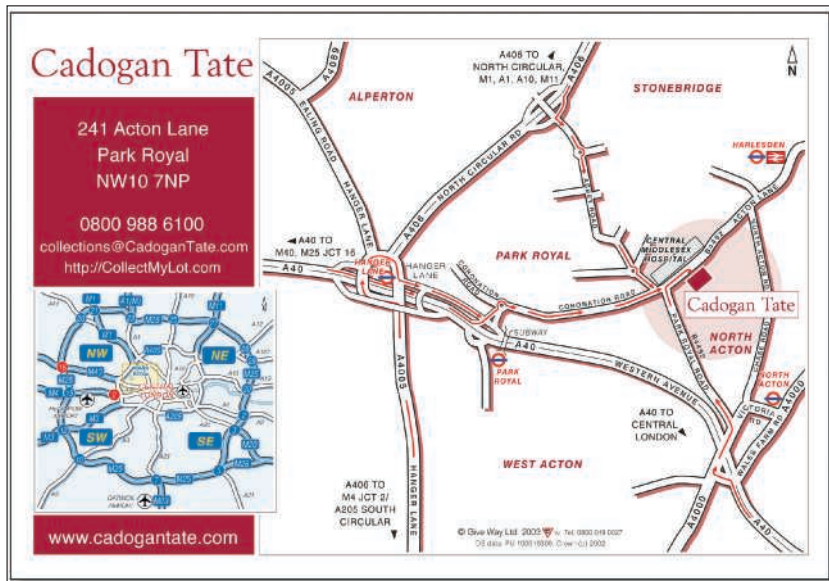
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Property from a Contemporary Texas Collection

PABLO PICASSO (1881-1973)
Grande Tête de Femme
linocut in colours, 1962
signed in pencil, numbered 3/50
Image: 25 x 23¾ in. (635 x 603 mm.)
Sheet: 29½ x 24¼ in. (749 x 616 mm.)
Bloch 1069; Baer 1303
\$70,000-100,000

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UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
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Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
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_____	_____	_____	_____
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N61	Photographs	New York	5	119	190	181
N11	Prints & Multiples	New York	3	71	114	108
P61	Photographs	Paris	2	38	61	57
K13	Old Master, 19th Century, Modern & Contemporary Prints	South Kensington	4	68	114	103
K72	Vintage Posters	South Kensington	3	43	71	66

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