

FIFTY PRINTS BY REMBRANDT VAN RIJN
A PRIVATE ENGLISH COLLECTION

King Street 5 July 2016



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(PARIS)

SPECIALISTS

Murray Macaulay

Tel: +44 (0)20 7389 2252

Alexandra Gill

Tel: +44 (0)20 7752 3109

Tim Schmelcher

Tel: +44 (0)20 7389 2268

Lucia Tro Santafé

Tel: +44 (0)20 7389 2472

Charlie Scott

Tel: +44 (0)20 7389 2261

Frédérique Darricarrère-Delmas (Paris)

Tel: +33 (0)1 40 76 85 71

AUCTION ADMINISTRATORS

Maya Jelbart

Tel: +44 (0)20 7389 2328

Fax: +44 (0)20 7389 2263

Matthias Nijjs

Tel: +44 (0)20 7752 3307



James Baskerville
JUNIOR SPECIALIST

EMAIL

First initial followed by last name @christies.com
(eg. Murray Macaulay = mmacaulay@christies.com).
For general enquiries about this auction, email should
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INTERNATIONAL PRINTS DEPARTMENT

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Richard Lloyd

Tel: +1 212 636 2286

EUROPEAN BUSINESS DIRECTOR

Lucy Brown

Tel: +44 (0)20 7752 3162

BUSINESS MANAGERS

LONDON

Eva French

Tel: +44 (0)20 7389 2334

AMERICAS

Alison Curry

Tel: +1 212 641 5760

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Tim Schmelcher

Murray Macaulay

Alexandra Gill

Lucia Tro Santafé

Charlie Scott

James Baskerville

Tel: +44 (0)20 7389 2328

NEW YORK

Richard Lloyd

Adam McCoy

Libia Elena Nahas

Lindsay Griffith

Elsie Widing

Tel: +1 212 636 2290

PARIS

Frédérique Darricarrère-Delmas

Tel: +33 (0)1 40 76 85 71

TOKYO

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Tel: +81 (0)3 3571 0745

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In sending absentee bids or making enquiries, this sale should be referred to as **REMBRANDT-11965**

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Rembrandt. f. 1672

FIFTY PRINTS BY REMBRANDT VAN RIJN A PRIVATE ENGLISH COLLECTION

This remarkable group of Rembrandt etchings was formed over one decade by a discerning English collector.

Between 1959 and 1968 he bought Rembrandts on a regular basis, and almost all came from P. & D. Colnaghi, at that time the foremost London dealer in old master prints. All the invoices were kept, along with some letters to him from Colnaghi, which give a fascinating insight into the relationship of a collector with his dealer. Harold Wright was then in charge of the print department and James Byam Shaw in charge of old master drawings; both were highly respected scholars in their field. Wright's letters to the collector are formal but friendly and it is clear that, as often as not, he is advising against a purchase on grounds of condition or insufficient quality. Clearly there is never a suggestion of urgency about the client making up his mind. After Wright retires there are a couple of letters from his successor, Arthur Driver, which reflect the same spirit of candour and mutual trust.

Though clearly advised throughout by Colnaghi, he exercised his own taste in his choice of subject, showing a preference for biblical scenes and landscapes; he paid his top prices for *The Windmill* (lot 43) and *The Landscape with a Cottage and Haybarn* (lot 41). He also liked Saint Jerome-subjects and was able to acquire superb examples of Saint Jerome beside a Pollard Willow (lot 24) and Saint Jerome in a dark Chamber (lot 25), though the Saint Jerome reading in an Italian Landscape seems to have either eluded him or was not to his taste (some people find that this plate has an unfinished look). This was a time when Colnaghi still had several boxes of Rembrandt etchings in their print stock, although by the late 1960s the rapidly increasing saleroom prices were making this more and more difficult to sustain. This collector evidently had his annual budget and avoided the more expensive prints like *The Hundred Guilder Print* or *The Three Crosses*, though perhaps this was also a matter of his own preference. Early on he did buy one fine and important female nude, *The Woman with the Arrow* (lot 35), costing him £820 in 1961, the most he had spent on a single print up till then. Ten etchings, all fine and some exceptional, came from the Carlyon family, of Cornish descent. The collection was probably formed in the early 19th century and remained virtually unknown and unseen until acquired by Colnaghi in 1958. Our collector's last purchase was *The Windmill* in 1968, after which the lack of choice and steeply rising prices perhaps deterred him from further acquisitions.

The collection was inherited by descent, remaining under attentive custodianship with immense trouble being taken to find out about techniques and the different qualities of impression. Much interest was also placed in the chronology of the prints, together with care about their mounting and conservation; the prints were never framed and hung, but kept in solander boxes.

Fifty prints is perhaps more of a personal selection than a comprehensive collection, but all are very carefully chosen, with taste and dependable advice. This is a rare opportunity for connoisseurs in any field to focus on prints by Rembrandt, arguably the greatest exponent of the art of etching, and the first of many to realise the dramatic potential of drypoint. There has not been a single-owner sale of prints by Rembrandt of similar quality for well over a decade.



(actual size)

1

WORKSHOP OF REMBRANDT HARMENSZ. VAN RIJN

Old bearded Man looking down

etching and drypoint, circa 1631, on laid paper, without watermark, a good but probably later impression from the cut-down plate, with thread margins, a tiny paper loss at the upper right tip of the corner, otherwise in very good condition
Plate 44 x 44 mm., Sheet 45 x 45 mm.

£1,500-2,500

\$2,200-3,600
€2,000-3,200

PROVENANCE:

George Björklund (1887-after 1968), Stockholm (Lugt 1138c).
With Craddock & Barnard, London.
Acquired from the above, 1 June 1966 (£30).

REFERENCES:

Bartsch, Hollstein 296; Hind 89; not in New Hollstein.



2

REMBRANDT HARMENSZ. VAN RIJN

The Small Lion Hunt (with two lions)

etching, circa 1641, on laid paper, watermark Foolscap with five-pointed Collar (similar to Hinterding G-a-b), a brilliant impression of New Hollstein's second, final state, with the heavily bitten lines printing very richly, the lightly etched background very clear, with margins, the tips of the upper corners in the margins made-up, a small repair in the lower margin at centre, otherwise in very good condition

Plate 155 x 123 mm., Sheet 167 x 135 mm.

£18,000-25,000

\$26,000-36,000

€23,000-32,000

PROVENANCE:

Sir Joshua Reynolds (1723-1792), London (Lugt 2364); presumably his sale, H. Phillips, London, 5 March 1798 and 17 following days.

The Carlyon Family, Tregrehan House, Cornwall.

With Colnaghi, London (their stock number R. 551 in pencil verso); bought from the above in 1958.

Acquired from the above, 10 June 1960 (£55).

REFERENCES:

Bartsch, Hollstein 115; Hind 18; New Hollstein 28 (II/2).

The subject of the lion hunt was one that Rembrandt revisited three times; the present etching is arguably the most dramatic and dynamic of them all. Possibly showing a scene towards the end of the hunt, one cornered lioness sinks its teeth and claws into an unfortunate rider who has been unseated from his rearing horse, while in the foreground a second lion glowers menacingly, preparing to attack the rider who has his spear raised, likewise going for the kill. Rembrandt leaves us to ponder the final result. His swift, sketch-like lines and extreme contrasts are perfectly matched to the violent, tumultuous scene, and the work is testament to his skill at capturing all the unfolding drama on a relatively small plate.

The present lot is the first of eleven works in the sale that come from the Carlyon Family, based at Tregrehan House in Cornwall since 1565. After the death of Tristram Carlyon (1877-1957), a sizeable Rembrandt collection was sold to Colnaghi's, where instead of the usual stock number beginning with the letter 'C' they were distinguished with an 'R' followed by a number. For a list of other works with this provenance please refer to the appendix in the back of the catalogue.

The present impression compares favourably to the Cracherode, Smith and Salting impressions in the British Museum.



(actual size)

3

REMBRANDT HARMENSZ. VAN RIJN

Beggar Man and Woman behind a Bank

etching, engraving and drypoint, circa 1630, on laid paper, without watermark, a very fine, richly tonal impression of New Hollstein's second state (of nine), printing with inky plate edges, with narrow margins, a short repaired tear at upper left, otherwise in good condition
Plate 112 x 81 mm., Sheet 115 x 83 mm.

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall.
With Colnaghi, London (their stock number R. 587 in pencil verso);
bought from the above in 1958.
Acquired from the above, 10 June 1960 (£50).

REFERENCES:

Bartsch, Hollstein 165; Hind 13; New Hollstein 51 (II/9).

Emerging from behind an overgrown bank, this elderly beggar couple seems to be deep in a slightly cranky conversation. The man appears to be talking loudly, with his mouth wide open, perhaps because they are both hard of hearing. Although integrated well into the composition, the little bluff at left may be covering up another earlier image, which Rembrandt had begun to etch onto the plate. New Hollstein records nine lifetime states of this print. It is therefore surprising how rarely it comes to the market, in particular in very fine, early impressions such as the present sheet, printed with distinct, irregularly wiped tone.

The British Museum holds one impression of the first state and one of the third, as well as examples of later states. The present second state-impression is stronger, clearer and more tonal than their two early states.



(actual size)

4

REMBRANDT HARMENSZ. VAN RIJN

Jupiter and Antiope: smaller Plate

etching and engraving, circa 1631, on laid paper, watermark single-headed Eagle with Basel Crozier (Hinterding B-a-a), a fine, strong impression of this scarce print, New Hollstein's second, final state, printing with traces of burr on the breasts, neck and Jupiter's hand, with wide margins, in excellent condition
Plate 83 x 112 mm., Sheet 138 x 168 mm.

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Unidentified small oval stamp verso (not found in Lugt).
George Björklund (1887-after 1968), Stockholm (according to an inscription on the mount).
With Craddock & Barnard, London.
Acquired from the above, 5 December 1957 (£330).

REFERENCES:

Bartsch, Hollstein 204; Hind 44; New Hollstein 78 (II/2).

The present impression compares well with the Josi impression of the second state in the British Museum.



(actual size)

5

REMBRANDT HARMENSZ. VAN RIJN

A bearded Man in a furred Oriental Cap and Robe

etching, 1631, on laid paper, watermark Arms of Württemberg (Hinterding B'-a-a), a very good impression of New Hollstein's fifth, final state, after the plate has been cut down, with margins, in very good condition
Plate 146 x 121 mm., Sheet 156 x 132 mm.

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

An unidentified brown ink inscription in the lower right margin (not found in Lugt).

James Smith, Glasgow, 1954 (according to an inscription on the mount).

With James Connell Sons, Glasgow.

With Colnaghi, London (their stock number C. 29068 in pencil verso).

A. D. Pilkington, acquired from the above on 10 August 1954; subsequently returned to Colnaghi.

Acquired from Colnaghi, 26 September 1961 (£130).

REFERENCES:

Bartsch, Hollstein 263; Hind 53; New Hollstein 85 (V/5).

There has been some discussion regarding the identity of the sitter, although it is now widely accepted that he is the artist's father. Although exotically dressed in an Oriental fur cap and robe, this portrait could almost be considered a companion piece to the following lot, *The Artist's Mother*, with which it shares a similarly delicate and tender treatment of the face. This very good impression shows little wear in the more densely worked areas, which typically are the first to show signs of deterioration in the plate.



(actual size)

6

REMBRANDT HARMENSZ. VAN RIJN

The Artist's Mother, seated at a Table, looking right: three quarter length

etching, circa 1631, on laid paper, without watermark, a very fine impression of New Hollstein's second state (of three), without any wear, with small margins, in very good condition
Plate 149 x 131 mm., Sheet 156 x 139 mm.

£25,000-35,000

\$36,000-50,000
€32,000-45,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall.
With Colnaghi, London (their stock number R. 671 in pencil verso);
bought from the above in 1958.
Acquired from the above, 10 June 1960 (£325).

REFERENCES:

Bartsch, Hollstein 343; Hind 52; New Hollstein 91 (II/3).

As with the previous lot, *A bearded Man in a furred Oriental Cap and Robe*, the identity of the sitter of this portrait is not ultimately confirmed, but there is little doubt that it is a portrait of Rembrandt's mother. In 1679, the Amsterdam print dealer Clement de Jonghe described another portrait plate, clearly showing the same woman, as the artist's mother. New Hollstein records no fewer than 16 different watermarks on impressions of this print, evidence of how popular it must have been and how frequently Rembrandt reprinted it. Not a rare print at all, very fine early impressions such as the present one are however very difficult to find, as the dense work of her stole and veil and the fine lines which so beautifully describe her wrinkled face and hands wore quickly.

The present impression is superior to the Cracherode impression in the British Museum.



7

REMBRANDT HARMENSZ. VAN RIJN

The Good Samaritan

etching, engraving and drypoint, 1633, on laid paper, watermark Arms of Burgundy and Austria (Hinterding A-a-b), a good impression of New Hollstein's first state (of four), trimmed inside the platemark but retaining a fillet of blank paper outside the borderline on all sides, the blank text border below trimmed off, otherwise in very good condition
Image & Sheet 243 x 205 mm.

£30,000-50,000

\$43,000-72,000
€39,000-64,000

PROVENANCE:

Earl of Northwick (1770-1859), Northwick Park and Cheltenham (Lugt 2709a); his sale, C. G. Boerner, Leipzig, 22-24 May 1933, lot 604, described as '*Brillant, im ersten Zustand, mit dem weissen Pferdeschweif*'.

With Colnaghi, London (their stock number C. 33334 in pencil verso); bought from R. G. Michel, 06 July 1964.

Acquired from the above, 26 February 1965 (£680, with lot 15 and lot 33).

REFERENCES:

Bartsch, Hollstein 90; Hind 101; New Hollstein 116 (I/4).

Close inspection of first state-impressions of this print, including the present one, reveal that certain areas of shading, mainly on the forehead of the horse and on the back and legs of the groom, did not etch properly at first and printed weakly. Rembrandt corrected this in the subsequent state by re-etching the plate with additional shading in these and other areas. According to New Hollstein, these changes and darkening of the horse's tail were done simultaneously in the second state. However, the Cracherode impression in the British Museum, assumed to be of the first state, is in fact an impression of an undescribed intermediate state between the first and the second state: with the additional shading, but before the horse's tail is filled in. The other early impression in the British Museum, from the collection of Pierre Mariette and the Earl of Aylesford (1848,0911.46), is indeed of the first state before the additional shading. The present impression appears to be a little earlier or more carefully inked, as it prints more strongly in particular on the back of the groom.



8

REMBRANDT HARMENSZ. VAN RIJN

The Angel appearing to the Shepherds

etching, engraving and drypoint, 1634, on laid paper, indistinct watermark, possibly Basel Crozier, a fine, richly tonal impression of New Hollstein's third state (of five), with the landscape in the distance printing clearly and without any wear in the densely worked areas, with narrow margins, in very good condition

Plate 263 x 220 mm., Sheet 267 x 225 mm.

£30,000-50,000

\$43,000-72,000
€39,000-64,000

PROVENANCE:

Phillips, Son and Neale, London, 14 November 1961, lot 255 (to Drescher for Colnaghi).

With Colnaghi, London (their stock number C. 31685 in pencil verso).

Acquired from the above, 3 August 1962 (£270).

REFERENCES:

Bartsch, Hollstein 44; Hind 120; New Hollstein 125 (III/5).

In most early impressions of this large night piece Rembrandt aimed for a very pronounced contrast between the aureole, surrounding the Angel and the putti in the sky and the light it casts onto the ground, the trees and the startled shepherds and their herd, by wiping the plate very clean, so that the blank areas would be left bright white. The present impression however is printed with considerable plate tone, resulting in a more sombre and mysterious image. The celestial apparition, as it emerges out of the night sky, takes on a slightly threatening, uncanny aspect, which makes us all the better understand the terror of the herdsmen and their animals.

The dimly lit landscape, with some figures surrounding a campfire faintly reflected in the river at lower left, an arched bridge and a hill town in the far distance, prints very well in the present impression. Relying on fine gradations of shades of black and grey to be intelligible, the landscape loses all definition in later examples and ultimately disappears entirely. Here, it is still full of atmosphere and depth.



(actual size)

9

REMBRANDT HARMENSZ. VAN RIJN

Christ and the Woman of Samaria among Ruins

etching, 1654, on laid paper, without watermark, a good, strong and bright impression of New Hollstein's third state (of five), with thread margins, in very good condition
Plate 122 x 108 mm., Sheet 125 x 111 mm.

£4,000-6,000

\$5,800-8,600
€5,100-7,600

PROVENANCE:

With Colnaghi, London (their stock number C. 27020 in pencil verso);
bought from the Trustees of Colonel H. Clowes, 17 January 1949.
Acquired from the above, 2 March 1959 (£25).

REFERENCES:

Bartsch, Hollstein 71; Hind 122; New Hollstein 127 (III/5).



(actual size)

10

REMBRANDT HARMENSZ. VAN RIJN

Christ driving the Money Changers from the Temple

etching with touches of drypoint, 1635, on laid paper, with an indistinct watermark fragment, a fine impression of the first state (of four), with touches of burr on the rays of Christ's halo and elsewhere, with thread margins, in very good condition

Plate 137 x 170 mm., Sheet 139 x 172 mm.

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

St. John Dent (d. circa 1884), London (Lugt 2373); his sale, Sotheby, Wilkinson & Hodge, London, 28 March 1884 and six following days, lot 828 (£7.5s; to Page?).

Sotheby's, London, 27 November 1962, lot 13 (to Colnaghi).

With Colnaghi, London (their stock number C. 32177 in pencil verso).

Acquired from the above, 23 January 1963 (£120).

REFERENCES:

Bartsch, Hollstein 69; Hind 126; New Hollstein 139 (I/4).

In a rare incident of direct appropriation, perhaps as a homage to the greatest printmaker before him, Rembrandt replicated the figure of Christ from a woodcut of the same scene in Albrecht Dürer's *Small Woodcut Passion* of 1508. Both Dürer and Rembrandt capture the sheer anger of Christ, yet Rembrandt's scene on the whole is quite different in sentiment, as he clearly delights in the comical element of the unfolding chaos: a man is being dragged across the floor by his cow, another dives to catch an escaped pigeon, while a dog is barking madly at Christ's heels, excited by the commotion all around.

The present impression compares well with the Cracherode impression and is superior to the Sloane impression in the British Museum.



(actual size)

11

REMBRANDT HARMENSZ. VAN RIJN

Saint Jerome kneeling in Prayer

etching, 1635, on laid paper, without watermark, a very good impression of the first state (of two), with small margins, tiny losses at the sheet corners outside the platemark, generally in good condition
Plate 114 x 80 mm., Sheet 119 x 83 mm.

£4,000-6,000

\$5,800-8,600

€5,100-7,600

PROVENANCE:

Christie's, London, 28 November 1967, lot 136 (to Colnaghi).
With Colnaghi, London (their stock number C. 35807 in pencil verso).
Acquired from the above, 23 February 1968 (£220).

REFERENCES:

Bartsch, Hollstein 102; Hind 140; New Hollstein 142 (1/2).

The present impression compares well with the Cracherode impression in the British Museum.



(actual size)

12

REMBRANDT HARMENSZ. VAN RIJN

The Return of the Prodigal Son

etching, 1636, on laid paper, watermark Strasbourg Lily (Hinterding A-BA-a-a), a brilliant impression of New Hollstein's first state (of three), printing with great contrast and clarity, the lightly etched landscape in the background printing very strongly, with thread margins, a 15 mm. repaired horizontal tear at upper left, otherwise in very good condition
Plate 159 x 137 mm., Sheet 160 x 140 mm.

£15,000-20,000

\$22,000-29,000
€20,000-25,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall.
With Colnaghi, London (their stock number R. 536 in pencil verso);
bought from the above in 1958.
Acquired from the above, 8 February 1960 (£100).

REFERENCES:

Bartsch, Hollstein 91; Hind 147; New Hollstein 159 (1/3).

The present impression is superior to all impressions in the British Museum.



(actual size)

13

REMBRANDT HARMENSZ. VAN RIJN

Self-Portrait with Saskia

etching, 1636, on thin laid paper, without watermark, a fine impression of New Hollstein's second state (of four) trimmed on or just inside the platemark, in very good condition
Plate & Sheet 103 x 93 mm.

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

With Colnaghi, London.
Acquired from the above, 28 February 1962 (£72).

EXHIBITED:

P. & D. Colnaghi, *The Age of Rembrandt: an Exhibition of Etchings*, London, April-May 1969, No. 1.

REFERENCES:

Bartsch, Hollstein 19; Hind 144; New Hollstein 158 (II/4).

The present impression compares favourably to the Slade impression of the second state in the British Museum.



(actual size)

14

REMBRANDT HARMENSZ. VAN RIJN

A bearded Man wearing a Velvet Cap with a Jewel Clasp

etching, 1637, on laid paper, without watermark, a fine impression of New Hollstein's only state, with thread margins, in very good condition
Plate 96 x 83 mm., Sheet 97 x 85 mm.

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

Sotheby's, London, 21 November 1961, lot 162 (to Colnaghi on commission).
With Colnaghi, London.
Acquired from the above, 28 February 1962 (£105).

REFERENCES:

Bartsch, Hollstein 313; Hind 150; New Hollstein 163 (only state).

The present work is an example of the delight Rembrandt took in depicting a wide range of different textures. Celebrated for his understanding of light and shade, his ability to evoke different surfaces is equally impressive and plays an important role in particular in his earlier works. This portrait brings together a variety of materials and textures: the fur of the collar, the sitter's beard and skin, the velvet of the cap and the gemstone in the jewel clasp. These subtle effects can only be appreciated fully in fine early impressions such as the present one, which are rare, as the plate wore quickly.

The present impression is perhaps a little weaker than the brilliant Cracherode impression in the British Museum.



(actual size)

15

REMBRANDT HARMENSZ. VAN RIJN

A young Man in a Velvet Cap (Petrus Sylvius?)

etching, 1637, on laid paper, without watermark, a very good impression of New Hollstein's second, final state, with narrow margins, in very good condition

Plate 96 x 84 mm., Sheet 100 x 87 mm.

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

With Colnaghi, London (their stock number C. 33540 in pencil verso); bought from J. T. R. Edmiston, 20 October 1964.

Acquired from the above, 26 February 1965 (£680, with lot 7 and lot 33).

REFERENCES:

Bartsch, Hollstein 268; Hind 151; New Hollstein 164 (II/2).



(actual size)

16

REMBRANDT HARMENSZ. VAN RIJN

The Card Player

etching, 1641, on laid paper, partial watermark Basilisk (Hinterding A'-a-a), a very fine impression of the first state (of five), with an inky plate edge above, trimmed on or slightly into the platemark, in very good condition

Plate & Sheet 91 x 83 mm.

£10,000-15,000

\$15,000-21,000
€13,000-19,000

PROVENANCE:

Pierre Mariette II (1634-1716), Paris, his ink inscription verso, dated 1674 (Lugt 1789).

Unidentified inscription in brown ink verso (not found in Lugt).

Unidentified stamp, small owl verso (not found in Lugt).

Christie's, London, 28 November 1967, lot 129 (to Colnaghi).

With Colnaghi, London (their stock number C. 35804 in pencil verso).

Acquired from the above, 23 February 1968 (£410).

REFERENCES:

Bartsch, Hollstein 136; Hind 19; New Hollstein 193 (I/5).

The present impression compares favourably to the finer of two Cracherode impressions (F,5.82) in the British Museum.



17

REMBRANDT HARMENSZ. VAN RIJN

Jan Uytenbogaert, 'The Gold Weigher'

etching and drypoint, 1639, on 18th century laid paper, with an indistinct Letters watermark, a good but later impression of New Hollstein's second state (of three), before Captain Baillie's rework, with narrow margins, very pale scattered foxing mainly visible in the blank border below, otherwise in good condition Plate 253 x 205 mm., Sheet 257 x 210 mm.

£7,000-10,000

\$11,000-14,000
€9,000-13,000

PROVENANCE:

With Colnaghi, London.

Acquired from the above, 28 February 1962 (£60).

REFERENCES:

Bartsch, Hollstein 281; Hind 167; New Hollstein 172 (II/3).



18

REMBRANDT HARMENSZ. VAN RIJN

The Death of the Virgin

etching and drypoint, 1639, on sturdy laid paper, without watermark, a very good impression of New Hollstein's second state (of four), with narrow margins, a few foxmarks and minor staining, otherwise in good condition

Plate 408 x 313 mm., Sheet 415 x 323 mm.

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

An unidentified collector's mark *verso*, black oval with bird over text (not found in Lugt).
With Colnaghi, London.

Acquired from the above, 28 February 1962 (£170).

REFERENCES:

Bartsch, Hollstein 99; Hind 161; New Hollstein 173 (II/4).



(actual size)

19

REMBRANDT HARMENSZ. VAN RIJN

The Angel departing from the Family of Tobias

etching and drypoint, 1641, on laid paper, without watermark, a fine impression of New Hollstein's second state (of eight), trimmed to or just outside the platemark, in very good condition
Plate & Sheet 105 x 156 mm.

£12,000-18,000

\$18,000-26,000
€16,000-23,000

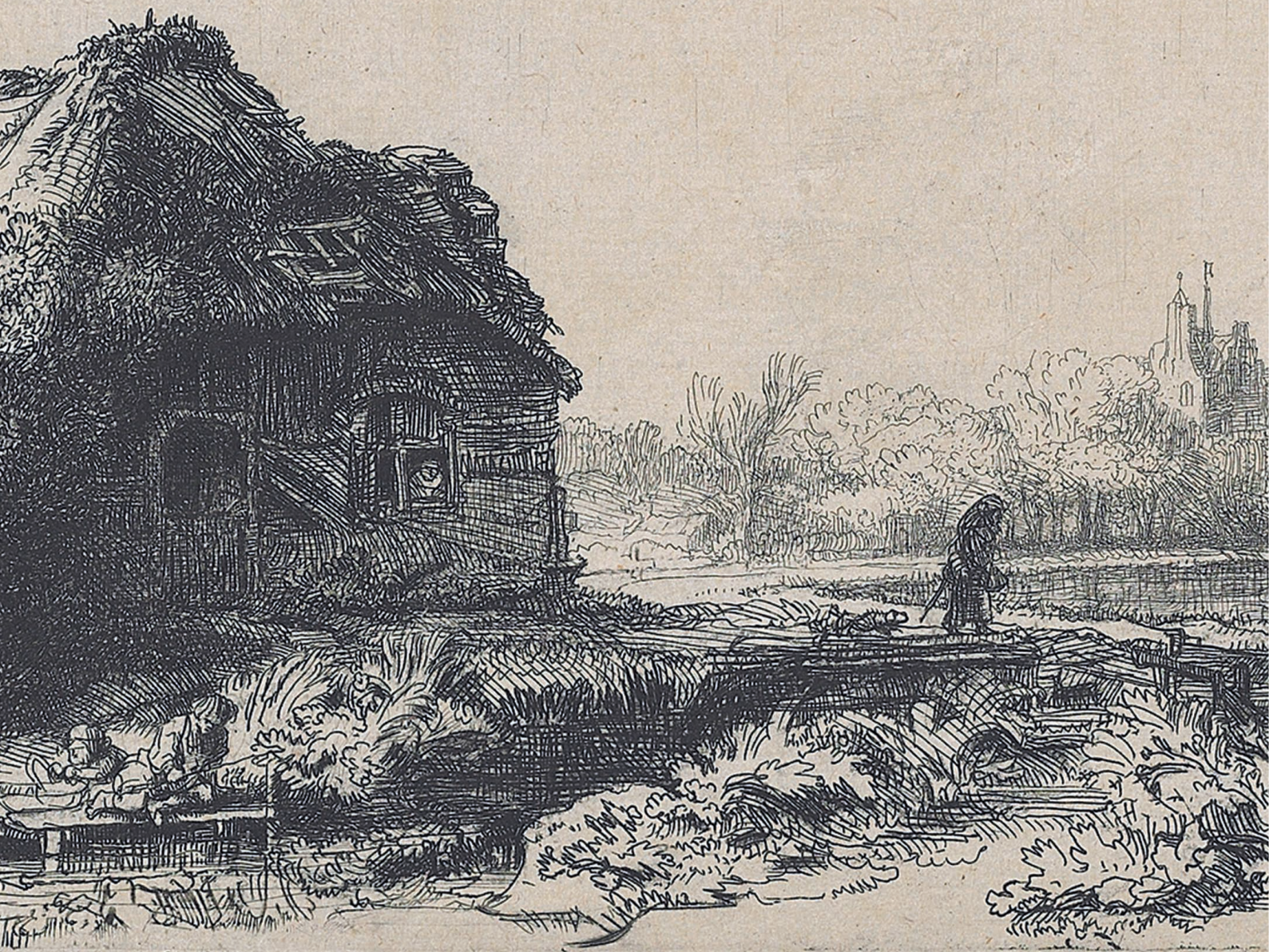
PROVENANCE:

With Colnaghi, London.
Acquired from the above, 28 February 1962 (£65).

REFERENCES:

Bartsch, Hollstein 43; Hind 185; New Hollstein 189 (II/8).

This particular moment in the story of Tobias presents a challenge for the artist choosing to depict it: as the angel Raphael reveals himself to the father and his son Tobias, they both bow their heads to the ground in fear. When they look up again, the Angel has disappeared. He is there one moment and gone the next. Inventively, Rembrandt only shows the soles of the feet of the Angel as he disappears out of the picture plane in a blaze of light. This fine impression of the second state perfectly captures this light effect, which is lost in later impressions, as well as the variety of sentiments of those present at this scene: humility in the figure of Tobias, gratitude in the figure of Tobit, and curiosity and startled amazement in the onlookers.





20

REMBRANDT HARMENSZ. VAN RIJN

Landscape with Cottages and a Hay Barn: Oblong

etching with touches of drypoint, 1641, on laid paper, watermark Strasbourg Lily (similar to Hinterding A-4WR-eb), a fine impression of New Hollstein's only state, with thread margins, a few tiny touches of ink and brush in places, a few pinpoint foxmarks and pale staining in the sky, otherwise in good condition Plate 128 x 322 mm., Sheet 130 x 321 mm.

£50,000-70,000

\$72,000-100,000
€64,000-89,000

PROVENANCE:

Charles C. Cunningham Jr. (b. 1934), Boston (without his mark, cf. Lugt 4684).
With Colnaghi, London (their stock number C. 35774 in pencil *verso*);
bought from the above, 30 October 1967.
Acquired from the above, 23 February 1968 (£2,800).

REFERENCES:

Bartsch, Hollstein 225; Hind 177; New Hollstein 199 (only state).

This large, relatively early landscape print is Rembrandt's most detailed and arguably finest depiction of the landscape around Amsterdam. In the foreground we see what could be called a 'portrait' of an old-fashioned, slightly dilapidated and overgrown farmhouse. The house is inhabited, a woman peaks out of a window and a cart is standing under the hay barn. All this is described in great detail, including two children fishing from a little jetty over the canal, a woman and a dog crossing the bridge, and the low but thick vegetation at the water's edge.

In the background at right, much more lightly etched, we see some parkland with the roof and tower of a stately house, probably Kostverloren House, just visible above the tree tops, and the river Amstel just in front. In the far distance at left, we see a panorama of the city of Amsterdam on the horizon.

This is in fact an impossible view, as one would not be able to see the city and Kostverloren from this perspective at the same time. (Hinterding, *Lugt Collection*, no. 177, p. 423) The fact that it is a constructed landscape does not diminish its charm and deep sentiment for the place, which Rembrandt knew so well and had sketched many times on his walks around Amsterdam.

21

REMBRANDT HARMENSZ. VAN RIJN

The Windmill

etching with touches of drypoint, 1641, on thin laid paper, without watermark, a very fine impression of New Hollstein's only state, the distant landscape printing very clearly, the sulphur tinting and craquelure in the sky very pronounced, and without any wear in the dense shadows at lower left, with thread margins, a small ink stain *verso* showing through faintly at the left centre sheet edge, otherwise in very good condition
Plate 145 x 209 mm., Sheet 146 x 211 mm.

£60,000-80,000

\$86,000-110,000
€77,000-100,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall.
With Colnaghi, London (their stock number R. 621 in pencil *verso*); bought from the above in 1958.
Acquired from the above, 2 March 1964 (£1800).

REFERENCES:

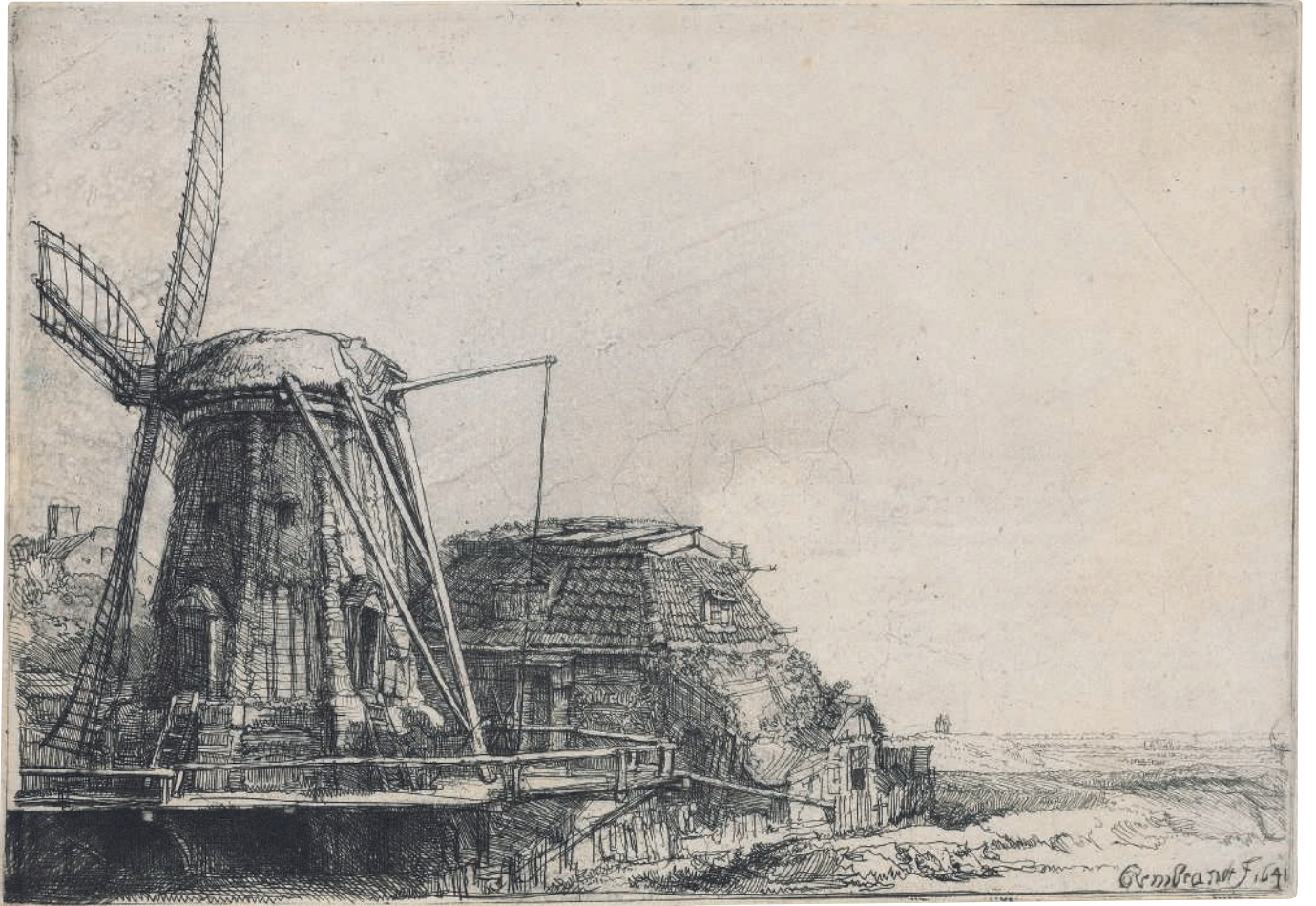
Bartsch, Hollstein 233; Hind 179; New Hollstein 200 (only state).

Without much evidence at all and probably out of romantic sentiment, the windmill depicted here was long thought to be Rembrandt's birthplace at Katwijk; he was indeed the son of a miller. In 1915 however Frits Lugt identified the building as the 'Little Stink Mill' on De Passeerder bulwark outside of Amsterdam, presumably called thus because it was used for the production and treatment of leather, processes which produced notoriously bad smells.

This being one of Rembrandt's most-loved etchings and an image of a quintessentially Dutch building type, it is easy to overlook Rembrandt's precise description of the construction and mechanics of the mill and the anecdotal elements, such as the little figure of the miller about to climb the stairs into the mill with a sack on his back and the woman, possibly washing clothes, in front of the house.

Apart from being a lovingly detailed 'portrait' of a building, Rembrandt also took great interest in the atmospheric qualities of the scenery: the wide empty flatlands to the right, put into perspective by the two tiny figures standing on the dyke; the deep, dank shadows under the platform of the mill; and the cloudy, windswept sky indicated by the irregular tone, probably created with sulphur tint. The craquelure, very pronounced in this impression, may well be accidental and caused by cracks in the etching ground. Yet somehow - and despite the fact that it is not descriptive of any natural weather effects - it adds to the atmosphere and lends a certain heaviness to the sky.

The present impression is very comparable to the Slade impression and just a little stronger than the Cracherode impression in the British Museum.





22

REMBRANDT HARMENSZ. VAN RIJN

Cottages and Farm Buildings with a Man sketching

etching, 1645, on laid paper, without watermark, a fine impression of New Hollstein's only state, printing with fine horizontal wipping marks in the sky and a little tone mainly at upper left, with thread margins or trimmed to or just inside the platemark in places, in very good condition
Plate & Sheet 131 x 210 mm.

£30,000-50,000

\$43,000-72,000
€39,000-64,000

PROVENANCE:

Pierre Mariette II (1634-1716), Paris, with his ink inscription verso, dated 1672 (Lugt 1789).

Hermann Marx (d. 1948), Cobham (Lugt 2816a).

Miss Erica Marx; by descent from the above.

With Colnaghi, London (their stock number C. 32453 in pencil verso and C. 32453 on the mount);
bought from the above, 2 April 1963.

Acquired from the above, 12 July 1963 (£420).

REFERENCES:

Bartsch, Hollstein 219; Hind 213; New Hollstein 201 (only state).



23

REMBRANDT HARMENSZ. VAN RIJN

A Cottage beside a Canal with a View of Ouderkerk

etching and drypoint, circa 1645, on laid paper, possibly with a watermark fragment, a very fine impression of this delicate, atmospheric landscape, New Hollstein's only state, printing with subtle sulphur tinting in the sky, the lightly etched background printing very clearly, with margins, in very good condition
Plate 137 x 210 mm., Sheet 150 x 220 mm.

£50,000-70,000

\$72,000-100,000

€64,000-89,000

PROVENANCE:

Baron Hans Albrecht von Derschau (d.1824), Nuremberg (Lugt 2510).

Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606); with their de-accession stamp *verso* (Lugt 234).

With Colnaghi, London (their stock number C. 31671 in pencil *verso*); bought from Miss Magsie Connell, 30 September 1961.

Acquired from the above, 28 February 1962 (£250).

REFERENCES:

Bartsch, Hollstein 228; Hind 212; New Hollstein 202 (only state).

The present impression is stronger and prints with more sulphur tinting in the sky than the somewhat damaged Cracherode impression in the British Museum.

24

REMBRANDT HARMENSZ. VAN RIJN

View of Amsterdam from the Kadijk

etching, circa 1642, on laid paper, without watermark, a very fine impression of New Hollstein's only state, with the distant landscape printing very strongly and the reeds in the foreground richly black, with small margins, in very good condition
Plate 111 x 154 mm., Sheet 119 x 160 mm.

£50,000-70,000

\$72,000-100,000
€64,000-89,000

PROVENANCE:

Probably Alexander Gibson Hunter (early 19th century), Scotland, (cf. Lugt 2306, but without his mark). With Colnaghi, London (their stock number W. 614A in pencil verso); presumably bought from the above. Acquired from the above, 17 January 1961 (£480).

REFERENCES:

Bartsch, Hollstein 210; Hind 176; New Hollstein 203 (only state).

In this *View of Amsterdam*, Rembrandt achieves an extraordinary amount of depth despite the very low horizon, by pushing the reeds and other plants growing along the canal and the footpath very prominently into the foreground while the city appears diminutively small in the far distance. In fact, the tallest blade of reeds is rendered in the same size as the tallest spire of the town, that of the Oude Kerk. It is a remarkably wide vista for a relatively small plate, which encompasses almost the entire city, albeit in the reverse. Eric Hinterding describes the recognisable landmarks from left to right: 'the Haringspakkertoren, the Oude Kerk, the Montelbaanstoren, the warehouses and ships' wharves of the Dutch East India Company and the mill on Het Rijzenhoofd bulwark.' (Hinterding, *Lugt Collection*, no. 165, p. 284)

That the panorama is shown in reverse may indicate that Rembrandt drew it on the spot, directly onto the plate. Had he worked from a preparatory drawing, it seems plausible that he would have transferred the drawing onto the plate in order for it to print the right way round. According to some authors however, the fact that Rembrandt took some liberties with the actual topography contradicts this idea and indicates that he manipulated the view in the studio, rather than drawing outdoors onto the plate exactly what he saw.

Be that as it may, the *View of Amsterdam from the Kadijk* gives us an intense impression of the place. In particular, Rembrandt understood how important the sky was for the depiction of this flat landscape, and by leaving the upper two thirds of the plate entirely blank he was able to convey a sense of the vastness of the sky.

The present impression is equal to both the Malcolm and Cracherode impressions and only marginally weaker than the brilliant Slade impression in the British Museum.



(actual size)



25

REMBRANDT HARMENSZ. VAN RIJN

Saint Jerome in a dark Chamber

etching, engraving and drypoint, 1642, on laid paper, without watermark, a brilliant impression of New Hollstein's second state (of three), with wide margins, in very good condition
 Plate 152 x 176 mm., Sheet 208 x 225 mm.

£40,000-60,000

\$58,000-86,000
 €51,000-76,000

PROVENANCE:

University Library, Cambridge (Lugt 2475); their sale, Sotheby, Wilkinson & Hodge, London, 2-3 April 1878, lot 155 (£4.6s).
 With Colnaghi, London (their stock number C. 29508 in pencil verso);
 bought from Mrs. E. M. Strang, 16 November 1955.
 Acquired from the above, 22 April 1959 (£35).

REFERENCES:

Bartsch, Hollstein 105; Hind 201; New Hollstein 212 (II/3).

Rembrandt's decision to depict Saint Jerome, seated by his desk and pondering his translation of the Bible into Latin, in an almost entirely dark room with only some soft Netherlandish light coming in through a window, demonstrates his innate urge to experiment. In this case, he set himself an almost impossible challenge: apart from the window, almost every surface of this extraordinary etching is covered with dense crosshatching and the image emerges only by means of the finest gradations in density and

direction of closely etched lines, thus creating different shades of black and dark grey. Just as our eyes adapt in time to actual darkness, our gaze only slowly penetrates the blackness of the ink covering the plate, and we begin to discern the room and the objects within: the staircase, the skull and cardinal's hat and ultimately, dimly, the lion crouching under the table. The mere idea to depict a spiral staircase seen from below in a darkened room is testimony to Rembrandt's confidence and his complete mastery of the etching process.

Yet this plate is not just a display of staggering virtuosity. What separates Rembrandt from other highly skilled printmakers is the atmosphere and emotional depth he manages to convey in this image. Looking at this print, we truly have a sense of watching a scholar deep in thought, sitting under a creaking wooden staircase in an old Dutch house.

Although there must have been contemporary collectors for such demanding works, this print shows Rembrandt's willingness to take artistic risks apparently at the expense of any commercial consideration. The density of the work meant that the plate wore quickly and that only very few satisfactory impressions could be pulled, with later impressions turning out uneven and grey.

The present, velvety black and atmospheric impression with unusually wide margins is superior to both impressions in the British Museum, the cleanly wiped Cracherode impression and the slightly dry Sloane impression.



(actual size)

26

REMBRANDT HARMENSZ. VAN RIJN

The Sleeping Herdsman

etching and drypoint, 1644, on laid paper, without watermark, a fine impression of New Hollstein's only state, printing with tiny touches of burr, with narrow margins, in very good condition
Plate 78 x 57 mm., Sheet 81 x 59 mm.

£25,000-35,000

\$36,000-50,000

€32,000-45,000

PROVENANCE:

Earl of Aylesford (1786-1859), London and Packington Hall (without his mark, cf. Lugt 58); presumably his sale, Christie's, London, 17 July 1898 (in a group lot).

Hermann Weber (1817-1854), Bonn (Lugt 1383); his sale, Weigel, Leipzig, 28 April 1856 and following days, lot 300.

King Ferdinand of Portugal (1816-1885) (Lugt 968); his sale, J.M. Heberle, Cologne, 29 November 1893 and following days, lot 2094.

Dr. Julius von Elischer (1846-1909), Budapest (Lugt 824); not in his sale.

Johann Samuel Guildal (1855-1920), Copenhagen (Lugt 2886a); his sale, Winkel & Magnussen, Copenhagen, 4 June 1931, lot 235.

Dr. C. Axel Widstrand (b. 1866), Stockholm (Lugt 2630a).

George Björklund (1887- after 1968), Stockholm (Lugt 1138c).

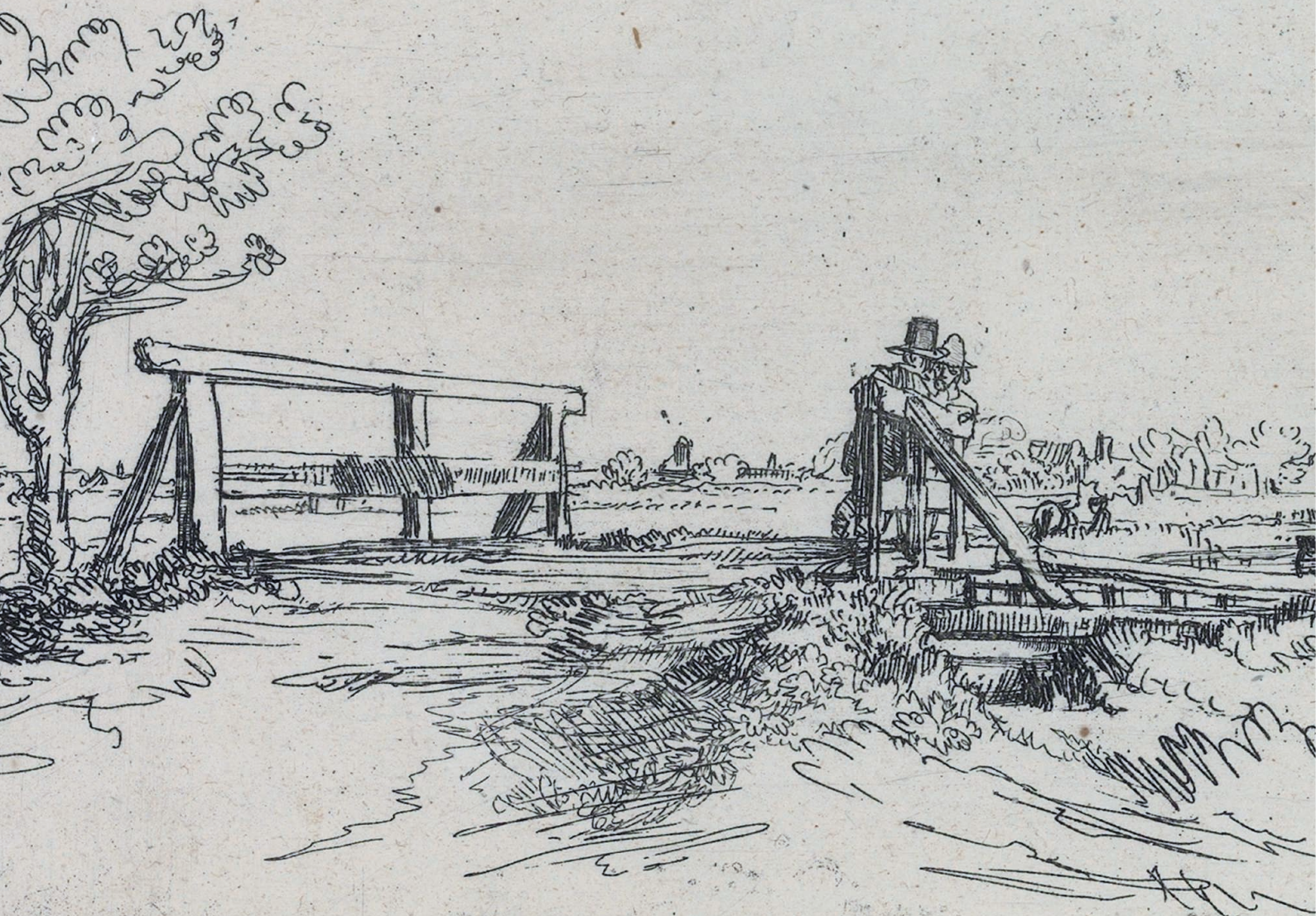
With Colnaghi, London (their stock number C. 31734 in pencil verso); bought from L. G. Sanguinetti-Nelson.

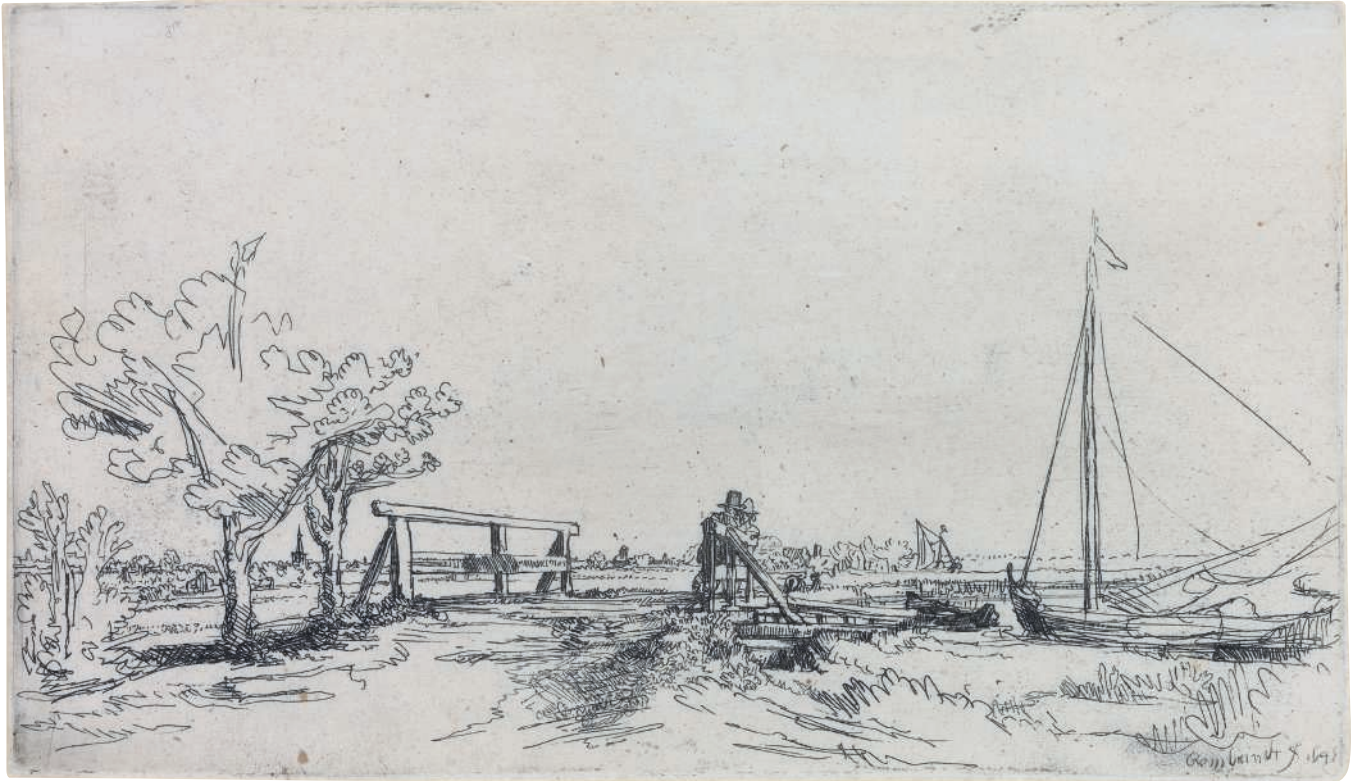
Acquired from the above, 28 February 1962 (£75).

REFERENCES:

Bartsch, Hollstein 189; Hind 207; New Hollstein 217 (only state).

This delightful small genre scene is a wonderful example of Rembrandt's cheeky sense of humour. This seemingly innocent pastoral scene of a herdsman briefly resting his cattle and himself is undermined by a young amorous couple taking advantage of the older man's sleepiness to engage in activities which he would certainly not approve of. This work belongs to the small group of erotic prints, including the very 'tongue in cheek' *Flute Player* (B. 188) and the overtly sexual and hence extremely rare *Monk in the Cornfield* (B. 187). It is likely that *The Sleeping Herdsman* was not intended for wider publication but only distributed to a small circle of friends and collectors, hence it is quite rare. The desirability of this charming little print is highlighted by the long list of major collections the present impression has passed through in its lifetime.





27

REMBRANDT HARMENSZ. VAN RIJN

Six's Bridge

etching and drypoint, 1645, on laid paper, watermark Foolschap with seven-pointed Collar (Hinterding B-a), a very good impression of New Hollstein's fourth, final state, before the accidental scratches in the sky and below the boat, printing with a light, irregularly wiped tone in the sky, with thread margins, a couple of small brown ink stains at the lower left, the tip of the lower left corner made-up, otherwise in very good condition
Plate 129 x 224 mm., Sheet 132 x 227 mm.

£100,000-150,000

\$150,000-210,000
€130,000-190,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall.
With Colnaghi, London (their stock number R. 612 in pencil verso);
bought from the above in 1958.
Acquired from the above, 27 November 1959 (£500).

REFERENCES:

Bartsch, Hollstein 208; Hind 209; New Hollstein 222 (IV/4).

Tradition has it that, having made a bet with Jan Six, it took Rembrandt the same time to create this etching as it took for a servant to run from Six's country house into town and back to get some mustard for lunch. Although this story and the common title of this print are probably apocryphal, it illustrates the swiftness with which this landscape has been executed. The sketch-like, spontaneous quality of the etching seems to support the – ultimately not provable – theory that Rembrandt carried prepared plates with him on his strolls around Amsterdam and that he drew directly and *en plein air* onto them, rather than creating preparatory drawings.

One of his most desirable and charming landscape etchings, *Six's Bridge* is as economical as it is suggestive. Rembrandt here makes full use of his ability to create depth and atmosphere with only a few lines and blank white paper, and only a hint of wiped tone in the sky, to evoke the mist in the air over this peculiarly Dutch scenery between the land and the sea.



(actual size)

28

REMBRANDT HARMENSZ. VAN RIJN

Christ carried to the Tomb

etching and drypoint, circa 1645, on laid paper, with a partial watermark Arms of Amsterdam (similar to Hinterding ZZ-zz), a very good impression of New Hollstein's only state, printing with burr at the lower left and a light tone, trimmed on or just outside the platemark, in very good condition
Plate & Sheet 132 x 111 mm.

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

With Colnaghi, London (their stock number C. 31729 in pencil verso);
bought from Major-General G. P. Blacker, 23 January 1962.
Acquired from the above, 23 January 1963 (£320).

REFERENCES:

Bartsch, Hollstein 84; Hind 215; New Hollstein 223 (only state).



29

REMBRANDT HARMENSZ. VAN RIJN

A blind Hurdy-Gurdy Player and Family receiving Alms

etching, 1648, on laid paper, watermark Strasbourg Lily (similar to Hinterding P-a), a good but rather light impression of New Hollstein's first state (of five), beginning to show some wear but before the posthumous rework of the subsequent states, with small margins, in very good condition
Plate 165 x 130 mm., Sheet 172 x 135 mm.

£10,000-15,000

\$15,000-21,000

€13,000-19,000

PROVENANCE:

With Craddock & Barnard, London.

Acquired from the above, 1 June 1966 (£200).

REFERENCES:

Bartsch, Hollstein 176; Hind 233; New Hollstein 243 (I/5).

30

REMBRANDT HARMENSZ. VAN RIJN

Saint Jerome beside a Pollard Willow

etching and drypoint, 1648, on laid paper, watermark Strasbourg Lily (Hinterding E-a-a), a fine impression of New Hollstein's fourth, final state, printing with considerable burr and without any wear in the densely worked areas, with thread margins, in very good condition
Plate & Sheet 181 x 132 mm.

£80,000-120,000

\$120,000-170,000
€110,000-150,000

PROVENANCE:

Johann Karl Brönner (1738-1812), Frankfurt am Main (Lugt 307).
Städel Museum, Frankfurt am Main, with their de-accession stamp (Lugt 2396);
bequeathed by the above; their sale, C. G. Boerner, Leipzig, 5 October 1874, lot 855 (to Drugulin).
Martin Wigand (1846-1891), Leipzig (Lugt 2623).
With Paul Prouté, Paris.
With Colnaghi, London (their stock number C. 30901 in pencil verso);
bought from the above, 24 April 1959.
Acquired from the above, 11 June 1959 (£450).

REFERENCES:

Bartsch, Hollstein 103; Hind 323; New Hollstein 244 (IV/4).

In the course of his printmaking career, Rembrandt created no fewer than seven prints on the subject of Saint Jerome. The present print however, as A.M. Hind described it so poignantly, is 'a tree study with Saint Jerome thrown in'. The dead tree, often with a sole flowering branch as a symbol of regeneration, is traditionally found in depictions of the Saint in the wilderness. Here however, the tree has become the protagonist, while the saint and his attributes, the skull, his cardinal's hat and the lion, are pushed into the middle ground and etched quite lightly. Rembrandt's full attention is lavished onto the depiction of this ancient willow, with its cut and broken branches and its rugged, bulging trunk. In a charming detail, giving the whole image an idyllic lightness, he put a little bird on the top. A few blades of grass and rushes are swiftly added to the foot of the tree, the rest of the landscape is merely hinted at. The whole print has a deliberately 'unfinished' feel, densely worked in some areas and only a few sketchy, almost careless lines elsewhere.

In its iconography, the print is also a hybrid between two pictorial traditions: Saint Jerome in his Study, depicting the scholar Saint at work; and Saint Jerome penitent in the Wilderness, shown in prayer or beating his chest with a rock. Here, the Saint has chosen a secluded dale to set up a makeshift desk by a brook, to work quietly on his translation of the Bible into Latin.

With the burr of the drypoint in the foreground so characteristic of this print, it has often invited collectors, restorers and dealers to 'enhance' impressions a little with some ink or wash – something that thankfully has not happened to this beautifully untouched impression.



(actual size)





31

REMBRANDT HARMENSZ. VAN RIJN

Landscape with a Farm Building and the 'House with the Tower'

etching and drypoint, circa 1650, on thin laid paper, with an indistinct watermark fragment, probably Arms of Bern, a fine impression of New Hollstein's fourth, final state, with narrow margins, a short repaired tear at the upper right, minor staining and a tiny rust mark at lower right, a tiny made-up paper loss at the lower right corner, otherwise in good condition
Plate 120 x 318 mm., Sheet 123 x 320 mm.

£60,000-80,000

\$86,000-110,000
€77,000-100,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall.
With Colnaghi, London (their stock number R. 617 in pencil verso);
bought from the above in 1958.
Acquired from the above, 8 February 1960 (£700).

REFERENCES:

Bartsch, Hollstein 223; Hind 244; New Hollstein 256 (IV/4).

This is one of the rarest of Rembrandt's larger landscape etchings, despite the fact that Rembrandt took this plate through four different states. To our knowledge, only ten impressions of this print have appeared at auction over the last thirty years.

While Rembrandt in his etched landscapes often deviated from the exact appearance of any specific location, this plate actually began as a remarkably precise record of an existing building, namely the building with

the tower at right. In the extremely rare first and second states, the tower is taller and topped with a cupola and a short spire, and it was precisely those characteristics which helped I. Q. van Regteren Altena to identify the building as that of the tax collector Jan Uytenbogaert (see lot 17 for his portrait), located on the Amstelveenseweg in the south-western outskirts of Amsterdam (Hinterding, Lugt Collection, no. 175b, p. 416). Curiously - and presumably for purely compositional reasons - Rembrandt then changed the appearance of the tower in the third state by burnishing out its upper parts, thereby obliterating the true depiction of the place.

Although always interested in meteorological and atmospheric effects, Rembrandt in his landscapes usually refrained from depicting the sky with etched lines. Instead, he preferred plate tone, polishing scratches or sulphur tinting (see lots 21 and 23 for example) to depict such ethereal phenomena as clouds, mist or rain. In the present landscape however, he aimed for a stronger contrast and covered the left side and part of the lower sky with etched lines to indicate dark clouds. The trees at left are still overcast and dark, while the rest of the copse and the buildings are bathed in sunshine. The effect is that of the sun suddenly breaking through receding rain clouds. The general idea is not dissimilar from Rembrandt's famous *Three Trees*, in which the etched clouds and rain are even more prominent, while the present plate is much more understated, less dramatic and allegorical. The almost blank foreground, so evocative of a meadow in bright sunlight, is one of the sparsest - and loveliest - passages in all of his landscape prints.

The present impression compares well with the Salting impression of this state in the British Museum.



(actual size)

32

REMBRANDT HARMENSZ. VAN RIJN

The Star of the Kings: a Night Piece

etching with touches of drypoint, circa 1652, on laid paper, with an indistinct watermark fragment, a brilliant impression of New Hollstein's first state (of four), printing with remarkable clarity and bright highlights, with considerable burr in the lantern, without any wear, with small margins, in excellent condition Plate 94 x 142 mm., Sheet 101 x 152 mm.

£30,000-50,000

\$43,000-72,000
€39,000-64,000

PROVENANCE:

Pierre Mariette II (1634-1716), Paris, with his ink inscription verso, dated 1682 (Lugt 1789).

The Carlyon Family, Tregrehan House, Cornwall.

With Colnaghi, London (their stock number R. 549 in pencil verso); bought from the above in 1958.

Acquired from the above, 10 June 1960 (£50).

REFERENCES:

Bartsch, Hollstein 113; Hind 254; New Hollstein 263 (I/4).

Equally daring as *Saint Jerome in a dark Chamber* (lot 25) in its depiction of darkness, this etching shows a little street scene during an Epiphany-procession in Amsterdam. On 6 January, to celebrate the Adoration of the Magi, groups of children and grown-ups would walk through the city at night, singing and collecting small gifts. As a reference to the Star of Bethlehem that led the three kings to the stable, each group would carry a star-shaped lantern. We can see such a group in the foreground, partially lit by the lantern. Another lantern shines far in the background, and a few windows are dimly lit from inside the houses. The rest of the scene disappears in almost complete darkness. We can only vaguely discern the figures in the foreground, the outlines of the houses and rather guess than see that the distant lantern is on a bridge above a canal. As so often, Rembrandt doesn't 'depict' the scene as much as making us experience it for ourselves, as if we are part of this nocturnal procession – an effect that only fine, early impressions can convey.

The present impression is very similar in quality to the Cracherode impression in the British Museum, which is however on rather toned paper and trimmed.



(actual size)

33

REMBRANDT HARMENSZ. VAN RIJN

David at Prayer

etching and drypoint, 1652, on laid paper, without watermark, a very good but slightly later impression, New Hollstein's second state (of three), with narrow margins, remains of old tape at the left sheet edge *verso*, in good condition
Plate 142 x 94 mm., Sheet 145 x 97 mm.

£6,000-8,000

\$8,600-11,000
€7,700-10,000

PROVENANCE:

Clemens Lothar Fürst von Metternich (1773-1859), Vienna (without mark and not in Lugt); sold, Vienna, November 1807 (to Wawra, according to his ink inscription *verso*).

With Alfred Wawra, Vienna.

Conte Giuseppe Archinto (1783-1861), Milan (Lugt 546); presumably bought from the above.

With Colnaghi, London (their stock number C. 33486 in pencil *verso*); bought from Nathan Chaikin, 7 October 1964.

Acquired from the above, 26 February 1965 (£680, with lot 7 and lot 15).

REFERENCES:

Bartsch, Hollstein 41; Hind 258; New Hollstein 268 (II/3).



34

REMBRANDT HARMENSZ. VAN RIJN

The Flight into Egypt: altered from Seghers

etching, engraving and drypoint, circa 1653, on laid paper, watermark Arms of London (Hinterding A-a-a), a fine impression of this rare and unusual print, New Hollstein's fifth state (of six), with narrow to thread margins, trimmed fractionally inside the platemark in places below, in very good condition Plate 214 x 281 mm., Sheet 218 x 286 mm.

£30,000-50,000

\$43,000-72,000
€39,000-64,000

PROVENANCE:

Sotheby's, London, 23 March 1965, lot 136 (to Colnaghi).
With Colnaghi, London (with their stock number C. 33855
in pencil on the mount).
Acquired from the above, 3 June 1966 (£450).

REFERENCES:

Bartsch, Hollstein 56; Hind 266; New Hollstein 271 (V/6).

This remarkable print is the only incident in his printed oeuvre of Rembrandt re-using or altering a printing plate by another artist. Whether intended as a homage to the older artist or out of sheer artistic curiosity, Rembrandt here used the copperplate of a print depicting *Tobias and the Angel* by Hercules Seghers (circa 1589- circa 1638) to create what is without a doubt his most unusual print. By burnishing out the original figures and replacing them with the Holy Family on the flight into Egypt, yet leaving the intricately worked landscape by Seghers relatively untouched, Rembrandt created a fascinating dialogue of two generations and very different artistic sensibilities within a single cohesive work. *The Flight into Egypt: altered from Seghers* not only highlights Rembrandt's skill and vision as a printmaker, but also his interest in the works of other artists and his playful urge to experiment.



(actual size)

35

REMBRANDT HARMENSZ. VAN RIJN

The Flight into Egypt: crossing a Brook

etching with engraving, drypoint and open-bite, 1654, on laid paper, watermark Foolschap with seven-pointed Collar (similar to Hinterding K-a-c), a very fine impression of New Hollstein's only state, the watery open-bite below printing very strongly, with narrow margins, in very good condition
Plate 93 x 144 mm., Sheet 95 x 146 mm.

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

Martin Folkes (1690-1754), London, his stamp *recto* (Lugt 1034); presumably his sale, Langford, London, 17 January 1756 and seven following days.
With Colnaghi, London.
Acquired from the above, 25 October 1966 (£380).

REFERENCES:

Bartsch, Hollstein 55; Hind 276; New Hollstein 277 (only state).

One of a total of eight prints on the theme of the Flight into Egypt or the Rest on the Flight, all of which differ greatly in style, composition and format, the present version once again showcases Rembrandt's willingness to experiment and his success in adapting to different challenges. By loosely applying acid directly onto the plate, a technique called open-bite, Rembrandt created a visual effect which perfectly imitates the fluid nature of the water of the brook at the lower edge of the plate.

The present impression compares well with the Cracherode impression in the British Museum.

36

REMBRANDT HARMENSZ. VAN RIJN

Christ returning from the Temple with His Parents

etching and drypoint, 1654, on laid paper, with a Foolscap watermark fragment, a brilliant impression of New Hollstein's only state, printing with much burr, wiping marks and a light plate tone, with margins, in excellent condition
Plate 94 x 144 mm., Sheet 104 x 156 mm.

£80,000-120,000

\$120,000-170,000
€110,000-150,000

PROVENANCE:

Fürstlich-Waldburg-Wolfegg'sches Kupferstichkabinett (Lugt 2542).
With Gutekunst & Klipstein, Bern.
With Colnaghi, London (their stock number C. 30712 in pencil verso);
presumably bought privately from the above.
Acquired from the above, 2 March 1959 (£500).

REFERENCES:

Bartsch, Hollstein 60; Hind 278; New Hollstein 276 (only state).

Christ returning from the Temple with his Parents is the final in a series of six prints from 1654, all in a similar format, depicting the subject of Christ's childhood and youth. Over the course of its history the scene has been variously interpreted as the Holy Family's flight to, or return from Egypt. It was only in the early 18th century that it was first identified as relating to an episode in Saint Luke's gospel in which the twelve year-old Jesus, having gone missing in Jerusalem during the feast of the Passover, is discovered by his parents sitting among the rabbis in the temple. Luke describes the scene as follows: 'Everyone who heard him was amazed at his understanding and his answers. When his parent's saw him, they were astonished. His mother said to him, "Son, why have you treated us like this? Your father and I have been anxiously searching for you". "Why have you been searching for me?" he asked. "Didn't you know I had to be in my Father's house?" But they did not understand what he was saying to them. Then he went down to Nazareth and was obedient to them'. (Luke 2, v. 47-51)

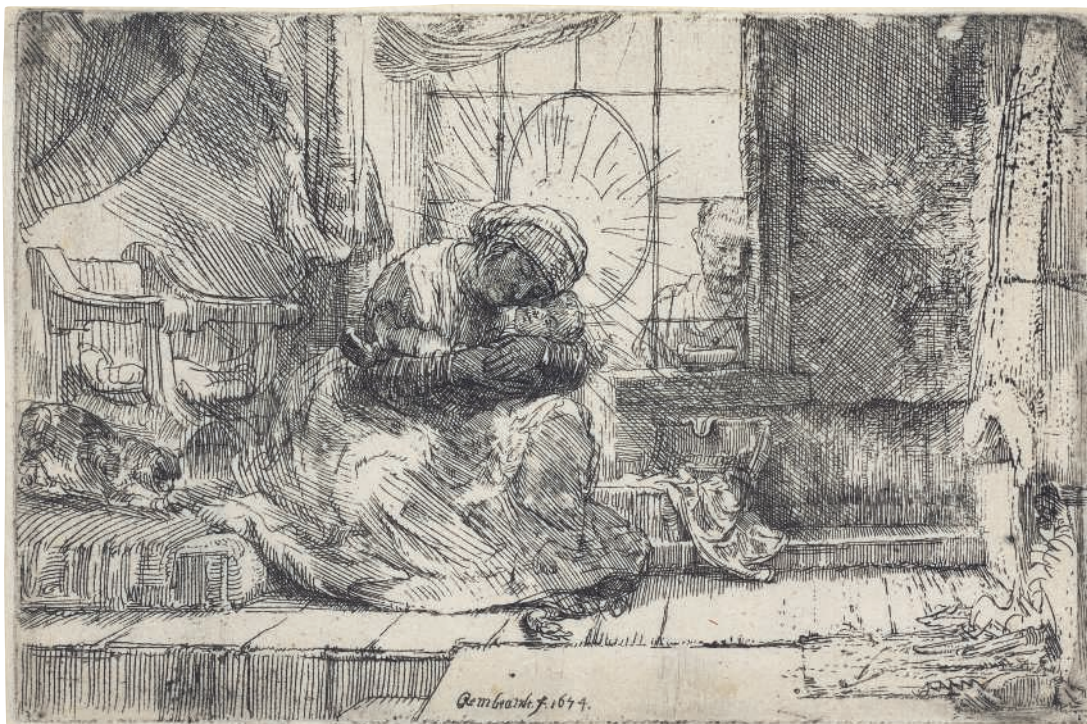
Rembrandt's etching depicts the Holy Family as they return home to Nazareth after this episode, with the boy Jesus flanked by his parents each holding one of his hands, accompanied by a small dog. It is a common scene of family life, a child suspected of truancy being firmly escorted by his parents while plaintively pleading his innocence. In the background is a sunlit vista full of bucolic charm, with shepherds watering their flocks at a small river, and a bridge and city nestled in the foothills of a craggy landscape. The lengthening shadows, created with generously applied drypoint, wonderfully evokes the late afternoon as the family sets out on their long journey.

This is a rare print – only 12 impressions have been offered at auction within the last thirty years – and this outstanding example, in exceptionally good condition, comes from the ancient print collection of the Princes of Waldburg-Wolfegg. This venerable cabinet was founded by the Truchsess Maximilian Willibald (1604-1667), who was a contemporary of Rembrandt's, and it may well be that this print passed almost directly from the artist into his collection, where it would have remained for the next four hundred years.

The present impression compares well to both Cracherode impressions, one of which is on Japan paper, in the British Museum.



(actual size)



(actual size)

37

REMBRANDT HARMENSZ. VAN RIJN

The Holy Family with the Cat and Snake

etching, 1654, on laid paper, without watermark, a fine impression of New Hollstein's first state (of four), printed with a light tone and delicate wiping marks, with thread margins, in very good condition
Plate 94 x 144 mm., Sheet 96 x 145 mm.

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

George Björklund (1887-after 1968), Stockholm (Lugt 1138c).
With Craddock & Barnard, London.
Acquired from the above, 1 June 1966 (£250).

REFERENCES:

Bartsch, Hollstein 63; Hind 275; New Hollstein 278 (1/4).

This tender, domestic scene of the Virgin and Child conveys some fundamental religious symbolism. As the cat plays with the hem of Mary's dress at left, a snake slithers out from underneath. Mary however has managed to trap the snake under her foot, thus foreshadowing Christ's destiny as the Redeemer, the triumph of Good over Evil and the overcoming of the Original Sin. Outside, Joseph looks in through the window, present but separate from the Virgin and Child. This plate is part of a small, probably never completed series of prints of a modest, horizontal format dedicated to various scenes from the childhood and youth of Christ. For other prints belonging to this group see lots 35, 36, 38 & 39.



(actual size)

38

REMBRANDT HARMENSZ. VAN RIJN

The Adoration of the Shepherds: with the Lamp

etching, circa 1654, on laid paper, watermark Foolscap with seven-pointed Collar (similar to Hinterding D-a-b), a very fine impression of New Hollstein's first state (of three), printing with great contrast and clarity, with small margins, a few lines of grey wash on Joseph's back and sleeve, otherwise in very good condition

Plate 106 x 129 mm., Sheet 110 x 132 mm.

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

With Colnaghi, London (their stock number C. 30709 in pencil verso); bought from John Brophy, 4 November 1958. Acquired from the above, 22 April 1959 (£75).

REFERENCES:

Bartsch, Hollstein 45; Hind 273; New Hollstein 279 (I/3).

Although this plate is quite deeply and evenly etched and did not wear quickly, only the finest impressions such as the present one impart a sense of the warmth and brilliance of the light, of the deep shadows it casts, and of the liveliness of the scene. In a departure from the pictorial tradition and some of his own works, Rembrandt here decided to depict the lamp as the light source, rather than the Christ Child, which in Netherlandish art is often shown to emanate a bright light.

The present impression is slightly stronger than both the Cracherode and Salting impressions in the British Museum.



(actual size)

39

REMBRANDT HARMENSZ. VAN RIJN

Christ seated disputing with the Doctors

etching possibly with touches of drypoint, 1654, on laid paper, without watermark, a good but slightly later impression of New Hollstein's only state, with thread margins, in very good condition
Plate 95 x 143 mm., Sheet 96 x 145 mm.

£4,000-6,000

\$5,800-8,600
€5,100-7,600

PROVENANCE:

With Colnaghi, London (their stock number C. 34361 in pencil verso);
bought from E. Hilton, 30 December 1965.
Acquired from the above, 25 October 1966 (£120).

REFERENCES:

Bartsch, Hollstein 64; Hind 277; New Hollstein 281 (only state).

The present lot belongs to a probably never completed series of small etchings depicting scenes from the childhood and youth of Christ, dating from 1654, that also includes *The Flight into Egypt: crossing a Brook* (lot 35), *Christ returning from the Temple with His Parents* (lot 36), *The Holy Family with the Cat and the Snake* (lot 37) and *The Adoration of the Shepherds: with the Lamp* (lot 38). Here the twelve year-old Jesus amazes and enthrals the doctors and scribes in the Temple with his knowledge and eloquence.



(actual size)

40

REMBRANDT HARMENSZ. VAN RIJN

The Ringball Player ('Het Klosbaantje')

etching, 1654, on laid paper, without watermark, a very fine impression of the first state (of two), printing with light wiping marks, the foul-biting at upper left very prominent, with thread margins, a small made-up paper loss at lower left, otherwise in good condition
 Plate 94 x 143 mm., Sheet 96 x 146 mm.

£15,000-25,000

\$22,000-36,000
 €20,000-32,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall.
 With Colnaghi, London (their stock number R. 560 in pencil verso);
 bought from the above in 1958.
 Acquired from the above, 26 September 1961 (£50).

REFERENCES:

Bartsch, Hollstein 125; Hind 272; New Hollstein 282 (I/2).

In 1654 Rembrandt focused on a series of prints depicting Christ's youth (see lots 35, 36, 37, 38 & 39). While adhering to the same horizontal plate format, this present depiction of an old Netherlandish game is the only print of a secular subject that he made that year. The game shown here was called *klossen* (now known as *beugelen*), and was played in *klossenbaantjes* (ringball alleys), that were usually to be found at inns. The rules involved iron hoops and knocking your opponent's ball into the gutter, like an indoor version of croquet. The figure in the foreground appears to be relaxing away from the drama of the game behind him, although the lack of refreshment on the table and his slightly despondent demeanour suggests he may be an early victim of the competition that continues without him.

The present impression is superior to the Cracherode impression of the first state in the British Museum.



41

REMBRANDT HARMENSZ. VAN RIJN

Christ at Emmaus: The Larger Plate

etching and drypoint, 1654, on 18th century laid paper, countermark letters A M (not in Hinterding), a strong, very tonal but later impression of New Hollstein's fourth state (of five), with margins, in very good condition
Plate 208 x 159 mm., Sheet 220 x 170 mm.

£3,000-5,000

\$4,300-7,200
€3,900-6,400

PROVENANCE:

George Ambrose Cardew (b. 1865), London (Lugt 1134).
With Colnaghi, London.
Acquired from the above, 28 February 1962 (£55).

REFERENCES:

Bartsch, Hollstein 87; Hind 282; New Hollstein 283 (IV/5).



42

REMBRANDT HARMENSZ. VAN RIJN

The Descent from the Cross by Torchlight

etching and drypoint, 1654, on laid paper, watermark Foolscap with five-pointed Collar (Hinterding G-b-a), a fine, cleanly wiped impression of New Hollstein's first state (of three), printing with considerable burr and great contrast, without any wear, with thread margins, in very good condition
Plate 209 x 160 mm., Sheet 211 x 162 mm.

£40,000-60,000

\$58,000-86,000
€51,000-76,000

PROVENANCE:

Unidentified initials RH in ink verso (not found in Lugt).
With Paul Prouté, Paris.
With Colnaghi, London (with their stock number C. 30900 in pencil verso);
bought from the above, 24 April 1959.
Acquired from the above, 11 June 1959 (£540).

REFERENCES:

Bartsch, Hollstein 83; Hind 280; New Hollstein 286 (1/3).



43

REMBRANDT HARMENSZ. VAN RIJN

Abraham's Sacrifice

etching and drypoint, 1655, on laid paper, with partial watermark Strasbourg Lily (cf. Hinterding ZZ-zz), a very good impression of New Hollstein's only state, printing with touches of burr and without any wear, with thread margins, in very good condition

Plate 155 x 132 mm., Sheet 157 x 134 mm.

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

George Baillie-Hamilton, 12th Earl of Haddington (1894-1986), Tynninghame House, East Lothian, Scotland; his sale, Sotheby's, London, 9 November 1953, lot 9 (to Colnaghi).

With Colnaghi, London (their stock number C. 28898 in pencil verso).

Acquired from the above, 2 March 1959 (£85).

REFERENCES:

Bartsch, Hollstein 35; Hind 283; New Hollstein 287 (only state).

About to prove his complete devotion and fear of God, Abraham is prevented from sacrificing his son Isaac at the last minute by an Angel, who in Rembrandt's depiction literally stays his arm. This print is a masterpiece in controlled drama and suspense, made all the more painful and touching as it is a wonderfully subtle and tender scene. Abraham's blind obedience is alluded to by the darkness of his eyes, anguished yet clouded by faith, as he is about to kill the son he had so longed for. Unlike in other depictions of this scene, Isaac is not tied down to the altar; with an obedience that equals his fathers, he kneels down, terrified of what is about to happen, while Abraham tenderly shields his son's eyes from the long knife in his left hand.



44

REMBRANDT HARMENSZ. VAN RIJN

Abraham entertaining the Angels

etching and drypoint, 1656, on laid paper, partial watermark Arms of Amsterdam (similar to Hinterding N-a), a very good impression of New Hollstein's only state, printing with touches of burr, with considerable plate tone and inky plate edges, with margins, in very good condition
Plate 158 x 132 mm., Sheet 163 x 137 mm.

£20,000-30,000

\$29,000-43,000

€26,000-38,000

PROVENANCE:

Bibliothèque Royale de Belgique (Lugt 261 verso & Lugt 1741 recto), Brussels; presumably with their de-accession stamp (not found in Lugt).
Ducs d'Arenberg, Brussels & Nordkirchen (Lugt 567).
Gutekunst & Klipstein, Bern, 21 November 1958, lot 217 (to Eisemann, presumably for Colnaghi).
With Colnaghi, London (their stock number C. 30726 in pencil verso).
Acquired from the above, 2 March 1959 (£140).

REFERENCES:

Bartsch, Hollstein 29; Hind 286; New Hollstein 295 (only state).

This scene from the Old Testament depicts the moment the long tested Abraham is given the news, as he is hosting three strangers who reveal themselves as two angels and the Lord Himself, that his wife Sarah would bear him a son within a year. As the devout Abraham serves his divine guests and bows humbly, Sarah listens in from behind the door and smiles in disbelief. Unusually for the time, Rembrandt chose to distinguish God clearly from the two angels, who themselves are friendly, yet rather pedestrian looking individuals, a far cry from the angelic stereotype. The composition of the figures seated in a semi-circle on the ground in front of a food platter is based on a Mogul miniature, which Rembrandt knew and copied in a drawing (now in the British Museum), dated around the same time as the present print. The miniature itself has also survived and is kept at the Albertina in Vienna. The plate is also in existence and was rediscovered at Christie's in 1997 on the back of an oil painting by Pieter Gysels (1620-91). It is now in the National Gallery of Art in Washington, D.C.

The present impression compares well with the Cracherode impression (F,4 .41) in the British Museum.



(actual size)

45

REMBRANDT HARMENSZ. VAN RIJN

The Goldsmith

etching and drypoint, 1655, on laid paper, without watermark, a fine impression of the first state (of two), with thread margins or trimmed just inside the platemark, in very good condition
Plate & Sheet 77 x 59 mm.

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

Sotheby's, London, 21 November 1961, lot 41 (to Colnaghi, on commission).
With Colnaghi, London (their stock number C. 31689 in pencil verso).
Acquired from the above, 28 February 1962 (£42).

REFERENCES:

Bartsch, Hollstein 123; Hind 285; New Hollstein 289 (1/2).



46

REMBRANDT HARMENSZ. VAN RIJN

Jan Lutma, Goldsmith

etching, engraving and drypoint, 1656, on Japan paper, a fine, atmospheric impression of New Hollstein's second/third state (of five), printing with much burr and a light tone, with circa 8 mm. margins on all sides, an unobtrusive tear in the upper margin at centre, tiny paper losses at the tips of the upper corners, otherwise in good condition

Plate 199 x 147 mm., Sheet 215 x 165 mm.

£30,000-50,000

\$43,000-72,000
€39,000-64,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall.
With Colnaghi, London (their stock number R. 638 in pencil verso);
bought from the above in 1958.
Acquired from the above, 27 November 1959 (£200).

REFERENCES:

Bartsch, Hollstein 276; Hind 290; New Hollstein 293 (II-III/5).

According to New Hollstein, the second and third states are distinguished by the addition of the barely legible inscription *F. Lutma Ex.* in the densely worked area at lower right. It seems however that the inscription above the table identifying the sitter, which appears in the second state, and the one underneath the table were added at the same time and that the two states are in fact identical.

What we do know with certainty is that François Lutma's address under the table had been added in Rembrandt's lifetime, since the artist outlived François by five years.

The present impression is similar in quality to both second state-impressions in the British Museum; the Cracherode impression on oatmeal and the Slade impression on Japan paper.

47

REMBRANDT HARMENSZ. VAN RIJN

Christ preaching ('La Petite Tombe')

etching and drypoint, *circa* 1652, on laid paper, watermark Foolschap with five-pointed Collar (Hinterding Q'-a-a), a very fine 'black sleeve'-impression of New Hollstein's first state (of two), printing with much burr and great contrasts and depth, with *circa* 8 mm. margins on all sides, generally in very good condition
Plate 154 x 207 mm., Sheet 172 x 225 mm.

£50,000-70,000

\$72,000-100,000

€64,000-89,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall.

With Colnaghi, London (their stock number R. 515 in pencil *verso*); bought from the above in 1958.

Acquired from the above, 27 November 1959 (£750).

REFERENCES:

Bartsch, Hollstein 67; Hind 256; New Hollstein 298 (I/2).

This etching is closely related to the celebrated *Hundred Guilder Print* created a few years earlier, in the 1640s. With this print, Rembrandt returned to the idea of a larger group scene with Christ at the centre, although here the setting is much more intimate. The gathering is smaller and in a more confined space, and Christ is only slightly taller than those around him - a contrast with the earlier print where he is a monumental figure. Instead of the highly accomplished preacher and healer, dealing simultaneously with several groups of people, Christ is now speaking directly and with humility to a much smaller group. He has the full attention of the crowd surrounding him, with the exception of the child lying on the ground and drawing his finger into the sand - a hidden tribute to Rembrandt's own profession. To draw or to paint, Rembrandt seems to say, is his service to God. Depending on the presence of burr, collectors and dealers have traditionally distinguished impressions of this plate into 'black sleeve'-impressions (with burr) and 'white sleeve'-impressions (without burr). The present very fine 'black sleeve'-impression is beautiful in its play of light and shade, and conveys a strong sense of depth, inviting the eye to wander across the crowd and past the figure of Christ through the gate in the background.

The present impression compares favourably to all first state-impressions in the British Museum (Cracherode, Salting, Slade).





(actual size)

48

REMBRANDT HARMENSZ. VAN RIJN

The Vision of Daniel

etching and engraving with drypoint, 1655, on laid paper, without watermark, a fine impression of this rare subject, New Hollstein's third state (of four), after the plate was cut, printing with much selectively wiped tone, trimmed inside the platemark but just outside the borderline in most places, in very good condition
Plate & Sheet 107 x 75 mm.

£20,000-30,000

\$29,000-43,000
€26,000-38,000

PROVENANCE:

With Craddock & Barnard, London.
Acquired from the above, 1 June 1966 (£384).

REFERENCES:

Bartsch, Hollstein 36; Hind 284; New Hollstein 288d (III/4).

This mysterious little print, which calls to mind the works of Goya and Blake, is one of four etchings created by Rembrandt as illustrations of Menasseh Ben Israel's book *Piedra gloriosa o de la estatua de Nebuchadnezzar*, published in Amsterdam in 1655. Menasseh was a Sephardic rabbi of Portuguese origin and an acquaintance of Rembrandt's, who had etched a portrait of him in 1636 (B. 269). The text of the *Piedra gloriosa* is a mystical speculation the coming of the Messiah, based on the dream of King Nebuchadnezzar as related in the Book of Daniel. Rembrandt etched the four small illustrations onto one plate; the British Museum holds three of the extremely rare impressions of the entire plate, before it was divided into four parts. This plate is the fourth of the set and depicts Daniel's vision: 'And four great beasts came up from the sea, diverse one from another.' (Daniel 7:3) The present impression is remarkable for its rich plate tone, which is selectively wiped on the beasts in the foreground and in particular on the radiant, ethereal figure of God.



(actual size)

49

REMBRANDT HARMENSZ. VAN RIJN

A Woman bathing her Feet at a Brook

etching with drypoint, 1658, on 18th century laid paper, without watermark, a good, strong impression of New Hollstein's second, final state, with thread margins or trimmed on the platemark, some staining mainly visible verso, otherwise in good condition
Plate 158 x 78 mm., Sheet 161 x 80 mm.

£4,000-6,000

\$5,800-8,600
€5,100-7,600

One of the most charming and attractive depictions of a female nude in Rembrandt's printed oeuvre, this print shows a woman seated in a secluded natural setting, as she calmly and seemingly unobserved, bathes her feet in a brook. Lifetime impressions of this print are very rare. The plate however was strongly etched and continued to print so pleasingly and with great contrasts that later impressions such as the present one were frequently considered early, until paper research revealed that most were printed in the early 18th century.

PROVENANCE:

With Colnaghi, London.
Acquired from the above, 28 February 1962 (£55).

REFERENCES:

Bartsch, Hollstein 200; Hind 298; New Hollstein 309 (II/2).

50

REMBRANDT HARMENSZ. VAN RIJN

The Woman with the Arrow

etching and drypoint, 1661, on laid paper, with pendant letters WR of a Strasbourg Lily watermark, a fine impression of this very rare print, New Hollstein's third, final state, printing with much selective tone and considerable burr, with narrow to thread margins, a few tiny touches of grey wash in places, a very small paper loss just into the plate edge at the upper left corner, otherwise in very good condition

Plate 205 x 124 mm., Sheet 207 x 127 mm.

£150,000-250,000

\$220,000-360,000

€200,000-320,000

PROVENANCE:

P. Gervaise (d. 1860), Paris, his ink inscription *verso*, dated 1860 (Lugt 1078).

Ambrose Firmin-Didot (1790-1876), Paris (Lugt 119); his sale, Drouot, Paris, 16 April-12 May 1877, lot 958, described as '*Fort rare. - Très-belle épreuve.*'

Juan Jorge Peoli (1825-1893), New York & Madrid (Lugt 2020).

John Postle Heseltine (1843-1929), London (without his mark, according to an inscription on the mount).

With Colnaghi, London (their stock number C. 31063 in pencil *verso*).

Acquired from the above, 26 September 1961 (£820).

EXHIBITED:

P. & D. Colnaghi, *The Age of Rembrandt: an Exhibition of Etchings*, London, April-May 1969, No. 28.

REFERENCES:

Bartsch, Hollstein 202; Hind 303; New Hollstein 313 (III/3).

Although the female nude had always featured prominently in Rembrandt's art, both in paint and print, he became increasingly interested in it in his final years as a printmaker. From 1658 to 1661 he created six etchings of nude or partially dressed women, of which *Woman with the Arrow* is the most celebrated. All of these etchings appear to be based on direct observation of the model in the studio, a practice which emerged in Amsterdam in the middle of the 17th century, where small groups of like-minded artists began to meet for informal drawing sessions in the privacy of artists' studios. This contrasted with the development in other European centres of academies, where mostly male nudes were drawn from life under strict rules of decorum and propriety. Rembrandt is known to have encouraged the practice of life drawing, instructing his students to pose for each other, and executing several etchings himself in this class setting. The depiction of the fully naked female figure had, however, until this time been largely a product of the imagination, constructed from partial studies drawn from life combined and extrapolated to complete the full figure in the pose the artist required. Rembrandt's two early etchings *Woman seated on a Mound* and *Seated Female Nude (Diana at the Brook)*, both *circa* 1631, are fine examples of this method. The shift, however, towards working directly from the fully naked female model in the intimacy of the studio led to a degree of naturalism and informality entirely new in the history of art. In *Woman with the Arrow*, the woman's figure is depicted seated from behind, as she turns her head to look at the face of a young man, partially obscured, gazing at her from the shadows. In her raised arm she holds an arrow, the origin of the print's title. This was probably based on the cord held by the model to relieve an otherwise tiring pose, which Rembrandt changed into an arrow. This addition, together with the somewhat elaborate headdress and the half-hidden face of the youth (perhaps suggested by the face of one of Rembrandt's students sketching the model across the room from the master), transform what is ostensibly a life study into an image with historical or mythological resonance. This has led to various identifications of the scene as Venus disarming Cupid, Candaulos and Cyges and Anthony and Cleopatra. Michael Zell argues that this difficulty of interpretation was part of Rembrandt's intent, with the late nudes 'occupying an indeterminate space, resisting classification as either subjects from life or portrayals of traditional pictorial or historical subjects. Poised suggestively between image categories, the works exploit boundaries between image types, between past and present, artifice and reality, life and art.' (*Rembrandt's Naked Truth*, p. 89).

Whatever its meaning, the etching is above all an exquisite depiction of the dappled effects of light and shade on the model's exposed body and the luminescence of her skin set against the velvety black background, which has always made this print one of Rembrandt's most admired. The artist's son Titus is said to have boasted that 'all the world has been quite amazed by it'. (Walter Strauss, Marjon van der Meulen, *The Rembrandt Documents*, New York, 1979, p. 541, quoted in: *Rembrandt's Naked Truth*, p. 87).

The present impression compares well with the Cracherode and Salting impressions of the second state in the British Museum. The Salting impression is similarly strong and prints with an equal amount of burr but is very cleanly wiped in the background.



(actual size)

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Christopher White, *Rembrandt as an Etcher - A Study of the Artist at Work*, vol. I & II, Zwemmer, London, 1969.

Cynthia P. Schneider, *Rembrandt's Landscapes - Drawings and Prints*, National Gallery of Art, Washington D.C., 1990.

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Eric Hinterding, *Rembrandt as an Etcher, Catalogue of Watermarks (illustrations)*, Sound & Vision Publishers, Ouderkerk, 2006.

Eric Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, THOTH Publishers, Bussum & Fondation Custodia, Paris, 2008.

Adrian Eeles, *Rembrandt Prints 1648-1658 - A Brilliant Decade*, University of San Diego, 2015.

Judith Noorman & David de Witt, *Rembrandt's Naked Truth - Drawing nude Models in the Golden Age, The Rembrandt House Museum*, Amsterdam, 2016.

PROVENANCE AND COLLECTORS' MARKS



**Conte Giuseppe Archinto (1783-1861),
Milan**
Lugt 546 (lot 33)



**George Björklund (1887-after1968),
Stockholm**
Lugt 1138c (lots 1, 4, 37)



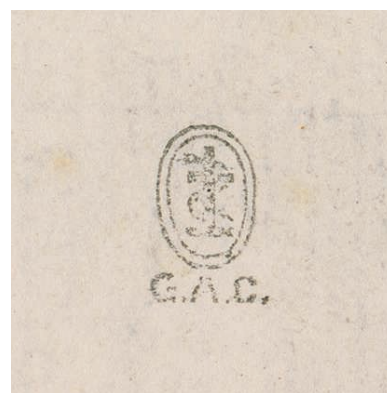
**University Library,
Cambridge**
Lugt 2475 (lot 25)



**Ducs d'Arenberg,
Brussels & Nordkirchen**
Lugt 567 (lot 44)



**Johann Karl Brönnner (1738-1812),
Frankfurt**
Lugt 307 (lot 30)



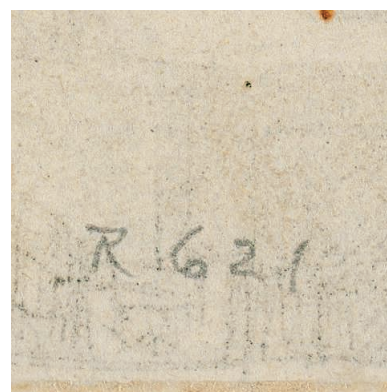
**George Ambrose Cardew (b. 1865),
London**
Lugt 1134 (lot 41)



**Kupferstichkabinett der Staatlichen
Museen, Berlin, & de-accession stamp**
Lugt 1606 & 234 (lot 23)



**Bibliothèque Royale de Belgique,
Brussels**
Lugt 261 verso & Lugt 1741 recto (lot 44)



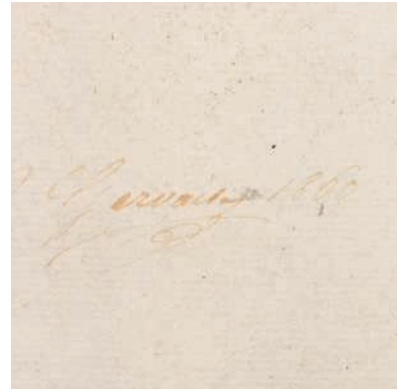
**Colnaghi stock number for Rembrandt
prints from the Carlyon Family,
Tregrehan House, Cornwall**
(Lots 2, 3, 6, 12, 21, 27, 31, 32, 40, 46, 47)



**St. John Dent (d. circa 1884),
London**
Lugt 2373 (lot 10)



**Dr. Julius von Elischer (1846-1909),
Budapest**
Lugt 807 (lot 26)



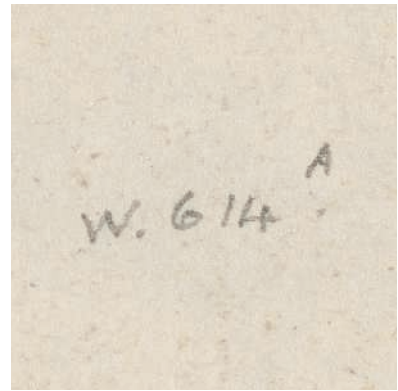
**P. Gervaise (d. 1860),
Paris**
Lugt 1078 (lot 50)



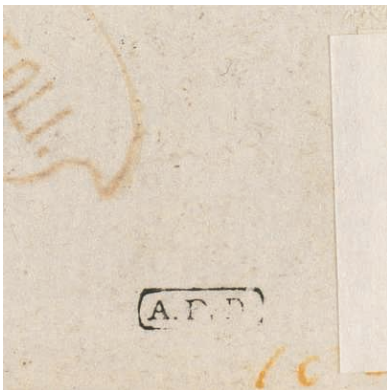
**Baron Hans Albrecht von Derschau
(d.1824), Nuremberg**
Lugt 2510 (lot 23)



**Martin Folkes (1690-1754),
London**
Lugt 1034 (35)



**Colnaghi stock number for prints
probably from Alexander Gibson Hunter**
Cf. Lugt 2306 (lot 24)



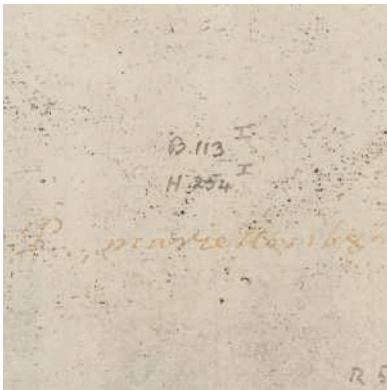
**Ambrose Firmin-Didot (1790-1876),
Paris**
Lugt 119 (lot 50)



**Städel Museum,
Frankfurt am Main**
Lugt 2396 (lot 30)



**Johann Samuel Guildal (1855-1920),
Copenhagen**
Lugt 2886a (lot 26)



**Pierre Mariette II (1634-1716),
Paris**
Lugt 1789 (lots 16, 22, 32)



**Juan Jorge Peoli (1825-1893),
New York & Madrid**
Lugt 2020 (lot 50)



**Fürstlich Waldburg Wolfegg'sches
Kupferstichkabinett**
Lugt 2542 (lot 36)



**Hermann Marx (d. 1948),
Cobham**
Lugt 2816a (lot 22)



King Ferdinand of Portugal (1816-1885)
Lugt 968 (lot 26)



**Hermann Weber (1817-1854),
Bonn**
Lugt 1383 (lot 26)



**Earl of Northwick (1770-1859),
Northwick Park and Cheltenham**
Lugt 2709a (lot 7)



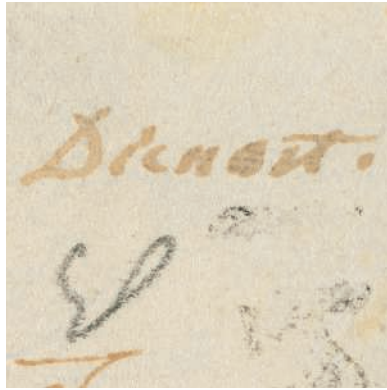
**Sir Joshua Reynolds (1723-1792),
London**
Lugt 2364 (lot 2)



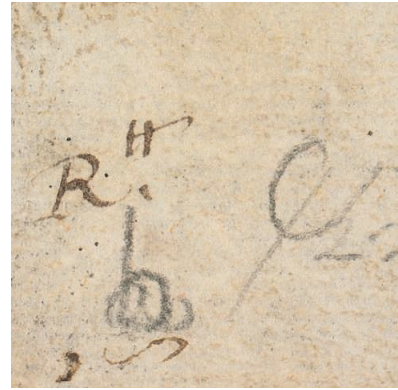
**Dr. C. Axel Widstrand (b. 1866),
Stockholm**
Lugt 2630a (lot 26)



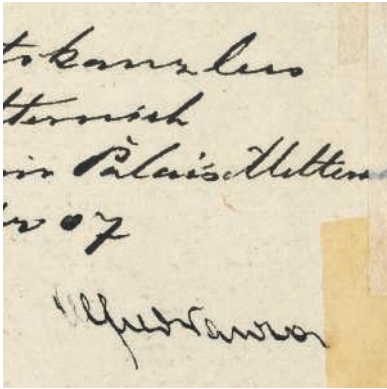
Martin Wigand (1846-1891), Leipzig
Lugt 2623 (lot 30)



Unidentified inscription in brown ink
Not found in Lugt (lot 16)



Unidentified initials RH in ink verso
Not found in Lugt (lot 42)



Alfred Wawra, Vienna
His ink inscription verso (lot 33)



Unidentified stamp, small owl
Not found in Lugt (lot 16)



**Unidentified inscription in brown ink
recto**
Ink inscription recto



Unidentified small oval stamp
Not found in Lugt (lot 4)



**Unidentified mark, black oval with bird
over text**
Not in Lugt (lot 18)

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 • 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.

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

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does

not permit the making of definitive statements.

Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with 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:

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the lot; or
- 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 F5 and any other rights or remedies we have by law):

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

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

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

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

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** within 90 calendar days of the auction then, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date,
- (ii) we can at our option move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) We may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) other terms and conditions, which can be found at the back of the catalogue on the page headed 'Storage and Collection' and on our website at Christie.com/storage terms, shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

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: 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 AND EXPLANATION OF CATALOGUING PRACTICE

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.

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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.

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STORAGE AND COLLECTION

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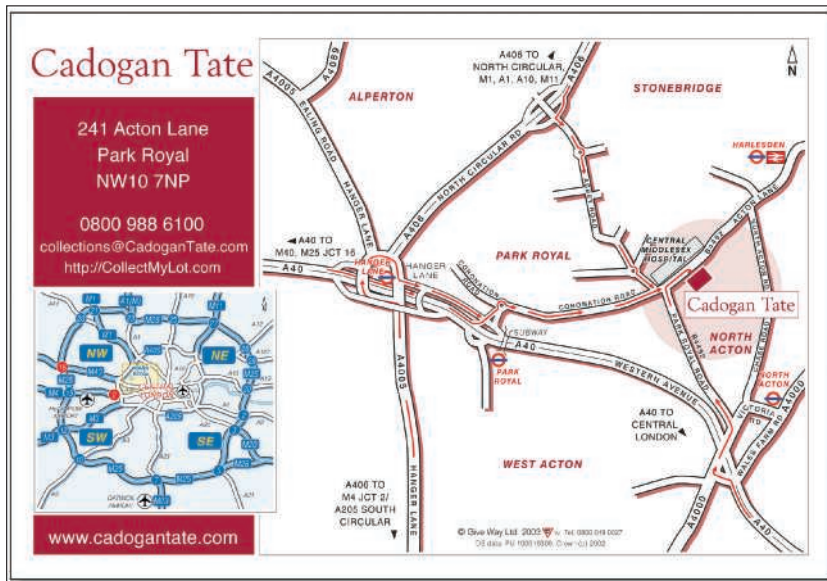
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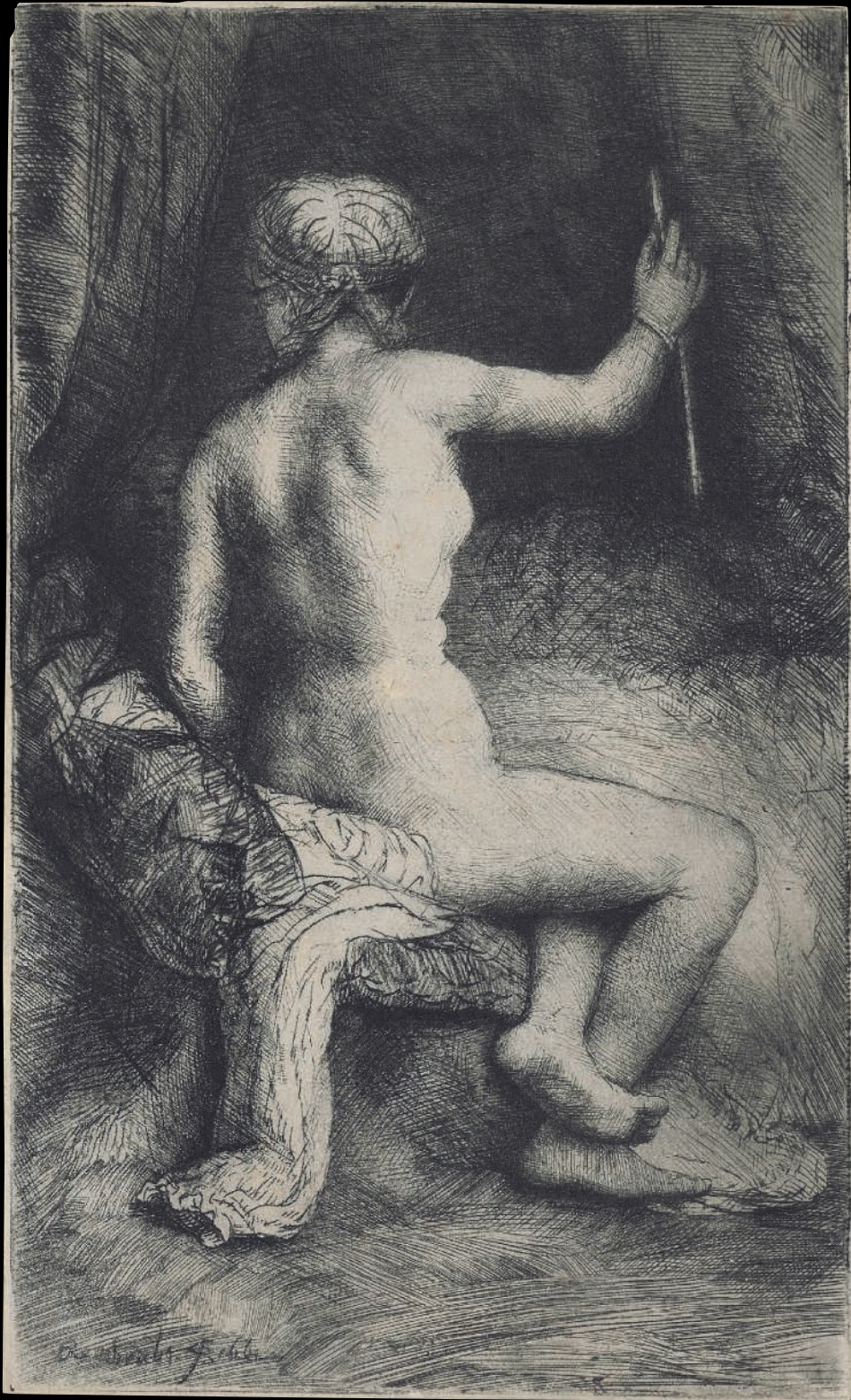
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