

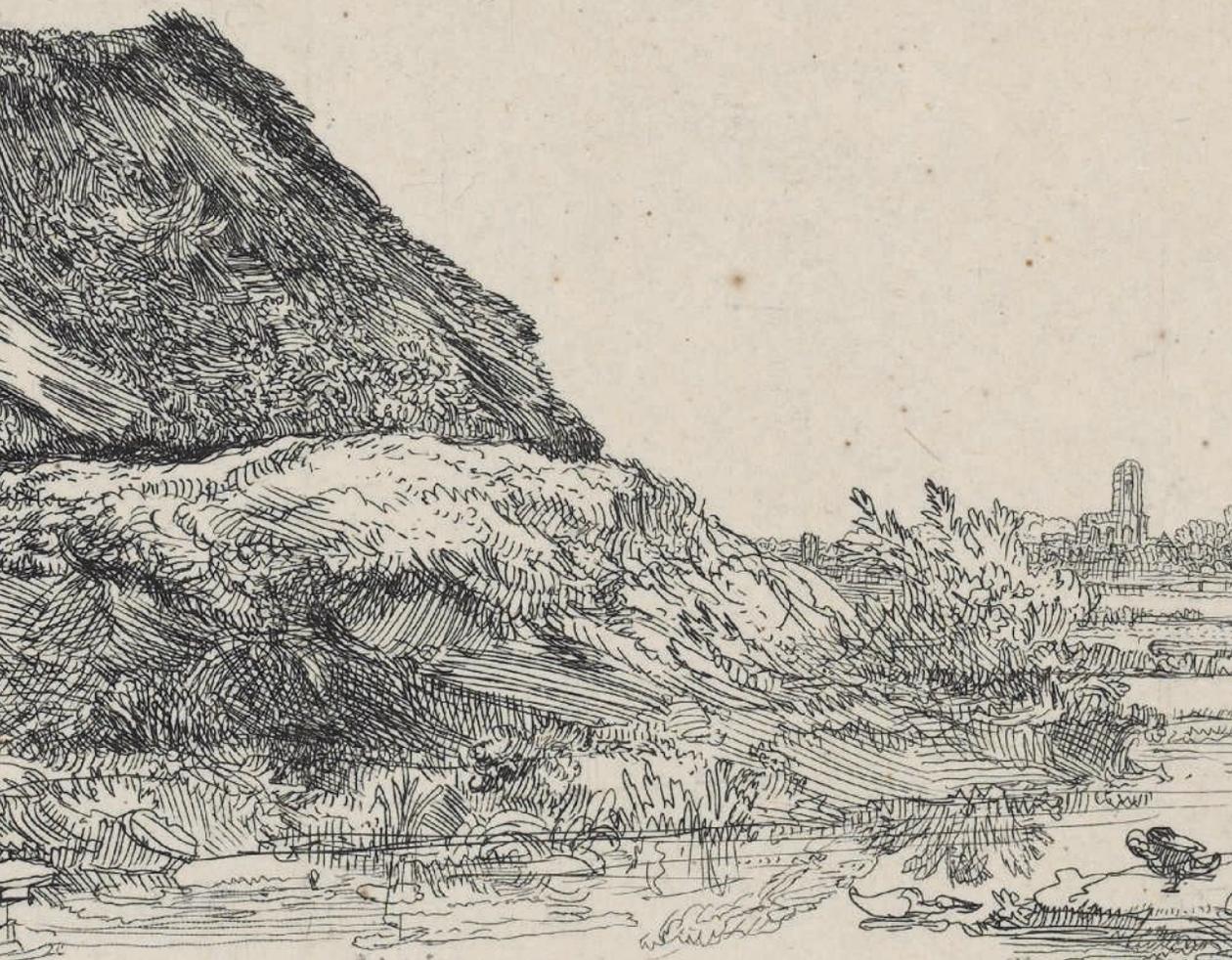
OLD MASTER PRINTS

New York 25 January 2017



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OLD MASTER PRINTS

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The Holdings of the Ford Foundation
The Collection of Dr. Jerome D. Oremland
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AUCTION

Wednesday 25 January 2017
at 2.00 pm (Lots 1-237)

20 Rockefeller Plaza
New York, NY 10020

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Saturday	21 January	10.00 am - 5.00 pm
Sunday	22 January	1.00 pm - 5.00 pm
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Page 207: Lot 7
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CHRISTIE'S



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

1

MARTIN SCHONGAUER (CIRCA 1445-1491)

The Archangel Gabriel (The Angel of the Annunciation)

engraving, 1470-1480, on laid paper, watermark Gothic P with Flower (similar to Lehrs 59), a good but slightly later impression, trimmed just inside the borderline, partially to the borderline below, the tip of the upper right corner made up, a few pale foxmarks, otherwise in good condition, framed
Sheet 168 x 109 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Ducs d'Arenberg, Brussels and Nordkirchen, Westphalia (Lugt 567); their sale, Christie's, London, 14 July 1902 and the following days, lot 587 (£28, with various other religious subjects, to Rimell?).

Anonymous, an oval de-accession stamp ('veräussert') on the reverse (not in Lugt).

LITERATURE:

Bartsch 1; Lehrs, Hollstein 2



PROPERTY FROM A PRIVATE FRENCH COLLECTION

2

MARTIN SCHONGAUER

Saint Thomas

engraving, circa 1470-82, on laid paper, without watermark, a very fine and rich impression of the second, final state, after the reduction of the plate, trimmed to or just inside the platemark, in good condition
Sheet 89 x 50 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

PROVENANCE:

Cabinet Brentano-Birckenstock, Vienna & Frankfurt am Main (Lugt 345); their sale, M. F. A. C. Prestel, Frankfurt am Main, 13-14 May 1870, lot 608 (as part of the complete set of the Apostles).

LITERATURE:

Bartsch 44; Lehrs, Hollstein 46

3

MARTIN SCHONGAUER

Christ before Annas, from: The Passion

engraving, circa 1480, on laid paper, without watermark, a good, rich impression, printing with strong contrasts, a few light scratches to the plate, trimmed to or just inside the borderline on three sides, fractionally trimmed into the subject below, the sheet toned and stained, traces of pink pigment on Christ's forehead

Sheet 160 x 114 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Possibly Rose Hirschler (née Dreyfus), Haarlem (see Lugt 633a), with initials RH. verso.

LITERATURE:

Bartsch 11; Lehrs, Hollstein 21



VARIOUS PROPERTIES

4

MARTIN SCHONGAUER

The Crucifixion, from: The Passion

engraving, circa 1470-82, on laid paper, without watermark, a very good, strong impression, trimmed to or just outside the borderline, fractionally inside the borderline at upper left, some skilfully repaired paper splits and tears and backed thin spots

Sheet 165 x 115 mm.

\$15,000-25,000

£12,000-20,000

€15,000-24,000

PROVENANCE:

Adalbert Freiherr von Lanna (1836-1909), Prague (Lugt 2773); his sale, Gutekunst, Stuttgart, 11-22 May 1909 (320 Mk., this impression cited by Lehrs).

With Craddock & Barnard, London.

Acquired from the above in 1959; then by descent to the present owner.

LITERATURE:

Bartsch 17; Lehrs, Hollstein 27



5

MARTIN SCHONGAUER

Christ Enthroned, from: The Passion

engraving, circa 1478-82, on laid paper, watermark Bull's Head with Staff and Heart, a very good, clear and bright impression of the Lehrs first state (of four), Hollstein's first state (of three), with approximately 10 mm. margins on all sides, in excellent condition
Plate 171 x 124 mm.

Sheet 189 x 145 mm.

\$50,000-70,000

£40,000-56,000

€48,000-66,000

PROVENANCE:

Unidentified stamp verso (not in Lugt).

Kornfeld & Klipstein, Bern, 14 June 1967, lot 313 (estimate CHF 40,000)..

LITERATURE:

Bartsch 70; Lehrs, Hollstein 33

This engraving depicts Christ as King, enthroned and holding a sceptre, his right arm raised in benediction. He is flanked by two angels drawing aside the curtains to the throne. The iconography is rooted in the meditations of Saint Paul in his letter to the Hebrews, where Christ's sacrificial death is interpreted as being the fulfilment of the Mosaic law and of the Temple, ushering in a new dispensation for the believer. 'Having therefore, brethren, boldness to enter into the holiest by the blood of Jesus, by a new and living way, which he hath consecrated for us, through the veil, that is to say, his flesh; And having an high priest over the house of God; let us draw near with a true heart in full assurance of faith, having our hearts sprinkled from an evil conscience, and our bodies washed with pure water.' (Hebrews 10: 19-22).

It is very rare to find prints by Schongauer in such fine, unrestored condition.



PROPERTY FROM A PRIVATE FRENCH COLLECTION

6

MARTIN SCHONGAUER

The Death of the Virgin

engraving, circa 1470-74, on laid paper, watermark Small Bull's Head with Staff and Star (Stogdon BHX 11d), a fine impression of the very rare first state (of three), printing with great clarity and contrasts, a little dry in the upper left background, trimmed to or just inside the borderline, retaining a fillet of blank paper outside the borderline in places at left, a few tiny repairs at the sheet corners and edges, re-margined, generally in good condition

Sheet 258 x 172 mm.

\$100,000-150,000

£80,000-120,000

€95,000-140,000

LITERATURE:

Bartsch 33; Lehrs, Hollstein 16

Giorgio Vasari was possibly the first to praise the *Death of the Virgin* of 'Bel Martino' as one of Schongauer's most important prints. Yet long before Vasari published his *Vite de' più eccellenti pittori, scultori, e architetti* in 1550, the composition had already been extensively copied and disseminated beyond Germany, into Italy and Flanders, where it might even have influenced Hugo van der Goes' famous painting of the same subject in Bruges. A generation later, Albrecht Dürer tried to compete with this virtuoso print in the woodcut medium when he depicted this subject in his series of *The Life of the Virgin* (see lot 35). Although Dürer may have succeeded formally, his woodcut projects nothing of the nervous energy that makes Schongauer's engraving so remarkable.

The comparatively large number of impressions from Schongauer's original plate, most of which are later, testifies to the popularity of this image. Impressions of the present first state however are very rare.

Lehrs knew 12 impressions of the first state in public collections, New Hollstein records 21 impression of this state. Both Lehrs and Stogdon call for the present Small Bull's Head with Staff and Star-watermark for the earliest and finest impressions.



M † S

VARIOUS PROPERTIES

7

MARTIN SCHONGAUER

Saint Michael slaying the Dragon

engraving, circa 1469-74, on laid paper, watermark Gothic P with Flower (Stogdon 20?), a fine, clear and even impression, printing with light vertical wiping marks, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, in very good condition

Sheet 164 x 115 mm

\$70,000-100,000

£56,000-80,000

€67,000-95,000

PROVENANCE:

Albertina, Vienna, with their duplicate stamp (Lugt 5 f); their sale, C. G. Boerner, Leipzig, 25-27 May 1925, lot 1270 (*Äußerst seltenes Blatt in ausgezeichnetem Abdruck*) (1300 Mk.).

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

LITERATURE:

Bartsch 58; Lehrs, Hollstein 63 I/1

'And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not; neither was their place found any more in heaven. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.' (Revelation 12:7-9)

Representing the eternal, and ultimately victorious, struggle of good over evil, Schongauer reduces his composition to the central protagonists. Saint Michael, representative of the heavenly hosts, stands upon a struggling but defeated Satan who is about to receive his *coup de grâce*. The composition is spare and elegant, the S-shaped curve of Saint Michael's body leading the eye to the raised upper arm holding the lance, and the strong diagonal emphasising the downward plunge of the impending blow.





8
SCHOOL OF ANDREA MANTEGNA
(CIRCA 1431-1506)

Hercules and Antaeus

engraving, 1497, on laid paper, without watermark, a good but slightly later impression, trimmed inside the platemark but outside the subject, with two partially broken and repaired horizontal folds, a small made-up paper loss at lower right, some pale staining and other minor defects
 Sheet 342 x 238 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch XIII. 237. 16; Hind 17; Martineau 93

9
CIRCLE OF ANDREA MANTEGNA
('THE PREMIER ENGRAVER')

Four Dancing Muses

engraving, circa 1497, on laid paper, watermark Small Flower (Martineau 12; similar to Briquet 6327), a very good impression of this rare print, trimmed inside the platemark but outside the subject, trimmed close to the subject at left, the right sheet corners slightly uneven and partially made-up, a skilfully repaired tear at the upper sheet edge at centre, some other, minor defects
 Sheet 245 x 345 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROVENANCE:

Possibly Alexander Gibson Hunter (early 19th century), Ballskelly, Scotland (see Lugt 2306). With Colnaghi, London (with their stock number W. 306 in pencil on the reverse, probably relating to the above).

Klipstein & Kornfeld, Bern, 7 June 1961, lot 147 (CHF 3,220).

Acquired at the above sale; then by descent to the present owners.

LITERATURE:

Bartsch 18 (as Zoan Andrea); Hind V 27.21; Martineau 138

According to Briquet, the earliest occurrence of the watermark in this sheet is documented in Besançon in 1503. The paper of the present impression is therefore nearly contemporary with the creation of the plate. Boorsch and Landau record only one impression on Italian paper (Boston, Museum of Fine Arts), with a Cardinal's Hat watermark, first found on documents in Udine, also dated 1503 (see Martineau, pp. 271).



10

**ATTRIBUTED TO GIOVANNI ANTONIO
DA BRESCIA (ACTIVE CIRCA 1460 -
1520) AFTER ANDREA MANTEGNA**

Entombment with three Birds

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

\$6,000-8,000

£4,800-6,400

€5,700-7,600

PROVENANCE:

Sotheby's, London, 14 May 1981, lot 511.

Acquired at the above sale by the current owner.

LITERATURE:

Bartsch XIII. 228.2; Hind 48.11; Martineau 30
J. A. Levenson, K. Oberhuber & J. L. Sheenan,
Early Italian Engravings, The National Gallery of
Art, Washington, 1973, no. 79.



11

**GIOVANNI ANTONIO DA BRESCIA
(CIRCA 1460 - 1520)
AFTER ANDREA MANTEGNA**

*Allegory of the Rescue of Humanity
(‘Virtus Deserta’)*

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

\$3,000-5,000

£2,400-4,000

€2,900-4,700

PROVENANCE:

Christie's, London, 3 November 1981, lot 327.

Acquired at the above sale by the current owner.

LITERATURE:

Bartsch XIII. 303. 17 (as Zoan Andrea); Hind 48.
22; Martineau 148
J.A. Levenson, K. Oberhuber & J. L. Sheenan,
Early Italian Engravings, The National Gallery of
Art, Washington, 1973, no. 84.





12
CIRCLE OF BACCIO BALDINI, THE MASTER OF
THE OTTO PRINTS (CIRCA 1436-1487)

Aristotle and Phyllis, surrounded by a Young Man and Woman with Eros, and a reclining nude Woman with two Children

engraving, second half of the 15th century, without watermark, the only known impression, printed slightly later from the reworked plate, trimmed just outside the outer borderline, a tiny thin spot at left, a small printer's crease below, in very good condition

Sheet 160 mm. (diameter)

\$10,000-15,000

£8,000-12,000

€9,500-14,000

PROVENANCE:

Marchese Jacopo Durazzo, Venice (according to Bartsch).
 A. Freiherr von Lanna (1836-1909), Prague (Lugt 2773),
 Gutekunst, Stuttgart, 11 - 22 May 1909, lot 342.
 Rudolf Ritter von Gutmann, Vienna (Lugt 2770); confiscated
 in 1938; then in the Albertina, Vienna; restituted to the heirs of
 Rudolf Ritter von Gutmann in 2006.

LITERATURE:

Hind A.I.26; Bartsch 29

Albeit not by the hand of Baccio Baldini or his immediate workshop, this remarkable print forms part of a group of early Florentine engravings known as the 'Otto Prints'. Named after the Leipzig collector Ernst Peter Otto, who in the 18th century acquired 24 of them, these prints were probably created for the decoration of betrothal or wedding chests. Such wooden boxes, adorned with a print of this type - subsequently coloured by hand - probably served as a less costly, yet refined, substitute for boxes in precious metals or stones. All of these prints are of a circular or rounded shape, and nearly all share representations on the themes of love, courtship and the 'battle of the sexes'. The present engraving, with its rich and humorous iconography of love and marriage, is a fascinating example of the secular culture of 15th century Florence and the use of prints at the time. As Hind and Bartsch had already assumed, examination under the microscope revealed that it is indeed a later impression from the reworked plate. It is however an integral part of this important and rare group of prints and now possibly the only one of the 'Otto Prints' not in a public collection.



13
CRISTOFANO ROBETTA (1462- AFTER 1522)

Allegory of Carnal Love

engraving, circa 1500-1520, on laid paper, without watermark, a very good, strong impression, an early 19th century reprint, presumably by Giuseppe Vallardi, Milan, with small margins, pale mount-staining in the margins, two adhesive stains in the upper margin, otherwise in good condition

Plate 302 x 281 mm., Sheet 313 x 302 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch XIII. 406.25

The plate of this print, which was rediscovered by the Milanese publisher Giuseppe Vallardi (1784-1861) and reprinted in the first half of the 19th century, is now kept at the British Museum, London. It is a double-sided plate, the other side being engraved with a scene of the *Adoration of the Magi*. Early impressions of both subjects are exceedingly rare.

14

JACOPO DE' BARBARI (CIRCA 1460/70-1516)

Triton and Nereid

engraving, circa 1495-1516, on laid paper, watermark High Crown (similar to Briquet 4922, Southern Germany, circa 1502-25), a very fine impression of this extremely rare engraving, printing with great clarity and contrast and tiny touches of burr on the caduceus and elsewhere, trimmed on the platemark at right and inside the platemark but outside the subject elsewhere, in very good condition
Sheet 128 x 192 mm.

\$40,000-60,000

£32,000-48,000

€38,000-57,000

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch VII. 527. 24; Hind 21

Hind records a total of nine impressions in public collections of this exquisite erotic print: in London, Dresden, Hamburg, Munich, Nuremberg, Paris (2), Parma and Vienna. To our knowledge, none has been offered at auction within the last thirty years.

The Italian painter and engraver pejoratively known by his countrymen as Jacopo de' Barbari, literally Jacob of the Barbarians, due to his decision to live and work in Germany and the Netherlands, was a formative influence on the early development of Albrecht Dürer. In a letter of 1506 Dürer credits Jacopo with encouraging his nascent interest in human proportions: 'I find no one who has written anything about how to make a canon of human proportions except for a man named Jacobus, born in Venice and a charming painter. He showed me a man and woman which he had made according to measure, so that I would now rather see what he meant than behold a new kingdom' (H. Rupprich, *Dürer - Schriftlicher Nachlass*, 1956-69, quoted in: *Early Italian Engravings from the National Gallery of Art*, Washington, p. 345). In 1500 de' Barbari received a commission as a portraitist and miniature painter in Nuremberg from Emperor Maximilian, and it is almost certain that the two artists became acquainted at this time. Although the influence of de' Barbari on Dürer is apparent in a work such as *Apollo and Diana* (B. 68) of circa 1503-04, which borrows heavily from Jacopo's rendering of the same subject, it has been suggested that the Venetian artist may have in turn adapted some of Dürer's innovations for his own compositions. The present engraving *Triton and Nereid*, while owing much to Mantegna's *Battle of the Sea Gods* (B. 16 & 17), circa 1485-1488, also shares many similarities with Dürer's *Seamaster* of around 1498. Particularly in the characterisation of the merman or Triton, with the shaggy moustache and beard, scaled body, and spotted tail, the two figures are remarkably similar. As none of Jacopo's prints are dated, a firm chronology is difficult to establish and whether or not he drew inspiration from the younger artist can only be conjectured. The explicit eroticism of *Triton and Nereid* is, however, of a very different sensibility to the more restrained sensuality of Dürer's *The Seamaster*. What we know for certain is that he created this print following his arrival in Germany, since the earliest impressions such as the present one are on German paper.



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

15

MAIR VON LANDSHUT (CIRCA 1485-1520)

Saint Anne with the Virgin and Child

engraving, 1499, on laid paper, watermark Letter K in a Circle (Lehrs 6), a fine impression of this very rare print, printing very strongly and clearly almost throughout, with an un-inked area at the lower plate edge around the artist's name and printing a little dryly at the sheet edges elsewhere, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, a long repaired tear with some very skilfully made-up paper losses at the lower left sheet edge, otherwise in good condition

Sheet 242 x 170 mm.

\$100,000-150,000

£80,000-120,000

€95,000-140,000

PROVENANCE:

Unidentified, an indistinct oval blindstamp at lower left.

Gabriel Cognacq (1880-1951), Paris (Lugt 538 d); sold, Paris, 21 May 1952.

Dr. Albert Blum (1882-1952), Switzerland & Short Hills, New Jersey; his sale, Sotheby's, 27 February 1988, lot 1033 (\$79,200).

Acquired at the above sale by the family of the present owners.

LITERATURE:

Bartsch 8; Lehrs 11; Hollstein 13

Prints by this mysterious engraver are extremely rare. To our knowledge, only two prints, a *Nativity* (Lehrs 5) and the present impression of *Saint Anne with the Virgin and Child*, have been offered at auction within the last thirty years.

Lehrs knew only 12 impression of this print, including four modern impressions.

The impression in Gotha, described as early but a little uneven ('*alt, aber etwas ungleichmäßig*'), has the same watermark as the present impression. No other early watermarks for this print are recorded.

For additional information on this lot visit www.christies.com



• 1299 •

MUE S ANNI SETH TRIT

PROPERTY FROM A NEW YORK STATE PRIVATE COLLECTION

16

NORTH ITALIAN SCHOOL (LATE 15TH OR EARLY 16TH CENTURY)

Madonna lactans with the Last Supper

woodcut printed from two blocks in black with extensive handcolouring in blue, yellow, white, grey and brown, late 15th or early 16th century, on laid paper, watermark Kneeling Angel in a Single Circle surmounted by a Trefoil (Veneto, *circa* 1530), a unique and unrecorded impression of this large single-leaf woodcut, trimmed on or just inside the borderline, numerous scattered pinholes, mainly on and underneath the Virgin and Child, various small losses and paper splits, in remarkably good condition, framed Sheet 512 x 387 mm.

\$100,000-150,000

£80,000-120,000

€95,000-140,000

PROVENANCE:

Possibly with William H. Schab, Inc., New York.

Ian Woodner (1903-1990), New York.

Dian and Andrea Woodner, New York; by descent from the above; sold at Christie's, New York, 9 May 1994, lot 69.

Acquired at the above sale by the present owner.



The large and impressive woodcut is one of a few surviving popular, devotional prints of its period. It depicts the Virgin nursing the Child, enthroned and turned to the right, at half-length, attended by Saints Anthony and John the Baptist on the left and Saints Lucy and Catherine on the right, smaller and at three-quarter length. The Saints are identified by the names written in their halos, Saint Catherine is holding her attribute, the wheel. The Annunciation is depicted in roundels in the upper corner, with the Virgin seated by a lamp at left and the Angel at right. Below this, in the place of a predella, is a depiction of the Last Supper. Seen from a slightly raised perspective, the Apostles are seated around a long, square table, Christ at the centre to the left, with Saint John seated close to him and sleeping with his arms and head resting on the table. Judas, seen gesticulating at lower right, is the only one without a halo. While the others are once again identified with their names written in the halos, Judas' name is in a small box in the lower left corner. All this is shown in a lively manner with relatively broad, simple lines, with some vertical hatching to suggest shading. The figure of Christ stands out with his cloak shaded entirely with close cross-hatching. The background in the upper part is densely decorated with a floral drapery behind the Virgin and Child, a cross-hatched, seemingly dotted back wall of the throne, with foliate spandrels at the top.

With its Byzantine influences, both stylistically and in composition, the print seems clearly rooted in a popular Venetian tradition of the 15th century. Due to paper evidence there can be little doubt that it was printed around 1530, but we can't say with certainty whether it is a later impression printed from blocks cut in the previous century or from newly cut blocks after an older model. The closest comparable is a damaged woodcut kept at the British Museum of the *Virgin and Child with four Saints* (Schreiber 1158), depicting the Virgin and Child three-quarter length, without the Last Supper. Here the Virgin is turned towards the left and the position of the saints and of the two roundels with the Annunciation at the top is reversed. The relation between the two compositions is so close that even decorative elements, such as the foliate spandrels at the top of the throne, correspond. Cut with greater precision and finer in detail, it seems that this stencil-coloured fragment, dated around 1450 and removed in the early 20th century from a door in the town of Bassano in the Veneto, precedes the present woodcut and probably served as a model for the upper part of its composition.

Another fragment of a closely related woodcut, again without the Last Supper below, is in Berlin. The British Museum owns a modern impression from the same block. Finally, the Victoria and Albert Museum has a very fragmented impression of a large woodcut pasted onto wood of the *Virgin with the Child on her Knee*, surrounded by a shining nimbus and stars, dated around 1450-75.

The earliest known example of a large devotional woodcut dedicated to the Virgin Mary, in fact one of the earliest securely documented woodcuts, is the famous *Madonna del Fuoco* in Forlì in the Emilia-Romagna, which was miraculously rescued from a fire in 1428. This woodcut, displayed and still an object

of devotion in the Cathedral at Forlì, is on stylistic grounds also considered to be of Venetian origin or influence. What little evidence we have seems to attest to the existence of an enduring tradition, perhaps even one or several specific workshops, in the Veneto, where these devotional woodcuts would have been printed.

What sets the present woodcut apart is the highly unusual iconographic inclusion of the Last Supper below. In fact, Aldovini, Landau and Urbini at the Fondazione Cini have been able to find only one example of the *Virgin and Child with the Last Supper* in a single picture plane, in a small painting at the Pinacoteca Civica, also at Forlì, thought to be Venetian School of the first half of the 14th century.

Apart from the object offered here, the only other evidence for the existence of a woodcut depicting the *Virgin and Child with the Last Supper* is a fascinating entry in the inventory of the print collection of Ferdinand Columbus, which describes the present impression quite precisely. Little inconsistencies, such as the detail described in the text of Judas holding a cup at left (*Judas tiene un vaso en la syniestra*) could be explained by the fleeting observation and resulting small misunderstandings on the part of Columbus's cataloguer, as Mark McDonald has suggested in conversation. For example, the box with Judas' name is directly underneath Matthew at left, who does indeed hold a cup. Should this be the case, then Columbus would indeed have owned an impression from the very same block. This however now seems impossible to prove and it may well be that the description is accurately describing another, very similar print - a print which in any case Columbus would have acquired in Italy in the first quarter of the 16th century. (Mark P. McDonald, *The Print Collection of Ferdinand Columbus (1488-1539): A Renaissance Collector in Seville*, London, 2004, vol. II, p. 469-70, no. 2593).

For a period of time, the present print must have been in devotional use, displayed in an accessible place in a chapel or shrine, as the many pinholes testify. They are not pin pricks along the outlines (in order to transfer the composition), but are scattered across the bodies and the halos of the Virgin and the Child, sparing their faces, and along the borderline to the Last Supper, just below the Virgin and Child group. They are undoubtedly caused by the faithful pinning prayers or other devotional offerings onto the image, which was presumably pasted onto board. It is therefore all the more astonishing that this extraordinary object has been preserved in such good condition, as a majestic image and a fascinating example of the popular, devotional and visual culture, and the use of prints, in the 15th and 16th century in Northern Italy.

For their assistance in cataloguing this lot, we are grateful to Laura Aldovini, David Landau and Silvia Urbini, who are currently compiling, at the Fondazione Cini, Venice, the online Census of Italian Single-leaf Woodcuts before 1550.

We would also like to thank Richard Field and Suzanne Boorsch, Yale University, and Mark McDonald, Metropolitan Museum, for their help and advice.

The dating of the watermark has been confirmed by Peter Bower, London.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

17

MICHAEL WOLGEMUT (CIRCA 1434/37-1519)

The Crowning of Thorns, from: Stephan Fridolin's 'Schatzbehalter'

woodcut, circa 1490-91, on laid paper, from the first edition published by Anton Koberger, Nuremberg, 1491, with margins, with letterpress text verso; together with *Die aylft Figur*, from the same book, with some handcolouring in red; with *Anglie Provincia* from *Hartmann Schedel's Nuremberg Chronicle*, published by Anton Koberger, Nuremberg, 1493; and a leaf from *Quartas etas Mundi* from the same book; all in good condition, framed

Sheet 430 x 290 mm. (and smaller)

\$2,000-3,000

£1,600-2,400

€1,900-2,800

Their own charm and beauty aside, these woodcuts from two of the most important German incunabla, the *Schatzbehalter der wahren Reichtümer des Heils*, and the *Liber Chronicarum* (also known as the *Nuremberg Chronicle*), are a perfect introduction to the artistic culture Albrecht Dürer grew up in. Michael Wolgemut, Dürer's first master and teacher when he was only fifteen, provided woodcut illustrations to both books, and Anton Koberger, their publisher, was Dürer's godfather.



VARIOUS PROPERTIES

18

ALBRECHT DÜRER (1471-1528)

The Martyrdom of Saint John, from: The Apocalypse

woodcut, circa 1498, on laid paper, without watermark, a good impression from the Latin text edition of 1511, with margins, in very good condition

Block 388 x 282 mm., Sheet 421 x 300 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

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

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

19

ALBRECHT DÜRER

The Vision of the Seven Candlesticks,
from: *The Apocalypse*

woodcut, circa 1497/98, on laid paper, without watermark, a very good impression from the Latin text edition of 1511, with narrow margins, a small made-up paper loss on the Saint's forehead and face, an unobtrusive horizontal paper split or cut across the lower right side of the sheet, a few touches of brown ink below the Saint's head, a small brown stain to the left of the Lord's sleeve

Block 391 x 278 mm., Sheet 394 x 282 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

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



VARIOUS PROPERTIES

20

ALBRECHT DÜRER

The Four Horsemen of the Apocalypse,
from: *The Apocalypse*

woodcut, circa 1497/98, on laid paper, without watermark, a later impression, trimmed to or slightly within the borderline, the upper and lower right corners made-up, several skilfully repaired tears

Sheet 388 x 275 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

LITERATURE:

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



PROPERTY FROM A PRIVATE FRENCH COLLECTION

23

ALBRECHT DÜRER

The Bathhouse

woodcut, circa 1496-97, on laid paper, watermark Augsburg Chalice (Meder 180, circa 1580), a good Meder d impression, printing a little unevenly, with thread to narrow margins, trimmed to the borderline in places, a repaired tear at lower right, some foxing and staining
Block 387 x 282 mm., Sheet 393 x 284 mm.

\$7,000-10,000

£5,600-8,000

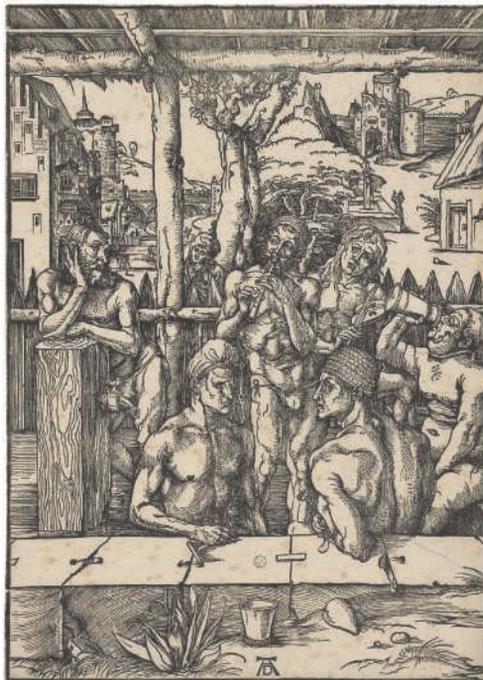
€6,700-9,500

PROVENANCE:

Kupferstichkabinett, Kunstmuseum Basel (Lugt 222a).

LITERATURE:

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



VARIOUS PROPERTIES

24

ALBRECHT DÜRER

The Holy Family with three Hares

woodcut, circa 1498, on laid paper, without watermark, a very good Meder c impression, printing with great clarity, with the crack into the plants at lower left just beginning to show, trimmed to the borderline all around, a very skilfully repaired tear at lower right, otherwise in very good condition, framed
Block & Sheet 386 x 280 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROVENANCE:

W. H. F. K. Graf von Lepell (1755-1826), Prussia (Lugt 1672); his collection willed to Friedrich Wilhelm III, King of Prussia; given to the Akademie der Künste, Berlin; then to the Kupferstichkabinett, Berlin.

Kupferstichkabinett der Königlichen Museen, Berlin (Lugt 1606), with their de-accession stamp (Lugt 2398).

Gottfried Eissler (1862-1924), Vienna (Lugt 805b); presumably sold C. G. Boerner, Leipzig, 8-10 November 1921.

With Colnaghi, London (their stock number C. 8135 in pencil verso).

LITERATURE:

Bartsch, Hollstein 10; Meder 212; Schoch, Mende, Scherbaum 108





25

ALBRECHT DÜRER

Samson rending the Lion

woodcut, circa 1496-97, on laid paper, watermark Augsburg Shield (Meder 177, circa 1580), a good but later impression, printing slightly unevenly in places, trimmed to or just outside the borderline, the lower left corner repaired and made up with pen and ink, otherwise in good condition

Block and Sheet 382 x 279 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

LITERATURE:

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

PROPERTY FROM A PRIVATE FRENCH COLLECTION

26

ALBRECHT DÜRER

The Martyrdom of Saint Catherine

woodcut, circa 1498, on laid paper, watermark Hand (similar to Meder 17), a good, even Meder d-e impression, trimmed to the borderline, the three tiny gaps in the lower right borderline touched in, a few small foxmarks, generally in good condition
Sheet 390 x 283 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch 120; Meder, Hollstein 236; Schoch, Mende, Scherbaum 128



27

ALBRECHT DÜRER

Christ on the Cross, from: The Large Woodcut Passion

woodcut, circa 1498, on laid paper, watermark Tower with Crown and Flower (Meder 259), a good impression from the text edition of 1511, printing clearly and evenly, trimmed to the borderline and just inside the borderline below, two repaired tears at the lower left sheet edge, a tiny repaired paper loss at the lower left corner, the sheet a little toned, some minor staining
Sheet 389 x 279 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

LITERATURE:

Bartsch 11; Meder, Hollstein 120; Schoch, Mende, Scherbaum 161





VARIOUS PROPERTIES

28

ALBRECHT DÜRER

Saint George on Horseback

woodcut, circa 1504-05, on laid paper, without watermark, a fine, rich and even Meder a-b impression, printing with three tiny breaks in the lower borderline, but before the break in the mountains and the upper borderline, with thread margins, in very good condition

Block 210 x 142 mm., Sheet 212 x 143 mm.

\$8,000-12,000

£6,400-9,500

€7,600-11,000

PROVENANCE:

Unidentified institutional stamp verso (not in Lugt).

LITERATURE:

Bartsch 111; Meder, Hollstein 225; Schoch, Mende, Scherbaum 138

29

ALBRECHT DÜRER

Saints Nicholas, Ulrich and Erasmus

woodcut, circa 1505, on laid paper, with an indistinct Circle watermark, probably Fleur-de-Lys (Meder 118), a good Meder d impression, with the tiny gap in the shoreline above the ship filled in with pen and ink, with narrow margins all around, window-mounted, some scattered foxing, framed
Block 214 x 145 mm., Sheet 217 x 148 mm.

\$1,000-1,500

£800-1,200

€950-1,400

PROVENANCE:

Anonymous, with stamped initials H.S. Hbg in a circle (Lugt 1372a).

With Lucien Goldschmidt, New York (according to a label on the back of the frame).

LITERATURE:

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



30

ALBRECHT DÜRER

Saint Jerome in his Study

woodcut, 1511, on laid paper, without watermark, a very good Meder b impression, with narrow margins, uncleaned and with much gaufage on the reverse, a small made-up paper loss at the upper edge into the curtain, a couple of tiny touches of brown ink to the gaps in the lion's paw and the lower right borderline, otherwise in good condition

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Possibly Ragnar Aschberg (1903-1996), Stockholm, a partial stamp ASCH verso (see Lugt 36d).

Anonymous (Lugt 4810).

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch 114; Meder, Hollstein 228; Schoch, Mende, Scherbaum 229





PROPERTY FROM A PRIVATE FRENCH COLLECTION

31

ALBRECHT DÜRER

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

woodcut, circa 1504, on laid paper, watermark High Crown (Meder 20), a fine proof impression before the text edition of 1511, Meder b, trimmed to the borderline on three sides, a thread margin below, some time-staining, otherwise in good condition
Sheet 296 x 210 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

LITERATURE:

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



32

ALBRECHT DÜRER

Christ among the Doctors, from: The Life of the Virgin

woodcut, circa 1503, on laid paper, watermark High Crown (Meder 20), a fine proof impression before text edition of 1511, with margins, some foxing, otherwise in very good condition

Block 297 x 210 mm., Sheet 304 x 218 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

LITERATURE:

Bartsch 91; Meder, Hollstein 203; Schoch, Mende, Scherbaum 181



33

ALBRECHT DÜRER

The Presentation of the Virgin at the Temple,
from: *The Life of the Virgin*

woodcut, circa 1505, on laid paper, without watermark, a good impression from the text edition of 1511, with margins, in good condition

Block 296 x 210 mm., Sheet 315 x 224 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

LITERATURE:

Bartsch 81; Meder, Hollstein 193; Schoch, Mende, Scherbaum 171



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

34

ALBRECHT DÜRER

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

woodcut, circa 1504, on laid paper, watermark Small City Gate (Meder 266), a very good, clear and strong Meder d impression, after the text edition of 1511, with wide margins, some faint offsetting from another impression *recto*, pale staining and discolouration, otherwise in very good condition

Block 296 x 208 mm., Sheet 359 x 260 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

PROVENANCE:

William Bell Scott (1811-1890), Edinburgh & London (Lugt 2607).

LITERATURE:

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

PROPERTY FROM A PRIVATE FRENCH COLLECTION

35

ALBRECHT DÜRER

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

woodcut, 1510, on laid paper, watermark Tower with Crown and Flower (Meder 259), a good impression from the text edition of 1511, with margins, trimmed just below the signature C iij below, some foxmarks, a few very short backed tears at the sheet edges, otherwise in good condition

Block 294 x 206 mm., Sheet 309 x 222 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

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



VARIOUS PROPERTIES

36

ALBRECHT DÜRER

Christ on the Mount of Olives

woodcut, circa 1508-09, on laid paper, watermark Large City Gate (Meder 260), a very good, clear impression of this rare woodcut, printing with much gaufrage, with small margins, in very good condition

Block 128 x 97 mm., Sheet 131 x 101 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

PROVENANCE:

Franz von Hagens (1817-1899), Dresden (Lugt 1052a); his posthumous sale, C. G. Boerner, Leipzig, 2-3 May 1927, lot 193 (M. 100).

Albert W. Blum (1882-1952), Germany, Switzerland and Short Hills, New Jersey (Lugt 79 b and 3198); Sotheby's, New York, 27 February 1988, lot 1095 (US\$ 4,070).

LITERATURE:

Bartsch 54; Meder, Hollstein 162; Schoch, Mende, Scherbaum 223

This print was originally conceived as part of the Small Woodcut Passion, but was then replaced by another print of the same subject (M. 135). It is not known why Dürer rejected the present composition, but it was never included in the edition of the series and lifetime impressions from this block are extremely rare.





37

ALBRECHT DÜRER

The Holy Kinship with lute-playing Angels

woodcut, 1511, on laid paper, without watermark, a fine, clear and even Meder a impression, printing with much gaufirage, with narrow margins, a tiny repaired paper loss at the lower sheet edge at centre, a very skilfully repaired tear at the lower left sheet edge, otherwise in good condition

Block 209 x 211 mm., Sheet 213 x 215 mm.

\$10,000-15,000

£8,000-12,000

€9,500-14,000

LITERATURE:

Bartsch 97, Meder, Hollstein 216; Schoch, Mende, Scherbaum 227



38

ATTRIBUTED TO ALBRECHT DÜRER

The Michelsfeld Tapestry: Central Panel ('Allegory of Social Injustice')

woodcut with letterpress text, circa 1521-26, on laid paper, watermark Bishop's Crest (Meder 39, dated circa 1540-50), a good impression of this very rare broadside, Meder b-c, with the changes in the spelling of some words, trimmed to the lower borderline and to or just outside the subject and text elsewhere, in very good condition
Block & Sheet 161 x 308 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800

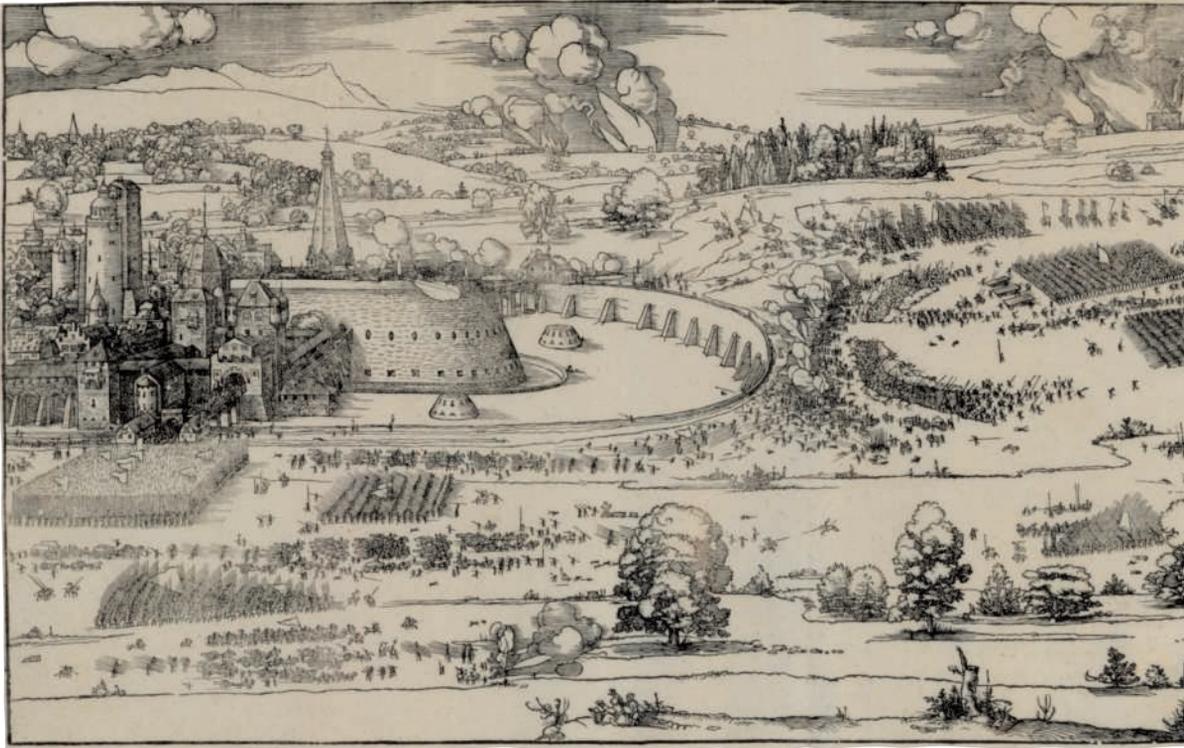
PROVENANCE:

August Artaria (1807-1893), Vienna (Lugt 33); his posthumous sale, Artaria & Co., Vienna, 6-13 May 1896, lot 308.
Robert Scholtz (1834-1912), Budapest (Lugt 2241); his sale, H. G. Gutekunst, Stuttgart, 10-13 May 1911, lot 610, described as *Äusserst selten* (Mk. 215).
Vinzent Mayer (1831-1918), New York and Freiburg im Breisgau (Lugt 2525); presumably his posthumous sale, Cassirer, Helbing & Rosenthal, Berlin, 8 October 1919 (and following days).
Gutekunst & Klipstein, Bern, 1951.
With Colnaghi, London (their stocknumber C. 4963 in pencil verso).
Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (L. 79 b); then by descent; Sotheby's, New York, 27 February 1988, lot 1112 (US\$ 4,600).
Giancarlo Beltrame (1925-2011), Vicenza; acquired at the above sale; then by descent to the present owners.

LITERATURE:

Bartsch app. 34; Meder 241.2; Schoch, Mende, Scherbaum A 22, 2.

The present impression of this very rare subject is cited twice in Hollstein's record of sales.



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

39

ALBRECHT DÜRER

The Siege of a Fortress

woodcut printed from two blocks, 1527, on two sheets of laid paper, watermark Large Eagle with two Fishes, good but later impressions, Meder g, published in Arnhem, 1603, with some gaps and worm holes filled in with pen and ink, the two sheets joined at centre, with thread margins, the left sheet slightly toned, a small made-up paper loss at the lower sheet edge at right, otherwise in good condition, framed
Blocks 226 x 725 mm., Sheet 228 x 727 mm. (together)

\$10,000-15,000

£8,000-12,000

€9,500-14,000



PROVENANCE:

With August Laube, Zürich.

Acquired from the above by the present owner.

LITERATURE:

Bartsch 137; Meder, Hollstein 272; Schoch, Mende, Scherbaum 260

One of Dürer's last printed works before his death in April 1528, *The Siege of a Fortress* is thought to have been created to accompany his treatise on fortification, published in Nuremberg in 1527. Although this large woodcut was not bound into the treatise, it illustrates a scenario described within, of a siege upon a heavily defended town within a fortress, with a wide moat and reinforced stone walls. The print demonstrates that the fortified town under siege will be more able to withstand or overcome the oncoming attack which has left the towns in the distance ablaze.



VARIOUS PROPERTIES

40
ALBRECHT DÜRER

The Ravisher

engraving, circa 1495, on laid paper, without watermark, a strong, slightly over-inked impression, probably Meder f, trimmed to or fractionally into the subject, the lower right corner skilfully made up, a small repaired paper loss at lower left
Sheet 113 x 100 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza;
then by descent to the present owners.

LITERATURE:

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

For additional information on this lot visit
www.christies.com.



41
ALBRECHT DÜRER

The Monstrous Sow of Landser

engraving, 1496, on laid paper, watermark High Crown (Meder 20), a fine Meder b-c impression, quite black but with faint vertical scratches, trimmed just outside the borderline and platemark, a skilfully made-up paper loss at the upper sheet edge at left, the upper right sheet corner made up, the subject in very good condition
Plate & Sheet 120 x 127 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza;
then by descent to the present owners.

LITERATURE:

Bartsch 95; Meder, Hollstein 82; Schoch,
Mende, Scherbaum 8



42

ALBRECHT DÜRER

The Holy Family with the Butterfly

engraving, circa 1495, on laid paper, partial watermark Gothic P (Meder 321, since 1500), a fine Meder c-d impression, printing with great clarity and depth, with many vertical wiping marks in the sky, the small cross to the left of the Virgin's head still printing strongly, with a light plate tone in the lower corners, with thread margins all around, in very good condition, framed Plate 237 x 185 mm., Sheet 239 x 187 mm.

\$25,000-35,000

£20,000-28,000

€24,000-33,000

PROVENANCE:

Heinrich Anton Cornill-d'Orville (1790-1875), Frankfurt am Main (Lugt 529); his posthumous sale, H. Gutekunst & F.A.C. Prestel, Frankfurt am Main, 14-15 May 1900, lot 55 (Mk. 340).

With Knoedler & Co., New York.

James Horace Harding (1863-1929) and Dorothea Barney Harding (1871-1935), New York; presumably acquired from the above; then by descent to the present owner.

LITERATURE:

Bartsch 44; Meder, Hollstein 42; Schoch, Mende, Scherbaum 2



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

43

ALBRECHT DÜRER

The Penance of Saint John Chrysostom

engraving, circa 1496, without watermark, a fine, rich and black impression, probably Meder c-d, with faint wiping marks, trimmed on or fractionally into the platemark, very skilfully remargined, with touches of pen and ink along the sheet edges, otherwise in very good condition
Sheet 182 x 118 mm.

\$15,000-25,000

£12,000-20,000

€15,000-24,000

PROVENANCE:

Count Antoine Seilern (1901-1978), London; his sale, Christie's, London, 8 July 1998, lot 5.

Initials CWK in a shield (not in Lugt).

LITERATURE:

Bartsch 63; Meder, Hollstein 54; Schoch, Mende, Scherbaum 7

VARIOUS PROPERTIES

44

ALBRECHT DÜRER

The Small Fortune

engraving, circa 1495-96, on laid paper, without watermark, a fine Meder b impression of this rare engraving, printing with burr in places, trimmed to the platemark, a small partially disturbed and slightly stained area at the upper right sheet edge, generally in good condition

Sheet 113 x 65 mm.

\$8,000-12,000

£6,400-9,500

€7,600-11,000

PROVENANCE:

Karl Ferdinand Friedrich von Nagler (1770-1846), Berlin (Lugt 2529); sold as part of his collection to the state in 1835.

Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606), with their de-accession stamp (Lugt 234); acquired from the above.

Dr. Heinz Fleischer (20th century), Berlin (Lugt 4578).

Norbert Handwerk (b. 1909), Munich & Switzerland (Lugt 4275); his anonymous sale, Christie's, New York 19 November 1986, lot 506 (\$5,280).

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch 78; Meder, Hollstein 71; Schoch, Mende, Scherbaum 5



45

ALBRECHT DÜRER

The Witch

engraving, circa 1500, on laid paper, with a partial Bull's Head watermark (Meder 62), a fine Meder I b impression, printing very clearly and with strong contrasts, trimmed on or just inside the platemark, with partial thread margins below, in good condition

\$8,000-12,000

£6,400-9,500

€7,600-11,000

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch 67; Meder, Hollstein 68; Schoch, Mende, Scherbaum 28





46

ALBRECHT DÜRER

Saint Jerome in Penitence

engraving, circa 1496, on laid paper, watermark Small Jug, a very good Meder c impression, printing with great contrasts and clarity, some plate tone at lower left, trimmed to or just inside the platemark, a flattened horizontal fold along the upper sheet edge, some associated small repairs, otherwise in good condition
Sheet 321 x 224 mm.

\$25,000-35,000

£20,000-28,000

€24,000-33,000

LITERATURE:

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



47
ALBRECHT DÜRER
The Prodigal Son

engraving, 1496, on laid paper, without watermark, a very good Meder b impression, with the vertical polishing scratches above the pigs and and in the sky still distinct, with thread margins, the lower right corner made up, the upper right corner repaired, two tiny made-up holes at the lower left, with associated small brown stains
Plate & Sheet 247 x 189 mm.

\$20,000-30,000

£16,000-24,000

€19,000-28,000

LITERATURE:

Bartsch, Meder, Hollstein 28; Schoch, Mende, Scherbaum 9



PROPERTY FROM A PRIVATE FRENCH COLLECTION

48

ALBRECHT DÜRER

The Turkish Family

engraving, 1496, on laid paper, without watermark, a good Meder c impression, printing with a light tone and some wiping marks, with small margins, tiny paper losses at the tips of the sheet corners outside the platemark, some small repaired paper losses along the right sheet edge, otherwise in good condition
Plate 110 x 79 mm., Sheet 115 x 85 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch 85; Meder, Hollstein 80; Schoch, Mende, Scherbaum 12



VARIOUS PROPERTIES

49

ALBRECHT DÜRER

The Cook and his Wife

engraving, circa 1496, on laid paper, without watermark, a very good, Meder a-b impression, remargined, a brown ink inscription at the lower sheet edge *verso* showing through *recto*, otherwise in good condition
Sheet 110 x 78 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

PROVENANCE:

Josef Grünling (d. 1846), Vienna (Lugt 1463); his sale, Weigel, Leipzig, 29 January 1827, lot 62.

Ludwig Bruchman (19th century), Cologne (Lugt 308); his sale, J. M. Heberle, Cologne, 28 March 1896, lot 112.

Unidentified collector's mark, initials E. S. in red crayon (not in Lugt).

LITERATURE:

Bartsch 84; Meder, Hollstein 85; Schoch Mende Scherbaum 13

PROPERTY FROM A PRIVATE FRENCH COLLECTION

50

ALBRECHT DÜRER

A Peasant and his Wife

engraving, circa 1497, on laid paper, without watermark, a very good Meder b impression, trimmed to the platemark, with thread margins in places, some staining along the sheet edges, some tiny specks of surface dirt in places, otherwise in good condition

Sheet 107 x 76 mm.

\$3,500-5,500

£2,800-4,400

€3,400-5,200

PROVENANCE:

Fontaine Walker (1833-1892), Inverness (Lugt 4842).

LITERATURE:

Bartsch 83; Meder, Hollstein 86; Schoch, Mende, Scherbaum 14



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

51

ALBRECHT DÜRER

The Virgin and Child with Saint Anne

engraving, circa 1500, on laid paper, without watermark, fine, black Meder b impression, trimmed to the subject, remargined, a few pinpoint foxmarks, traces of ochre pigment to the right of the Virgin, otherwise in good condition

Sheet 115 x 70 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800

PROVENANCE:

Hippolyte Dreux (1800-1884), Paris (Lugt 1302)

LITERATURE:

Bartsch 29; Meder, Hollstein 43; Schoch, Mende, Scherbaum 27





VARIOUS PROPERTIES

52

ALBRECHT DÜRER

Hercules, or: The Effects of Jealousy

engraving, circa 1498, on laid paper, watermark Small Jug (Meder 158), a very fine, warm and tonal Meder II b impression, trimmed to or just inside the platemark, retaining a fillet of blank paper outside the borderline at the sides and below, in very good condition
Sheet 324 x 223 mm.

\$30,000-50,000

£24,000-40,000

€29,000-47,000

PROVENANCE:

With Colnaghi & Co., London (their stock numbers C. 3437 and C. 14119 in pencil verso).

LITERATURE:

Bartsch 73; Meder, Hollstein 63; Schoch, Mende, Scherbaum 22



53
ALBRECHT DÜRER
Saint Eustace

engraving, circa 1501, on laid paper, watermark Bull's Head (Meder 62), a very good Meder b-c impression, printing very clearly and with strong contrasts, trimmed to or fractionally inside the platemark, retaining a fillet of blank paper outside the borderlines below, a borderline added in pen and ink in places, the upper left corner re-attached, the horizontal central fold broken and very skilfully repaired, various other repaired tears and paper splits, the sheet slightly toned
Sheet 358 x 261 mm.

\$25,000-35,000

£20,000-28,000

€24,000-33,000

LITERATURE:

Bartsch 57; Meder, Hollstein 60; Schoch, Mende, Scherbaum 32

54

ALBRECHT DÜRER

Coat of Arms with a Skull

engraving, 1503, on laid paper, without watermark, a very good, strong and clear Meder b impression, trimmed to or on the borderline, a very skilfully made-up paper loss at upper right, another made-up paper loss in the blank area below the scroll at lower right, otherwise in good condition, framed
Sheet 219 x 157 mm

\$50,000-70,000

£40,000-56,000

€48,000-66,000

PROVENANCE:

William Bell Scott (1811-1890), Edinburgh & London (Lugt 2607), probably sold in his sales, Sotheby's, London, in either 1870 or 1885.

With Colnaghi, London (their stock number C. 31531 in pencil verso).

Private collection, Chicago.

LITERATURE:

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

In *Coat of Arms with a Skull* Dürer uses traditional heraldic devices, the shield, helmet, wings, scrollwork and the wild man as shield-bearer, to display his astonishing abilities as an engraver. It is a tour-de-force in the depiction of the play of light and shade on three-dimensional objects and on a multitude of different surfaces and textures. An essay in sheer virtuosity, *Coat of Arms with a Skull* is also a highly complex vanitas image, a reflection on pride and glory, lust and death. The maiden appears unperturbed by the wild man's amorous advances and coquettishly glances at the shining helmet and shield, mesmerized by its armorial splendour. The wild man's true identity as Death is revealed on the shield to the onlooker, but is not recognized by the maiden, who remains blissfully ignorant of her fate.

The engraving was singled out for particular praise by John Ruskin in his *Elements of Drawing* of 1857, where he exhorted his readers to 'Provide yourself, if possible, with an engraving of Albrecht Dürer's. This you will not be able to copy; but you must keep it beside you, and refer to it as standard of precision of line. If you can get one with a wing in it, it will be best. The crest with the cock, that with the skull and the satyr, and the Melancholy, are the best you can have, but any will do.' (cited in J. Bialostocki, *Dürer and his Critics 1500-1971*, Baden-Baden, 1986, p. 249).





PROPERTY FROM A PRIVATE FRENCH COLLECTION

55

ALBRECHT DÜRER

Coat of Arms with a Skull

engraving, 1503, on laid paper, watermark Small City Gate (Meder 276), a good but later impression, with many wiping marks and scratches in the plate, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, some very pale foxing, otherwise in very good condition, framed Sheet 220 x 160 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

LITERATURE:

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



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

56

ALBRECHT DÜRER

The Small Horse

engraving, 1505, on laid paper, watermark City Gate (similar to M. 263), a good, strong and clear Meder c impression, with thread margins and inky plate edges, a pale brown stain on the horse's side, otherwise in good condition, framed Plate 161 x 107 mm., Sheet 163 x 108 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROVENANCE:

Grigori Alexandrovitch Czougaievitch (19th Century), Kiev (Lugt 1207a & 4079), probably acquired in Paris in 1866. Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (Lugt 79b); his sale, Sotheby's, New York, 27 February 1988, lot 1091 (\$4400).

LITERATURE:

Bartsch 96; Meder, Hollstein 93; Schoch, Mende, Scherbaum 42

PROPERTY FROM THE COLLECTION OF DR. JEROME D. OREMLAND

57

ALBRECHT DÜRER

The Satyr's Family

engraving, 1505, on laid paper, with an unidentified watermark fragment, a Meder d impression, with thread margins on three sides, a small margin below, in very good condition
Sheet 117 x 72 mm.

\$3,000-4,000

£2,400-3,200

€2,900-3,800

PROVENANCE:

Unidentified, with stamped initials RR in a triangle verso (not in Lugt).

LITERATURE:

Bartsch 69; Meder, Hollstein 65; Schoch, Mende, Scherbaum 44



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

58

ALBRECHT DÜRER

Christ carrying the Cross, from: The Engraved Passion

engraving, 1512, on laid paper, without watermark, a fine Meder a impression, printing with great contrasts and clarity, trimmed to the subject, re-margined, otherwise in good condition
Sheet 116 x 75 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

LITERATURE:

Bartsch, Meder, Hollstein 12; Schoch, Mende, Scherbaum 54





PROPERTY FROM A PRIVATE FRENCH COLLECTION

59

ALBRECHT DÜRER

The Engraved Passion

the complete set of 16 engravings, 1507-13, on laid paper, two with a partial High Crown watermark (Meder 34), one with a partial Bull's Head watermark (Meder 62), good to very good impressions, printed in a warm brownish-black ink, with good contrasts and clarity, mostly trimmed to the subject, some remargined, some sheets toned, with various minor defects and repairs

Sheets 119 x 75 mm. (and similar)

\$10,000-15,000

£8,000-12,000

€9,500-14,000

PROVENANCE:

Dr. Franz Pokorny (19th century), Vienna (Lugt 2036); probably his sale, Montmorillon, Munich, 12-15 December 1864. (the entire set)

Possibly Alphonse Wyatt-Thibaudeau (circa 1840 - circa 1892), Paris and London, with a very similar small initial T stamp (see Lugt 2412). (M. 12, 14, 15, 16 & 18)

Unidentified letter T in pen and ink verso (not in Lugt). (M. 9 & 17)

Pierre Mariette II (1634-1716), Paris (Lugt 1790). (M. 14)

Joseph Daniel Böhm (1794-1865), Vienna (Lugt 1142 and also Lugt 271). (M. 5)

Josef Camesina de Pomal (1765-1827), Vienna (Lugt 429). (M. 17)

With Miethke & Wawra, Vienna (not in Lugt). (M. 6)

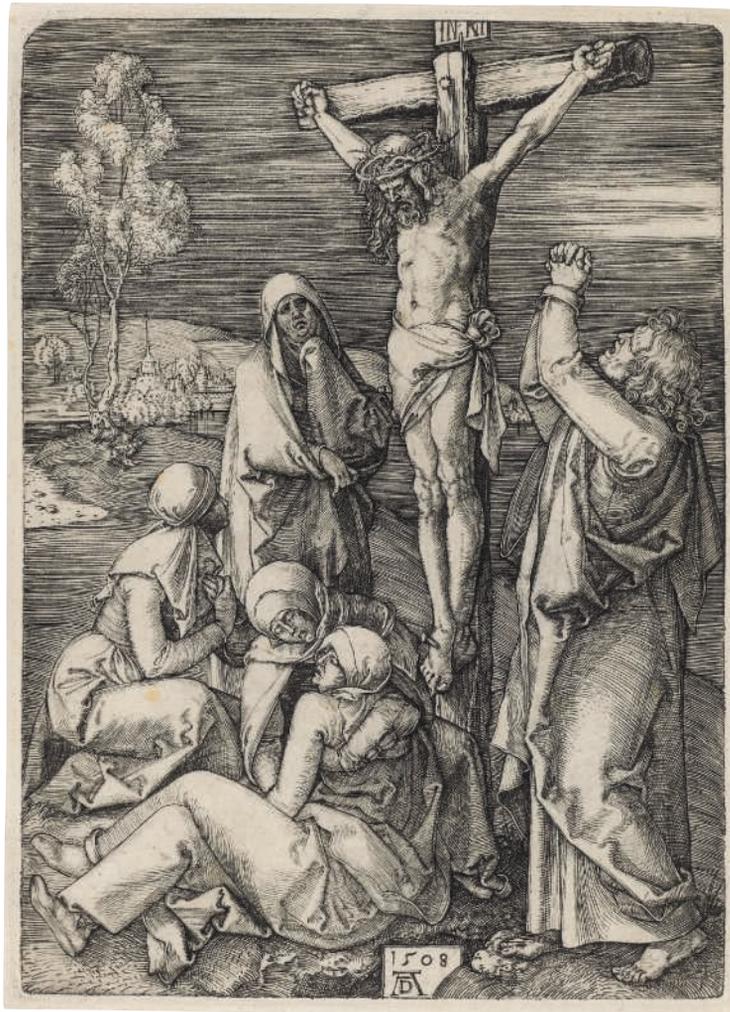
With Rolf Schwing, Heidelberg.

Acquired from the above; then by descent to the present owners.

LITERATURE:

Bartsch, Meder, Hollstein 3-18; Schoch, Mende, Scherbaum 45-60





VARIOUS PROPERTIES

60
ALBRECHT DÜRER

Christ on the Cross

engraving, 1508, with part of a Bull's Head watermark (M. 62), a very fine Meder a impression, printing with great contrast, remargined, otherwise in very good condition
Plate 134 x 97 mm., Sheet 138 x 102 mm.

\$15,000-25,000

£12,000-20,000

€15,000-24,000

PROVENANCE:

W. H. F. K. Graf von Lepell (1755-1826), Germany (Lugt 1672); bequeathed to Friedrich Wilhelm III, King of Prussia; kept in the Akademie der Künste, Berlin; in 1835 transferred to the Kupferstichkabinett, Berlin.
Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606), with their duplicate stamp (Lugt 2398).
J. O. Entres (1804-1870), Munich (L. 2941); his sale, J. Aumüller, Munich, 16 March 1868, lot 1090.
State Hermitage Museum, St. Petersburg. (Lugt 2681a), and another stamp, presumably their duplicate and de-accession stamp (not in Lugt); sold C. G. Boerner, Leipzig, 11-13 November 1930.
Initials CWK in a shield (not in Lugt).

LITERATURE:

Bartsch 24; Meder, Hollstein 23; Schoch, Mende, Scherbaum 61



PROPERTY FROM A PRIVATE FRENCH COLLECTION

61

ALBRECHT DÜRER

The Virgin and Child seated by a Tree

engraving, 1513, on laid paper, probably without watermark, a fine, warm Meder b impression, printing with great contrasts and clarity, trimmed to or just inside the platemark, laid down onto a support sheet, a small paper split in the lower part of the Child's face, otherwise in good condition
Sheet 117 x 75 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch 35; Meder, Hollstein 34; Schoch, Mende, Scherbaum 67

PROPERTY FROM THE COLLECTION OF A NEW ENGLAND LADY

62

ALBRECHT DÜRER

Knight, Death and the Devil

engraving, 1513, on laid paper, without watermark, a fine, rich and warm Meder a-b impression, printed in brownish-black ink with great clarity and strong contrasts, with a light plate tone in particular along the left side, with thread margins all around, in very good condition, framed Plate 241 x 186 mm., Sheet 243 x 187 mm.

\$150,000-250,000

£120,000-200,000

€150,000-240,000

LITERATURE:

Bartsch 98; Meder, Hollstein 74; Schoch, Mende, Scherbaum 69

A knight in armour on his magnificent charger makes his way through a rocky gorge. It is a hostile environment with barren, broken trees, thorny shrubs and a human skull placed on a tree stump, as if in warning. Two figures stand by the wayside, as if emerging from the rocks; King Death with snakes winding through his crown, astride an old mare, holding an hourglass; and a monstrous devil standing on his hoofs, holding a pike.

Countless attempts have been made to identify the central figure, which Dürer simply referred to as *der Reuther* ('the rider'). Suggestions have included emperor, pope, heretic, Germanic hero and local patrician. None of the potential candidates, either historical or mythological, have been substantiated. The knight as robber baron - a genuine threat in the days of Dürer - is also lacking visual evidence. The precursors of Dürer's rider are the two great equestrian statues of the Italian 15th century, Donatello's *Gattamelata* in Padua and Verrocchio's *Colleoni* in Venice, both of which Dürer had seen, and - much closer to home - the *Rider* of Bamberg Cathedral. Whatever his true identity, Dürer's rider is clearly cast in the heroic mould, a model of courage and moral strength, the Christian Knight, who does not fear Death or the Devil.



PROPERTY FROM THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

63

ALBRECHT DÜRER

Melencolia I

engraving, 1514, on laid paper, without watermark, a very good Meder II a impression, printing with great clarity and good contrasts, trimmed to or just outside the borderline, just fractionally into the subject in places, a small paper split at upper left, a tiny made-up paper loss at the lower right sheet edge, scattered foxing mainly visible verso, framed
Sheet 237 x 185 mm.

\$70,000-100,000

£56,000-80,000

€67,000-95,000

PROVENANCE:

William Bell Scott (1811-1890), Edinburgh & London (Lugt 2607); his posthumous sale, Sotheby's, London, 14 July 1892, lot 35 (presumably this impression cited in Lugt: £ 37).

LITERATURE:

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

By Dürer's time the melancholic temperament was associated with genius and the pursuit of knowledge, particularly that of empirical, applied science. The ruler, the scale and the pair of compasses are all measuring devices, instruments for the examination of nature. The building tools and the melting pot on the other hand are symbols of human creativity. Although Dürer titled this engraving, it has become the most extensively interpreted work in the history of art, the iconography has intrigued and inspired countless art historians and scholars of all fields. One of the competing theories identifies the central figure as Lucifer, the best and brightest of the angels, ruing his rebellion. Having been expelled from Heaven and condemned to the material world, hence the depiction of the instruments pertinent to the material world which surround him, he sits lamenting his fate. His act of defiance marks the beginning of sadness for mankind, hence the title - "Melencolia I". On the horizon, the star and the rainbow signify Hope for mankind.





VARIOUS PROPERTIES

64

ALBRECHT DÜRER

Knight, Death and the Devil

engraving, 1513, on laid paper, without watermark, a very good, silvery Meder b-c impression, printing with remarkable clarity and good contrasts, with thread margins, trimmed on or just inside the platemark in places, the tip of the upper right corner rounded, a small skilfully repaired split at the upper centre, a short, very skilfully repaired tear in the blank sky at right, generally in good condition
Plate & Sheet 244 x 188 mm.

\$30,000-50,000

£24,000-40,000

€29,000-47,000

PROVENANCE:

Collection Venloo, according to a pencil inscription on the reverse (not in Lugt).

Fritz Roser (1882-1967), Stuttgart; then by descent to the present owner.

LITERATURE:

Bartsch 98; Meder, Hollstein 74; Schoch, Mende, Scherbaum 69



65

ALBRECHT DÜRER

Melencolia I

engraving, 1514, on laid paper, watermark Bishop's Crest (M. 39), a Meder II f impression, with the scratch in the sphere probably erased, trimmed fractionally within the subject above, otherwise trimmed outside the borderline but within the platemark, a short repaired tear at the lower sheet edge, otherwise generally in good condition

Sheet 237 x 186 mm.

\$30,000-50,000

£24,000-40,000

€29,000-47,000

LITERATURE:

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



66

ALBRECHT DÜRER

The Virgin on a Crescent with a Sceptre and a starry Crown

engraving, 1516, on laid paper, without watermark, a very good, silvery Meder a impression, with thread margins, trimmed on the platemark at lower left, the platemark accentuated with pen and ink in places, in very good condition
Plate 115 x 73 mm., Sheet 117 x 75 mm.

\$15,000-20,000

£12,000-16,000

€15,000-19,000

LITERATURE:

Bartsch 32; Meder, Hollstein 37; Schoch, Mende, Scherbaum 81

PROPERTY FROM A PRIVATE FRENCH COLLECTION

67

ALBRECHT DÜRER

The Virgin and Child crowned by two Angels

engraving, 1518, on laid paper, without watermark, a good, silvery Meder c impression, without the vertical scratch between the second and third stakes of the fence at right, trimmed on or just inside the platemark, with thread margins in places, generally in good condition, framed
Sheet 147 x 100 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch 39; Meder, Hollstein 38; Schoch, Mende, Scherbaum 84



VARIOUS PROPERTIES

68

ALBRECHT DÜRER

Saint Christopher facing left

engraving, 1521, on laid paper, without watermark, a fine, warm Meder a impression, printing with tone in the shaded areas, with thread margins, in very good condition
Plate & Sheet 119 x 75 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

John Barnard (d. 1784), London, with his initials in ink *verso* (Lugt 1419); his posthumous sale, Th. Philipe, London, 16 April 1798 and the following days, lot 47 (E0-10-6; with eight other works, to Philipe).

LITERATURE:

Bartsch 51; Meder, Hollstein 53; Schoch, Mende, Scherbaum 93





69

ALBRECHT DÜRER

Frederick the Wise, Elector of Saxony

engraving, 1524, on laid paper, without watermark, a very good, silvery Meder a impression, with the scratch on the H of ARCHIM printing strongly, trimmed on or just inside the platemark, to the shaded border around the tablet below and with the white border outside the subject above, some pale scattered foxing, otherwise in good condition
 Sheet 193 x 125 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch 104; Meder, Hollstein 102; Schoch, Mende, Scherbaum 98



70

ALBRECHT DÜRER

Philipp Melanchthon

engraving, circa 1526, on laid paper, watermark Small Jug (Meder 158), a good Meder c impression, trimmed to the platemark at lower right, otherwise with thread to narrow margins, some touches of pen and ink in the shadow below the tablet and to the platemark, otherwise in good condition
 Sheet 176 x 132 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

With Colnaghi, London (their stock number C. 18770 in pencil verso).

LITERATURE:

Bartsch 105; Meder, Hollstein 104; Schoch, Mende, Scherbaum 101



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

71

HEINRICH ALDEGREVER (1502-CIRCA 1561)

Albert von der Helle

engraving, 1538, on laid paper, watermark Double-headed Eagle under Crown, a fine impression of the first state (of two), printing with much tone at the upper left corner, with thread margins, in very good condition, framed
Plate 195 x 126 mm., Sheet 197 x 127 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

PROVENANCE:

Pierre Mariette II (1634-1716), Paris, with his ink inscription verso, dated 1670 (Lugt 1788/89).

Nikolaj Mossoloff (1847-1914), Moscow, with his ink inscription verso, dated 1883 (Lugt 1802); his sale C. G. Boerner, Leipzig, 19 April 1931, this impression cited in Hollstein's census of sales. Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (Lugt 79b), his sale, Sotheby's, New York, 27 February 1988, lot 1171 (\$3,850).

LITERATURE:

Bartsch, Hollstein 186



72

**MARCANTONIO RAIMONDI (CIRCA 1470/82 - CIRCA 1527/34) AFTER
MICHELANGELO BUONAROTTI (1475-1564) AND LUCAS VAN
LEYDEN (CIRCA 1494-1533)**

The Climbers

engraving, 1510, on laid paper, watermark Small Cardinal's Hat, a good impression of this rare print, trimmed circa 8-15 mm. into the subject above and at left, trimmed to or fractionally into the subject below and at right, a skillfully repaired paper split at upper left, the lower left corner made up, a few other minor defects
Sheet 267 x 216 mm.

\$3,000-5,000

£2,400-4,000

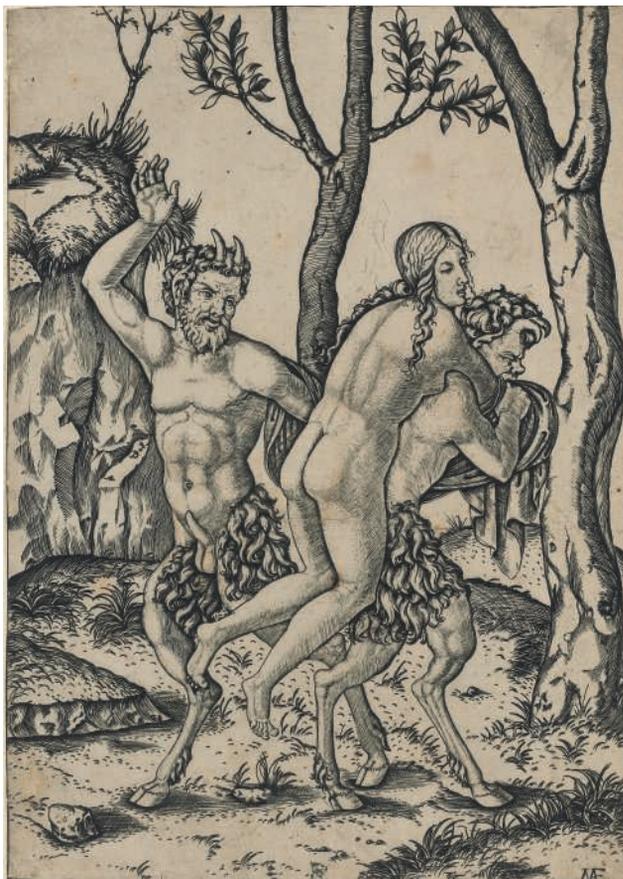
€2,900-4,700

PROVENANCE:

Walter Francis Duke of Buccleuch (1806-1884), London & Dalkeith, Scotland (Lugt 402), his sale, Christie's, London, 15 March 1887 and the following days, lot 1729 (£15).

LITERATURE:

Bartsch XIV. 361. 487



VARIOUS PROPERTIES

73

MARCANTONIO RAIMONDI

Two Satyrs punishing a Nymph

engraving, circa 1510-30, on laid paper, without watermark, a fine impression of this extremely rare print, trimmed to or on the borderline, an unobtrusively repaired horizontal central crease, otherwise in good condition
Sheet 186 x 134 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

PROVENANCE:

Pierre Mariette II (1634-1716), Paris, with his initials in ink and dated 1679 verso (see Lugt 1789).

John Barnard (died 1784), London, with his initials in ink verso (see Lugt 1420); his sale, Th. Philipe, London, 16 April 1798 and the following days, lot 52 (£2-3 to Philipe).

Alfred Morrison (1821-1897), London and Fonthill (Lugt 151).

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch XIV. 231. 306

To our knowledge, no other impression of this rare erotic print has been offered at auction within the last thirty years. The impression illustrated in Bartsch is in Berlin. The Metropolitan Museum has a weak, later impression, the British Museum none.



74
SCHOOL OF MARCANTONIO RAIMONDI
(FIRST HALF 16TH CENTURY)

Bacchante astride a Goat

engraving, circa 1520-30, on laid paper, with an indistinct Circle watermark, a good impression of this very rare print, with small margins, in good condition
 Plate 119 x 87 mm., Sheet 126 x 95 mm.

\$500-700

£400-560

€480-660

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch XV. 36. 3

The engraving relates to the composition of a ceiling fresco in the Sala dell' Aquila at the Palazzo del Te in Mantua, but both the fresco and the engraving may in fact go back to an antique stone relief of Roman times.



75
AGOSTINO DE MUSI, CALLED VENEZIANO
(CIRCA 1490 - CIRCA 1536)

Hercules and Antaeus

engraving, 1533, on laid paper, watermark Anchor in a Circle surmounted by a Star, a good impression of the first state (of three, according to the British Museum), before Salamanca's address, trimmed to or just outside the subject, lacking the blank text border below, a made-up paper loss at lower right, a small loss at the upper left corner, two short tears at the left sheet edge, some thin spots, framed
 Sheet 224 x 180 mm.

\$1,000-1,500

£800-1,200

€950-1,400

PROVENANCE:

Albertina, Vienna, with their duplicate stamp (Lugt 5h).
 Metropolitan Museum of Art, New York (Lugt 1943), with their duplicate stamp (Lugt 1808h), dated 5/27/70 in pencil.

LITERATURE:

Bartsch XIV. 237. 316



76

AGOSTINO DE MUSI, CALLED VENEZIANO

Landscape with an old Shepherd and his Dog

engraving, circa 1510-15, on laid paper, without watermark, a fine impression of this very rare print, trimmed on or just inside the platemark, in very good condition, framed
Sheet 111 x 152 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

PROVENANCE:

Rudolf Peltzer (1825-1910), Cologne (Lugt 2231; his mark faint); presumably his posthumous sale, H. G. Gutekunst, Stuttgart, 2-8 May 1913.

Friedrich Andreas Lieberg (b. 1898), Kassel, Milan, Buenos Aires (Lugt 1681 ter); probably sold *en-bloc* with his collection of prints by the Raimondi School in 1942.

LITERATURE:

Bartsch XIV. 308. 409

This charming, rare little print is a remarkable pastiche of Italian and German sources. Distinctly Venetian in atmosphere and reminiscent of the bucolic scenes of Giorgione and Titian, the resting shepherd and the goats are copied from an engraving by Giulio Campagnola (circa 1482- after 1515), while the flock of starlings whirling around the distant tower at right and the swans in the pond are taken directly from Dürer's famous engraving of circa 1501, Saint Eustace (see lot 53). Even the large plant in the foreground and the ship in the distance stem from Dürer's prints.

AFTER TIZIANO VECELLIO, CALLED TITIAN (CIRCA 1488-1576)

The Submersion of Pharaoh's Army in the Red Sea

the complete woodcut printed from 12 blocks, circa 1514-15, on 12 joined sheets of sturdy laid paper, without watermarks, a very good, uniformly strong and even impression of this rare and important monumental woodcut, the sheets all joined at the edges, the whole print hinged at the top, trimmed to the outside borderline, backed with paper along the outer edges, the borderline strengthened with brush and ink, a few small repairs and backed tears, generally in good condition, framed
Block 1229 x 2219 mm., Sheet 1248 x 2254 mm.

\$200,000-300,000

£160,000-240,000

€190,000-280,000

LITERATURE:

D. Rosand and M. Muraro, *Titian and the Venetian Woodcut*, Washington, 1976, no. 4 (another impression illustrated).
J. Martineau and C. Hope (eds.), *The Genius of Venice 1500-1600*, London, 1983, no. P19 (another impression illustrated).
D. Landau and P. Parshall, *The Renaissance Print 1470-1550*, New Haven & London, 1994, pp. 74, 75 (another impression illustrated).
L. Silver & E. Wyckoff (ed.), *Grand Scale - Monumental Prints in the Age of Dürer and Titian*, Wellesley College (exh. cat.), 2008, no. 7 (another impression illustrated); and S. Boorsch, 'The Oversize Print in Italy', *ibid.*, p. 42-43.

Inspired by central Italian battle designs, especially Leonardo's *Battle of Anghiari*, Titian's *Submersion of Pharaoh's Army in the Red Sea*, with its great sweep of figures around a central void, powerfully develops aspects of the Venetian tradition. In the woodcut the sea itself, in a very real sense the main protagonist, appropriately dominates the centre of the design; for all its figural dynamics, the Red Sea is in effect a monumental stormy seascape - a pictorial theme of obvious interest in Venice.

The *Red Sea* reveals in its monumental conception and in every detail the imagination of the master in full and searching control. Titian took the Biblical text, Exodus 14, and gave an astounding pictorial realization to its dramatic narrative. The divisions between the individual blocks have been used as coordinates against which to plot the narrative action. The drowning army of Pharaoh and the distant city, representing Egypt, are contained within the left half of the composition; horizontally extended across that field, their rhythms are measured by the vertical accents of the towers and spires, and their agitation is further commented on by the great cloud moving over the sky - the divine presence that had protected the Israelites who, safely landed and turning back in relieved celebration, are confined to a single vertical strip of blocks at the extreme right. Between the opposing figural groups lies the sea, and the third vertical strip of blocks is reserved almost exclusively for those waters, here in transition from destructive turbulence at the left to their gentle lapping at the shore on their right.

At the bottom of this zone only a few, very select details intrude. Most significantly, the arm of Moses thrusts out over the waters; his hand, holding its rod and set in calculated isolation against the sea, performs the crucial act of the drama: 'And the Lord said unto Moses, Stretch out thine hand over the sea, that the waters may come again upon the Egyptians, upon the chariots and upon their horsemen.' [Exodus 14:26]. Underneath the outstretched arm of the Hebrew leader is a defecating dog, a motif probably without precedent in Italian Renaissance art, startling in its crudity as well as in its central placement and apparently violating, to say the least, any sense of classical ideality or decorum. Yet it can hardly be merely a whimsical joke, being set in such pointed juxtaposition to the divinely inspired gesture of Moses. Indeed, it can only be interpreted as a complementary sign of disdain towards the Egyptians. It may comprise, moreover, a contemporary reference. When Titian was designing the woodcut, Venice was barely surviving one of the most terrible crises of its history, the war with the League of Cambrai. One anecdote tells of the retreat of Imperial troops through the mountains of the Valsugana: to show their scorn for the foreign invaders, the inhabitants were said to have bared their buttocks to the fleeing German soldiers. Thus it might be that the Egyptians in the *Red Sea*, dressed in contemporary armour, were intended to recall the invading mercenaries from the north and that the subject was to be read in allusion to the recent survival of the Venetian Republic against overwhelming odds.

The fundamental distinctions of separate areas within the design notwithstanding, Titian's *Red Sea* impresses above all by its remarkable unity; while appreciating the special qualities and meanings of the various details, we are always aware of the totality of the image. This sense of unity is the achievement of Titian's compositional skill and draftsmanship. The giant sweep of the forms across the several blocks, especially the 'rolling pillar of the cloud' and the sea itself, establish the narrative impulse of the composition, and as the darkness on the left yields to brightness, that movement culminates at the extreme right, in the solid gravity of the magnificent cliff that overhangs the shore. As one would expect of Titian, light and dark patterns provide the basic organizational element, on a large scale in the sky and on a more minutely differentiated level below. Titian's drawing, inventing new formal combinations for diverse mimetic functions, creates truly impressive effects of tidal movement in the waters, of tonal distance in the architecture, of granite mass in the rock; and the whole space is filled with wind-swept atmosphere.

Presumably keenly aware of Dürer's example, Titian forged for himself a new kind of graphic vocabulary. He seems to have drawn across the entire surface himself, either in a full-size cartoon or, more probably, on the block itself, most clearly suggested by the great pen strokes of which the cloud is constructed. His use of cross-hatching, literally fluid in its effects in the rendering of rippling waves, achieves an extraordinarily abstract richness in the synthetic structures of the great rock. Suzanne Boorsch called this woodcut, and rightly so "the most audacious print evermade" (*Grand Scale*, p. 42) and the present impression is a fine example for being printed very evenly and for having survived - almost exactly - for five hundred years in remarkably good condition.





La battaglia di Tewkesbury, dove il re di Francia fu
ucciso, e la battaglia di Tewkesbury, dove
fu ucciso il re di Francia, e la battaglia di
Tewkesbury, dove fu ucciso il re di Francia.
M. R. 17





VARIOUS PROPERTIES

78

CIRCLE OF TIZIANO VECELLIO, CALLED TITIAN

The Conversion of Saint Paul

woodcut printed from four blocks, circa 1515-20, on four sheets of laid paper, an extremely rare example of this monumental print, presumably printed in the second half of the 16th century (no early impressions appear to have survived), printing unevenly and with wormholes in the block, with various losses, holes, tears and creases, in particular along the upper sheet edge, some stains, the sheets secured with thin Japan paper Block & Sheet 787 x 1053 mm.

(5)

\$10,000-15,000

£8,000-12,000

€9,500-14,000

Neither a source image nor a designer are known for this dramatic and rare woodcut, however it clearly demonstrates the stylistic influence of Titian and an awareness of the great exemplars of the Venetian monumental woodcut, *The Submersion of Pharaoh's Army in the Red Sea*, circa 1514-15 (see lot 77) and *The Sacrifice of Isaac*, circa 1514-15. It has been suggested that the cutter may have been Ugo de Carpi (active 1502-1532), an attribution which would date the print prior to 1518, when de Carpi left Venice for Rome. To our knowledge no contemporary impressions exist, and there are very few later examples, such as the present one, making it an exceptionally rare survivor.

PROVENANCE:

From the Collection of William Drummond

LITERATURE:

D. Rosand & M. Muraro, *Titian and the Venetian Woodcut*, Washington, D.C., 1976, no. 13 (another impression illustrated).

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

79

LUDWIG KRUG (1490-1532)

The Nativity

engraving, 1516, on laid paper, watermark Mitre with Two Shields and Crook, a very good impression before the addition of the new monogram, trimmed inside the platemark but outside the borderline, in very good condition
Sheet 169 x 128 mm.

\$1,500-2,000

£1,200-1,600

€1,500-1,900

LITERATURE:

Bartsch 1; Hollstein 3



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

80

LUDWIG KRUG

Two nude Women with a Skull and Hourglass

engraving, circa 1510-32, on laid paper, without watermark, a good impression, trimmed to or fractionally inside the platemark on three sides, a thread margin below, a borderline in pen and ink below and at lower left, otherwise in good condition
Plate 126 x 80 mm., Sheet 128 x 83 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800

PROVENANCE:

Baron Ch. Marochetti (1805-1867), Paris and London (Lugt 392); presumably his sale, Sotheby's, London, 31 March 1868.

William Bell Scott (1811-1890), Edinburgh & London (Lugt 2607). Unidentified Initials B(?) .C. (not in Lugt).

LITERATURE:

Bartsch 11; Hollstein 18





81
LUCAS VAN LEYDEN (1494-1533)

Herod and Herodias

woodcut, circa 1514, on laid paper, watermark Jug, a very fine impression of this extremely rare, large woodcut, printing before any damage to the block, New Hollstein a, trimmed to or just outside the borderline, the upper and lower right sheet corners made up, a small made-up paper loss at the upper sheet edge, a repaired tear at upper right, a couple of other minor repairs
 Sheet 415 x 293 mm.

\$20,000-30,000

£16,000-24,000

€19,000-28,000

LITERATURE:

Bartsch 12; Hollstein 21; New Hollstein 179

The series of six large woodcuts known as *'The Large Power of Women'*, to which the present print belongs, is undoubtedly the highpoint of Lucas van Leyden's *oeuvre* in the woodcut medium. Depicting the influence of women over men, from Adam to Solomon and Virgil, these woodcuts are comparable only to the finest of Albrecht Dürer's in their scale and ambition. However, they have a psychological depth and atmosphere that Dürer never achieved or aspired to.

The prints from this series are very rare, and fine early impressions such as the present one are practically unobtainable.

Of the present subject, New Hollstein only records only seven early impressions in public collections and none have been offered at auction within the last thirty years. Even the British Museum and the Rijksmuseum only have later impressions, with many cracks and gaps in the block.



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

82

LUCAS VAN LEYDEN

The Dance of Mary Magdalene

engraving, 1519, on laid paper, without watermark, a very good impression of New Hollstein's first state (of three), printing very clearly with good contrasts, trimmed outside the borderline but retaining a fillet of blank paper outside the borderline, in very good condition

Sheet 290 x 396 mm.

\$35,000-45,000

£28,000-36,000

€34,000-43,000

PROVENANCE:

Baron J. G. Verstolk van Soelen (1776-1845), The Hague and Soelen (see Lugt 2490); presumably his sale, J. de Vries, A. Bronggeest et C. F. Roos, Amsterdam, 28 June 1847 and following days.

Hermann Weber (1817-1854), Bonn (see Lugt 1383); presumably his sale, R. Weigel, Leipzig, 17 September 1855 and following days. With Arthur H. Harrow, New York, in 1930.

Edwin A. Seasongood (1876-1953), New York (see Lugt 826b); his sale, Parke-Bernet Galleries, New York, 5-6 November 1951 (\$425); this impression recorded in Hollstein's census of sales. Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (Lugt 79b); then by descent.

With August Laube, Zurich.

Acquired from the above by the present owner.

LITERATURE:

Bartsch, Hollstein, New Hollstein 122



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

83

LUCAS VAN LEYDEN

Abraham dismissing Hagar

engraving, 1516, on laid paper, watermark Shield with Sun and Initial h, a good, warm New Hollstein b impression, printing with many light scratches, trimmed to or just within the borderline, in good condition
Sheet 146 x 123 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

PROVENANCE:

With Colnaghi, London (their stock numbers C. 10043 & 5125 in pencil verso).

LITERATURE:

Bartsch, Hollstein, New Hollstein 18

84

LUCAS VAN LEYDEN

The Expulsion from Paradise,
from: *The Story of Adam and Eve*

engraving, 1529, on laid paper, without watermark, a good New Hollstein l a-b impression, with thread margins, trimmed just inside the platemark in places, a small backed and made-up hole in the lower right corner, the sheet slightly toned, framed Plate 161 x 114 mm., Sheet 163 x 115 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Sir Joshua Reynolds (1723-1792), London (Lugt 2364); probably his posthumous sale, Christie's, London, 16-17 May 1821 (inscribed in brown ink on the reverse *Christie Manson's 1821*).

William Bell Scott (1811-1890), Edinburgh & London (Lugt 2607); probably one of his sales, Sotheby's, London, 1870 or 1885.

With Paul McCarron, New York.

LITERATURE:

Bartsch, Hollstein, New Hollstein 4



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

85

LUCAS VAN LEYDEN

A Collection of Engravings

sixteen engravings, circa 1510-30, on laid papers, later Hollstein b or c impressions, most trimmed to the borderline or with thread margins, a few trimmed slightly into the subjects, some staining and repairs, framed

Plate 188 x 243 mm. (and smaller) (16)

\$4,000-6,000

£3,200-4,800

€3,800-5,700

Including: *Joseph interpreting his Dreams to Jacob* (New Hollstein 19); *Ecce Homo* (NH 50); *The Virgin and Child in the Niche* (NH 81); *Saint James the Greater* (NH 91); *Saint Bartholomew* (NH 94); *Saint Simon* (NH 97); *Saint Jerome in a Landscape* (NH 112); *Faith* (NH 127); *The Suicide of Lucretia* (NH 134); *Pyramus and Thisbe* (NH 135); *The Poet Virgil suspended in a Basket* (NH 136); *Mars, Venus and Cupid* (NH 137); *Venus and Cupid* (NH 138); *Two Couples in the Forest* (NH 146); *Two Boys with a Helmet and a Standard* (NH 165); and *Two Nude Children supporting a blank Shield* (NH 166).





VARIOUS PROPERTIES

86

ALBRECHT ALTDORFER (CIRCA 1480-1538)

The Spies returning from the promised land (Joshua and Caleb)

woodcut, circa 1520-25, on laid paper, without watermark, a fine impression of this rare print, with *gaufirage* visible *verso*, trimmed on the borderline above and in places at right, otherwise with thread margins, in very good condition
Block & Sheet 122 x 96 mm.

\$20,000-30,000

£16,000-24,000

€19,000-28,000

LITERATURE:

Bartsch 42; Winzinger 92; New Hollstein W42

According to our records only one other impression of this print has appeared at auction in the last three decades.



87

WOLFGANG HUBER (CIRCA 1485 -1553)

Saint Christopher

woodcut, circa 1518-20, on laid paper, without watermark, a very good impression of this rare print, trimmed to or just outside the borderline, with thread margins in places, with much gaufrage verso, the tip of the upper right corner made up, otherwise in very good, un-pressed condition

Block & Sheet 120 x 94 mm.

\$40,000-60,000

£32,000-48,000

€38,000-57,000

LITERATURE:

Bartsch 6; Hollstein 9; Winzinger 269



(actual size)

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

88

ALLAERT CLAESZ. (ACTIVE CIRCA 1520-26)

David with the Head of Goliath

engraving, 1520-26, on laid paper, without watermark, a good, slightly later impression of this very rare little print, trimmed to or just outside or inside the borderline, in very good condition, framed

Sheet 74 x 31 mm.

\$1,000-1,500

£800-1,200

€950-1,400

LITERATURE:

Bartsch 8; Hollstein 11

The slightly conical shape suggests that this exquisite little composition was intended as a decorative design for a scabbard.



(actual size)

89

BARTHEL BEHAM (1502-1540)

Saint Christopher

engraving, 1520, on laid paper, without watermark, a fine, silvery impression of this rare print, second, final state, with narrow margins, a short tear and a small, associated adhesive stain at the upper left sheet corner, another tiny adhesive stain at the upper right corner, otherwise in good condition, framed
Plate 69 x 47 mm., Sheet 71 x 49 mm.

\$1,500-2,500

£1,200-2,000

€1,500-2,400

PROVENANCE:

With Colnaghi, London (their stock number C. 10981 in pencil verso).

The Montclair Art Museum, Montclair, New Jersey; de-accessioned and sold, Christie's, New York, 11 May 1992, lot 213 (\$1,045).

Acquired at the above sale; then by descent to the present owners.

LITERATURE:

Bartsch 10; Pauli, Hollstein 11



VARIOUS PROPERTIES

90

HANS SEBALD BEHAM (1500-1550)

The Seven Planets with the Zodiacs

the set of seven engravings, circa 1539, on laid paper, without watermarks, very good, clear impressions, Holl. 121-122 first state (of four or five), Holl. 116-120 second state (of four or five), each trimmed on or just outside the platemark, lacking the title plate (Holl. 115), generally in very good condition
Sheets 44 x 29 mm. (and similar) (7)

\$1,800-2,500

£1,500-2,000

€1,800-2,400

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch 114-120; Pauli, Hollstein 116-122



93

HANS SEBALD BEHAM

Buffoon and two bathing Women

engraving, 1541, on laid paper, without watermark, a fine impression of this rare print, second state (of four), trimmed to or just outside the borderline, in very good condition, framed Sheet 43 x 69 mm.

\$1,500-2,500

£1,200-2,000

€1,500-2,400

PROVENANCE:

Paul Davidsohn (1839-1924), London, Vienna & Berlin (Lugt 654); his sale, C. G. Boerner, Leipzig, 3-8 May 1920, lot 494 (Mk. 500); this impression cited in Hollstein's record of sales.

LITERATURE:

Bartsch 214; Pauli, Hollstein 216.



(actual size)



(actual size)

94

HANS SEBALD BEHAM

Job conversing with his Friends

engraving, 1547, on laid paper, without watermark, a fine impression of the second, final state, with thread margins, trimmed on the the platemark in places, some pale foxing at the lower left, another foxmark below the date and monogram, a tiny nick at the lower right corner, otherwise in good condition; with **Moses and Aaron**, by the same hand, engraving, 1526, a good but slightly later impression, trimmed to subject, in good condition; both framed (2)

Plate & Sheet 71 x 106 mm. (Holl. 17)

Sheet 76 x 111 mm. (Holl. 9)

(2)

\$1,500-2,500

£1,200-2,000

€1,500-2,400

PROVENANCE:

A.P.F. Robert-Dumesnil (1778-1864), Paris (Lugt 2200); his sale, Phillips, London, 1 May 1837 and the following days, lot 81 (£14, with eight others).

Ducs d'Arenberg, Brussels & Nordkirchen, Westphalia (Lugt 567); their sale, Christie's, London, 14 July 1902 and the following days, lot 252 (£7, with nine other Old Testament subjects, to Meder).

Josephine Bennet, Minneapolis; sold from her estate; Christie's, New York, 11 May 1992, lot 215 (\$1,045).

Acquired at the above sale; then by descent to the present owners.

LITERATURE:

Bartsch 16 & 8; Pauli, Hollstein 17 & 9



95

HANS SEBALD BEHAM

The Labours of Hercules

the complete set of 12 engravings, 1542-48, on laid paper, all without watermarks, very fine to very good impressions, generally early states, mostly trimmed to or just outside the borderline, in very good condition, framed

Sheet 51 x 78 mm. (and similar)

(16)

\$4,000-6,000

£3,200-4,800

€3,800-5,700



PROVENANCE:

Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (Lugt 79 b & 3198) (except Holl. 101 & 109).

George Ambrose Cardew (1865-1942), London (Lugt 1134) (Holl. 101 only).

Unidentified, initials CHW (not in Lugt) (Holl. 101 only).

Johann Martin Friedrich Geissler (1779-1853), Nuremberg & Paris, with his inscription dated Paris 1814 (Lugt 1072) (Holl. 109 only).

Wilhelm Koller (d. 1871), Vienna (Lugt 2632) (Holl. 109 only).

Alfred Copenrath (1830-1887), Regensburg (Lugt 87) (Holl. 109 only).

LITERATURE:

Bartsch 96-107; Pauli, Hollstein 98-109



(actual size)

VARIOUS PROPERTIES

96

HANS SEBALD BEHAM

The Penance of Saint John Chrysostom

engraving, circa 1545, on laid paper, without watermark, a very good impression of Hollstein's eighth, final state, printing with great contrast and clarity, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, a tiny plugged hole in the ground at left, otherwise in good condition Sheet 55 x 78 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsh 215; Pauli, Hollstein 70

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

97

HANS SEBALD BEHAM

Panel with a Mascaron

engraving, 1543, on laid paper, without watermark, a very fine impression of the first state (of two), with small margins, in very good condition, framed Plate 52 x 79 mm., Sheet 54 x 81 mm.

\$1,200-1,800

£960-1,400

€1,200-1,700

PROVENANCE:

Albertina, Vienna, with their duplicate stamp (Lugt 5h).



(actual size)



VARIOUS PROPERTIES

98

GEORG PENCZ (CIRCA 1500-1550)

The Seven Deadly Sins

the complete set of seven engravings, circa 1541, on laid paper, all without watermarks, fine to good impressions, Hollstein 110 the first state (of two), the others the only state, trimmed to the subject, with thread margins in places, some minor defects, generally in good condition

Sheet 84 x 54 mm. (and similar)

(7)

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

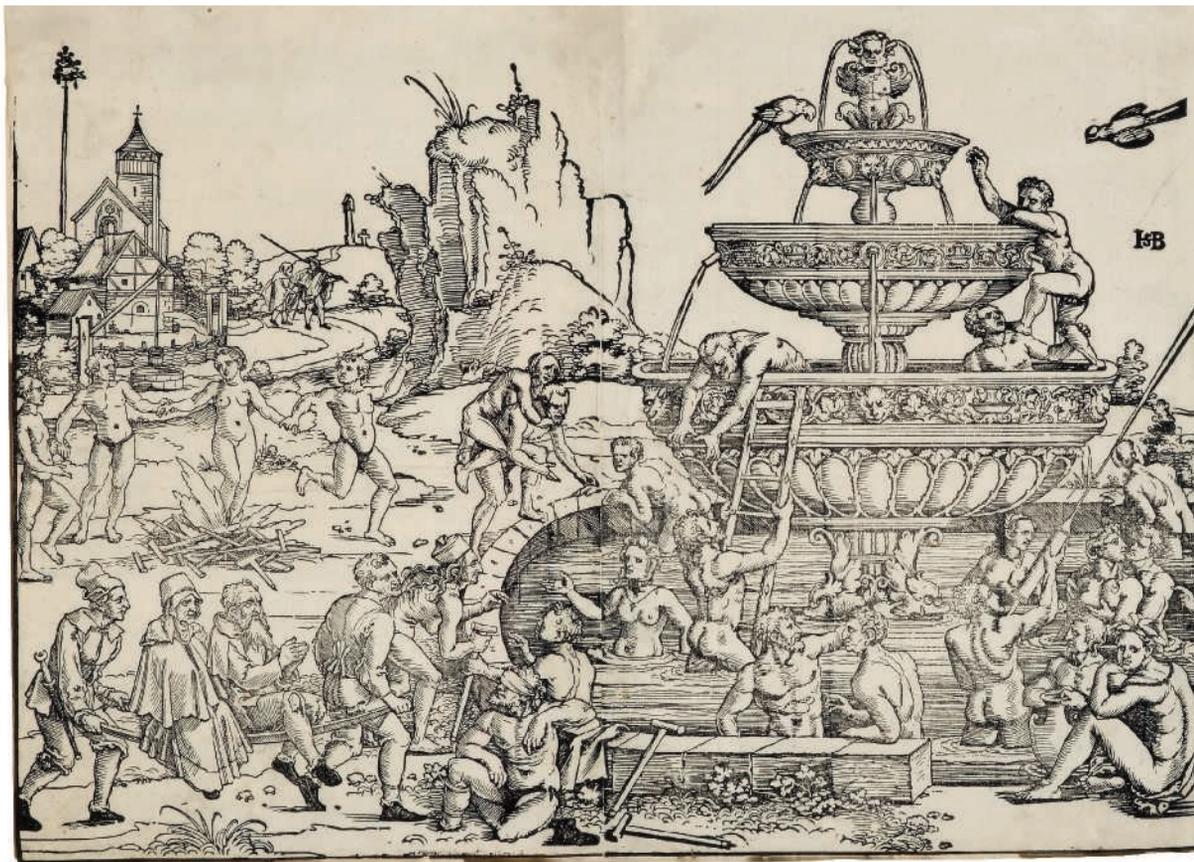
Dr. W. Schumacher, with his stamp verso (not in Lugt). (except Holl. 108)

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch 98-104; Lehrs 97-103; Hollstein 108-114





PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

99

HANS SEBALD BEHAM

The Fountain of Youth

the complete woodcut printed from four blocks, circa 1530-45, on four joined sheets of laid paper, all with a Small Augsburg Cup in a Shield with Pendant A watermark (similar to Briquet 2112, dated Augsburg 1548-55), a fine, early impression of this very rare print, first state (of two), before Glockendon's address and before the long, broad vertical cracks through the fountain and elsewhere, with thread margins below, trimmed to the borderline at the sides and outside the subject above, in very good condition
Sheet 375 x 1100 mm.

\$50,000-70,000

£40,000-56,000

€48,000-66,000



PROVENANCE:

With August Laube, Zürich.
Acquired from the above by the present owner.

LITERATURE:

Bartsch 165; Pauli, Hollstein 1120
L. Silver & E. Wyckoff (ed.), *Grand Scale - Monumental Prints in the Age of Dürer and Titian*, Wellesley College (exh. cat.), 2008, no. 29 (another impression illustrated).
J. Müller & Th. Schauerte, *Die gottlosen Maler von Nürnberg - Konvention und Subversion in der Druckgrafik der Beham-Brüder*, Nuremberg, 2011, p. 98-114, cat. no. 1 (another impression illustrated).

For additional information on this lot visit www.christies.com



VARIOUS PROPERTIES

100

AFTER HANS SEBALD BEHAM

Adam and Eve

chiaroscuro woodcut printed from two blocks in ochre and black, circa 1550-1600, on thin laid paper, watermark Small Shield with Bend and Arrow (?), a good but later impression of this rare print, with several gaps in the borderline, printing slightly unevenly in places, with narrow margins, small repairs at the sheet corners, otherwise in good condition

Block 358 x 257 mm., Sheet 360 x 264 mm.

\$1,000-1,500

£800-1,200

€950-1,400

PROVENANCE:

Princes of Liechtenstein (see Lugt 4398), according to a pencil inscription on the support sheet, but without their mark. Juliet Wilson-Bareau (b. 1935) and Geoffrey Wilson (1930-2015), London & Leamington Spa; then by descent to the present owners.

LITERATURE:

See Holl. p. 172; Pauli 687b.II



101

HANS BALDUNG, CALLED GRIEN (1484-1545)

The Bewitched Groom

woodcut, 1544, on laid paper, watermark Crossbow with countermark GS (Briquet 730, dated circa 1590), a good but later impression of this rare print, Hollstein's second, final state, with the large gap in the borderline at right, some smaller gaps in the borderline filled in with pen and ink, trimmed to or just outside the borderline, some staining and surface dirt, a few pinpoint foxmarks, generally in good condition

Block & Sheet 344 x 200 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Hollstein 237

102

**NICCOLÒ VICENTINO (ACTIVE CIRCA 1540-1550)
AFTER RAFFAELLO SANZINO, CALLED RAPHAEL
(1483-1520)**

Hercules and the Nemean Lion

chiaroscuro woodcut printed from two blocks in black and grey, circa 1525-27, on laid paper, without watermark, a good impression of the second, final state, published by Andrea Andreani, circa 1602-10, with his monogram added at lower and gaps in the borderline, with narrow to thread margins, trimmed to the borderline in places above, the gaps in the borderline filled in with pen and ink, a tiny made-up paper loss at the lower left corner, tipped to a support sheet at the corners, generally in good condition

Block 250 x 192 mm., Sheet 253 x 197 mm.

\$10,000-15,000

£8,000-12,000

€9,500-14,000

LITERATURE:

Bartsch XII. 119. 17

A. Gnann, *In Farbe! - Clair-obscur-Holzschritte der Renaissance*, Vienna (exh. cat.), 2013-14, p. 204-5, no. 94 (another impression illustrated).

A. Gnann, D. Ekserdjian, M. Foster, *Chiaroscuro - Renaissance Woodcuts from the Collections of Georg Baselitz and the Albertina*, Vienna, Royal Academy, London (exh. cat.), p. 107, no. 71 (another impression illustrated).

Impressions of the first state of which there is one impression in the Albertina, Vienna, with Vicentino's own address at lower left and additional lines on the lower spine of the lion, are virtually unobtainable.



103

**ANTONIO MARIA ZANETTI I (1680-1757) AFTER
FRANCESCO MAZZOLA, CALLED PARMIGIANINO
(1503-1540)**

Saint John the Baptist in the Wilderness

chiaroscuro woodcut printed from two blocks in black and olive green, 1725, on laid paper, a fine, strong and even impression, the colour fresh, trimmed to the subject (as issued), on Zanetti's original paper mount with a grey wash border and gold and brown ink framing lines, the paper mount with wide margins, in very good condition, framed

Plate 217 x 135 mm., Sheet 395 x 275 mm.

\$1,500-2,000

£1,200-1,600

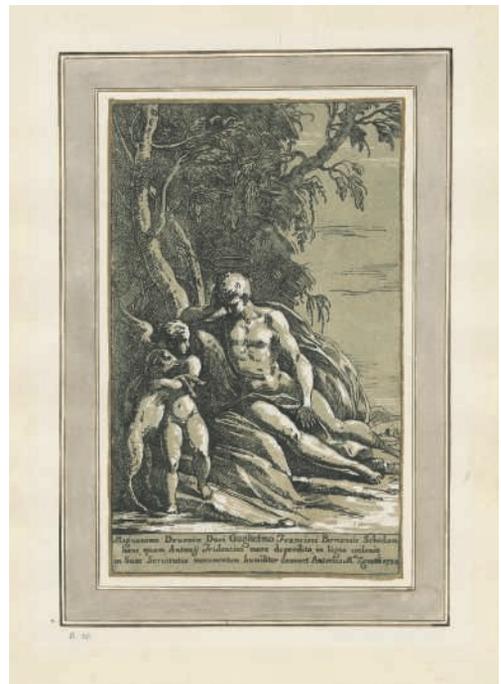
€1,500-1,900

PROVENANCE:

Juliet Wilson-Bareau (b. 1935) and Geoffrey Wilson (1930-2015), London & Leamington Spa; then by descent to the present owners.

LITERATURE:

Bartsch XII. 172. 30





104
FRANCESCO MAZZOLA, CALLED
PARMIGIANINO (1503-1540)

Astrology

etching, circa 1530-40, on laid paper, without watermark, a slightly later impression of this very rare print, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline on all sides, in very good condition
 Sheet 161 x 97 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Thomas Graf (1878-1951), Berlin (Lugt 1092a); probably C. G. Boerner, Leipzig, 23-24 November 1934.

Anonymous, stamped initials EOF in a square (not in Lugt).

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch XVI. 14. 15

To our knowledge no other impression has been offered at auction within the last thirty years.

105
GIOVANNI BATTISTA SCULTORI (1503-1575)
AFTER GIULIO ROMANO (CIRCA 1499-1546)

Interior of a Prison

engraving, circa 1536-43, on laid paper, watermark Coronet in a Circle (not in Briquet or Haewood), a very good impression of this rare print, Lewis's second state (of five), with Giulio Romano's initials added at lower left, trimmed on or just inside the platemark but retaining a narrow strip of blank paper outside the borderline, a fillet of blank paper added at the left sheet edge, the lower right corner re-attached, a short repaired tear at lower left, otherwise in good condition
 Sheet 278 x 421 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Unidentified, blindstamp with a star and letter G (not in Lugt).

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch XV, 412. 66; Lewis & Lewis R 8 (as not by G. Ghisi)

The attribution of this print has been the subject of much speculation. It was long thought to be by Giorgio Ghisi - or even by the German engraver Georg Pencz - but is now generally accepted to be by Giovanni Battista Scultori, who was probably the young Giorgio Ghisi's master. A preparatory drawing by Giulio Romano survives in the Royal Collection at Windsor Castle (Inv. No. 0483), which in turn is related to a small fresco in the Sala dei Venti at the Palazzo del Te, Mantua.





106

**ATTRIBUTED TO FRANCESCO PRIMATICCIO
(1504-1570)**

Two Women in Roman Dress

etching, circa 1550-60, on laid paper, without watermark, a fine, rich and strong impression of this extremely rare print, trimmed on or just inside the platemark, with thread margins in places, a pale brown stain on the woman at left, a few tiny nicks at the sheet edges, generally in very good condition
Plate & Sheet 215 x 115 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

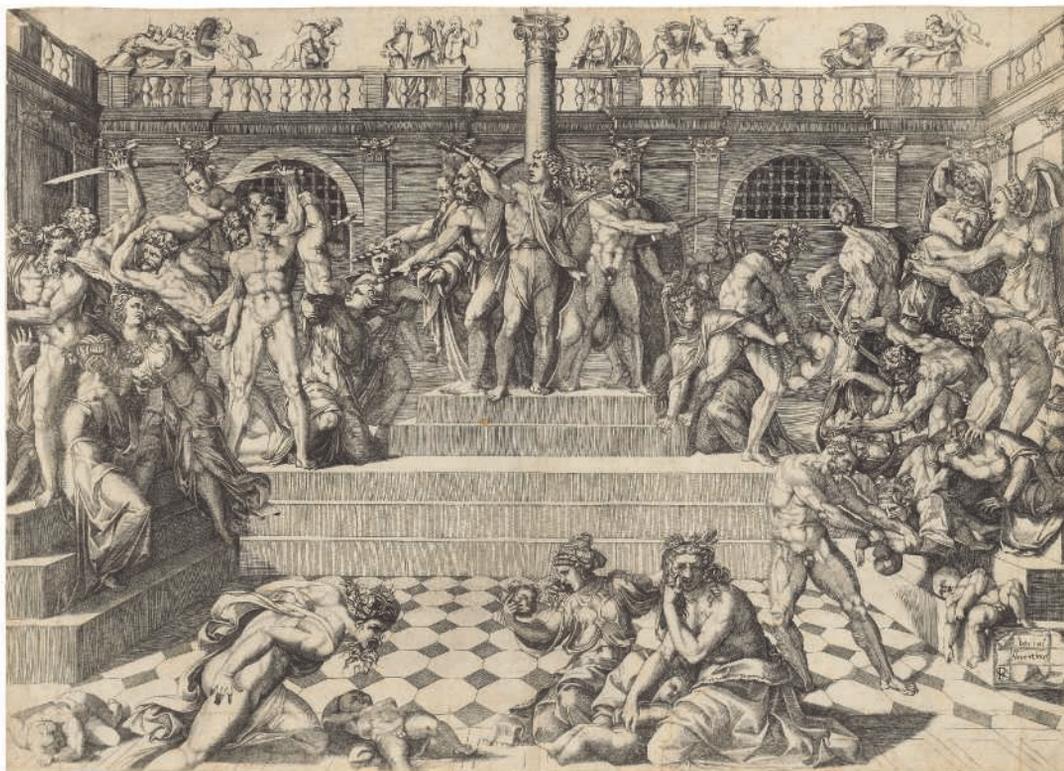
PROVENANCE:

Richard Arthur Ledward (1857-1890) and Mary Jane Ledward, née Wood (1860-1942), London.
Gilbert Ledward RA (1888-1960), London; by descent from the above; then by descent to the present owner.

LITERATURE:

Bartsch XVI. 306. 1; Zerner 1
Primaticcio- Maître de Fontainebleau, Musée du Louvre, Paris (exh. cat.), 2004-5, p. 477-8, no. 267 (the Paris impression illustrated).

The attribution of this print to Primaticcio has been much debated. Henri Zerner thought it to be sufficiently similar in style to Primaticcio's drawings to attribute it tentatively to the artist himself, in which case it would be the artist's only known etching. It is extremely rare. The present, previously unrecorded impression is a remarkable discovery: as far as we are aware, no other complete example with the blank border is known. In printing quality it is equal to the impression in the British Museum and superior to the impression in the Louvre (collection Edmond de Rothschild).



107
NICOLAS BEATRIZET (1507/15 - CIRCA 1565)
AFTER MARCO DENTE, CALLED MARCO DA
RAVENNA (CIRCA 1486-1527) AFTER BACCIO
BANDINELLI (CIRCA 1488-1560)

The Massacre of the Innocents

engraving, circa 1540-65, on laid paper, a very good impression of this very rare, large print, trimmed to or just fractionally inside the subject, the sheet laid down onto an 18th century sheet, a small hole at the upper left corner, a tear at lower centre, another further left, some very minor foxing, generally in good condition Sheet 405 x 573 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch XIV. 24.21

The inscription at the lower left of this large and very ambitious print leaves little doubt that the composition goes back to or was associated with the great Florentine sculptor Baccio Bandinelli.

There is however some confusion in the literature in regard to the distinction between Marco Dente's original engraving and the slightly later copy by Nicholas Beatrizet. Direct comparison of the present impression with the unfinished proof by Marco Dente has revealed this to be indeed the copy by Beatrizet, differing only in minute detail from the slightly earlier version.

108

SCHOOL OF MARCO DENTE, CALLED MARCO DA RAVENNA (CIRCA 1486-1527) AFTER GIUSEPPE PORTA, CALLED SALVIATI (CIRCA 1520-1575)

An Assembly of Scholars

engraving, circa 1540-45, on laid paper, watermark He-Goat (similar to Briquet 1862, dated 1544), a very good impression of this rare print, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, generally in very good condition

Sheet 235 x 192 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

B. XIV. 356. 479

Bartsch erroneously attributed this composition to Francesco Salviati, when in fact it is based on a woodcut by his pupil Giuseppe Porta, which was first published in 1540. Furthermore, Marco Dente - whose device the print bears - cannot have been the engraver, as he died in 1527. It was presumably engraved by a talented follower or former workshop member of his.



109

CORNELIS CORT (1533-1578) POSSIBLY AFTER GIROLAMO MUZIANO (1528/32-1592)

The Betrayal of Christ

engraving, 1568, on laid paper, watermark Rearing Horse (?) in a Shield surmounted by a Cross (not in Briquet or Haewood), a fine, early impression, before Lafreni's address, trimmed just inside the platemark but retaining the blank borders below and at the sides, with the trial lines at the plate edges printing strongly, a short backed tear below, some minor staining and creases

Sheet 286 x 208 mm.

\$1,000-1,500

£800-1,200

€950-1,400

LITERATURE:

New Hollstein 58





110

**HANNS LAUTENSACK
(CIRCA 1520-1564/66)**

A Mill on a Stream under an overhanging Rock

etching, 1553, on laid paper, watermark Arms of Ravensburg (Briquet 15921, dated 1556-71), a good impression of this rare print, printing with a light platetone, a little dry in places, with some plate tone, trimmed to or just outside the borderline, in very good condition

Sheet 170 x 115 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

LITERATURE:

Hollstein 17



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

111

PIETER VAN DER BORCHT I (1545-1608)

The great Village Wedding

etching, 1560, on laid paper, watermark Post Horn in a Shield, a fine impression of the this rare print, New Hollstein's first state (of two), published by Bartholomäus de Mompers, Antwerp, trimmed to or just outside the subject or borderline, some minor foxing, otherwise in very good condition
Plate & Sheet 363 x 505 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROVENANCE:

Fürstlich Waldburg-Wolfegg'sches Kupferstichkabinett (Lugt 2542).

Christie's, New York, 14 May 1991, lot 9.

LITERATURE:

Hollstein 466; New Hollstein 172

New Hollstein records only seven impressions of the first state in public collections and one of the second state (Brussels). The Metropolitan Museum also has an impression of the first state.



112
AFTER PIETER BRUEGEL
THE ELDER (CIRCA 1525-1569)
BY PIETER VAN DER HEYDEN
(1530-1572)

The Descent of Christ into Limbo
 engraving, 1555-70, on laid paper, with an indistinct Fool's Cap watermark, a good impression of New Hollstein's first state (of two), trimmed to the borderline on three sides, just into the blank lower part of the text border, generally in good condition, framed
 Sheet 223 x 289 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

LITERATURE:

Bastelaer, Hollstein 115; Lari 110; New Hollstein 7



VARIOUS PROPERTIES

113
AFTER PIETER BRUEGEL
THE ELDER
BY PIETER VAN DER HEYDEN

Saint James and the Magician Hermogenes

engraving, 1565, on laid paper, without watermark, a good impression of New Hollstein's first state, with wide margins, a repaired tear at upper left, a few repaired paper splits in the margins, pale irregular foxing
 Plate 216 x 286 mm.,
 Sheet 231 x 307 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bastelaer, Hollstein 117; Lari 112; New Hollstein 11



114

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

The Alchemist

engraving, circa 1558, on laid paper, watermark Posthorn in Escutcheon (similar to Haewood 2638), a very good impression of the first state (of three), with small margins, in very good condition

Plate 342 x 449 mm., Sheet 349 x 455 mm.

\$25,000-35,000

£20,000-28,000

€24,000-33,000

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bastelaer, Hollstein 197; Lari 159; New Hollstein 40



115
AFTER PIETER BRUEGEL THE ELDER AND AFTER HANS BOL
(1534-1593) BY PETER VAN DER HEYDEN (CIRCA 1530-AFTER 1569)
The Four Seasons

the complete set of four engravings, 1570, **Spring** and **Summer** after Bruegel, **Autumn** and **Winter** after Bol, on laid paper, watermark Hand with a Flower (Haewood 2534, dated 1559), a very fine, uniform set of rich and warm impressions, printing with great clarity and depth, with a very light plate tone, all first state (of two), published by Hieronymus Cock, Antwerp, 1570, with his address and the date, with smaller to wide margins on all sides, some minor time staining at the sheet edges, in very good, original condition

Plate 227 x 286 mm., Sheet 260 x 302 mm. (*Spring*)

Plate 223 x 282 mm., Sheet 258 x 344 mm. (*Summer*)

Plate 223 x 283 mm., Sheet 260 x 295 mm. (*Autumn*)

Plate 222 x 284 mm., Sheet 264 x 295 mm. (*Winter*)

(4)

\$30,000-50,000

£24,000-40,000

€29,000-47,000



LITERATURE:

Bastelaer, Hollstein 200, 202; Lari 160, 161; New Hollstein 29, 30 (Bruegel)
Hollstein 201, 202 (Bol)

In 1565 Pieter Bruegel the Elder and his publisher Hieronymus Cock embarked upon a project to produce a series of *The Four Seasons*, to be engraved by Pieter van der Heyden. Bruegel executed his pen and ink drawing for *Spring* in the same year but his drawing for *Summer* was not produced until 1568. Cock subsequently commissioned Hans Bol to complete the designs of *Autumn* and *Winter* for the series which was finally engraved by van der Heyden in 1570, a year after Bruegel's death. The drawings by Pieter Bruegel upon which the engravings of *Spring* and *Summer* are based are now housed in the Albertina, Vienna and the Kuperstichkabinett, Hamburg, respectively.

A painted version of *The Four Seasons* by Pieter Bruegel the Younger after the engraved compositions was sold at Christie's London in July 2016 for £6,466,500 (\$8,380,584).



116
AFTER PIETER BRUEGEL THE ELDER
BY PIETER VAN DER HEYDEN

The Seven Deadly Sins

the complete set of seven engravings, 1558, on laid paper, three with watermark Dolphin, good but slightly later impressions, New Hollstein's first or only states, mainly trimmed to or slightly into the platemark, each with a flattened central vertical crease, all with some defects

Sheet: 224 x 295 mm. (and similar) (7)

\$8,000-12,000 €6,400-9,500

€7,600-11,000

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bastelaer, Hollstein 125-131; Lari 120-126; New Hollstein 21-27

For additional information on this lot visit www.christies.com

117

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

Temperantia,
from: *The Seven Virtues*

engraving, circa 1559-60, on laid paper, without watermark, a good, silvery impression, trimmed inside the platemark but outside the borderline on three sides and on the borderline below, a flattened vertical fold at centre, tipped down to the backboard in places at the sheet edges, a rubbed area in the block by the figure with the setsquare, generally in good condition, otherwise in good condition

Sheet 223 x 295 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bastelaer, Hollstein 138; Lari 133; New Hollstein 19



118

**AFTER PIETER BRUEGEL
THE ELDER BY PHILIPS GALLE**

Iusticia, from: *The Seven Virtues*

engraving, circa 1559-60, on laid paper, without watermark, a good, clear impression, just beginning to show some wear in places, with narrow margins on three sides, slightly trimmed into the text at lower left, a repaired paper split at lower left and centre right

Plate 219 x 292 mm. Sheet 221 x 293 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bastelaer, Hollstein 135; Lari 130; New Hollstein 16





119
AFTER PIETER BRUEGEL THE ELDER
BY PIETER VAN DER HEYDEN (1530-1572)
The thin Kitchen & The fat Kitchen

the pair of engravings, 1563, on laid paper, watermark Dolphin, good impressions of these rare prints, first state (of two and three, respectively), with narrow margins, *The fat Kitchen* trimmed at upper left with traces of black ink at lower centre, *The thin Kitchen* with a vertical cut at lower right, both otherwise in good condition

Plate 223 x 296 mm., Sheet 225 x 298 mm.

Plate 218 x 294 mm., Sheet 221 x 297 mm.

(2)

\$10,000-15,000

£8,000-12,000

€9,500-14,000

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bastelaer, Hollstein 154 & 159; Lari 141 & 142; New Hollstein 36 & 37

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

120

**AFTER PIETER BRUEGEL THE ELDER
BY FRANS HUYS (CIRCA 1522-1562)**

Armed Three-Master on the open Sea, accompanied by a Galley

engraving, circa 1560-62, on laid paper, watermark Small Coat of Arms surmounted by a Coronet, a very good impression of New Hollstein's second state (of three), with margins above and below, a thread margin at right and trimmed to the subject at left, some pale foxing, window-mounted, framed Plate 312 x 243 mm., S. 326 x 244 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

PROVENANCE:

William Joseph Sterling of Keir (1911-1983), Dunblane, Scotland; Christie's, New York, 14 May 1991, lot 18 (\$ 6,600).

Acquired at the above sale; then by descent to the present owners.

LITERATURE:

Bastelaer, Hollstein 100; Lari 97; New Hollstein 64



121

**AFTER PIETER BRUEGEL THE ELDER
BY FRANS HUYS**

Armed Four-Master sailing towards a Port

engraving, circa 1560-62, on laid paper, watermark Small Coat-of-Arms surmounted by a Coronet, a very good impression of New Hollstein's second (of four), with the birds added at right but before the plate was cut down, with margins, a long oblique crease across the sky and masts, a vertical printer's crease at lower right, some pale foxing and staining, framed Plate 291 x 220 mm., Sheet 310 x 238 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

PROVENANCE:

William Joseph Sterling of Keir (1911-1983), Dunblane, Scotland; Christie's, New York, 14 May 1991, lot 16 (\$ 11,000).

Acquired at the above sale; then by descent to the present owners.

LITERATURE:

Bastelaer, Hollstein 98; Lari 95; New Hollstein 63.





122

**JOHANNES VAN DOETECUM
THE ELDER (ACTIVE 1554 –
CIRCA 1600) AND LUCAS VAN
DOETECUM (DIED BEFORE 1584)
AFTER LUCAS GASSEL
(CIRCA 1500 – 1570)**

*Landscape with Saint John the
Baptist preaching and the Baptism
of Christ*

etching with engraving, circa 1562, on
laid paper, watermark Jug with Flower,
a very fine, rich impression, published
by Hieronymus Cock, Antwerp, with
margins, offsetting from another
impression of the same print verso, in very
good condition
Plate 245 x 334 mm.,
Sheet 273 x 346 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

PROVENANCE:

Montclair Art Museum, Montclair,
New Jersey; de-accessioned and sold,
Christie's, New York, 12 May 1992, lot 257
(\$1,430).

LITERATURE:

Hollstein 2 (after Gassel); New Hollstein
293 (Doetecum)

VARIOUS PROPERTIES

123

**ATTRIBUTED TO JOST AMMAN
(1539-1591)**

David and Goliath

woodcut printed from two blocks, circa
1570-91, on two joint sheets of laid paper,
without watermark, a very good but later
impression, presumably printed from
the blocks in the Derschau Collection,
Berlin, in the early 19th century (no early
impressions are recorded), with margins,
a skilfully repaired tear at lower left,
otherwise in good condition, framed
Block 313 x 486 mm.,
Sheet 322 x 495 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800

PROVENANCE:

Königliches Kupferstichkabinett, Berlin
(Lugt 1609), with their de-accession
stamp (Lugt 234, not dated).

LITERATURE:

New Hollstein 222





124

MELCHOIR LORCK (1526 - AFTER 1588)

Sultan Süleyman and the Süleymaniye Mosque, Constantinople

engraving, before 1575, on laid paper, watermark Coat of Arms with a Post Horn (see Heawood 2715, dated 1668), a very good impression of the second, final state, with margins, a short repaired tear at right, some flattened creases, generally in good condition

Plate 374 x 314 mm., Sheet 410 x 332 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

LITERATURE:

Bartsch 14; Hollstein 35

The plate was altered in the second state in 1688 to represent Ibrahim I (1615-1648) by removing the inscriptions relating to his predecessor Süleyman the Magnificent, and the addition of the title *IBRAHIM I* next to the turbaned figure.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

125

HENDRICK GOLTZIUS (1558-1617)

AFTER CORNELIS CORNELISZ. VAN HAARLEM (1562-1638)

The Four Disgracers

the complete set of four engravings, 1588, on laid paper, without watermark, good, uniform impressions, *Tantalus* in the third, final state, with the publisher Ottens' address almost entirely rubbed out, the other plates in the only state, with narrow margins, in very good condition, framed

Plates 330 mm. (diameter), Sheets 333 mm. (diameter) (and similar)

(4)

\$15,000-25,000

£12,000-20,000

€15,000-24,000

LITERATURE:

Bartsch 258-261; Hollstein 306-309; Strauss 257-260; New Hollstein 325-328



VARIOUS PROPERTIES

126

HENDRICK GOLTZIUS

The Large Hercules

engraving, 1589, on sturdy laid paper, watermark Coat-of-Arms with Three Compasses (Briquet 1164, dated 1575), a very fine impression of this rare, large print, first state (of two), trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, a few skilfully repaired paper splits along the usual horizontal central fold, some other unobtrusively repaired tears and paper splits
 Sheet 563 x 405 mm.

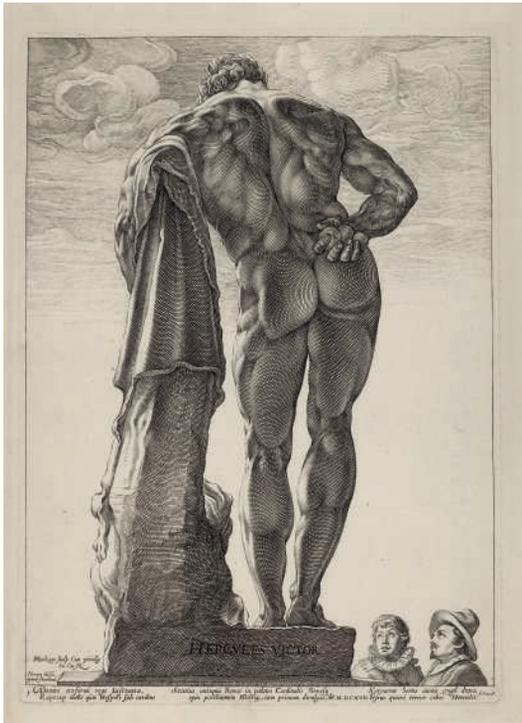
£20,000-30,000

£16,000-24,000

€19,000-28,000

LITERATURE:

Bartsch 142; Hollstein 143; Strauss 283; New Hollstein 156



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

127
HENDRICK GOLTZIUS

The Farnese Hercules

engraving, circa 1592, on laid paper, with an indistinct Fleur-de-Lys watermark, a fine, early impression, with wide margins, in very good condition, framed
Plate 416 x 300 mm., Sheet 498 x 366 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

PROVENANCE:

Unidentified, inscribed *FR J.V. pa 197, No 125.* in brown ink verso (not in Lugt).

LITERATURE:

Bartsch 143; Hollstein 145; Strauss 312; New Hollstein 378



VARIOUS PROPERTIES

128
HENDRICK GOLTZIUS

Pluto, from: The Deities

chiaroscuro woodcut printed from three blocks in black, ochre and brown, 1588-90, watermark Three Crowns (Briquet 5097, dated Leiden circa 1591-1612), a good Bialler c impression, trimmed on the borderline, with a few tiny splits along the drying crease, generally in good condition, framed
Sheet 342 x 257 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Earl Spencer (1708-1746), Althorp (Lugt 2341a).

LITERATURE:

Bartsch 233; Hollstein 369; Strauss 423; New Hollstein 297
N. Bialler, *Chiaroscuro Woodcuts - Hendrick Goltzius and his Time*, Rijksmuseum, Amsterdam and Cleveland Museum of Art, Cleveland (ex. cat.), 1993, no. 29 (another impression illustrated).



129
HENDRICK GOLTZIUS

Helios, from: The Deities

chiaroscuro woodcut printed from three blocks in black, ochre and brown, *circa* 1588-90, watermark Three Crowns (Briquet 5097, dated Leiden *circa* 1591-1612), a good Bialler c impression, trimmed on or fractionally inside the borderline, a small paper split on Helios' right thigh, a few short tears at the edges, generally in good condition, framed
Sheet 347 x 261 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Earl Spencer (1708-1746), Althorp (Lugt 2341a).

LITERATURE:

Bartsch 234; Hollstein 371; Strauss 419; New Hollstein 299
N. Bialler, *Chiaroscuro Woodcuts - Hendrick Goltzius and his Time*, Rijksmuseum, Amsterdam and Cleveland Museum of Art, Cleveland (ex. cat.), 1993, no. 31 (another impression illustrated).



130
HENDRICK GOLTZIUS

The Cave of Eternity ('The Magician')

chiaroscuro woodcut printed from three blocks in black and two shades of ochre, *circa* 1594, on laid paper, watermark Three Crowns (Briquet 5097, dated Leiden *circa* 1591-1612), a very good Bialler c impression, trimmed to the borderline, just inside the borderline at right, a few skillfully repaired tears, a tiny made-up area behind the magician's back
Sheet 348 x 260 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROVENANCE:

British Rail Pension Funds; their sale, Sotheby's, London, 29 June 1987, lot 43 (£6,050).

Giancarlo Beltrame (1925-2011), Vicenza; acquired at the above sale; then by descent to the present owners.

LITERATURE:

Bartsch 238; Hollstein 374; Strauss 418; New Hollstein 294
N. Bialler, *Chiaroscuro Woodcuts - Hendrick Goltzius and his Time*, Rijksmuseum, Amsterdam and Cleveland Museum of Art, Cleveland (ex. cat.), 1993, no. 26 (another impression illustrated).



131

JAN HARMENSZ. MULLER (1571-1628) AFTER HENDRICK GOLTZIUS

The Creation of the World

the set of six engravings, 1590, lacking the title plate, on laid paper, watermark Shield with Lion (see Heawood 3133, dated 1616-24) (Holl. 38, 40 and 41) and Escutcheon with Initial S (not in Heawood or Briquet) (Holl. 36), otherwise without watermark, very good, uniform impressions of second or third, final states, Holl. 38 & 40 trimmed slightly within the subject at right, otherwise trimmed to or just outside the borderlines, some plates retaining a fillet of blank paper around the subject, some time staining and a few minor skilful repairs, otherwise generally in good condition

Sheets 265 x 267 mm. (approx)

(6)

\$5,000-7,000

£4,000-5,600

€4,800-6,600

PROVENANCE:

Reverend J. Burleigh James (mid-19th century), Knowbury Park, Shropshire (Lugt 1425).

LITERATURE:

Bartsch, *New Hollstein* 36-41



132

**AFTER JOHANNES STRADANUS (1523-1605)
BY JAN COLLAERT II (1561-1620)**

The Invention of the Compass & The Invention of the Clockwork, from: New Inventions of Modern Times ('Nova Reperta')

two engravings, circa 1591, on laid paper, without watermark, fine impressions of New Hollstein's second state (of three), with wide margins, flattened vertical creases at centre, occasional pale foxing, otherwise in very good condition
Plate 202 x 267 mm., Sheet 296 x 376 mm. (and similar) (2)
\$2,000-3,000 £1,600-2,400
€1,900-2,800

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Hollstein 131 & 134; New Hollstein 324 & 327

133

JACQUES DE GHEYN III (1596-1641)

Pittacus Mitylenaeus, from: The Seven Wise Men of Greece

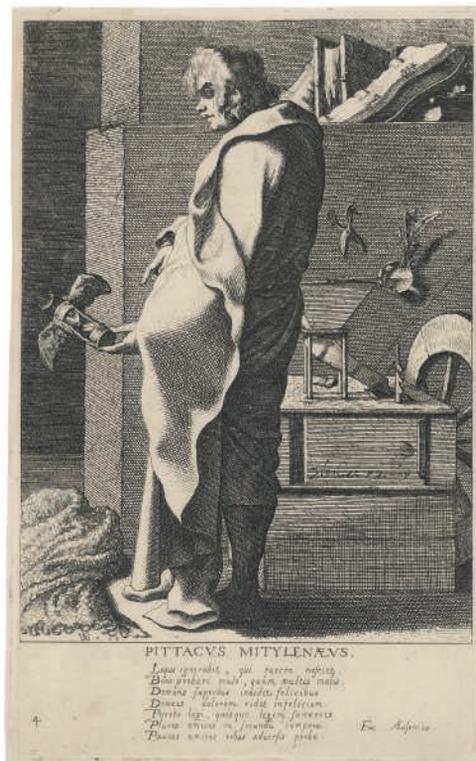
etching, 1616, on laid paper, with an indistinct Shield watermark, a very good impression, with small margins, in very good condition
Plate 300 x 190 mm., Sheet 310 x 198 mm.
\$1,200-1,800 £960-1,400
€1,200-1,700

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

New Hollstein 8





PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

134

JACQUES BELLANGE (1575-1616)

The Death of Portia

etching with stipple, 1612-16, on laid paper, watermark Fleur-de-Lys in Shield (not in Briquet or Heawood), a good impression of this rare print, with narrow margins, a skilfully repaired tear upper right, offsetting in the lower left subject, some flattened folds and other, minor defects

Plate 243 x 187 mm., Sheet 247 x 188 mm.

\$10,000-15,000

£8,000-12,000

€9,500-14,000

LITERATURE:

Robert-Dumesnil 38; Walch 6; Griffiths & Hartley 40



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

135

JACQUES BELLANGE

The Virgin and Child with a Rose

etching with stipple, 1612-1616, on laid paper, without watermark, a very good impression of this rare print, first or second, final state (uncertain as lacking the text border below), trimmed fractionally into the subject at lower right, otherwise trimmed to or outside the borderline, a small skinned area at upper left, the upper right sheet tip made-up, some thin spots
Sheet 198 x 142 mm.

\$12,000-18,000

£9,600-14,000

€12,000-17,000

LITERATURE:

Robert-Dumesnil 85; Walch 25; Griffiths & Hartley 5



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

136

JACQUES CALLOT (1592-1635)

La Foire de l'Impruneta

etching, 1620, on laid paper, watermark Fleur-de-Lys in Single Circle surmounted by Coronet (similar to Haewood 1632), a fine impression of the very rare third state (of five), printing with much tone and burr in places, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline at right, trimmed to or just outside the borderline above and at left, fractionally into the text below, a few brown stains, with the usual vertical central crease, partially broken through and backed below, a long, oblique repaired cut at the upper right
 Sheet 422 x 666 mm.

\$10,000-15,000

£8,000-12,000

€9,500-14,000

LITERATURE:

Lieure 361



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

137

JACQUES CALLOT

La Grande Chasse

etching, 1619, on laid paper, without watermark, a very fine impression of the first state (of four), trimmed to the subject at left and right, trimmed just inside the platemark but retaining a fillet of blank paper outside the borderline above and below, with the usual vertical central fold mainly visible verso, several diagonal printer's creases, otherwise in good condition

Sheet 119 x 463 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

LITERATURE:

Lieure 353



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

138

JACQUES CALLOT

Balli di Sfessania

the set of 24 etchings, 1621, on laid paper, one plate (L. 388) with an unidentified watermark fragment, one plate (L. 399) a contemporary copy, fine to very good impressions, generally first state (of two), one plate (L. 400) second state (of three), all before plate numbers, trimmed to or on the platemark, some minor staining, otherwise in good condition
 Sheets 70 x 92 mm. (and similar)

\$15,000-25,000

£12,000-20,000

€15,000-24,000

PROVENANCE:

Giuseppe Storck (1766-1836), Milan, with his inscription in brown ink verso dated 1797 (Lugt 2318).

LITERATURE:

Lieure 379-402

VARIOUS PROPERTIES

139

**PIERRE BREBIETTE
(CIRCA 1598-1650) AFTER
RAFFAELLO SANZIO, CALLED
RAPHAEL (1483-1520)**

*The Holy Family with the Infant Saint
John the Baptist*

etching, circa 1617-42, on sturdy laid
paper, without watermark, beginning to
show some wear, with small margins on
three sides, trimmed to the borderline
below, in very good condition
Sheet 352 x 273 mm.

\$800-1,200

£640-950

€760-1,100



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

140

**BERNARDINO CAPITELLI
(1590-1640) AFTER
RUTILIO MANETTI (1571-1639)**

Lot and his Daughters

etching, circa 1630-40, on laid paper,
without watermark, a good impression of
this rare print, trimmed inside the
borderline but outside the borderline,
trimmed just fractionally into the border
below, otherwise in very good condition
Sheet 190 x 234 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800



LITERATURE:

Bartsch 1



141

JUSEPE DE RIBERA (CIRCA 1591-1652)

Saint Jerome hearing the Trumpet of the Last Judgement

etching, 1621, on thick laid paper, watermark Coat of Arms, a slightly later impression, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, the lower left corner cut and re-attached
Sheet 325 x 239 mm.

\$1,500-2,500

£1,200-2,000

€1,500-2,400

LITERATURE:

Bartsch 5; Brown 4.



142

JUSEPE DE RIBERA

Large grotesque Head

etching, circa 1622, on laid paper, without watermark, a fine, rich impression, presumably the first state (of two), printing with much plate tone, trimmed to or just inside the borderline, a repaired paper split above reaching into the cap, two short backed tears at the upper left corner, some thin spots, framed
Sheet 214 x 138 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

PROVENANCE:

Pierre Mariette II (1634-1716), Paris, with his ink inscription verso, dated 1679 (Lugt 1788).

LITERATURE:

Bartsch 9; Brown 11.

143

JUSEPE DE RIBERA

Saint Jerome reading

etching, circa 1624, on laid paper, watermark Large Jug with Flowers, a fine, early impression, printing with great subtlety and much plate tone, with a narrow margin above, trimmed on the platemark or with thread margins elsewhere, a paper split at left near the tree, small repaired tear and a paper loss at the upper right and left corners, other small defects, framed
Plate 194 x 252 mm.,
Sheet 196 x 252 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800

PROVENANCE:

Franz Gawet (1765-1847), Vienna (Lugt 1069); his sale, Artaria & Co., Vienna, 9 December 1844 and the following days, lot 924 (Mk. 1.45 to Graffe?).

LITERATURE:

Bartsch 3; Brown 13.



144

JUSEPE DE RIBERA

Drunken Silenus

etching, 1628, on thin laid paper, watermark Cross in a Gourd (Briquet 946, dated 1618), a good impression of the second state (of three), trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, a repaired paper split in the leg of the satyr at left, a vertical printer's crease and a stain on the belly of Silenus, and other defects
Sheet 272 x 348 mm.

\$1,500-2,500

£1,200-2,000

€1,500-2,400

LITERATURE:

Bartsch 13; Brown 14





145
REMBRANDT HARMENSZ. VAN RIJN
(1606-1669)

Turbaned Soldier on Horseback

etching, circa 1629, on laid paper, without watermark, a very good impression of New Hollstein's first state (of two), printing with a light plate tone, fine wiping marks and inky plate edges, with thread margins, partially trimmed on or just into the platemark at lower left and lower right, a small loss at the tip of the lower left sheet corner, otherwise in good condition, framed
 Plate & Sheet 82 x 57 mm.

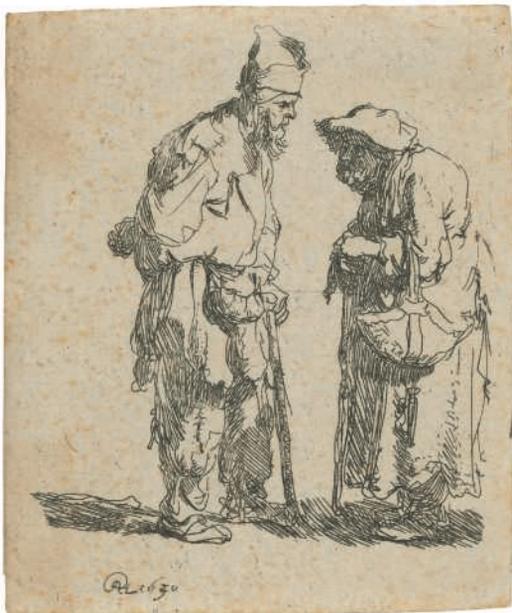
\$6,000-8,000

£4,800-6,400

€5,700-7,600

LITERATURE:

Bartsch, Hollstein 139; Hind 99, New Hollstein 43



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

146
REMBRANDT HARMENSZ. VAN RIJN

A Beggar Man and Beggar Woman conversing

etching, 1630, on laid paper, without watermark, a good impression of New Hollstein's second state (of three), before the posthumous rework, trimmed just inside the platemark, some pale scattered foxing
 Sheet 76 x 64 mm.

\$1,500-2,000

£1,200-1,600

€1,500-1,900

LITERATURE:

Bartsch, Hollstein 164; Hind 7; New Hollstein 45

VARIOUS PROPERTIES

147

REMBRANDT HARMENSZ. VAN RIJN

Christ disputing with the Doctors: Small Plate

etching, 1630, on laid paper, with a Fool's Cap watermark fragment, a very good impression of this delicate little print, third state (of six), printing with inky plate edges in places, trimmed on or just outside the platemark, an unobtrusive short vertical tear at the upper edge, otherwise in very good condition
Plate & Sheet 89 x 68 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Charles Delanglade (born 1870), Marseille (Lugt 660).

LITERATURE:

Bartsch, Hollstein 66; Hind 20; New Hollstein 53



148

REMBRANDT HARMENSZ. VAN RIJN

The Presentation in the Temple with the Angel: Small Plate

etching with touches of drypoint, 1630, on laid paper, without watermark, a good impression of the second, final state, still printing with touches of burr, slightly rough plate edges and with the foul-biting below still prominent, with thread margins on three sides, trimmed just into the blank border below, in very good condition
Sheet 101 x 79 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

LITERATURE:

Bartsch, Hollstein 51; Hind 18; New Hollstein 54



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

149

REMBRANDT HARMENSZ. VAN RIJN

The Blind Fiddler

etching, 1631, on laid paper, without watermark, a very good impression of this rare little etching, printing with a light tone and inky plate edges, New Hollstein's ninth, final state, with narrow margins, a few tiny rust- or foxmarks, otherwise in very good condition
Plate 78 x 53 mm., Sheet 80 x 55 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROVENANCE:

4th Earl of Aylesford (1751-1812), London and Warwickshire (Lugt 58); then by descent to his son, Heneage Finch, 5th Earl of Aylesford (1786-1859); probably sold in 1846 to Woodburn. Frederik Ferdinand Hansen (1823-1916), Copenhagen (Lugt 2813); probably his sale, C. G. Boerner, Leipzig, 2-4 May 1901 (according to the Paul Davidsohn sale catalogue). Paul Davidsohn (1839-1924?), London, Vienna & Berlin (Lugt 654); his sale, C. G. Boerner, Leipzig, 26-29 April 1921, lot 129 (Mk. 3000).

LITERATURE:

Bartsch, Hollstein 138; Hind 38; New Hollstein 77



VARIOUS PROPERTIES

150

REMBRANDT HARMENSZ. VAN RIJN

A Peasant replying: 'Dats niet'

etching, 1634, on laid paper, with an unidentified watermark fragment (Eagle?), a good impression of this rare print, beginning to show a little wear in the text, the cap at left and below the hands, trimmed inside the platemark on three sides, to the text at right, on the platemark at left, generally in good condition

Sheet 110 x 39 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

LITERATURE:

Bartsch, Hollstein 178; Hind 115; New Hollstein 132

151

**REMBRANDT HARMENSZ.
VAN RIJN**

Jupiter and Antiope: Smaller Plate

etching and engraving, circa 1631, on laid paper, without watermark, a good impression of this scarce print, New Hollstein's second, final state, trimmed on or just inside the platemark, a thread margin below, with touches of pen and ink and grey wash in places, two brown stains on the pillow, otherwise in good condition

Sheet 84 x 112 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Unidentified collector's stamp ES(?) verso (not in Lugt).

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

Bartsch, Hollstein 204; Hind 44; New Hollstein 78



152

**REMBRANDT HARMENSZ.
VAN RIJN**

Joseph and Potiphar's Wife

etching, 1634, on laid paper, without watermark, a later impression of New Hollstein's third state (of four), printing with light plate tone, with small margins, in good condition

Plate 91 x 115 mm., Sheet 95 x 119 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800

PROVENANCE:

Unidentified initial 'B' inscribed in ink verso.

Probably F. Baumgartner (circa 1850), Vienna (Lugt 2900).

Georges Björklund (1887-circa 1968), Stockholm (Lugt 1138c); probably, Klipstein & Kornfeld, Bern, 4 June 1957, lot 241a (with 229 other prints by Rembrandt); (CHF 35,500, to Barnard).

Probably with Craddock & Barnard, London; acquired at the above sale.

Juliet Wilson-Bareau (b. 1935) and Geoffrey Wilson (1930-2015), London & Leamington Spa; probably acquired from the above; then by descent to the present owners.

LITERATURE:

Bartsch, Hollstein 39; Hind 118; New Hollstein 128



VARIOUS PROPERTIES

155

REMBRANDT HARMENSZ. VAN RIJN

The Artist's Mother with her Hand on her Chest

etching, 1631, on laid paper, without watermark, a fine, strong impression of New Hollstein's first state (of six), without wear in the densely worked areas and with the fine shading in the face and hand printing sharply, with margins, the sheet toned and with some irregular staining, a small made-up paper loss with an associated short tear at the upper right corner, otherwise in good condition

Plate 93 x 66 mm., Sheet 104 x 76 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROVENANCE:

Unidentified collector's mark AIG I on the detached backing sheet (not in Lugt).

LITERATURE:

Bartsch, Hollstein 349; Hind 50; New Hollstein 87



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

156

REMBRANDT HARMENSZ. VAN RIJN

The Artist's Mother in a Cloth Headdress, looking down: Head only

etching, 1633, on laid paper, without watermark, a very good impression of New Hollstein's second state (of three), before the posthumous rework, printing very clearly and with little wear, with narrow margins and sharp platemarks, in very good condition

Plate 42 x 40 mm., Sheet 45 x 44 mm.

\$10,000-15,000

£8,000-12,000

€9,500-14,000

PROVENANCE:

Chambers Hall, Southampton and London 1786-1855 (Lugt 551); possibly his posthumous sale, Christie's, London, 14 March 1856, lot 85a (with two other head subjects). Sigmund Barden (1854-1917), Hamburg (Lugt 218); possibly sold with C.G. Boerner, Leipzig, 8-10 November 1921.

LITERATURE:

Bartsch, Hollstein 351; Hind 107; New Hollstein 121



(actual size)



VARIOUS PROPERTIES

157

REMBRANDT HARMENSZ. VAN RIJN

The Angel appearing to the Shepherds

etching with engraving and drypoint, 1634, on laid paper, without watermark, a very fine, early impression of New Hollstein's third state (of six), very rich and even, without any wear, with the landscape in the distance printing with great definition and depth, with margins, the sheet slightly toned, otherwise in very good condition
Plate 261 x 219 mm., Sheet 268 x 228 mm.

\$30,000-50,000

£24,000-40,000
€29,000-47,000

PROVENANCE:

John Heywood Hawkins (circa 1800-1870/80), London & Bignor Park, Sussex (Lugt 3023), with his price code in pencil verso; sold through Colnaghi & Co., London, to the below.
Walter Francis Duke of Buccleuch (1806-1884), London & Dalkeith, Scotland (Lugt 402); his posthumous sale, Christie's, London, 9-22 April 1887, lot 1783 (£25, to Sträter).
Dr. August Sträter (1810-1897), Aachen (Lugt 787); acquired at the above sale; his posthumous sale, H. G. Gutekunst, Stuttgart, 10-14 May 1898 (2290 Mk.; this impression cited in Lugt).

LITERATURE:

Bartsch, Hollstein 44; Hind 120; New Hollstein125

158

REMBRANDT HARMENSZ. VAN RIJN

The Tribute Money

etching with touches of drypoint, circa 1634, on laid paper, without watermark, a very fine impression of New Hollstein's first state (of four), printing with great contrasts and without any wear, trimmed on or just outside the borderline, in very good condition
Sheet 72 x 101 mm.

\$8,000-12,000

£6,400-9,500

€7,600-11,000

LITERATURE:

Bartsch, Hollstein 68; Hind 124; New Hollstein 138



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

159

REMBRANDT HARMENSZ. VAN RIJN

The Stoning of Saint Stephen

etching with touches of engraving, 1635, on laid paper, without watermark, a fine, rich and clear impression of New Hollstein's first state (of four), printing great contrasts and without any wear, with 2-3 mm. margins, generally in very good condition
Plate 96 x 85 mm., Sheet 103 x 92 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

LITERATURE:

Bartsch, Hollstein 97; Hind 125; New Hollstein 140





160

REMBRANDT HARMENSZ. VAN RIJN

The Strolling Musicians

etching, circa 1635, on laid paper, without watermark, a good, strong and clear impression of New Hollstein's second state (of three), with small margins, in very good condition
Plate 142 x 115 mm., Sheet 147 x 119 mm.

\$8,000-12,000

£6,400-9,500

€7,600-11,000

LITERATURE:

Bartsch, Hollstein 119; Hind 142; New Hollstein 141



VARIOUS PROPERTIES

161

REMBRANDT HARMENSZ. VAN RIJN

The Crucifixion: small Plate

etching, circa 1635, on laid paper, without watermark, a very good impression of New Hollstein's first state (of three), with small margins, light- and mount stained, with some mottled foxing, a few scattered pinpoint foxmarks in the sky
Plate 96 x 67 mm., Sheet 103 x 74 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

LITERATURE:

Bartsch, Hollstein 80; Hind 123; New Hollstein 143



162

REMBRANDT HARMENSZ. VAN RIJN

Bearded Old Man in Fur Cap

etching, circa 1635, on laid paper, watermark Strasbourg Lily with Initials BA (Hinterding A. a.), a fine impression of New Hollstein's second state (of four), printing with great contrasts and without any wear, with fine vertical wiping marks, with narrow margins, in very good condition
Plate 112 x 101 mm., Sheet 115 x 105 mm.

\$25,000-35,000

£20,000-28,000

€24,000-33,000

PROVENANCE:

Hermann Weber (1817-1854), Bonn (Lugt 1383); his sale, Weigel, Leipzig, 28 April 1856, lot 412 ('*ancienne et superbe épreuve*') (Mk. 2.20).

August Artaria (1807-1893), Vienna (Lugt 33), presumably acquired at the above sale; his sale, Artaria, Vienna, 6-13 May 1896, lot 841 ('*très belle épreuve/ Brillanter alter Druck*') (27 Kr., to Marenzeller).

Dr. A. Edler von Marenzeller (1820-1907), Vienna (cf. Lugt 790, without his mark); presumably his sale, A. Kende, Vienna, 25 April 1905.

LITERATURE:

Bartsch, Hollstein 290; Hind 130; New Hollstein 148



163

REMBRANDT HARMENSZ. VAN RIJN

The First Oriental Head

etching and drypoint, 1635, on laid paper, with an indistinct watermark fragment, a very good impression of New Hollstein's second state (of five), printing with strong contrasts, with small margins, the upper left sheet corner made up, the platemark reinforced in places with pen and ink, otherwise in good condition

Plate 151 x 125 mm., Sheet 156 x 130 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROVENANCE:

With Colnaghi, London (their stock number C. 26339 in pencil verso).

LITERATURE:

Bartsch, Hollstein 286; Hind 131; New Hollstein 149



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

164

REMBRANDT HARMENSZ. VAN RIJN AFTER JAN LIEVENS (1607-1674)

The Second Oriental Head

etching, circa 1635, on laid paper, without watermark, a very fine, rich impression of this rare etching, printing with intense contrasts and without any wear, trimmed on the platemark, with thread margins in places, in very good condition

Plate & Sheet 151 x 125 mm.

\$15,000-25,000

£12,000-20,000

€15,000-24,000

PROVENANCE:

British Museum, London (Lugt 300), with their duplicate stamp (Lugt 305), with the director Campbell Dodgson's initials in ink.

George Björklund (1887- after 1968), Stockholm (Lugt 1138c); his sale, Klipstein & Kornfeld, Bern, 4 June 1957, lot 241a (with 229 other prints by Rembrandt; CHF 35,500, to Barnard).

With Craddock & Barnard, London; acquired at the above sale.

LITERATURE:

Bartsch, Hollstein 287; Hind 132; New Hollstein 150



VARIOUS PROPERTIES

165

REMBRANDT HARMENSZ. VAN RIJN

The Great Jewish Bride

etching with touches of drypoint and engraving, 1635, on laid paper, watermark Strasbourg Lily (probably Hinterding A.a.1), a very good impression of New Hollstein's fifth, final state, printing very strongly and clearly, with hardly any wear in the densely shaded areas, trimmed to or just fractionally into the subject, in very good condition
Sheet 217 x 167 mm.

\$30,000-50,000

£24,000-40,000

€29,000-47,000

LITERATURE:

Bartsch, Hollstein 340; Hind 127; New Hollstein 154



(actual size)

166

REMBRANDT HARMENSZ. VAN RIJN

Self-Portrait with Saskia

etching, 1634, on laid paper, without watermark, a fine impression of the second state (of four), printing with some spots of ink at the lower platemark, with narrow to thread margins, a pale brown stain to the left of his chin and another at the upper left corner, the upper sheet corners slightly disturbed and with tiny repairs, otherwise in good condition
Plate 104 x 95 mm., Sheet 108 x 97 mm.

\$25,000-35,000

£20,000-28,000

€24,000-33,000

LITERATURE:

Bartsch, Hollstein 19; Hind 144; New Hollstein 158



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

167

REMBRANDT HARMENSZ. VAN RIJN

The Return of the Prodigal Son

etching, 1636, on laid paper, watermark Escutcheon with Letters (Hinterding Miscellaneous A-g), a good impression of New Hollstein's first state (of three), with narrow margins, in very good condition

Plate 156 x 135 mm., Sheet 161 x 138 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

LITERATURE:

Bartsch, Hollstein 91; Hind 147; New Hollstein 159



VARIOUS PROPERTIES

168

REMBRANDT HARMENSZ. VAN RIJN

Adam and Eve

etching, 1638, on laid paper, without watermark, a very good impression of New Hollstein's second, final state, printing strongly and with hardly any wear in the densely worked areas, trimmed to or just inside the borderline, the text border below trimmed off, the upper and lower right sheet corners skilfully re-attached, some other small repairs and thin spots

Sheet 154 x 115 mm.

\$7,000-10,000

£5,600-8,000

€6,700-9,500

PROVENANCE:

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

Unidentified, an indistinct oval black stamp *verso* (apparently not in Lugt).

R. Goldberg, Petropolis, Brazil (according to a pencil inscription *verso*).

LITERATURE:

Bartsch, Hollstein 28; Hind 159; New Hollstein 168

169

REMBRANDT HARMENSZ. VAN RIJN

Self-Portrait in a Velvet Cap with Plume

etching, 1638, on laid paper, without watermark, a good impression of New Hollstein's second state (of four), before the posthumous rework of the third state, trimmed just inside the platemark but retaining a fillet of blank paper outside the borderline at left and below, trimmed the the subject at right and circa 12 mm. inside the platemark above, the sheet toned, some scattered pinpoint rust marks along the upper sheet edge and just below

Sheet 120 x 102 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch, Hollstein 20; Hind 20; New Hollstein 170



170

REMBRANDT HARMENSZ. VAN RIJN

Jan Uytenbogaert 'The Goldweigher'

etching and drypoint, 1639, on laid paper, watermark Auvergne 1742 (Hinterding Miscellaneous-F-c), a good impression of New Hollstein's third, final state, printing with considerable burr on the fur coat, with thread margins on three sides, trimmed just inside the platemark below, a skilfully repaired tear at upper left, a short crease with associated very short tears at lower right sheet corner, framed

Plate 250 x 204 mm., Sheet 253 x 206 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Ducs d'Arenberg, Brussels & Nordkirchen (Lugt 567); their sale Christie's, London, 14 July 1902 and the following days, lot 429 (£4, to Maggs).

G. W. Brooke (circa 1920), Geneva (Lugt 1138a).

Unidentified, a black oval stamp verso (apparently not in Lugt).

Unidentified, a pencil paraph verso (apparently not in Lugt).

LITERATURE:

Bartsh, Hollstein 281; Hind 167; New Hollstein 172





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

171

**REMBRANDT HARMENSZ.
VAN RIJN**

An old Man with a divided Fur Cap

etching with drypoint, 1640, on laid paper, without watermark, a fine impression of New Hollstein's first state (of two), with the slipped stroke from the cap to the left check, printing with considerable burr on the lower borderlines and some on the sitter's hand, trimmed on the platemark, in very good condition
Plate & Sheet 151 x 138 mm.

\$15,000-25,000

£12,000-20,000

€15,000-24,000

LITERATURE:

Bartsch, Hollstein 265; Hind 170; New Hollstein 182



VARIOUS PROPERTIES

172

REMBRANDT HARMENSZ. VAN RIJN

*Sick Woman with a large white Headdress
(Saskia)*

etching and drypoint, circa 1645, on laid paper, without watermark, a slightly later impression of this rare, lightly bitten print, New Hollstein's second, final state, with narrow margins, in very good condition, framed
Plate 61 x 50 mm., Sheet 63 x 52 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

LITERATURE:

Bartsch, Hollstein 359; Hind 196; New Hollstein 228



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

173

REMBRANDT HARMENSZ. VAN RIJN

Ephraim Bonus, Jewish Physician

etching with drypoint and engraving, 1647, on laid paper, watermark Basilisk (Hinterding A-a-a), a fine impression of the second, final state, printing with much burr on the cloak and the shading at the bottom of the balustrade, with strong contrasts, the background dark and even, trimmed just outside the subject with a pen and ink borderline added at left, right and above, trimmed inside the blank text border but approximately 3 mm. outside the subject below, a tiny nick at the upper left corner, otherwise in good condition
Sheet 211 x 178 mm.

\$40,000-60,000

£32,000-48,000

€38,000-57,000

PROVENANCE:

Thomas Graf, Berlin 1878-1951 (Lugt 1092 b), probably his sale, C.G. Boerner, Leipzig, 23-24 November 1934.

LITERATURE:

Bartsch, Hollstein 278; Hind 226; New Hollstein 237



VARIOUS PROPERTIES

174

REMBRANDT HARMENSZ. VAN RIJN

Three Oriental Figures (Jacob and Laban?)

etching with drypoint, 1641, on laid paper, without watermark, a good impression of the second, final state, beginning to show a little wear in the doorway, trimmed to the platemark, otherwise in very good condition
Plate & Sheet 145 x 113 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

PROVENANCE:

H. Dames (20th century), Hanover (Lugt 652b); his sale, Hollstein & Puppel, 18-19 October, 1926, Berlin, lot 937 (Mk. 120).

LITERATURE:

Bartsch, Hollstein 118; Hind 183; New Hollstein 190



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

175

REMBRANDT HARMENSZ. VAN RIJN

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

etching, 1641, on laid paper, without watermark, a good but later impression, New Hollstein's second, final state, with wide margins on three sides and about 2 mm. margins above, some hinging defects at the upper corners visible *recto*, otherwise in good condition
Plate 93 x 61 mm., Sheet 106 x 82 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch, Hollstein 128; Hind 192; New Hollstein 191

PROPERTY FROM THE COLLECTION OF
DR. JEROME D. OREMLAND

176

**REMBRANDT HARMENSZ.
VAN RIJN**

*The Flute Player ('Het
Uilenspiegeltje')*

etching with drypoint, 1642, on laid paper, without watermark, a later impression, New Hollstein's fifth, final state, with small margins, some tiny touches of pen and ink in places, a faded inscription in brown ink in the lower left margin, otherwise in very good condition
Plate 116 x 143 mm., Sheet 119 x 147 mm.

\$6,000-8,000

£4,800-6,400

€5,700-7,600

LITERATURE:

Bartsch, Hollstein 188; Hind 200;
New Hollstein 211



177

**REMBRANDT HARMENSZ.
VAN RIJN**

Peasant Family on the Tramp

etching, circa 1652, on laid paper, without watermark, a very good impression of the first state (of three), with thread margins, trimmed on or just into the platemark in places, a couple of tiny nicks at the sheet edges, some thin spots, otherwise in good condition

Plate 113 x 93 mm., Sheet 115 x 95 mm.

\$10,000-15,000

£8,000-12,000

€9,500-14,000

PROVENANCE:

Adam Gottlieb Thiermann (died 1860/61), Berlin (Lugt 2434).
Staatliche Museen zu Berlin, Kupferstichkabinett (Lugt 1633), probably acquired from the above; with their de-accession stamp (Lugt 2393).

LITERATURE:

Bartsch, Hollstein 131; Hind 153;
New Hollstein 266





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

178

REMBRANDT HARMENSZ. VAN RIJN

Landscape with a Cottage and a large Tree

etching, 1641, on laid paper, watermark fragment Strasbourg Lily (Hinterding N-a-b, dated 1641), an exceptionally fine, luminous impression, printing with great clarity and depth, with a very subtle, selective plate tone in the sky to the right of the tree and some very light vertical wiping marks, with small margins, a few scattered foxmarks, an unobtrusive vertical central fold, in very good condition

Plate 129 x 322 mm. Sheet 138 x 329 mm.

\$80,000-120,000

£64,000-95,000

€76,000-110,000



PROVENANCE:

Leonard Gow (1859-1936), Glasgow; his sale, Christie's, London, 31 May 1937, lot 153 (£ 52-10, to Colnaghi).

With Colnaghi, London (with their stock number C. 23635 in pencil verso).

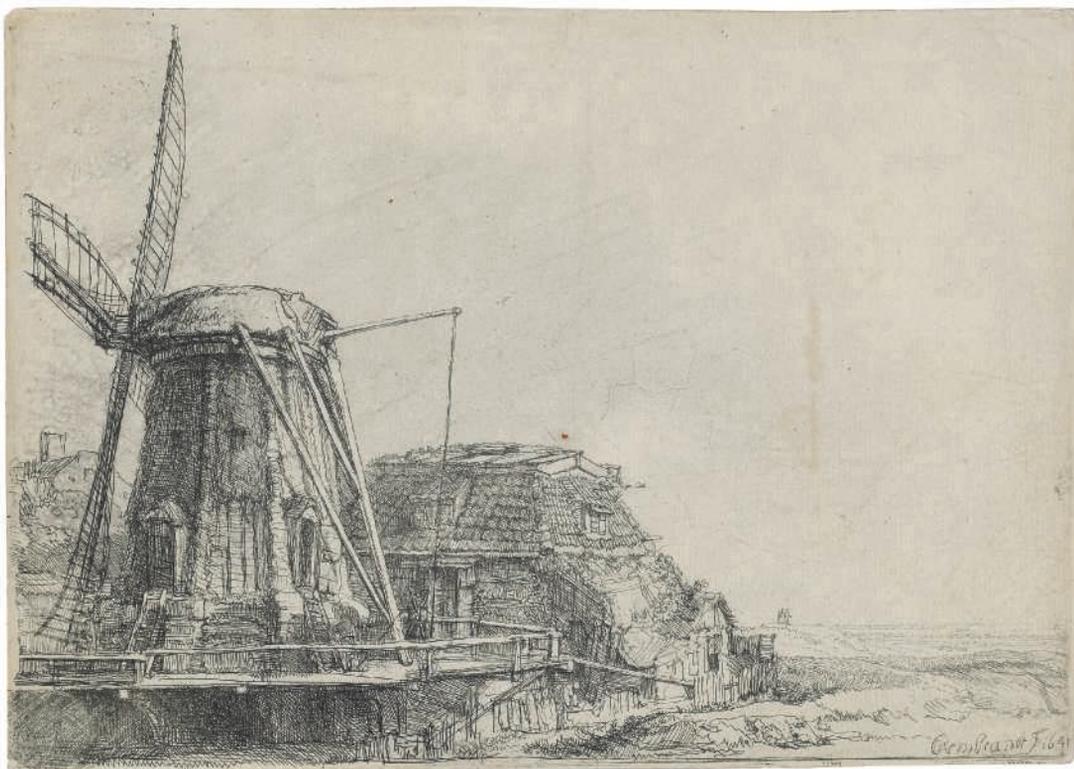
With Knoedler, New York; acquired from the above on 31 May 1938.

Karl & Faber, Munich, 5 June 1986, lot 138.

Acquired at the above sale by the present owner.

LITERATURE:

Bartsch, Hollstein 226; Hind 178; New Hollstein 198



179

REMBRANDT HARMENSZ. VAN RIJN

The Windmill

etching with touches of drypoint, 1641, on laid paper, with an initials IS countermark (Hinterding ISI b), a good, atmospheric impression, quite lightly inked, yet with the sulphur tinting and the craquelure in the sky printing clearly, with thread margins, trimmed on the platemark at left, a tiny rustmark above the house, a pale stain in the lower sky at right, otherwise in good condition

Plate 145 x 208 mm., Sheet 147 x 209 mm.

\$40,000-60,000

£32,000-48,000

€38,000-57,000

PROVENANCE:

Hermann Weber (1817-1854), Bonn (Lugt 1383); his posthumous sale, R. Weigel, Leipzig, 28 April 1856 and the following days, lot 354 (Mk. 56).

LITERATURE:

Bartsch, Hollstein 233; Hind 179; New Hollstein 200



VARIOUS PROPERTIES

180

REMBRANDT HARMENSZ. VAN RIJN

A Cottage beside a Canal with a View of Ouderkerk

etching and drypoint, circa 1645, on laid paper, watermark Serpent (Hinterding A.b; similar to Laurentius 691, dated 1642), a fine impression of New Hollstein's only state, printing with subtle sulphur tinting in the cottages, trees and sky at left, the lightly etched background printing very clearly, with thread margins, a few thin spots at the sheet edges, otherwise in good condition

Plate 137 x 210 mm., Sheet 141 x 221 mm.

\$30,000-50,000

£24,000-40,000

€29,000-47,000

LITERATURE:

Bartsch, Hollstein 228; Hind 212; New Hollstein 202

181

REMBRANDT HARMENSZ. VAN RIJN

The Three Trees

etching with engraving and drypoint, 1643, on laid paper, countermark initials LJ (Hinterding LJ-a), a good impression of this important print, with thread margins or trimmed on the platemark, small touches of pen and ink in the trees and elsewhere, otherwise in very good condition, framed
Plate & Sheet 213 x 281 mm.

\$100,000-150,000

£80,000-120,000

€95,000-140,000

PROVENANCE:

Joseph Gulston (1745-1786), Ealing Grove, England (see Lugt 1113), according to a later inscription in pencil verso.

With Colnaghi, London (with their stock number C. 21754 in pencil on the reverse).

Fritz Roser (1882-1967), Stuttgart; then by descent to the present owner.

LITERATURE:

Bartsch, Hollstein 212; Hind 205; New Hollstein 214

Rembrandt's landscape etchings are widely celebrated as some of his most exquisite in the medium despite their forming only a small part of his printed oeuvre, created during a period of just over a decade from 1640-1652. In most of Rembrandt's landscape etchings he largely eschewed the dramatic chiaroscuro seen in his paintings of the previous decade in favour of a more fluid, spontaneous execution (see lots 178-180); an approach to landscape also very much in evidence in his drawings at the time. The exception is *The Three Trees*, which, with its large scale and ambitious composition, is a tour-de-force of the effects of light and shade, almost painterly in its effect.

Although the view evokes the countryside around Amsterdam, Rembrandt's interest was not topographical, and *The Three Trees* is a work of the imagination rather than a depiction of a real place. The characteristically domestic Dutch landscape, with its orderly patchwork of fields with grazing cattle, canals and windmills, and townscape filigree on the horizon, is interspersed with delightful incidental details of rural life: a couple fishing in the foreground, lovers concealed in a thicket, a heavily loaded horse cart on the crest of the hill, a man sketching. Absorbed in their everyday activities of work and play, all seem unaware of the meteorological drama unfolding in the skies above their heads – a sublime vista of storm torn clouds, sheets of rain and brilliant rays of sunlight. The copse of trees, after which the print derives its name, stand portentously on the hill.





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

182

REMBRANDT HARMENSZ. VAN RIJN

The Death of the Virgin

etching with drypoint, 1639, on laid paper, without watermark, New Hollstein's fourth state (of five), with thread margins or trimmed just inside the platemark but outside the borderline, the blank border below trimmed off, a hard horizontal fold across the lower part of the sheet, flattened and backed, a few touches of brown ink in places, the sheet toned, framed
Sheet 392 x 317 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Collection Haue, Germany (?), according to an inscription in pencil *verso* (not in Lugt).

LITERATURE:

Bartsch, Hollstein 99; Hind 161; New Hollstein 173



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

183

REMBRANDT HARMENSZ. VAN RIJN

David in Prayer

etching with drypoint, 1652, on laid paper, without watermark, a good but later impression of New Hollstein's second state (of three), with the scratch across Joseph's lower back but before the extensive rework of the third state, with small margins, some minor foxing and staining in the margins, otherwise in very good condition
Plate 143 x 94 mm., Sheet 149 x 101 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Jean Cantacuzene (1863-1934), Bucharest (Lugt 4030).

LITERATURE:

Bartsch, Hollstein 41; Hind 258; New Hollstein 268

184

**REMBRANDT HARMENSZ.
VAN RIJN**

The Circumcision in the Stable

etching, 1654, on thin wove paper, without watermark, a good but later impression, New Hollstein's fourth state (of five), with small margins, in very good condition

Plate 95 x 144 mm., Sheet 103 x 152 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch, Hollstein 47; Hind 274; New Hollstein 280



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

185

**REMBRANDT HARMENSZ.
VAN RIJN**

Christ seated disputing with the Doctors

etching with touches of drypoint, 1654, on laid paper, countermark AD, a very good impression, still printing with the fine vertical wiping marks, trimmed to or just inside the platemark, with thread margins in places, the paper toned, a rustmark at upper left, a short tear at the left sheet edge, an old adhesive stain at the upper sheet edge left, framed

\$6,000-8,000

£4,800-6,400

€5,700-7,600

PROVENANCE:

Unidentified, letter P in brown ink *recto* (not in Lugt).

Unidentified, small round stamp *verso* (not in Lugt).

Unidentified, stamped date 1897 *verso* (not in Lugt).

LITERATURE:

Bartsch; Hollstein 64; Hind 277; New Hollstein 281





VARIOUS PROPERTIES

186

REMBRANDT HARMENSZ. VAN RIJN

Abraham's Sacrifice

etching and drypoint, 1655, on laid paper, without watermark, a fine impression of New Hollstein's only state, printing with burr in the foreground and in the mid-ground at left, with a sharp plate mark, with narrow margins, a short backed tear at right, pale scattered foxing, adhesive residue *verso*, otherwise in good condition, framed
Plate 156 x 132 mm., Sheet 160 x 135 mm.

\$20,000-30,000

£16,000-24,000

€19,000-28,000

LITERATURE:

Bartsch, Hollstein 35; Hind 283; New Hollstein 287



187

REMBRANDT HARMENSZ. VAN RIJN

Christ healing the Sick ('The Hundred Guilder Print')

etching with drypoint and engraving, circa 1648, watermark
Strasbourg Lily with Initials 4WR (similar to Hinterding f.a) with
an unidentified countermark, New Hollstein's second state
(of three), extensively enhanced with grey wash, re-margined,
otherwise in good condition
Sheet 284 x 400 mm.

\$50,000-70,000

£40,000-56,000

€48,000-66,000

PROVENANCE:

Count Giuseppe Archinto (1783-1861), Milan (Lugt 52).
Dr. H. Wolff (1783-1875), Bonn (Lugt 1392), possibly his sale,
F. A. C. Prestel, Frankfurt am Main, 26 November 1877 and the
following days.

LITERATURE:

Bartsch, Hollstein 74; Hind 236; New Hollstein 239



188
REMBRANDT HARMENSZ.
VAN RIJN

The Triumph of Mordecai

etching with drypoint, circa 1641, on laid paper, without watermark, a fine impression of New Hollstein's third state (of four), printing with much burr and strong contrasts, trimmed close to or fractionally into the subject, in very good condition

Sheet 171 x 212 mm.

\$12,000-18,000

£9,600-14,000

€12,000-17,000

LITERATURE:

Bartsch, Hollstein 40; Hind 172;

New Hollstein 185



189
REMBRANDT HARMENSZ.
VAN RIJN

Peter and John healing the Cripple at the Gate of the Temple

etching with drypoint and engraving, 1659, on laid paper, watermark Foolscap with seven-pointed Collar (Hinterding C.c.), a fine impression of New Hollstein's second state (of six), with burr on the figure of John, on the canopy and elsewhere, with narrow to thread margins on three sides, a small margin below, with repaired defects at the lower sheet corners outside the subject, a few other very minor defects at the sheet edges, the subject in good condition

Plate 179 x 216 mm., Sheet 187 x 219 mm.

\$12,000-18,000

£9,600-14,000

€12,000-17,000

LITERATURE:

Bartsch, Hollstein 94; Hind 301;

New Hollstein 312



190

REMBRANDT HARMENSZ. VAN RIJN

Medea, or: The Wedding of Jason and Creusa

etching with touches of drypoint, 1648, on laid paper, countermark Letter PDB (possibly Hinterding a.a), a very good impression of the fourth state (of five), with small margins, a thread margin at left, a few tiny nicks and losses at the sheet edges, generally in very good condition
 Plate 239 x 176 mm., Sheet 242 x 179 mm.

\$20,000-30,000

£16,000-24,000
 €19,000-28,000

PROVENANCE:

Alcide Donnadieu (circa 1791-1861), London (Lugt 726); probably his sale, Sotheby's, London, 22 June 1836 or Christie's, London, 4 May 1866.

Anonymous, a tiny letter M blindstamp *recto* (Lugt 1844).

LITERATURE:

Bartsch, Hollstein 112; Hind 235; New Hollstein 241

191

REMBRANDT HARMENSZ. VAN RIJN

A Scholar in his Study ('Faust')

etching, drypoint and engraving, circa 1652, on warm-toned Japan paper, a very fine, atmospheric impression of New Hollstein's rare first state (of seven), with rich burr to the cloak and right arm, the hand in the apparition printing strongly and with burr, trimmed to, or on the platemark, with thread margins in places, in very good condition, framed

Plate, Sheet 207 x 154 mm.

\$70,000-100,000

£56,000-80,000

€67,000-95,000

PROVENANCE:

Baron Heinrich von Mecklenburg, his sale, Amsler & Ruthardt, Berlin, 4 November 1872 and following days, lot 903 (Mk. 178 (?), to Boerner).

Friedrich Kalle (1804-1875), Cologne and Bonn (L. 1021), his sale, F. A. C. Prestel, 22 November 1875 and following days, lot 923 (Mk. 510 to Prestel).

Marcel Mirault (1860-1929), Tours (L. 1892a); sold with M. Rousseau et J. Caillac, Paris, 18 May 1938 (FF.45.000).

LITERATURE:

Eric Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, Thoth Publishers Bussum, Fondation Custodia, Paris, 2007, no. 198 (another impression illustrated).

A scholar at his writing desk, surrounded by his learned accoutrements, an astrolabe, book, pen and scattered papers, stands transfixed by the appearance of a radiant disc, covered in mystical text, hovering in the air. Next to the disc is a mirror held by a phantasmal figure, of which only the hands can be clearly discerned. One hand holds the mirror up to the scholar's gaze, the other points to its reflective surface. The precise meaning of this mysterious print has been the subject of much scholarly debate. The earliest title given to it is found in Clement de Jonghe's inventory of 1679, where it is described simply as *Practising Alchemist*. In 1731 the inventory of the Dutch collector Valerius Röver identified the print as *Doctor Faustus*, the name by which it is still commonly known today. In Marlowe's play an angel appears to Faust warning him of his eternal peril should he enter into a pact with the devil. Another interpretation is that it is an allegory of faith inspired by Saint Paul's description in his first letter to the Corinthians of mankind seeing 'in a glass, darkly'. In this reading the scholar, despite all his learning and reason, can only glimpse the divine mystery, symbolised by the apparition that human knowledge or wisdom is limited, and that it is only through Christ that we can partake of perfect knowledge in the hereafter' (E. Hinterding, *Lugt Collection*, p. 477).

This fine impression, with rich burr and printed on a warm-toned Japan paper, wonderfully evokes a golden, mysterious light illuminating the scholar and the shadowy interior.





192

REMBRANDT HARMENSZ. VAN RIJN

The Star of the Kings

etching with touches of drypoint, circa 1652, on laid paper, without watermark, a good impression of New Hollstein's first state (of four), printing with burr and good contrasts, trimmed to or just inside the platemark and subject, in good condition
Plate and Sheet 94 x 142 mm.

\$12,000-18,000

£9,600-14,000

€12,000-17,000

PROVENANCE:

Graphische Sammlung, Munich (Lugt 1614), with their de-accession stamp (Lugt 2397).

Vicomte Philogène de Montfort (1806-1883), Paris (Lugt 1035; this impression mentioned).

Marsden Jaseal Perry (b. 1850), Providence, Rhode Island (Lugt 1880); his sale, Gutekunst, Stuttgart, 18-23 May 1908, lot 1212 ('Prachvoller Abdruck von sammtartiger Wirkung') (31 Mk.)

LITERATURE:

Bartsch, Hollstein 113; Hind 254; New Hollstein 263



PROPERTY FROM THE COLLECTION OF A NEW ENGLAND LADY

193

REMBRANDT HARMENSZ. VAN RIJN

Jan Lutma, Goldsmith

etching with engraving and drypoint, 1656, on laid paper, without watermark, a fine, rich and atmospheric impression of New Hollstein's second/ third state (of five), printing with much burr and a warm plate tone, with thread margins, in very good condition, framed
Plate 196 x 149 mm., Sheet 197 x 151 mm.

\$50,000-70,000

£40,000-56,000

€48,000-66,000

PROVENANCE:

Unidentified, inscribed in black ink on the reverse 17 Nov 1912 (not in Lugt).

LITERATURE:

Bartsch, Hollstein 276; Hind 290; New Hollstein 293

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



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

194

**REMBRANDT HARMENSZ.
VAN RIJN**

*The Descent from the Cross by
Torchlight*

etching and drypoint, 1654, on laid paper, without watermark, a slightly later impression of New Hollstein's second state (of four), showing wear in the dark sky and background, with the two dots at the upper right corner, but before any of the later rework, with thread margins or trimmed just inside the platemark in places, the upper sheet edge slightly irregular, otherwise in good condition, framed

Sheet 208 x 162 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch, Hollstein 83; Hind 280;
New Hollstein 286



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

195

**REMBRANDT HARMENSZ.
VAN RIJN**

*The Adoration of the Shepherds:
a Night Piece*

etching with drypoint and engraving, circa 1657, on laid paper, without watermark, a good, clear but later impression, New Hollstein's tenth state (of eleven), with small margins, in very good condition Plate 147 x 193 mm., Sheet 155 x 203 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch, Hollstein 46; Hind 255;
New Hollstein 300



(actual size)



VARIOUS PROPERTIES

199

ADRIAEN JANSZ. VAN OSTADE (1610-1685)

Bust of a Laughing Peasant & Bust of a Peasant

the pair of etchings, circa 1636, on laid paper, without watermarks, very good impressions of the rare second states (of four and five respectively), both with wide margins, a few pinpoint foxmarks, otherwise in very good condition

P. 33 x 30 mm., S. 57 x 52 mm.

P. 30 x 29 mm., S. 50 x 47 mm.

(2)

\$2,000-3,000

£1,600-2,400

€1,900-2,800

PROVENANCE:

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

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

Dr. S. William Pelletier (1924-2004), Georgia (USA) (Lugt 4193),

both dated in pencil 1996, with the inventory numbers 6.27.21 and 6.27.22, respectively.

LITERATURE:

Bartsch, Hollstein, Godefroy 1 & 2



(actual size)



200

ADRIAEN JANSZ. VAN OSTADE

Bust of a Laughing Peasant

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

Plate 71 x 57 mm., Sheet 72 x 59 mm.

Plate 71 x 57 mm., Sheet 81 x 69 mm.

\$3,000-5,000

(2)

£2,400-4,000

€2,900-4,700

PROVENANCE:

Fourth State:

K. E. von Liphart (1808-1891), Dorpat, Bonn and Florence (L. 1687), presumably his sale C.G. Boerner, Leipzig, 9 April 1894, lot 982.

Dr. Karl Herweg (1914-2002), Recklinghausen (L. 3974), Sotheby's, London, 1 July 2004, lot 61 (with five others).

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

Seventh state:

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

LITERATURE:

Bartsch, Hollstein, Godefroy 4



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

201
ADRIAEN JANSZ. VAN OSTADE

The Smoker at a Window

etching, circa 1667, on laid paper, with an unidentified watermark, a very good impression of the third state (of four), trimmed inside the platemark above and below and on the platemark at left and right, but retaining a fillet of blank paper outside the borderline on all sides, some minor creasing, otherwise in good condition
 Sheet 184 x 155 mm.

\$1,500-2,000

£1,200-1,600

€1,500-1,900

LITERATURE:

Bartsch, Hollstein, Godefroy 10



VARIOUS PROPERTIES

202
ADRIAEN JANSZ. VAN OSTADE

Mother and two Children

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

Plate 87 x 70 mm., Sheet 100 x 81 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

LITERATURE:

Bartsch, Hollstein, Godefroy 14



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

203
ADRIAEN JANSZ. VAN OSTADE

The Barn

etching, 1647, without watermark, a good impression of the eighth or ninth state (of ten), with some touches of wear, with wide margins, some creases in the margins and a few tiny foxmarks, generally in good condition

Plate 158 x 192 mm., Sheet 195 x 243 mm.

\$1,500-2,000

£1,200-1,600

€1,500-1,900

LITERATURE:

Bartsch, Hollstein, Godefroy 23

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

204

ADRIAEN JANSZ. VAN OSTADE

The Peasant's Quarrel

etching, circa 1653, on laid paper, watermark Fool's Cap with seven-pointed Collar, a very good impression of the fifth state (of eight), trimmed on or just inside the platemark all around, retaining a fillet of blank paper outside the borderline at the sides and above, in good condition, framed
Sheet 123 x 144 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

LITERATURE:

Bartsch, Hollstein, Godefroy 18



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

205

ADRIAEN JANSZ. VAN OSTADE

The Woman spinning

etching with touches of drypoint, 1652, on laid paper, with an indistinct countermark (?), a good impression of the rare third state (of seven), beginning to show some wear in the windows of the stable, but before any of the re-work, with small margins, in very good condition, framed
Plate 139 x 176 mm., Sheet 148 x 183 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700

LITERATURE:

Bartsch, Hollstein, Godefroy 31





206

ADRIAEN JANSZ. VAN OSTADE

The two Gossips

etching, circa 1642, on laid paper, without watermark, a good impression of the second state (of five), trimmed to the borderline, a tiny paper loss and a short tear at the upper sheet edge at right, otherwise in good condition, framed
Sheet 101 x 88 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800

LITERATURE:

Bartsch, Hollstein, Godefroy 40



VARIOUS PROPERTIES

207

ADRIAEN JANSZ. VAN OSTADE

The Hunchbacked Fiddler

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

\$3,000-5,000

£2,400-4,000

€2,900-4,700

PROVENANCE:

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

James Henry Lockhart (1912-2002), New York (Lugt 4387).

LITERATURE:

Bartsch, Hollstein, Godefroy 44

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

208

ADRIAEN JANSZ. VAN OSTADE

The Breakfast

etching, circa 1664, on laid paper, watermark Fool's Cap with seven-pointed Collar, a good impression of the rare eighth state (of twelve), printing with a light plate tone, with margins, a skilfully repaired tear at upper centre, otherwise in good condition, framed
Plate 219 x 259 mm.,
Sheet 233 x 268 mm.

£4,000-6,000

£3,200-4,800

£3,800-5,700

PROVENANCE:

William Esdaile (1758-1837), London (Lugt 2617); possibly his posthumous sale, Christie's, London, 11-16 June 1840, lot 425, (as part of a portfolio) (£159.12s).

LITERATURE:

Bartsch, Hollstein, Godefroy 50



209

ADRIAEN JANSZ. VAN OSTADE

A small Collection of Etchings

including: *The Singers* (G. 19), circa 1667, fifth state (of seven); *The Cobbler* (G. 27), circa 1671, ninth state (of ten); *The Spectacle Seller* (G. 29), circa 1646, sixth, final state; *The two Gossips* (G. 40), circa 1642, fourth state (of five); and *The Dance in the Inn* (G. 49), 1652, sixth state (of nine); all on laid paper, G. 19 and 40 trimmed inside the platemark but outside the borderline, the others with small margins, all with some foxmarks and minor staining, generally in good condition, all framed
Plate 254 x 320 mm.,
Sheet 257 x 328 mm. (and smaller) (5)

£3,000-5,000

£2,400-4,000

£2,900-4,700

PROVENANCE:

Museum of Fine Arts, Boston (Lugt 282), numbered in black ink 2923 and with their duplicate stamp (not in Lugt). (G. 29 only).

LITERATURE:

Bartsch, Hollstein, Godefroy 19, 27, 29, 40 & 49.

For individual measurements and a detailed condition report, please visit www.christies.com





PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

210

JOHANNES KIP (1653-1722)

A Prospect of Westminster & A Prospect of the City of London

two engravings printed from two plates each, circa 1720, on four joined sheets of laid paper, very good impressions, published by J. Smith, London, 1720, the sheets trimmed outside the borderline and subject, mounted onto canvas, the paper slightly toned, some very minor foxing, generally in good condition, framed
Sheet 514 x 2343 mm.

\$4,000-6,000

£3,200-4,800

€3,800-5,700





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

211

SALVATOR ROSA (1615-1673)

The Fall of the Giants

etching with drypoint, 1663, on laid paper, watermark Figure holding a Cross in a Shield (similar to Briquet 1354), a very good impression of the second, final state, printing with a light plate tone in the sky, with margins, the usual horizontal central fold with an associated printer's crease, in very good condition, framed
Plate 720 x 475 mm., Sheet 740 x 486 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

LITERATURE:

Bartsch 21; Rotili 106; Wallace, Theodoli 115



VARIOUS PROPERTIES

212

GIOVANNI BATTISTA TIEPOLO (1696-1770)

Two Magicians and a Child, from: Scherzi

etching, circa 1740, on laid paper, a very good impression of the first state (of two), before the plate number, printing without wear and with inky plate edges in places, with thread margins, trimmed on or to the platemark at left, mounted to a card support along the sheet edges, a short tear at upper left, generally in good condition
Plate & Sheet 140 x 188 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

LITERATURE:

De Vesme 34; Rizzi 25

213

GIOVANNI BATTISTA TIEPOLO

Seated Youth leaning against an Urn,
from: *Vari Capricci*

etching, circa 1739, on laid paper,
watermark letter Z (similar to Robison 47,
dated 1747-48), a very good impression,
the full sheet, with deckle edges at right
and below, brown stains in the upper
left margin, other stains and surface dirt
mainly in the margins elsewhere, the
subject in good condition
Plate 140 x 178 mm.,
Sheet 248 x 358 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800

PROVENANCE:

State Hermitage Museum, St.
Petersburg, dated 1923 (Lugt 2681a),
and another stamp, presumably their
duplicate and de-accession stamp (not
in Lugt).

Juliet Wilson-Bareau (b. 1935) and
Geoffrey Wilson (1930-2015), London &
Leamington Spa; then by descent to the
present owners.

LITERATURE:

De Vesme 3; Rizzi 29



214

GIOVANNI BATTISTA TIEPOLO

A Woman with her Arms in Chains
and four other Figures, from: *Capricci*

etching, circa 1739, on laid paper, with a
countermark fragment, a fine impression,
with wide margins, generally in very good
condition, framed
Plate 138 x 176 mm.,
Sheet 200 x 233 mm.

\$2,000-3,000

£1,600-2,400

€1,900-2,800

LITERATURE:

De Vesme 9; Rizzi 35





215

GIOVANNI DOMENICO TIEPOLO (1727-1804)

Two plates from: The Flight into Egypt

comprising: *Joseph and Mary seeking Shelter* (pl. 5), etching, 1753, on wove paper, watermark Letter W, a good impression of the second, final state, with the plate number, trimmed to or just inside the platemark, with thread margins in places; and **Mary, helped by Joseph and an Angel, stepping out of the Boat** (pl. 18), on laid paper, without watermark, a good impression of the second, final state, with the plate number rubbed out, trimmed inside the platemark and just outside the borderline, both in good condition, framed

Sheet 189 x 244 mm. (R. 71)

(2)

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Friedrich August II, King of Saxony (1797-1854), Dresden (Lugt 971), with his stamp *recto* and duplicate stamp *verso* (see Lugt 972). (R. 71)

Juliet Wilson-Bareau (b. 1935) and Geoffrey Wilson (1930-2015), London & Leamington Spa; then by descent to the present owners.

LITERATURE:

Rizzi 71 & Rizzi 84

216

**GIOVANNI DOMENICO TIEPOLO
AFTER GIOVANNI BATTISTA TIEPOLO
(1696-1770)**

River Gods

etching, circa 1730, on laid paper, without watermark, a very good impression printing with strong contrasts and without wear, apparently an intermediate state before Rizzi's second state, with the inscription but before the plate number at upper right, with wide margins, pale mount staining and minor creases in the margins, otherwise in good condition

Plate 316 x 224 mm., Sheet 398 x 291 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

Sir Gyles Isham, Bt. (1903-1976), Lamport Hall, Northampton, according to an inscription in ballpoint pen verso.

With Colnaghi, London (their stock number C.

29054? in pencil at lower right corner *recto*).

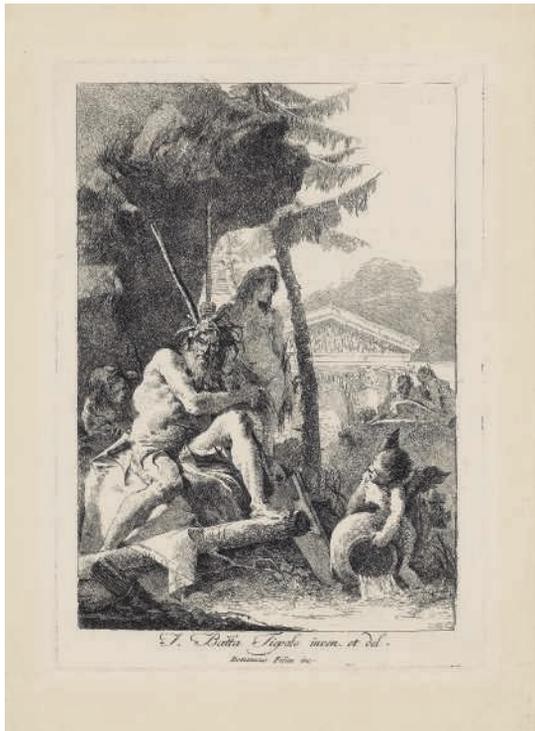
Juliet Wilson-Bareau (b. 1935) and Geoffrey

Wilson (1930-2015), London & Leamington Spa;

then by descent to the present owners.

LITERATURE:

De Vesme 99; Rizzi 124



217

**LORENZO TIEPOLO (1736-1776)
AFTER GIOVANNI BATTISTA TIEPOLO**

Rinaldo and Armida

etching, circa 1750-55, on laid paper, watermark IMPERIAL with Three Crescents, a fine impression of the second, final state, with wide margins, some mount staining, otherwise in good condition, framed

Plate 271 x 338 mm., Sheet 372 x 449 mm.

\$2,500-3,500

£2,000-2,800

€2,400-3,300

PROVENANCE:

With Colnaghi, London (with their stock number

C. 35332 in pencil on the reverse).

LITERATURE:

De Vesme 4; Rizzi 225

This exquisite etching by Lorenzo Tiepolo, son of Giovanni Battista and younger brother of Giovanni Domenico, was created after a painting by his father, which was presumably painted for Palazzo Serbelloni in Venice and is today at the Art Institute of Chicago.



218

GIOVANNI BATTISTA PIRANESI (1720-1778)*Carceri d'Invenzione*

the complete set of 16 etchings with engraving, circa 1749-61, on laid paper, most sheets with watermark Fleur-de-Lys in Double Circle (Robison 36), good, strong, atmospheric impressions from the Second Edition, Third Issue, published by the artist, Rome, circa 1765-74, with the plate numbers in Roman numerals but before the second round of re-work (the final plate was never re-worked), with wide margins, the lower or left sheet edges occasionally trimmed slightly unevenly, with the usual central fold (backed in places on the reverse), generally in good condition, framed

Plates 543 x 413 mm., Sheets 765 x 630 mm. (and similar) (16)

\$30,000-50,000

£24,000-40,000

€29,000-47,000

PROVENANCE:

With B. Weinreb, London.

Acquired from the above by the present owner.

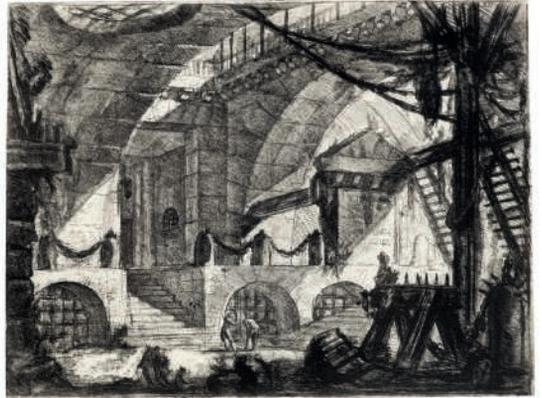
LITERATURE:

Focillon 24-39; Hind 1-16; Robison 29-44; Wilton-Ely 26-41

The *Carceri* stands apart from the main body of Piranesi's work for several reasons, most important of which is the mystery surrounding the actual purpose of the series. Unlike the other thousand or so etchings he produced over forty years, which essentially set out to record the magnificence of Rome's imperial past and argue for the superiority of Roman culture over that of the Greeks, Piranesi refused to expand upon what these strange, haunting interiors were meant to signify. They show the influence both of his early training in stage design with the Bibiena family in Bologna, and his fascination with architecture, encouraged no doubt by his father's being a stone-mason. The rather theatrical, two-dimensional treatment of the space is certainly reminiscent of a stage backdrop, complete with trompe-l'oeil effects and dramatic lighting. Perhaps they are best understood as the prospectus of a young man anxious to display his virtuosity, for it is only with the radical revisions carried out twelve years later for the Second Edition that we find any overt references to torture and punishment.

For individual measurements and a detailed condition report, please visit www.christies.com







PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

219

**BERNARDO BELLOTTO
(1721-1780)**

*Vuè de la Grande Place du Vieux
Marché, du côté, Dresde*

etching, 1752, on laid paper, unidentified
Letters watermark, a very good
impression of the second, final state,
with margins, a repaired tear along the
central fold
Plate 538 x 839 mm., Sheet 565 x 860
mm.

\$10,000-15,000

£8,000-12,000

€9,500-14,000

LITERATURE:

De Vesme 17; Kozakiewicz 175



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

220

BERNARDO BELLOTTO

*Vuè des ruines des Fauxbourgs de la
Ville de Dresde*

etching, 1761-63, on thick laid paper,
without watermark, a very fine
impression of this large and scarce print,
printing with strong contrasts, the full
sheet, with wide margins and deckle
edges, on all sides, a long repaired tear
in the upper margin, otherwise in good
condition

Plate 530 x 648 mm.,

Sheet 755 x 1015 mm.

\$10,000-15,000

£8,000-12,000

€9,500-14,000

LITERATURE:

De Vesme 33; Kozakiewicz 302



223

JAMES BARRY (1741-1806)

Divine Justice & The Angelic Guards

two etchings with engraving, circa 1802, on wove paper, without watermarks, very good, uniform impressions from the book edition, 1808, with wide margins, with the usual horizontal central folds (as published), the paper slightly toned along the folds, P. 34 with time-staining, otherwise in good condition
 Plate 753 x 505 mm., Sheet 945 x 675 mm. (P. 33)
 Plate 743 x 502 mm., Sheet 947 x 678 mm. (P. 34)

\$8,000-12,000

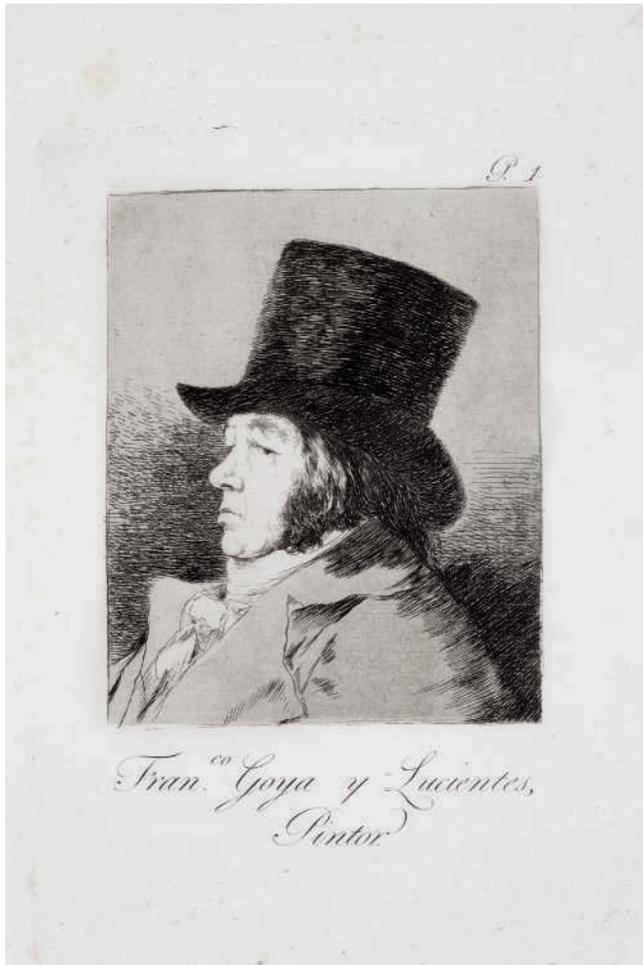
£6,400-9,500

€7,600-11,000

LITERATURE:

Pressly 33 & 34

These two enormous plates depict a section of Barry's *Elysium and Tartarus or the State of Final Retribution*, part of the cycle of murals commissioned for the Great Room of the Royal Society of Arts, which can still be seen *in situ* on the Strand in London. Like most of the artist's prints after paintings, they are not exact copies but variations on the original theme. In *Divine Justice & The Angelic Guards*, he amends his roll-call of the glorious dead, which numbers Pascal, King Alfred, Henry IV, Cosimo de' Medici and Alexander the Great, amongst others, to include the Roman general Scipio and the consul Marcus Agrippa. The present two impressions come from the book edition *A Series of Etchings by James Barry, Esq., from his Original and Justly Celebrated Paintings, in the Great Room of the Society of Arts, Manufactures, and Commerce, Adelphi*, published posthumously by the artist's sister, Mary Anne Bulkley, in 1808.



224

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Self-Portrait, plate 1 from: Los Caprichos

etching with aquatint, drypoint and engraving, 1799, on laid paper, without watermark, a fine impression from the First Edition, printed for the artist in 1799, with the corrections in the title, just beginning to show a little of the usual wear in the hair but hardly any on the hat, with wide margins, probably the full sheet as originally bound, some foxing along the right sheet edge, some very pale foxing in the upper and right margins, otherwise in very good condition
Plate 104 x 95 mm., Sheet 108 x 97 mm.

\$5,000-7,000

£4,000-5,600

€4,800-6,600

LITERATURE:

Delteil 38; Harris 36



225
FRANCISCO DE GOYA Y LUCIENTES (1746-1828)
AFTER DIEGO VELÁZQUEZ (1599-1660)

Three Etchings after Velázquez

including: *Margarita de Austria*, etching and drypoint, 1778, on laid paper, without watermark, from the very small Second Edition printed at the Calcografía, Madrid, circa 1815-20, with wide margins; *Felipe IV*, etching, 1778, on laid paper, watermark SERRA, a very good impression from the First Edition, printed at the Calcografía, 1778-79, the full sheet, a deckle edge above, scattered foxing, some minor creases and handling marks, otherwise in good condition; and *Un Enano ('El Primo')*, etching, on laid paper, without watermark, a good impression from the First Edition, printed at the Calcografía, 1778-79, with narrow margins, a small repair at upper left, light- and mount stained Plate 374 x 312 mm., Sheet 475 x 380 mm. (H. 6)
 Plate 375 x 315 mm., Sheet 632 x 450 mm. (H. 7)
 Plate 219 x 158 mm., Sheet 236 x 175 mm. (H. 16) (2)

\$3,000-5,000

£2,400-4,000

€2,900-4,700

PROVENANCE:

With Colnaghi, London (with their stock numbers C18441A, C18440 & C.31541 in pencil *recto* or *verso*, respectively). Juliet Wilson-Bareau (b. 1935) and Geoffrey Wilson (1930-2015), London & Leamington Spa; then by descent to the present owners.

LITERATURE:

Delteil 7, 8, 19; Harris 6, 7, 16



226

FRANCISCO DE GOYA Y LUCIENTES

A Small Collection of Etchings

including: **Tan bárbara la Seguridad come el Delito** (*The Little Prisoner*), etching with engraving, circa 1820, on laid paper, watermark letter A, First Edition, published by the Gazette des Beaux-Arts, Paris, 1867, the full sheet, a deckle edge at right; **Dios se lo pague a usted** (*Blind Man tossed on the Horns of a Bull*), etching, aquatint and drypoint, circa 1800-1808, on laid paper, First Edition, published by the Gazette des Beaux-Arts, Paris, 1867, with margins, a deckle edge above; **El Cantor Ciego** (*The Blind Singer*), etching and aquatint, 1818-23, on laid paper, watermark Letter B in Escutcheon, First Edition, circa 1850-1899, with wide margins; **Cari(tas)** (*San Francisco de Paula*), etching, circa 1780, on thin laid paper, Second Edition, published circa 1920-30, with wide margins; **Maja** (*dark background*), etching and aquatint, circa 1824-28, on heavy laid paper, watermark GUARRO, from the small edition printed at the Calcografía in 1859 for John Savile Lumley, with wide margins, deckle edges below and at right; all in very good condition
Plate 109 x 85 mm., Sheet 285 x 204 mm. (H. 26)

\$4,000-6,000

(5)

£3,200-4,800

€3,800-5,700



PROVENANCE:

Juliet Wilson-Bareau (b. 1935) and Geoffrey Wilson (1930-2015), London & Leamington Spa; then by descent to the present owners.

LITERATURE:

Delteil 31, 24, 30, 2, 28; Harris 26, 25, 35, 3 & 30



227

227
FRANCISCO DE GOYA Y LUCIENTES

Three Plates, from: Los Caprichos

including: **Se repulen** (pl. 51), etching and aquatint, circa 1797-99, on laid paper, a very good impression, First Edition, published by the artist, Madrid, 1799, with margins, in good condition; **Quien lo Creyera!** (pl. 62), a good impression, First Edition, some minor foxing in the margins, otherwise in good condition; and **Donde vá mamá?** (pl. 65), on laid paper, a good impression, apparently from a later edition, with margins, a pale moisture stain above

Plate 204 x 150 mm. (and similar), Sheet 316 x 211 mm. (and smaller) (3)

\$3,000-5,000

£2,400-4,000

€2,900-4,700

PROVENANCE:

Juliet Wilson-Bareau (b. 1935) and Geoffrey Wilson (1930-2015), London & Leamington Spa; then by descent to the present owners.

LITERATURE:

Delteil 88, 99, 102; Harris 86, 97, 100



228



227

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

228
FRANCISCO DE GOYA Y LUCIENTES

Three plates, from: Los Caprichos

including: **El Vergonzoso** (pl. 54), etching and aquatint, circa 1797-99, on laid paper, a good impression, First Edition, published by the artist, Madrid, 1799, with wide margins; **Quien lo Creyera!** (pl. 62), a good impression, First Edition, with wide margins; and **Mejor es Holgar** (pl. 73), a good impression, First Edition, with wide margins, with a foxmark just inside the lower right platemark but outside the subject, otherwise all in good condition

Plate 206 x 150 mm. (and similar), Sheet 317 x 219 mm. (and similar) (3)

\$4,000-6,000

£3,200-4,800

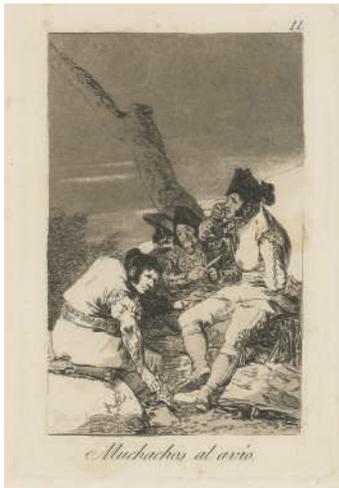
€3,800-5,700

LITERATURE:

Delteil 91, 99, 110; Harris 89, 97, 108



228



VARIOUS PROPERTIES

229

FRANCISCO DE GOYA Y LUCIENTES

Four Plates, from: Los Caprichos

including: **Muchachos al avío** (pl. 11), etching and aquatint, circa 1797-99, on laid paper, a good impression, First Edition, published by the artist, Madrid, 1799, with wide margins, some staining and foxing; **Corrección** (pl. 46), a good impression, First Edition, with margins, pale foxing and light staining; **La Filiación** (pl. 57), a good impression, First Edition, with wide margins, pale foxing and light staining; and **Le descañona** (pl. 35), on laid paper, a good impression, apparently from a later edition, with margins, some minor stains and handling marks

Plate 218 x 153 mm. (and similar), Sheet 321 x 211 mm. (and smaller)

(4)

\$4,000-6,000

£3,200-4,800

€3,800-5,700

PROVENANCE:

Unidentified collector's mark verso (not in Lugt). (H. 46)

Percy Moore Turner (1908-1950), London, with his card mounts. (H. 46 & 92)

Tomás Harris (1908-1964), London & Mallorca, with his stamp verso (Lugt 4922). (H. 70 & 81)

Juliet Wilson-Bareau (b. 1935), London; acquired from the above.

Geoffrey Wilson (1930-2015), Leamington Spa; by marriage from the above; then by descent to the present owners.

LITERATURE:

Delteil 48, 72, 83, 94; Harris 46, 70, 81 & 92



230

FRANCISCO DE GOYA Y LUCIENTES

A Collection of Plates from: Los Desastres de la Guerra

41 etchings with burnished aquatint, drypoint and engraving, 1810-1820, on wove paper, 16 plates with a J.G.O. or Palmette watermarks, the others without watermark, fine to good impressions from the First Edition, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1863, with the title page, plate 34 before the correction of the title, the others after the corrections, with margins, nine plates with mount- and backboard staining
Plates 159 x 220 mm. (and similar), Sheets 252 x 343 mm. (and smaller) (42)

\$20,000-30,000

£16,000-24,000

€19,000-28,000

PROVENANCE:

Tomás Harris (1908- 1964), London & Mallorca, with his stamp verso (Lugt 4922) (pl. 6, 17, 21, 49).
Juliet Wilson-Bareau (b. 1935), London; acquired from the above.
Geoffrey Wilson (1930-2015), Leamington Spa; by marriage from the above; then by descent to the present owners.

LITERATURE:

See Delteil 120-199 and Harris 121-200

This lot includes the following plates: 3-7, 9, 11, 15, 17, 19, 21, 22, 28-30, 32-36, 38, 45-47, 49, 50 (two impressions), 51, 53, 55, 57, 58, 61-63, 66, 71, 72, 75-77.

For additional information on this lot visit www.christies.com



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

231

FRANCISCO DE GOYA Y LUCIENTES

The four additional plates for: Los Proverbios

four etchings with aquatint and drypoint, before 1824, on laid paper, without watermark, fine impressions, from the first edition of the additional plates, published in L'Art, Paris, 1877, with wide margins, H. 267 possibly a little trimmed at right, the others probably the full sheets, some pale discolouration, each with paper hinges at the upper sheet edge recto, otherwise in good condition, framed (4)

Plates 245 x 350 mm., Sheet 300 x 427 mm. (and similar)

\$6,000-8,000

£4,800-6,400

€5,700-7,600

LITERATURE:

Delteil 220-223; Harris 266-269.



PROPERTY OF A EUROPEAN BIBLIOPHILE

232

FRANCISCO DE GOYA Y LUCIENTES

La Tauromaquia

the set of 33 etchings with burnished aquatint, drypoint and engraving, 1816, on laid paper, ten with watermarks MORATO, No 10 and No, the others without watermarks, very good impressions from the First Edition, published by the artist, Madrid, 1816, all but one plates with the full sheets, with deckle edges, plate 33 with narrow margins, some scattered foxing, some plates with a soft vertical crease, plate 32 with two tears, all hinged along the left sheet edge to album sheets, bound in an early 20th century luxury binding by George Cretté in black tooled and gilt morocco, with the artist's name and the title in gilt on the spine

Plates 251 x 352 mm., Sheets 323 x 443 mm. (and similar)

367 x 505 mm. (album overall)

\$80,000-120,000

£64,000-95,000

€76,000-110,000

LITERATURE:

Delteil 224-256; Harris 204-236

In *La Tauromaquia*, created and assembled between 1814 and 1816, Goya focused his attention on the drama of the bullfight. The series begins with illustrations of the origins and history of bullfighting and ends with the extraordinary acrobatic feats of Martincho, famous for his daring stunts, one of which involved him vaulting from a table over a bull with his feet shackled. Goya treats this event with his typically innovative style, relying less on etching and more on beautifully modulated aquatint to create remarkable spatial and formal effects. It is only in early impressions, such as the present lot, that the full effect of this aquatint is apparent. Whilst the subjects vary, consistent throughout the entire series is his almost painterly style which is especially evident in his use of shading. As Sanchez and Gallego point out, the *Tauromaquia* shows '...a masterly ability to portray movement, to capture the tense excitement and muscular vitality of the corrida, and this with an unerring

sense of when to play with chiaroscuro effects, in the Baroque manner, to suggest the tragedy and cruelty that accompany the fateful encounter of man and beast.'

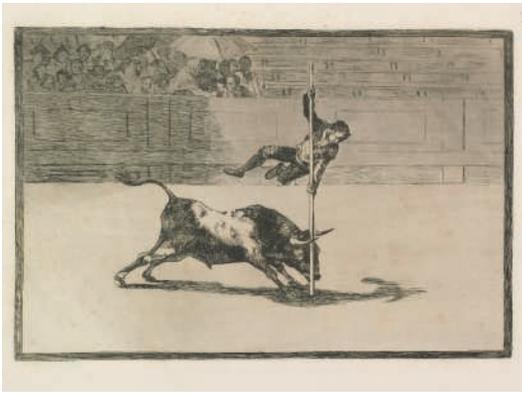
(A. Sanchez & J. Gallego, *Goya: The Complete Etchings and Lithographs*, New York, 1995.)

Bound in with the present set is a letter dated 14 July 1924 by José Sánchez Gérona, the by then retired director of the Escuela Nacional de Artes Graficas and of the Calcografía, Madrid, explaining that this was given by Goya to friend and banker Muguero and that it originally consisted of 32 plates only, but was later completed with an impression plate 33 on a smaller sheet. He also notes that this set was recorded by Delteil. Unfortunately the addressee's name of this letter has been erased, but it seems that Sánchez Gérona was offering this set to a prospective buyer.

Delteil does indeed mention this set in his catalogue raisonné of Goya's printed works: '*M. S. Gerona possède un exemplaire exceptionnel de cette 1re édition, provenant de la famille Muguero et qui formé au fur et à mesure, ne renfermait à l'origine que 32 planches; il fut complété par la suite*'. He seems to imply that at the time the Muguero family acquired the set, Goya had not yet completed the series. It now seems impossible to prove why the set lacked the final plate, but it is very rare to find sets of Goya prints which can be linked directly to the artist and the first owners, such as the present one. Juan Bautista Muguero and Goya met during their exile in Bordeaux, there were family ties through marriage (the sister of Xavier Goya married into the Muguero family), and in 1827, one year before his death, Goya painted a portrait of his friend Muguero, which is now at the Prado in Madrid.

We are grateful to Juliet Wilson-Bareau, London, for her help in cataloguing this lot.

For a detailed condition report on this lot visit www.christies.com





PROPERTY FROM A WESTCHESTER PRIVATE COLLECTION

233

FRANCISCO DE GOYA Y LUCIENTES

Los Proverbios

the complete set of 18 etchings with aquatint and drypoint, 1864, on heavy wove paper, three (including the title page) with a J.G.O. watermark, two with a Palmette watermark, fine, richly printed impressions from the First Edition of three hundred copies, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1864, with the lithographic title page, the full sheets, with gilt edges, bound in green boards and marbled end-papers, with black morocco spine, the title in gilt on the spine, a soft vertical crease along the left platemark of plates 17 and 18 (visible mainly on the reverse), occasional pale surface dirt in the margins and on the title page, in a blue paper-covered slipcase (some wear and splitting to the slipcase) otherwise in very good condition (album)

Sheets 325 x 483 mm.

\$40,000-60,000

£32,000-48,000

€38,000-57,000

PROVENANCE:

Sir Rex de Charembac Nan Kivell CMG (1898 – 1977), London.

LITERATURE:

Delteil 202-219; Harris 248-265.

Francisco de Goya created his final and most enigmatic print series in the years between 1815 and 1824. The series was published under the title *Los Proverbios*, although Goya's own captions for the working proofs include the word 'disparates', meaning 'follies'. As a result, this print series is known by both titles.

Like Goya's 'black' paintings, begun in 1819 after his recovery from a serious illness and filled with macabre visions, *Los Proverbios* are imbued with an overwhelming sense of pessimism and appear to reflect Goya's precarious mental state at the time. Each of the etchings depicts isolated figures in dark, often nightmarish landscapes. While some plates appear harmlessly satirical, others depict gruesome monsters or attacks on innocents. The compositions have few precedents and virtually no parallels in 19th century art, but may be connected with the artist's interest in carnival themes, which he had often explored in his sketchbooks. It is doubtful that Goya ever intended them for a wider public.

The fate of the plates after completion is only partly understood. It is known that the series originally comprised 22 plates, and these were left with Goya's son Xavier upon the artist's departure from Spain, remaining hidden until Xavier's death in 1854. Eighteen of them passed through two owners before coming to the Royal Academy of San Fernando in 1862, where they were cleaned and published in a first, posthumous edition in 1864 - it was at this point the proverbs were assigned. Meanwhile the four remaining plates had made their way to Paris, where they were discovered in the early 1870's. They were eventually published in the French periodical *L'Art* in 1877.





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

234

FRANCISCO DE GOYA Y LUCIENTES

El Diestrísimo Estudiante de Falces..., plate 14 from: *La Tauromaquia*

etching with aquatint, circa 1814-16, on laid paper, watermark Letters No, a good impression from the First Edition, published by the artist, Madrid, 1816, the full sheet, some foxmarks, stains and creases; with *Nada. Ello dirá*, (plate 69) from: *Los Desastres de la Guerra* etching with aquatint, lavis, drypoint and engraving, circa 1820, on wove paper, without watermark, a good impression from the First Edition, published by the Real Academia, Madrid, 1863, with wide margins, some minor staining; and *Modo de Volar*, from: *Los Proverbios*, etching with aquatint and drypoint, circa 1815-24, on wove paper, a good but later impression, with wide margins; all generally in good condition, all framed

Sheet 320 x 447 mm. (Tauro)

Sheet 240 x 338 mm. (Desastres)

\$3,000-5,000

(3)

£2,400-4,000

€2,900-4,700

LITERATURE:

Harris 217



VARIOUS PROPERTIES

235

FRANCISCO DE GOYA Y LUCIENTES

Disparate ridiculo & La Lealtad, from: Los Proverbios

two etchings with aquatint and drypoint, circa 1816-23, on laid paper, *La Lealtad* with a MORATO watermark, the other without watermark, very good, strong and cleanly wiped impressions, from the Fifth Edition, printed at the Calcografía, published by the Real Academia de Bellas Artes, Madrid, 1904, with the plate numbers masked, the full sheets, in very good condition
 Plate 247 x 356 mm., Sheet 325 x 445 mm. (H. 250)
 Plate 245 x 357 mm., Sheet 322 x 441 mm. (H. 264) (2)

\$2,000-3,000

£1,600-2,400

€1,900-2,800

PROVENANCE:

Tomás Harris (1908-1964), London & Mallorca (Lugt 4922) (only H. 250 with his stamp verso).
 Juliet Wilson-Bareau (b. 1935), London; acquired from the above.
 Geoffrey Wilson (1930-2015), Leamington Spa; by marriage from the above; then by descent to the present owners.

LITERATURE:

Harris 250

As mentioned in his description of the edition, Tomás Harris knew of at least one set from the Fifth Edition printed on old paper and with the numbers masked (Harris, p. 370) and marks this remark with the symbol denoting prints owned by him. The present, very carefully printed impressions come from his collection.



El famoso Americano, Mariano Ceballos.

PROPERTY FROM A NEW ENGLAND COLLECTION

236

FRANCISCO DE GOYA Y LUCIENTES

El famoso Americano, Mariano Ceballos, from: The Bulls of Bordeaux

lithograph, 1825, on wove paper, without watermark, a fine impression of Harris's second, final state, from the edition of one hundred, printed by Gaulon, Bordeaux, 1825, with wide, slightly irregular margins, the sheet edges previously folded back, a few pinpoint foxmarks, some pale staining, framed
Image 310 x 405 mm., Sheet circa 445 x 567 mm.

\$40,000-70,000

£32,000-56,000

€38,000-66,000

PROVENANCE:

With Colnaghi, London (with their stock numbers C. 21319 and C 28960 in pencil *recto*).

Initials SPB in a rectangle stamped *verso* (not in Lugt).

LITERATURE:

Delteil 286; Harris 283



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

237

CHARLES MERYON (1821-1868)

San Francisco

steel etching, 1855-56, on laid paper, without watermark, a very good impression of the third, final state, from the edition of one hundred impressions, printed by Delatre, Paris, 1856, trimmed inside the platemark but well outside the subject, the lower sheet edge folded over a backboard, light- and time staining, some foxmarks, framed
Sheet 220 x 983 mm.

\$3,000-5,000

£2,400-4,000

€2,900-4,700

LITERATURE:

Schneidermann 54



(detail)

END OF SALE

INDEX

A

Aldegrevier, H., 71
Altdorfer, A., 86
Amman, J., 123

B

Baldini, B. (Circle), 12
Baldung, H., 100
Barbari, J. de', 14
Barry, J., 223
Beatrizet, N.
Bandinelli, B. (after)
Beham, B., 89
Beham, H. S., 90-99
Beham, H. S. (after), 101
Bellange, J., 134, 135
Bellotto, B., 219, 220
Bol, H. (after), 115
Borcht, P. van der, 111
Brebiette, P., 139
Brescia, G. A. d, 10
Bruegel, P. the Elder (after), 112-121

C

Callot, J., 136-138
Capitelli, B., 140
Claesz, A., 88
Collaert, J., 132
Cornelisz, C. van (after), 125
Cort, C., 109

D

Dente, M. da
Ravenna, 107-108
Doetecum Brothers, 122
Dürer, A., 18-70

F

Fragonard, J-H., 222

G

Galle, P., 114, 117-118
Gassel, L. (after), 122
Gheyn, J. de III, 133
Goltzius, H., 125-131
Goya, F. de, 224-235

H

Heyden, P. van der, 112-113, 115-116, 119
Huber, J., 221
Huber, W., 87
Huys, F. 120-121

K

Kip, J., 210
Krug, L., 79-80

L

Landshut, M. von, 15
Lautensack, H., 110
Leyden, L. van, 81-85
Lorck, M., 124

M

Manetti, R. (after), 140
Mantegna, A., 8-11
Meryon, C., 236
Muller, J. H., 131

O

Ostade, A. van, 199-209

P

Parmigianino, 104
Pencz, G., 98
Piranesi, G. B., 218
Porta, G., 108
Primaticcio, F., 106

R

Raimondi, M., 72-74
Raphael (after), 139
Rembrandt, 145-198
Ribera, J. de, 141-144
Robetta, C., 13
Romano, G. (after), 105
Rosa, S., 211

S

Schongauer, M., 1-7
Scultori, G. B., 105
Stradanus, J. (after), 132

T

Tiepolo, G. B., 212-214, 217
Tiepolo, G. D., 215-216
Tiepolo, L., 217
Titian, 77-78

V

Veneziano, A., 75-76
Vicentino, N., 102

W

Wolgemut, M., 17

Z

Zanetti, A. M., 103

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation d/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** in whole or in part (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 the **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 **condition reports** are not an alternative to examining a **lot** in person or seeking 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** from

an auction 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. 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, you are responsible for any general service, change of battery, or further repair work that may be necessary. 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(f).

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 begins 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 (driver's 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 at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

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 +1 212-636-2490.

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. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her 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:

- the bidder in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph 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 Forms 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 US dollars. 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 mail 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 AND TAXES 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 up to. On all lots we charge 25% of the **hammer price** sold to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller: (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 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 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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 shown in the **Heading** even if it shows in **UPPERCASE type**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.

- 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.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 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.
- 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, under 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.
- Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - The **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition report** or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(i) above and the property must be returned to us in accordance with E2(h)(ii) 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and

- any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- 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.
- You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA#: 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a cardholder not present (CNP) payment, you must complete a CNP authorization form which you can get from our Post-Sale Services. You must send a completed CNP authorization form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, which details are set out in paragraph (d) below.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US Bank.
- 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 Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

- 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 you.

- 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 30th 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.

- What Happens if You Do Not Pay
If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 3.4% per month on the unpaid amount due;
 - we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately, on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- we can, at our option, reveal your identity and contact details to the seller;
- we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- we may take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- 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).
- Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- 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. Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the lot in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can:
- charge you storage fees while the lot is still at our saleroom; or
 - remove the lot at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING 1 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.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 licenses 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 at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and 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.

(c) **Lots containing Ivory or materials resembling ivory**

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) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. 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 buy 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) **Watches**

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 1 year of the date of the auction. 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 E 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 1(a) to (d) or E2(i) above, we are found to be liable to you by 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 Conditions of Sale to 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 for and 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 New York. 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 submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

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 LOGO

- authentic: authentic: a genuine example, rather than a copy or forgery of;
- 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;
 - 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;
 - a work for a particular origin source if the lot is described in the **Heading** as being of that origin or source; or
 - 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 paragraph 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 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 paragraph 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.

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.
- ◆ 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.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- **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 Paragraph H2(b) of the Conditions of Sale.
- See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES

△: **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 ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition reports** are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

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

11/10/16

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location

are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

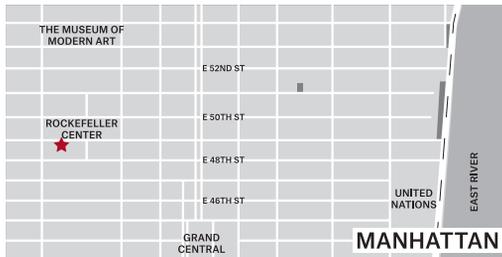
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

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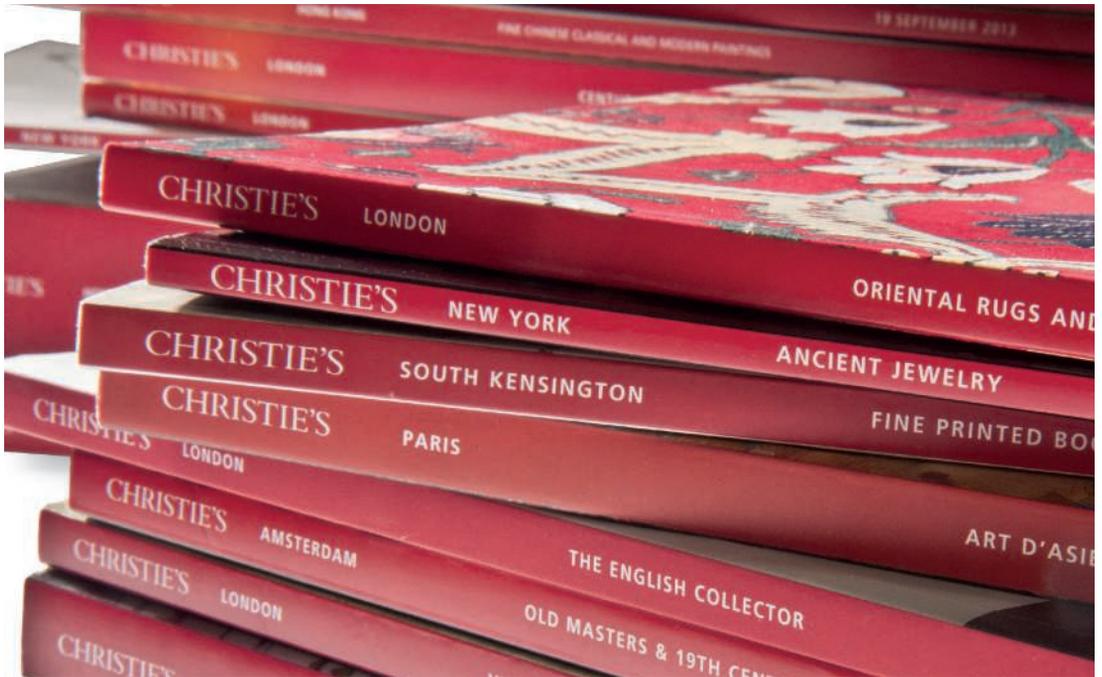
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GIOVANNI BATTISTA PIAZZETTA (VENICE 1682-1754)
A nude youth sprawled on his back, upon a bank, lying on a standard
with inscription 'Gio: Batta: Piazzetta.'
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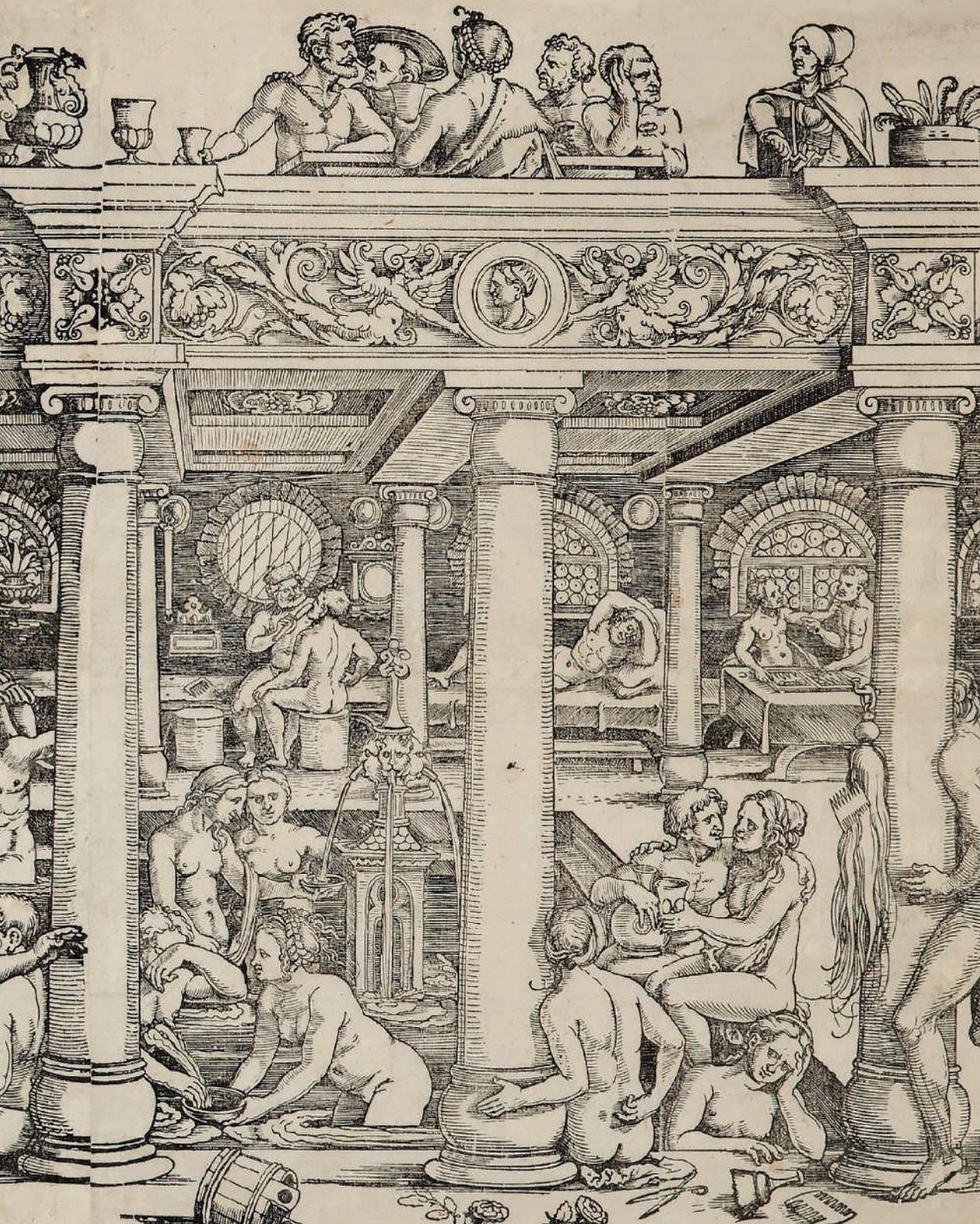




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M. D. XLIX