



# PRINTS & MULTIPLES

*King Street · 29 March 2017*

CHRISTIE'S















## PRINTS & MULTIPLES

WEDNESDAY 29 MARCH 2017

### PROPERTIES FROM

THE FELIXMÜLLER ESTATE

THE COLLECTION OF  
PAOLO GIORDANI

THE COLLECTION OF THE LATE  
R. JOHANNES MEYER

THE COLLECTION OF THE LATE  
ENRICO PEDRINI, GENOA

THE COLLECTION OF  
GIANCARLO BELTRAME

THE COLLECTION OF  
WILLIAM DRUMMOND

### SPECIALISTS

Murray Macaulay  
Head of Department  
Tel: +44 (0)20 7389 2252

Alexandra Gill  
Head of Sale  
Tel: +44 (0)20 7389 3109

Tim Schmelcher  
International Specialist  
Tel: +44 (0)20 7389 2268

Charlie Scott  
Specialist  
Tel: +44 (0)20 7389 2261

James Baskerville  
Junior Specialist  
Tel: +44 (0)20 7752 3385

Frédérique Darricarrère-Delmas (Paris)  
Senior Specialist  
Tel: +33 (0)1 40 76 85 71

### SALE COORDINATOR

Alice L'Estrange  
Tel: +44 (0)20 7752 3083

### EMAIL

First initial followed by last name  
@christies.com (eg. Alexandra Gill =  
agill@christies.com.)

For general enquiries about this auction,  
email should be addressed to the  
sale coordinator.

Front cover: Lot 179  
© David Hockney / Tyler Graphics Ltd.  
Inside front cover & page one: Lot 246 (detail)  
Page two: Lot 111 (detail)  
Page four: Lot 29 (detail)  
Inside back cover: Lot 40 (detail)  
Back cover: Lot 220 (detail)  
© 2017 The Andy Warhol Foundation for the  
Visual Arts, Inc. / Artists Rights Society (ARS),  
New York and DACS, London.

### AUCTION

Wednesday 29 March 2017  
at 10.30 am Lots 1-162  
and at 2.00 pm Lots 163-296  
8 King Street, St. James's  
London SW1Y 6QT

### AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be referred  
to as **REMOVALS-13878**

### VIEWING

Saturday	25 March	12 noon	-	5.00 pm
Sunday	26 March	12 noon	-	5.00 pm
Monday	27 March	9.00 am	-	4.30 pm
Tuesday	28 March	9.00 am	-	8.00 pm

### AUCTIONEERS

Richard Lloyd and Will Porter

### SERVICES

#### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658  
Fax: +44 (0)20 7930 8870

#### AUCTION RESULTS

Tel: +44 (0)20 7839 9060  
christies.com

#### CLIENT SERVICES

Tel: +44 (0)20 7839 9060  
Fax: +44 (0)20 7389 2869  
Email: info@christies.com

#### POST-SALE SERVICES

PAYMENT, SHIPPING AND COLLECTION  
Post-Sale Coordinator  
Michele Salviato  
Tel: +44 (0)20 7752 3200  
Fax: +44 (0)20 7752 3300  
Email: PostSaleUK@christies.com

#### CONDITIONS OF SALE

This auction is subject to Important Notices,  
Conditions of Sale and to Reserves

#### BUYING AT CHRISTIE'S

For an overview of the process,  
see the Buying at Christie's section.

[20]

**christies.com**

#### COPYRIGHT NOTICE

No part of this catalogue may be reproduced,  
stored in a retrieval system or transmitted by any  
form or by any means, electronic, mechanical,  
photocopying, recording or otherwise, without  
the prior written permission of Christie's.  
© COPYRIGHT, CHRISTIE, MANSON &  
WOODS LTD. (2017)



Browse this auction and view  
real-time results on your iPhone,  
iPod Touch, iPad and Android

These auctions feature

**CHRISTIE'S LIVE**

Bid live in Christie's salerooms worldwide  
register at christies.com

View catalogues and leave bids online  
at christies.com

**CHRISTIE'S**







## SPECIALISTS FOR THIS AUCTION



Murray Macaulay  
Head of Department



Alexandra Gill  
Head of Sale



Tim Schmelcher  
International Specialist



Charlie Scott  
Specialist



James Baskerville  
Junior Specialist



Frédérique  
Darricarrère-Delmas  
(Paris)  
Senior Specialist

## INTERNATIONAL PRINTS DEPARTMENT

### HEAD OF SALE MANAGEMENT

Charlotte Salisbury  
Tel: +44 (0)20 7389 2817

### BUSINESS MANAGER

Aoife Leach  
Tel: +44 (0)20 7389 2109

### EUROPEAN MANAGING DIRECTOR

Tara Rastrick  
Tel: +44 (0)20 7389 2193

### GLOBAL MANAGING DIRECTOR

Caroline Sayan  
Tel: +1 212 636 2289

### WORLDWIDE

#### LONDON, KING STREET

Murray Macaulay  
Alexandra Gill  
Tim Schmelcher  
Charlie Scott  
James Baskerville  
Tel: +44 (0)20 752 3109

#### NEW YORK

Richard Lloyd  
Adam McCoy  
Libia Elena Nahas  
Lindsay Griffith  
Elsie Widing  
Tel: +1 212 636 2290

#### PARIS

Frédérique Darricarrère-Delmas  
Tel: +33 (0)1 40 76 85 71

#### TOKYO

Chie Banta  
Tel: +81 (0)3 3571 0745

## INTERNATIONAL PRINT AUCTIONS

### AUCTION CALENDAR 2017

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

**19-20 APRIL**  
PRINTS AND MULTIPLES  
NEW YORK

**8-19 MAY**  
MODERN PRINTS  
ONLINE

**18-27 JULY**  
FIRST OPEN EDITIONS  
ONLINE

**19 SEPTEMBER**  
PRINTS AND MULTIPLES  
LONDON, KING STREET

**23 OCTOBER**  
PRINTS AND MULTIPLES  
NEW YORK

**28 NOVEMBER - 7 DECEMBER**  
MODERN PRINTS  
ONLINE

**5 DECEMBER**  
OLD MASTER PRINTS  
LONDON, KING STREET









**MORNING SESSION**  
LOTS 1-162





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

\*1

**MARTIN SCHONGAUER (CIRCA 1445-1491)**

*The Death of the Virgin*

engraving, circa 1470-74, on laid paper, watermark Fleur-de-Lys with Escutcheon and Crown, a good impression of the third, final state, printing strongly with a light platetone, with narrow to thread margins on all sides, some scattered brown stains, otherwise in good condition, framed

Plate 261 x 171 mm., Sheet 365 x 175 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**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 duplicate stamp (Lugt 2398) (stamped twice); acquired from the above.

Carl Hirschler (1871-1941) & Rose Hirschler (née Dreyfus), Amsterdam & Haarlem (Lugt 633a); with an unidentified German deaccession stamp on top (not in Lugt).

**LITERATURE:**

Bartsch 33; Lehrs, Hollstein 16





VARIOUS PROPERTIES

\*2

**ALBRECHT DÜRER (1471-1528)**

*Saint Jerome in Penitence*

engraving, circa 1496, on laid paper, watermark Bunch of Grapes with Stem (M. 130), a good Meder d-e impression, printing with a light plate tone and good contrasts, with narrow margins, a flattened horizontal fold along the upper sheet edge, in very good condition

Plate 318 x 221 mm., Sheet 323 x 226 mm.

€6,000-8,000

\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Unidentified collector's initials F.V.W. in ink verso (not in Lugt).

**LITERATURE:**

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





PROPERTY FROM A PRIVATE FRENCH COLLECTION

**3**

**ALBRECHT DÜRER (1471-1528)**

*The Monstrous Sow of Landser*

engraving, circa 1496, on laid paper, without watermark, a good but slightly later impression, probably Meder f, trimmed to the platemark, some scattered foxing, a small plugged hole at lower right, a skinned area at right verso

Sheet 119 x 125 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Dominikus Abegg (1789-1826), Switzerland (Lugt 1a).

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

**LITERATURE:**

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

**4**

**ALBRECHT DÜRER (1471-1528)**

*The Witch*

engraving, circa 1500, on laid paper, without watermark, a good but slightly later impression, trimmed to or on the platemark, with plate tone at lower left, in good condition

Sheet 115 x 71 mm.

£3,000-4,000

\$3,800-5,000

€3,600-4,700

**LITERATURE:**

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







PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*5**

**ALBRECHT DÜRER (1471-1528)**

*The Turkish Family*

engraving, circa 1496, on laid paper, without watermark, a fine, rich Meder a impression, printing with great depth and contrasts, trimmed to or just inside the borderline, the upper right corner made up, another made-up area at the left sheet edge, a repaired vertical fold visible to the right of the man's head, framed  
Sheet 107 x 76 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Cortland Field Bishop (1870-1935), New York & Lenox, Mass. (Lugt 2770 b); his posthumous sale, Anderson Galleries, New York, 19-20 November 1935, lot 29. The Montclair Art Museum, Montclair, New Jersey; de-accessioned and sold, Christie's, New York, 11 May 1992, lot 246. Acquired at the above sale; then by descent to the present owner.

**LITERATURE:**

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



PROPERTY FROM A PRIVATE FRENCH COLLECTION

**6**

**ALBRECHT DÜRER (1471-1528)**

*The Virgin and Child with Saint Anne*

engraving, circa 1500, on laid paper, trimmed a little unevenly within the borderline, a skilfully repaired tear from the right sheet edge into the robe of Saint Anne, some other small repairs and some staining, the sheet thinly backed  
Sheet 117 x 72 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**LITERATURE:**

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



PROPERTY FROM A PRIVATE FRENCH COLLECTION

**7**

**ALBRECHT DÜRER (1471-1528)**

*Knight, Death and the Devil*

engraving, 1513, on laid paper, without watermark, a very good, silvery Meder b-c impression, a thread margin at left and above, trimmed to or just inside the platemark at right and below, a tiny paper split at upper left, in very good condition  
Sheet 243 x 188 mm.

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**LITERATURE:**

Bartsch 98; Meder 74; Schoch Mende Scherbaum 69

Dürer himself referred to Knight, Death and the Devil, as it is known today, simply as 'the rider', thereby leaving room for much speculation, with the interpretations of the figure of the knight ranging from emperor to pope to heretic and robber baron. There can be little doubt, however, that his knight is a heroic figure, who fears neither death nor the devil. Today it is the generally accepted view that he represents the ideal of the Christian Knight or 'miles christianus', a concept which stems from the Epistles of Paul, but was revived in Dürer's times by Erasmus of Rotterdam in 1503.









VARIOUS PROPERTIES

**8**

**ALBRECHT DÜRER (1471-1528)**

*The Virgin and Child crowned by one Angel*

engraving, 1520, on laid paper, without watermark, a very good Meder la impression, printing clearly and with a warm platetone, with narrow margins, a short, skilfully repaired tear at the left sheet edge at centre, otherwise in very good condition  
Plate 136 x 97 mm., Sheet 140 x 100 mm.

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Pierre Mariette II (1634-1716), Paris, with his ink inscription *verso* dated 1648 (Lugt 1790).

**LITERATURE:**

Bartsch 37; Meder, Hollstein 41; Schoch Mende Scherbaum 92



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**9**

**ALBRECHT DÜRER (1471-1528)**

*The Virgin and Child with Saint Anne*

engraving, *circa* 1500, on laid paper, without watermark, a Meder b-c impression, trimmed to or on the platemark, a partially broken and repaired oblique crease from the left sheet edge across Saint Anne's shoulder and chest to the Virgin's forehead  
Sheet 114 x 70 mm.

£800-1,200

\$1,000-1,500

€950-1,400

**PROVENANCE:**

Unidentified collector's stamp in blue ink *verso* (not in Lugt).

**LITERATURE:**

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



VARIOUS PROPERTIES

**\*10**

**ALBRECHT DÜRER (1471-1528)**

*Hercules conquering Cacus  
(Hercules conquering the Molionide Twins)*

woodcut, circa 1496, a good but slightly later Meder IIa impression, watermark Coat of Arms of Augsburg with A (M. 177), printing slightly unevenly at lower right, trimmed to the borderline, with narrow margins in places, a skilfully repaired tear at centre left, some scattered foxing and staining  
Block 390 x 284 mm., Sheet 391 x 286 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Unidentified initials in pencil *verso* (not in Lugt).  
Unidentified initials R(?)N in pencil *verso*, partially obscured (not in Lugt).

**LITERATURE:**

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



**\*11**

**ALBRECHT DÜRER (1471-1528)**

*Samson rending the Lion*

woodcut, circa 1496-97, on laid paper, watermark Serpent (M. 100, circa 1580), a Meder d impression, printing somewhat dryly, trimmed on or to the borderline, a repaired paper split at the lower left sheet edge, with very pale scattered foxing  
Block & Sheet 385 x 280 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Unidentified initials OS in pencil *verso* (not in Lugt.)

**LITERATURE:**

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







PROPERTY FROM THE COLLECTION OF GIANCARLO BELTRAME

**12**

**ALBRECHT DÜRER (1471-1528)**

*Saint John devouring the Book, from: The Apocalypse*

woodcut, circa 1498, on laid paper, without watermark, a good impression from the Latin text edition of 1511, printing slightly unevenly in places, trimmed on or to the borderline, a repaired tear at centre right, a repaired paper split at upper left, other repairs, some pale staining and surface dirt  
Block & Sheet 391 x 282 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Hans Rinn (1899-1993), Alveslohe, Germany (Lugt 4048).  
Giancarlo Beltrame (1925-2011), Vicenza; then by descent to the present owners.

**LITERATURE:**

Bartsch, Hollstein 70; Meder 172; Schoch Mende Scherbaum 120



**13**

**ALBRECHT DÜRER (1471-1528)**

*The Martyrdom of Saint Catherine*

woodcut, circa 1498, on laid paper, without watermark, a good Meder c-d impression, a repaired tear lower left, repaired paper splits and tears at the upper sheet corners, some other, minor defects  
Sheet 385 x 282 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

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

**LITERATURE:**

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



VARIOUS PROPERTIES

**\*14**

**ALBRECHT DÜRER (1471-1528)**

*The Lamentation, from The Large Passion*

woodcut, circa 1498-99, on laid paper, watermark Augsburg Chalice with Small Coat of Arms (M. 181), a good Meder b impression, after the text edition of 1511, with margins, a small repair in Christ's face touched in with pen and ink, the gaps in the borderline filled in, with further touches of pen and ink in places, scattered foxing  
Block 392 x 282 mm., Sheet 414 x 293 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Johann Karl Brönner (1738-1812), Frankfurt am Main (Lugt 307); bequeathed to the below.  
Städel Museum, Frankfurt am Main, with their de-accession stamp (Lugt 2396); their sale, C. G. Boerner, Leipzig, 5 October 1874, probably lot 269 (with nine others from the same series).

**LITERATURE:**

Bartsch 13; Meder, Hollstein 122; Schoch Mende Scherbaum 162



**\*15**

**ALBRECHT DÜRER (1471-1528)**

*The Resurrection, from: The Large Passion*

woodcut, 1510, on laid paper, watermark A in a Circle with letters HW (M. 304), a good Meder d impression, after the text edition of 1511, with narrow margins on all sides, the darker areas enhanced with grey wash, a backed tear at the right sheet edge, a small repair at left  
Block 391 x 276 mm., Sheet 395 x 280 mm.

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**LITERATURE:**

Bartsch 15; Meder, Hollstein 124; Schoch Mende Scherbaum 165







PROPERTY FROM A PRIVATE AMERICAN COLLECTION

\*16

**ALBRECHT DÜRER (1471-1528)**

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

woodcut, circa 1503, on laid paper, watermark Triangle with Flower (M. 127), a very good, strong and clear impression from the text edition of 1511, with wide margins, the lower right sheet corner made up, some pale foxing and staining, otherwise in good condition, framed

Block 299 x 209 mm., Sheet 418 x 293 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**LITERATURE:**

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



VARIOUS PROPERTIES

**17**

**JEAN CHARTIER (CIRCA 1500 - 1584)**

*Les Trois Parques*

etching and engraving, 1557, on laid paper, without watermark, a very good impression of this extremely rare print, trimmed to the platemark, with an uninked horizontal printer's crease, a tiny nick at the edge of the upper subject, otherwise in good condition  
Plate, Sheet 224 x 190 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Sir Joshua Reynolds (1723-1792), London  
(Lugt 2364).

**LITERATURE:**

Not in Robert-Dumesnil; Heller-Andresen 3



**18**

**ANONYMOUS, AFTER FRANCESCO  
PRIMATICCIO (1505-1570)**

*The Masquerade of Persepolis*

etching, circa 1540-50, on laid paper, without watermark, a later impression, of this very rare print, showing wear, extensively enhanced with pen and ink, trimmed within the platemark but outside the borderline, generally in good condition  
Sheet 286 x 320 mm.

£2,000-3,000

\$2,500-3,700

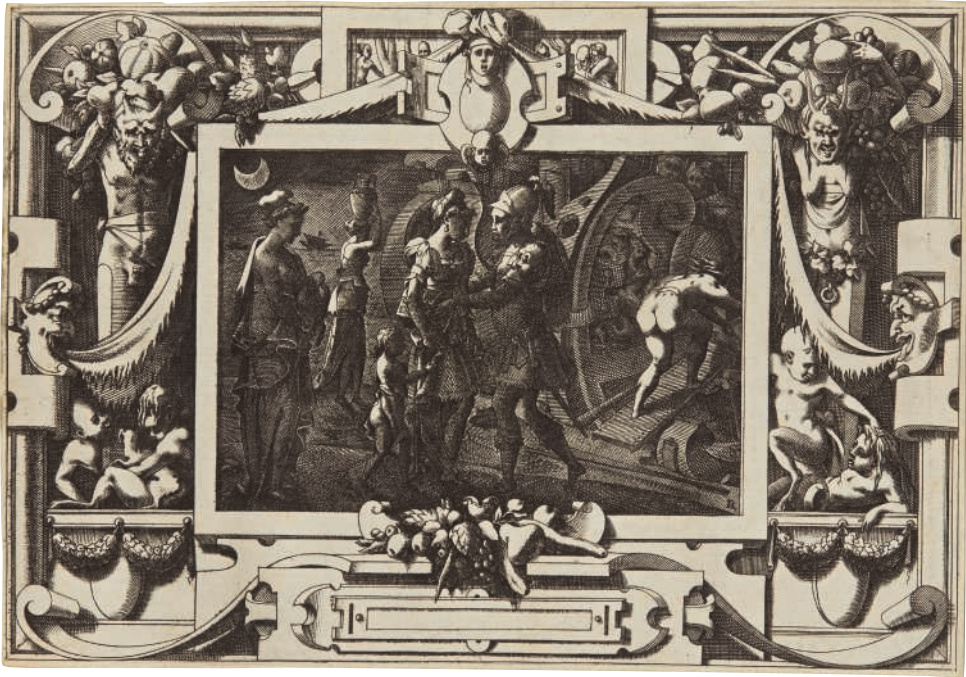
€2,400-3,600

**LITERATURE:**

Robert-Dumesnil 4 (as Jean Chartier)







19

**RENÉ BOYVIN (CIRCA 1525 - CIRCA 1625) AFTER LÉONARD THIRY (D. 1550)**

*Histoire de Jason et de la conquête de la toison d'or*

the complete set of 26 engravings, 1563, on laid paper, watermark Edmond Denise, Troyes (mid-16th century), fine and uniform impressions of this very rare series, first states (of three), before the engraved numbers, a few plates trimmed on or just within the platemark, others with narrow to thread margins, R.-D. 64 with made-up corners, some other small repairs, generally in very good condition, hinged onto grey support sheets, bound in a 19th-century quarter-morocco binding with patterned boards and marbled end-papers, the artist's name and the title in gilt on the spine  
Sheets 162 x 238 mm. (approx.)

Album 213 x 290 mm.

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**PROVENANCE:**

A.P.F. Robert-Dumesnil (1778-1864), Paris; his sale, Vautier & Clément, Paris, 26 March 1862, lot 182 (FF131).

**LITERATURE:**

Robert-Dumesnil 39-64

For additional images please visit [www.christies.com](http://www.christies.com)









**20**  
**AFTER PIETER BRUEGEL THE ELDER**  
**(CIRCA 1525-1569)**  
**BY PHILIPS GALLE (1537-1612)**

*Fortitudo*, from: *The Seven Virtues*

engraving, circa 1559-60, on laid paper, watermark Jug, a fine, rich impression of the first state (of two), trimmed on or just outside the platemark, just into the sky at upper left, otherwise in very good condition

Plate & Sheet 224 x 295 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Bastelaer, Hollstein 137; Lari 132;

New Hollstein 18



PROPERTY FROM THE COLLECTION OF  
 THE LATER JOHANNES MEYER

**21**  
**CORNELIS BOEL (CIRCA 1576-1621)**

*The Last Judgement*

engraving, circa 1590-1621, on laid paper, watermark Seven Provinces, a good impression of this rare print, with small margins, a plugged wormhole at lower right, otherwise in very good condition

Plate 193 x 295 mm.,  
 Sheet 204 x 307 mm.

£500-700

\$630-870

€600-830

**PROVENANCE:**

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

**LITERATURE:**

Hollstein 8

For additional information and images  
 please visit [www.christies.com](http://www.christies.com)



VARIOUS PROPERTIES

22

**HENDRICK GOLTZIUS (1558-1617)**

*Pike-Bearer, facing right*

engraving, 1583, on laid paper, watermark Crowned Coat-of-Arms with Fleur-de-Lys (Briquet 7210, dated Leiden 1585), a good impression of the second state (of three), with small margins, pale scattered foxing, in good condition  
Plate 232 x 147 mm., Sheet 275 x 156 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Dr. C. D. Ginsberg (1831-1914), Palmer's Green (Lugt 1145).

**LITERATURE:**

Bartsch 215; Hollstein 248; Strauss 166



PROPERTY FROM THE COLLECTION OF THE LATE R. JOHANNES MEYER

23

*A Small Collection of 16th & 17th Century Italian Etchings*

including: **Agostino Carracci** (1557-1602) after **Correggio**, *Ecce Homo* (B. 20), 1587, first state (of two); **Annibale Carracci** (1560-1609), *Susannah and the Elders* (B. 1), circa 1590-95, probably second or third state; **Giovanni Benedetto Castiglione** (1609-1664), *Rachel concealing Laban's Idols* (B. 4), circa 1630-40; **Giulio Carpioni**, *Nativity* (B. 8), circa 1640-60, second state; **Luca Ciamberlano** (1599-1641) after **Raphael**, *Saint Jerome dying in Solitude* (B. 72), 1634; **Giovanni Battista Dotti** (d. 1732), *The Denial of Saint Peter* (Nagler 1754), 1670; **Giuseppe Maria Rolli** (1645-1727), *Charity* (B. 3), circa 1665-1700, second, final state; and **Elisabetta Sirani** (1638-1665), *Holy Family with the young John the Baptist* (B. 3), 1659, a fine impression; all generally in good condition

Sheets 450 x 297 mm. (and smaller)

(8)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Pierre Mariette II, dated 1675 (1634-1716), Paris (L. 1790).

(Carracci, B. 20)

L. M. Freiherr von Biegeleben (1812-1872), Vienna (L. 385).

(Carracci, B. 20)

Valentien Weisbach (1843-1899), Berlin (L. 2539 b); presumably then by descent to his son, Werner Weisbach (1873-1953), Berlin and Basel (L. 2659 a). (Carracci, B. 1)

Initials KM (not in Lugt) (Dotti and Rolli).

Franz Waget (1762 or 1765-1847), Vienna (L. 1069)

(Ciamberlano).

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

For additional information and images please visit [www.christies.com](http://www.christies.com)







(actual size)

VARIOUS PROPERTIES

**24**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Grotesque Profile: Man in a high Cap*

etching, circa 1629, on laid paper, without watermark, a very good impression of New Hollstein's fifth state (of six), with wide margins, in very good condition  
Plate 37 x 25 mm., Sheet 56 x 45 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Bartsch, Hollstein 326; Hind 68; New Hollstein 35

Previously placed within the category of prints by Rembrandt only known in later states reworked by an unknown pupil, Eric Hinterding has now firmly attributed the first five states of *Man in a High Cap* to the hand of the artist.

**25**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Bust of an old bearded man, looking down, three quarters right*

etching, 1631, on laid paper, partial watermark Strasbourg Lily, an impression of New Hollstein's third, final state, after the plate has been cut down at right, the sheet toned, paper tape along the sheet edges verso, traces of white ink at the upper corner  
Image 118 x 103 mm., Sheet 122 x 110 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Fürst Karl Paar (1772-1819), Vienna, with his mark verso (Lugt 2009).

**LITERATURE:**

Bartsch, Hollstein 260; Hind 47; New Hollstein 84







**\*26**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

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

etching, circa 1631, on laid paper, without watermark, a very good impression of New Hollstein's second state (of three), the delicate details in the hands and face printing well, just beginning to show a little wear in the densely hatched area at lower right, with thread margins, in very good condition, framed  
Plate 149 x 129 mm., Sheet 150 x 131 mm.

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

Bartsch, Hollstein 343; Hind 52; New Hollstein 91





(actual size)

\*27

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Self-Portrait with Saskia*

etching, 1634, on laid paper, without watermark, a very good but slightly later impression of the second state (of four), showing some wear below the hat and in the hair at right, but before the posthumous rework of the third state, with narrow to thread margins at left and at right, trimmed on or just inside the platemark above with a narrow margin at upper right, trimmed on or just inside the borderline below, a flattened crease at left, otherwise in good condition

Plate 104 x 95 mm., Sheet 104 x 97 mm.

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

Bartsch, Hollstein 19; Hind 144; New Hollstein 158



(actual size)

**28**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Three Heads of Women: One asleep*

etching, 1637, on laid paper, without watermark, a good, slightly later impression of New Hollstein's second state (of three), with thread margins, a tiny nick at upper right, otherwise in very good condition

Plate 143 x 97 mm., Sheet 144 x 98 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Bartsch, Hollstein 368; Hind 152; New Hollstein 161



**\*29**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Adam and Eve*

etching with touches of drypoint, 1638, on laid paper, without watermark, a fine impression of the second, final state, printing very sharply, with great contrasts and without any wear, with all characteristics of a very early impression such as the tiny flecks of burr on Eve's nose and around Adam's eye and groin, with thread margins, two tiny repairs at the lower sheet edge, otherwise in very good condition  
Plate 163 x 117 mm mm., Sheet 165 x 118 mm.

£80,000-120,000

\$100,000-150,000

€95,000-140,000

**PROVENANCE:**

Hermann Weber (1817-1854), Bonn (Lugt 1383); his posthumous sale, R. Weigel, Leipzig, 28 April 1856 (and following days), lot 60 (Rth. 41,-).

G. F. A. Schreiber von Cronstern (1783-1869), Nehmten, Schleswig-Holstein; then by descent. Christie's, London, *Important Old Master Prints from a German Family of Title - Part II*, 18 June 1992, lot 128 (£16,500).

Acquired at the above sale by the current owner.

**LITERATURE:**

Bartsch, Hollstein 28; Hind 159; New Hollstein 168



(actual size)





**30**  
**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**  
*The Triumph of Mordecai*

etching with drypoint, circa 1641, on laid paper, without watermark, a very good impression of New Hollstein's third state (of four), before the posthumous rework, printing with touches of burr and strong contrasts, trimmed to or just outside the platemark, fractionally into the image at upper right, a small rust mark at lower right, otherwise in very good condition, framed  
Plate & Sheet 171 x 213 mm.

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

Bartsch, Hollstein 40; Hind 172; New Hollstein 185



**31**  
**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**  
*The Flight into Egypt: crossing a Brook*

etching with engraving, drypoint and open-bite, 1654, on laid paper, watermark  
Foolschap with seven-pointed Collar (similar to Hinterding K-a-d), a very good  
impression of New Hollstein's only state, printing with burr on Joseph's legs and  
elsewhere, the open-bite in the water below printing strongly, with good contrasts,  
small margins, in very good condition  
Plate 94 x 145 mm., Sheet 97 x 148 mm.

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Unidentified collector's mark, letter 'D' in brown ink *verso* (not in Lugt).

**LITERATURE:**

Bartsch, Hollstein 55; Hind 276; New Hollstein 277





**32**  
**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Christ preaching ('La Petite Tombe')*

etching and drypoint, circa 1652, on laid paper, watermark a countermark initials IV (this variant not in Hinterding), a good 'white-sleeve' impression, first state (of two), with small margins, in very good condition  
Plate 153 x 206 mm., Sheet 159 x 210 mm.

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**LITERATURE:**

Bartsch, Hollstein 67; Hind 256; New Hollstein 298



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**33**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*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 thread margins, trimmed on or fractionally into the platemark above and at upper left, a very short backed tear at the left sheet edge, otherwise in good condition

Sheet 95 x 67 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Bartsch, Hollstein 80; Hind 123; New Hollstein 143





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**34**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*A Peasant Family on the Tramp*

etching, circa 1652, on laid paper, without watermark, a very good impression of New Hollstein's second state (of three), with thread margins on three sides, trimmed on the platemark at right, in very good condition  
Plate 114 x 94 mm., Sheet 117 x 95 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Bartsch, Hollstein 131; Hind 259; New Hollstein 266



VARIOUS PROPERTIES

**35**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*The Strolling Musicians*

etching, circa 1635, on laid paper, without watermark, a very good, strong impression of New Hollstein's first state (of three), remargined, the lower left corner re-attached, a made-up paper loss at then lower sheet edge, framed  
Plate 142 x 116 mm., Sheet 146 x 122 mm.

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**LITERATURE:**

Bartsch, Hollstein 119; Hind 142; New Hollstein 141

**36**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Self-Portrait with Saskia*

etching, 1634, on laid paper, without watermark, third state (of four), with narrow margins above and below, trimmed to the platemark but with a fillet of paper outside of the borderline at left and at right, the sheet toned with some pale brown staining, reinforced along the sheet edges *verso*, the sheet thinly backed, framed

Plate 104 x 95 mm, Sheet 109 x 95 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Bartsch, Hollstein 19; Hind 144; New Hollstein 158



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*37**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*The Strolling Musicians*

etching, circa 1635, on laid paper, without watermark, a good impression of New Hollstein's second state (of three), with small margins, in very good condition, framed  
Plate 142 x 116 mm., Sheet 147 x 121 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Bartsch, Hollstein 119; Hind 192; New Hollstein 141





VARIOUS PROPERTIES

**\*38**

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Ephraim Bonus, Jewish Physician*

etching with drypoint and engraving, 1647, on laid paper, watermark Basilisk (Hinterding A-a-a), a very good impression of the second, final state, with strong contrasts, the background dark and even, trimmed on or just outside the platemark on three sides, a thread margin below, the sheet slightly toned, in very good condition Plate 242 x 179 mm., Sheet 243 x 181 mm.

£30,000-50,000

\$38,000-62,000

€36,000-59,000

**LITERATURE:**

Bartsch, Hollstein 278; Hind 226; New Hollstein 237

As well as being a prominent physician in Amsterdam, Ephraim Hezekiah Bueno (1599-1665), or Bonus, was also a literary man who wrote poems in Spanish and acted as a translator. Hailing from a distinguished Sephardic family of doctors - his father, Joseph, had attended to Prince Maurits of Nassau, on his deathbed in 1625 - it is of little surprise that Bonus, would want himself portrayed by one of the most eminent printmakers of the era.

However this work - in which Rembrandt employs the full register of etching, drypoint and engraving - is at first a far less distinguished portrayal of the sitter than his status would necessarily command. Bonus's eyes do not meet the gaze of the viewer but look out over their shoulders; he is momentarily lost in thought, oblivious to the world. The space for an inscription is left blank; there is no need for grandiose references to celebrated historical figures. Overall this portrait gives the sense of intimacy and melancholy; rather than being used as a method of self-promotion it is instead a private moment and was possibly intended for a more select, intimate audience of friends and family.







**39**  
**FERDINAND BOL (1616-1680)**

*The Astrologer*

etching, 1640-80, on laid paper, with a Foolscap watermark fragment, a very good impression of the second, final state, with wide margins, tipped onto a wove support sheet along the left sheet edge, pale foxing and a soft crease in the right margin, otherwise in good condition

Plate 126 x 94 mm., Sheet 148 x 120 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**LITERATURE:**

Bartsch, Hollstein 8

PROPERTY FROM THE COLLECTION OF PAOLO GIORDANI

**40**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*Peasant with his Hand in his Cloak*

etching, circa 1638, on laid paper, without watermark, a fine impression of the extremely rare third state (of seven), printing with a light plate tone, inky plate edges at right, with thread margins, a collector's mark *verso* showing through *recto*, a pale stain at lower left and a tiny brown stain at lower centre, otherwise in good condition

Plate 87 x 64 mm., Sheet 88 x 66 mm.

£2,000-4,000

\$2,500-5,000

€2,400-4,700

**PROVENANCE:**

Dr. August Sträter (1810-1897), Aachen (Lugt 787); his posthumous sale, Gutekunst, Stuttgart, 10-14 May 1898, lot 577. Paul Davidssohn (1839-1931), Berlin (Lugt 654), probably acquired at the above sale; his sale, C. G. Boerner, Leipzig, 22-26 November 1920, lot 1758 (possibly to E. Veltman).

Dr. Walter Beck (b. 1895), Berlin (Lugt 2603b).

With C. G. Boerner, Düsseldorf, 1955.

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

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 22



**41**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*Three Grotesque Figures*

etching, circa 1638, on laid paper, with an unidentified watermark fragment (Shield?), a fine delicate impression of the rare third state (of seven), printing with a subtle plate tone, trimmed to the platemark, in good condition

Plate & Sheet 87 x 64 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Chambers Hall (1786-1855), Southampton & London (Lugt 551).

Julian Marshall (1836-1903), London (Lugt 1494).

With C. G. Boerner, Düsseldorf, 1965.

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 28







(actual size)

PROPERTY FROM THE COLLECTION OF PAOLO GIORDANI

**42**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*Peasant in a pointed Fur Cap*

etching, circa 1640, on laid paper, without watermark, a fine impression of the very rare fourth state (of seven), with small margins, a flattened vertical crease across the sheet, mostly visible in raking light, otherwise in good condition

Plate 69 x 58 mm., Sheet 72 x 62 mm.

£1,500-2,500

\$1,900-3,100

€1,800-3,000

**PROVENANCE:**

J. Chamberlain (1783-1861), The Hague & Brussels (Lugt 514).

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 3



**43**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*The Spectacle Seller*

etching, circa 1646, on laid paper, without watermark, a very fine impression of the rare third state (of six), printing with much plate tone and inky plate edges, with small margins, in very good condition

Plate 104 x 90 mm., Sheet 106 x 94 mm.

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

Reverend J. Burleigh James (mid 19th Century), Shropshire (Lugt 1425); his sale, Sotheby's, London, 19 March 1877 and following days, lot 8578 (£7 to Davidsohn).

Paul Davidsohn (1839-1931) Berlin (Lugt 654); his sale, C.G. Boerner, Leipzig, 22-26 November 1920, lot 1787. Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt. 3688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 29



(actual size)

**44**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*The Pig Killers*

etching, circa 1642, on laid paper, without watermark, a fine impression of the very rare second state (of eight), printing with a light plate tone, on a square sheet with narrow margins on all sides, a few pale scattered foxmarks, otherwise in very good condition  
Plate 118 x 117 mm., Sheet 120 x 120 mm.

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Prince Soutzo (19th century), Paris (Lugt 2341).

E. Brupbacher-Bourgeois.

Sotheby's, New York, 15 February 1980, Lot 994.

With C. G. Boerner, Düsseldorf, 1985.

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 41





PROPERTY FROM THE COLLECTION  
OF PAOLO GIORDANI

**45**  
**ADRIAEN JANSZ. VAN OSTADE**  
**(1610-1685)**

*The Barn*

etching, 1647, on laid paper, watermark Phoenix in a Wreath (similar to Laurentius 31-32), a fine impression of the very rare fifth state (of ten), printing with a light plate tone yet with strong contrasts and great clarity, inky plate edges, with narrow margins, in very good condition Plate 159 x 195 mm., Sheet 165 x 201 mm.

£3,000-5,000                      \$3,800-6,200  
€3,600-5,900

**PROVENANCE:**

Pierre Mariette II (1634-1716), Paris, with his ink inscription verso dated 1670 (Lugt 1789).  
With C.G. Boerner, Düsseldorf, 1960.  
Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 23



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**46**  
**ADRIAEN JANSZ. VAN OSTADE**  
**(1610-1685)**

*The Woman spinning*

etching with touches of drypoint, 1652, on laid paper, without watermark, a good impression of the fourth state (of seven), trimmed on or just outside the platemark, with a fillet of blank paper outside of the borderline on all sides, the upper right corner disturbed, a flattened crease at lower right, otherwise in good condition Sheet 139 x 176 mm.

£2,000-3,000                      \$2,500-3,700  
€2,400-3,600

**LITERATURE:**

Bartsch, Hollstein, Godefroy 31



PROPERTY FROM THE COLLECTION OF PAOLO GIORDANI

**47**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*The Dance under the Trellis*

etching, circa 1652, on laid paper, without watermark, a fine delicate impression of the rare third state (of seven), printing with a subtle plate tone, with inky plate edges, small margins, pale scattered pinpoint foxing, otherwise in good condition  
Plate 128 x 175 mm., Sheet 132 x 178 mm.

€12,000-18,000

\$15,000-22,000

€15,000-21,000

**PROVENANCE:**

Dr. August Sträter (1810-1897), Aachen (Lugt 787); his posthumous sale, Gutekunst, Stuttgart, 10-14 May 1898, lot 624.

E. Brupbacher-Bourgeois, Bern.

Sotheby's, New York, 15 February 1980, Lot 1003.

With Helmuth H. Rumbler, Frankfurt am Main, 2001.

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 47





PROPERTY FROM THE COLLECTION OF PAOLO GIORDANI

**48**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*The Anglers*

etching, *circa* 1653, on laid paper, watermark Foolscape (see Laurentius 17), a very fine impression of the extremely rare third state (of seven), printing richly with subtle plate tone, trimmed on or just inside the platemark but remaining a fillet of blank paper outside of the borderline on all sides, the tip of the upper left corner very skilfully made up, just touching the subject, otherwise in good condition  
Sheet 112 x 166 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 26

49

**ADRIAEN JANSZ. VAN OSTADE  
(1610-1685)**

*The Empty Jug*

etching, circa 1653, on laid paper, with a Foolschap watermark fragment, a fine impression of the rare fifth state (of eight), with thread margins on three sides, trimmed on the platemark below, in very good condition

Plate 103 x 89 mm., Sheet 104 x 90 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 15



50

**ADRIAEN JANSZ. VAN OSTADE  
(1610-1685)**

*The Peasants' Quarrel*

etching, 1653, on laid paper, without watermark, a very good impression of the rare fifth state (of eight), printing with good contrasts and clarity and a subtle plate tone, with wide margins, otherwise in good condition  
Plate 125 x 145 mm., Sheet 162 x 183 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

With C. G. Boerner, Düsseldorf, 1996.  
Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 18







PROPERTY FROM THE COLLECTION OF PAOLO GIORDANI

**51**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*The Baker sounding his Horn*

etching, circa 1664, on laid paper, without watermark, a fine impression of the rare sixth state (of nine), with thread margins, trimmed on or just inside the platemark but outside the borderline at right and above, in very good condition  
Plate 102 x 87 mm., Sheet 103 x 88 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Martin Carlsson, Stockholm (by repute).

George Björklund, Stockholm (by repute).

Dr. S. William Pelletier (1924-2004), Athens, GA. (Lugt 4193).

Sotheby's, London, 2 December 2004, Lot 121.

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 7



**52**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*The Singers*

etching, circa 1667, on laid paper, countermark Initials CDG (related to Fleur-de-Lys in Shield, Laurentius 38), a fine impression of the rare fourth state (of seven), with wide margins, some light-staining and pale mottled foxing in the margins, otherwise in very good condition  
Plate 240 x 190 mm., Sheet 276 x 228 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 19

53

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*A Peasant leaning on his Doorway*

etching, circa 1672, on laid paper, without watermark, a very fine luminous impression of the extremely rare first state (of four), with narrow margins, in very good condition  
Plate 106 x 91 mm., Sheet 108 x 94 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Dr. S. William Pelletier (1924-2004), Athens, GA. (Lugt 4193).  
Sotheby's, London, 2 December 2004, lot 121.  
Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 9



54

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*Mother and two Children*

etching, circa 1675, on laid paper, without watermark, a very good impression of the rare fourth state (of six), with narrow margins above and at right, thread margins at left and below, generally in good condition  
Plate 188 x 70 mm., Sheet 90 x 72 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Sir Joshua Reynolds (1723-1792), London, his stamp *verso* (L. 2364).  
W. Esdaile (1758-1837), London, his ink mark *recto* and *verso*, (inscribed *P188*) (Lugt 2617).  
Sotheby's London, 11 December 1998, lot 45.  
Paolo Giordani (b. 1949), Reggio Emilia (Lugt 3688); acquired at the above sale.

**LITERATURE:**

Bartsch, Hollstein, Godefroy 14





PROPERTY FROM THE COLLECTION OF PAOLO GIORDANI

**55**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*The Smoker and the Drinker*

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

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Duke of Buccleuch (1806-1884), London & Dalkeith (Lugt 402); his sale, Christie's, London, 9-22 April 1887, lot 1643 (sold with an impression of the first state, £4.5s).

With C.G. Boerner, Düsseldorf.

Dr. Karl Herweg (1914-2002), Recklinghausen, Germany (Lugt 3974); Sotheby's, London, 4 December 2003, lot 51.

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 3688), acquired at the above sale.

**LITERATURE:**

Bartsch, Hollstein, Godefroy 24



**56**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*The Knife Grinder*

etching, circa 1682, on laid paper, with an indistinct watermark fragment, a very fine impression of the rare first state (of three), printing with strong contrasts and much selectively wiped platetone, inky plate edges, with narrow margins, in very good condition  
Plate 85 x 74 mm., Sheet 88 x 78 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

With C. G. Boerner, Düsseldorf, 1971.

Dr. S. William Pelletier (1924-2004), Athens, GA. (Lugt 4193).

Sotheby's, London, 2 December 2004, Lot 101.

Dr. Paolo Giordani (b. 1949), Reggio Emilia (Lugt 2688).

**LITERATURE:**

Bartsch, Hollstein, Godefroy 36



57

**AFTER JOHANN FRIEDRICH  
ARMAND VON UFFENBACH  
(1687-1769)**

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

three engravings, 1741-42, by **Jacob Wangner** (1703-1781) and **Gustav Andreas Wolfgang** (1692-1775), from the set of four, watermarks Large Coronet, fine impressions of these very rare, large prints, with wide margins, several tears, creases and staining in the margins; together with *Entwurf einer historischen Architectur* after **Johann Bernhard Fischer von Erlach** (1656-1723), containing seventy engravings, lacking book IV (fly-title and 13 plates), good impressions from the First Edition, published by Fischer von Erlach, Vienna, 1721, with wide margins, some staining and foxing

Sheets 604 x 1010 mm. (and smaller) (2)

£1,500-2,500

\$1,900-3,100

€1,800-3,000

**PROVENANCE:**

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

**LITERATURE:**

Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin, 1939, no. 2897 & 2105.

For additional information and images please visit [www.christies.com](http://www.christies.com)



58

**GIOVANNI DOMENICO TIEPOLO  
(1727-1804)**

*The Martyrdom of Saint John  
Nepomuk & Saint Helena  
finding the True Cross*

two etchings, circa 1749, on laid paper, the *Martyrdom* with a Three Crescents watermark, the other without watermark, fine, early impressions of the only states, with inky plate edges, with margins, both in very good condition; together with *The Virgin and Child with Saint Francis of Paola and Saint Anthony of Padua* (R. 127), etching by the same hand after **Giovanni Battista Tiepolo**, on laid paper, with a Large Coat-of-Arms watermark, second, final state, with the plate number at upper right rubbed out, with wide margins, in very good condition

Sheets 368 x 280 mm. (and smaller) (3)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

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

**LITERATURE:**

De Vesme 82, 64 & 56; Rizzi 60, 58 & 127

For additional information and images please visit [www.christies.com](http://www.christies.com)







PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*59**

**WILLIAM HOGARTH (1697-1764)**

*The Harlot's Progress*

the set of six etchings and engravings, 1732, on laid paper, without watermark, a good, uniform set of first state impressions (of three or four), with small margins, plate one with some staining and short repaired tears extending into the subject, the remaining plates with some short tears mainly in the margins and other minor defects, some foxing verso, framed

Plates 250 x 380 mm.,

Sheets 353 x 422 mm. (and smaller)

£2,000-4,000

\$2,500-5,000

€2,400-4,700

**LITERATURE:**

Paulson 121-126



VARIOUS PROPERTIES

**\*60**

**WILLIAM HOGARTH (1697-1764)**

*Tailpiece, or The Bathos*

etching with engraving, 1764, on laid paper, with an unidentified watermark, a very good impression of the only state, with wide margins, time-staining, pale foxing mainly in the margins, otherwise in good condition

Plate 320 x 335 mm.,

Sheet 402 x 505 mm.

£500-700

\$630-870

€600-830

**LITERATURE:**

Paulson 216



PROPERTY FROM THE COLLECTION OF WILLIAM DRUMMOND

**61**

**THOMAS FRYE (CIRCA 1710-1762)**

*Three plates, from: Life-sized Heads*

three mezzotints, 1760, including: *Man, directed to front, facing and looking towards left...*, on laid paper, watermark Strasbourg Bend with countermark (similar to Heawood 101, Paris, dated 1773), a very good impression, with small margins, in very good condition; with *Old woman, nearly in profile to left...*, a good impression, on laid paper, watermark Letters IHS with countermark (similar to Heawood 3310, Paris, dated 1778), with small margins, a short repaired tear in the upper margin; and *Young man facing and looking towards right with frightened expression...*, on laid paper, without watermark, a good impression, trimmed to the platemark below, with small margins elsewhere, with a few creases in the upper subject, otherwise in good condition

Plate 505 x 355 mm. (each), Sheet 570 x 430 mm. (and smaller)  
(3)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

**PROVENANCE:**

William Drummond, London.

**LITERATURE:**

Chaloner Smith 13, 15, 19







PROPERTY FROM THE COLLECTION  
OF WILLIAM DRUMMOND

**62**

**AFTER JOSEPH WRIGHT OF DERBY  
(1734-1797) BY VALENTINE GREEN  
(1739-1813)**

*A Philosopher Shewing an  
Experiment on the Air Pump*

mezzotint, 1769, on laid paper, without watermark, a good impression of the third state (of four), trimmed within the platemark but retaining the text border below, a small tear in the upper subject, some scattered foxing, laid on to cardboard, generally in good condition  
Sheet 477 x 583 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

William Drummond, London.

**LITERATURE:**

Whitman 167; Egerton P2



**63**

**AFTER JOSEPH WRIGHT OF DERBY  
(1734-1797) BY THOMAS WATSON  
(1748-1781)**

*Miss Kitty Dressing*

mezzotint, 1781, on laid paper, watermark Letters IHS (similar to Heywood 2998, Paris, dated 1778), a fine impression of the first state (of two), before letters, published by Watson & Dickinson, with wide margins, pale light and mount-staining, scattered foxing, two repaired tears in the lower margin and some other minor defects, otherwise in good condition  
Plate 450 x 325 mm.,  
Sheet 532 x 414 mm.

£2,500-3,000

\$3,200-3,700

€3,000-3,600

**PROVENANCE:**

William Drummond, London.

**LITERATURE:**

Goodwin 65

64

AFTER JOSEPH WRIGHT OF DERBY (1734-1797)  
BY WILLIAM PETHER (CIRCA 1738-1821)

*An Hermit*

mezzotint, 1770, on Auvergne laid paper, watermark Letters IHS with countermark (similar to Heawood 2997, Paris (?), dated 1767), a very good impression of the second, final state, with small margins, pale light-staining, a repaired tear extending slightly into the subject at left, the paper split in places along the upper platemark, otherwise in good condition  
Plate 580 x 455 mm., Sheet 620 x 495 mm.

£1,500-2,500

\$1,900-3,100

€1,800-3,000

**PROVENANCE:**

William Drummond, London.

**LITERATURE:**

Egerton P5



65

AFTER JOSEPH WRIGHT OF DERBY (1734-1797)  
BY WILLIAM PETHER (CIRCA 1738-1821)

*A Farrier's Shop*

mezzotint, 1771, on laid paper, a good impression of the third, final state, with small margins, pale light-staining, some scattered foxing, tipped onto a support card at the corners, otherwise in good condition  
Plate 500 x 352 mm., Sheet 567 x 405 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

William Drummond, London.

**LITERATURE:**

Egerton P8







VARIOUS PROPERTIES

**\*66**

**AFTER JOSHUA REYNOLDS  
(1723-1792) BY JOHN DIXON  
(CIRCA 1740-1811)**

*Her Grace Mary,  
Duchess of Ancaster and Kesteven*

mezzotint, 1765-71, on Auvergne laid paper, watermark Letters IHS with countermark (similar to Heywood 3310, Paris, dated 1778), a very good impression of the first state (of two), before letters, with small margins, in very good condition; with *Sir Joshua Reynolds after Joshua Reynolds by Valentine Green (1739-1813)*, mezzotint, 1780, on Auvergne laid paper, watermark Letters IHS with countermark (similar to Heywood 2998, Paris, dated 1778), a very good impression of the third state (of five), before the inscription is erased, with wide margins, a repaired tear in the left margin, otherwise in good condition, framed; with *Samuel Johnson after Joshua Reynolds by William Doughty (1757-1780/82)*, mezzotint, 1779, on Auvergne laid paper, watermark Letters IHS with countermark (similar to Heywood 2996, Paris, dated 1768), a fine impression of the second state (of five), with scratch lettering, before letters, trimmed just into the text border but retaining the names of the artists, with narrow margins elsewhere, a short, skilfully repaired tear in the left subject, framed  
Plate 610 x 380 mm. (and smaller),  
Sheet 640 x 410 mm (and smaller) (3)  
£2,000-3,000 \$2,500-3,700  
€2,400-3,600

**PROVENANCE:**

CS. DD2:  
Sir Thomas Lawrence (1769-1830), London (Lugt 2446).  
John Wright, according to an inscription in brown ink *verso* (not in Lugt).  
Unidentified stamp E.M.H (not in Lugt).  
Hon. Christopher Lennox-Boyd, Oxfordshire (1941-2012); his sale, Christie's South Kensington, 12 March 2008, lots 28, 67 and 101 (all).  
Acquired at the above sale by the present owner.

**LITERATURE:**

Chaloner Smith JD1, VG110, DD2  
Whitman 105

For additional images please visit  
[www.christies.com](http://www.christies.com)

67

**AFTER SIR JOSHUA REYNOLDS  
(1723-1792) BY VALENTINE GREEN  
(1739-1813)**

*Georgina (Spencer),  
Duchess of Devonshire*

mezzotint, 1780, on Auvergne laid paper, a fine impression of the first state (of two), with scratch lettering, before the engraved letters, trimmed to the platemark, soft creasing at the upper right, tipped to the backboard, otherwise in good condition; with *Lady Elizabeth Compton after Sir Joshua Reynolds by the same hand*, mezzotint, 1781, on laid paper, first state (of two), with scratch lettering, before the engraved letters, with small margins, a small stain in the centre subject, laid to the backboard at the edges; and *The Hon. Mrs. Parker after Sir Joshua Reynolds by Thomas Watson (1748-1781)*, mezzotint, 1773, on laid paper, watermark Letters IHS with countermark (Heawood 2995, Paris, dated 1768), a fine impression of the second state (of four), with small margins, in very good condition

Plate 620 x 380 mm. (and smaller),  
Sheet 650 x 405 mm. (and smaller) (3)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Walter Francis Duke of Buccleuch  
(1806-1884), London and Dalkeith  
(Lugt 402). (W. 102)  
Glen House, Innerleithen; then by  
descent.

**LITERATURE:**

Chaloner Smith VG38, VG27 & TW 28  
Whitman 16, 102, 109

For additional images please visit  
[www.christies.com](http://www.christies.com)









70

**68**  
**AFTER JOHN DIXON**  
**(CIRCA 1740 - 1811) & GEORGE**  
**STUBBS (1724-1806),**  
**BY ROBERT LAURIE (1755-1836)**

*A Tigress lying on the ground*  
 mezzotint, circa 1780, on wove paper,  
 without watermark, a very good  
 impression of the third, final state,  
 published by Laurie & Whittle, London,  
 1800, with small margins, a repaired  
 vertical tear through the upper half of the  
 image, some creases and other minor  
 defects at the sheet edges  
 Plate 495 x 585 mm.,  
 Sheet 536 x 626 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**69**  
**AFTER JOHN GRAHAM (1755 - 1817)**  
**BY JAMES DANIELL (1780 - 1820)**

*A Lion by the mouth of a cave*  
 mezzotint, 1792, on laid paper, without  
 watermark, a very good impression  
 of this rare print, published by John  
 Murphy, London, with small margins, pale  
 light-staining, a few short tears in the  
 margins, some soft creasing in the image,  
 otherwise in fair condition  
 Plate 480 x 605 mm., heet 508 x 627 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**70**  
**AFTER JOHN CONSTABLE R.A.**  
**(1776-1837) BY DAVID LUCAS**  
**(1802 - 1881)**

*Hadleigh Castle, near the Nore*  
 mezzotint, 1830-32, on wove paper,  
 without watermark, a very good,  
 early working proof before the First Edition,  
 with wide margins, the sheet laid down  
 onto a stretcher at the edges, with pale  
 light-staining, generally in fair condition,  
 framed  
 Plate 278 x 375 mm.,  
 Sheet 420 x 523 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Charles Robert Leslie R. A. (1794-1859),  
 London; presumably a gift from John  
 Constable.  
 Then by descent to the present owner.

**LITERATURE:**

Wedmore 21





**71**  
**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*The four additional plates for: Los Proverbios*

the complete volume of *L'Art*, 1877, Vol. II, from the deluxe edition of one hundred copies, published by A. Ballue, Paris & London, 1877, **including two sets of Goya's four additional plates**, etchings with aquatint, before 1824, one set on laid paper, without watermark, with letters (as described by Harris), and a set of proofs before letters, on thin laid Japan paper, all fine impressions, the full sheets, the set on laid paper bound in with paper guards, the set on Japan paper tipped at the sheet corners onto thin Bristol card, with protective tissue bound in, some minor foxing, otherwise in very good condition; the book containing a number of prints by other hands, including an etching of *Goya's Self-Portrait* by **Félix Augustin Milius** (1843-1894), several other prints also as proofs before letters, with title page, text and table of contents, all bound in a brown half-calf binding with marbled boards, generally in good condition (book) 443 x 335 x 60 mm. (overall)

£15,000-25,000

\$19,000-31,000

€18,000-30,000



**LITERATURE:**

Delteil 220-223; Harris 266-269

It is known that *Los Proverbios* originally comprised 22 plates, which were left with Goya's son Xavier upon the artist's departure from Spain. After Xavier's death in 1854 eighteen of them went to the Royal Academy of San Fernando in 1862, where they were cleaned and published in 1864. For reasons that have never been made clear, the remaining four plates made their way to Paris, where they were discovered in the early 1870's and published in the French periodical *L'Art* in 1877. Harris must not have been aware of the present deluxe edition of one hundred copies only. It included not only the standard impressions on laid paper, but also a complete set of impressions before letters on Japan paper, described by Harris as trial proofs before the edition.





**\*72**

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Nadie se conoce*, plate 6, from: *Los Caprichos*

etching and burnished aquatint, 1798-99, on laid paper without watermark, a fine impression from the First Edition of approximately 300 impressions, published by the artist, Madrid 1799, with margins, binding holes at the left sheet edge, moisture stains in the left and lower margins, framed

Plate 215 x 151 mm., Sheet 264 x 198 mm.

£1,500-2,500

\$1,900-3,100

€1,800-3,000

**PROVENANCE:**

Mariano Ballester (2nd half of the 19th Century), Spain; with his blindstamp (Lugt 1860b).

Henri-Marie Petiet (1894-1980), Paris (Lugt 5031).

**LITERATURE:**

Delteil 43; Harris 41



**73**

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*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, watermark letter A, a good impression from the First Edition, published by the Gazette des Beaux-Arts, Paris, 1867, with margins, a deckle edge above, in good condition; with *El Cantor Ciego* (*'The Blind Singer'*), by the same hand, etching and aquatint, 1818-23, on laid paper, without watermark, a good impression from the First Edition printed in dark umber, circa 1850-1899, with wide margins, in good condition

Plate 88 x 122 mm.,

Sheet 380 x 260 mm. (and smaller) (H 35)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**PROVENANCE:**

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

**LITERATURE:**

Delteil 24 & 30; Harris 25 & 35



74

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*The four additional plates for: Los Proverbios*

the four etchings with aquatint and drypoint, before 1824, on laid paper, H. 269 with a partial watermark letter B, the others without watermark, good impressions, probably after the first edition of the additional plates, published in L'Art, Paris, 1877, H. 266 the full sheet, the others trimmed with small to wide margins, with light-, mount, and timestaining

Plates 245 x 355 mm. (and similar), Sheets 305 x 445 mm. (and smaller) (4)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Unidentified collector's mark EEY (Lugt 3821). (H. 268)

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

**LITERATURE:**

Delteil 220-223; Harris 266-269





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*75**

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*The Kitchen, from: Twelve Etchings from Nature*

etching with drypoint, 1858, on *chine appliqué*, a very good impression of Glasgow's second state (of three), the full sheet, pale mount staining, some foxing in the margins, framed

Plate 225 x 155 mm., Sheet 427 x 300 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Glasgow 16; Kennedy 24



**\*76**

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*A Group of Four Etchings*

including **Fumette** (G. 12), etching, 1858, on thin Japan paper, a good impression of Glasgow's fifth, final state; **Limehouse, from: The Thames Set** (G. 48), etching and drypoint, 1859, on thin laid paper, with an indistinct watermark fragment, a very good impression of Glasgow's sixth, final state, some light-staining; **Battersea Dawn 'Cadogan Pier' (Early Morning Battersea), from: The Thames Set** (G. 96), etching and drypoint, 1863, on thin laid paper, with an indistinct watermark fragment, a good impression of the second, final state; and **Barges, Dordrecht (Boats, Dordrecht)** (G. 262), etching, 1886, on laid paper, without watermark, a good impression of the only state, printed in brown ink with platetone; generally in good condition all framed

Plate 125 x 198 mm.,

Sheet 196 x 264 mm. (G 48) (and smaller)

(4)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

William Hayes Fogg Art Museum, Cambridge USA (Lugt 936), and their duplicate stamp *verso* (not in Lugt). (G 48) Collection of Rosalie K. Adolf (according to a label on the frame). (G 12)

**LITERATURE:**

Glasgow 12, 48, 96, 262; Kennedy 13, 40, 75, 244

For additional images please visit [www.christies.com](http://www.christies.com)

VARIOUS PROPERTIES

**77**

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*Price's Candle Factory*

drypoint, circa 1876/77, on laid paper, without watermark, signed with the butterfly and inscribed *imp* in pencil in the lower margin, a fine impression of Glasgow's rare second state (of thirteen), with touches of burr and a light plate tone, with margins, a tiny paper loss at the upper right corner, otherwise in good condition

Plate 150 x 227 mm., Sheet 197 x 313 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Sir John Day (1826-1908), London,

with his blindstamp (Lugt 526).

Otto Gerstenberg (1848-1935), Berlin

(Lugt 2785).

**LITERATURE:**

Kennedy 154; Glasgow 166



**78**

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*Wapping - The Pool*

etching and drypoint, 1879, on cream laid paper, watermark Arms of Amsterdam, signed with the butterfly and inscribed *imp* in pencil in the lower margin, a very good impression of Glasgow's fourth or fifth state (of eight), printing with a rich plate tone, the full sheet, a deckle edge below, generally in very good condition

Plate 188 x 276 mm.,  
Sheet 250 x 379 mm.

£4,000-6,000

\$5,000-7,500

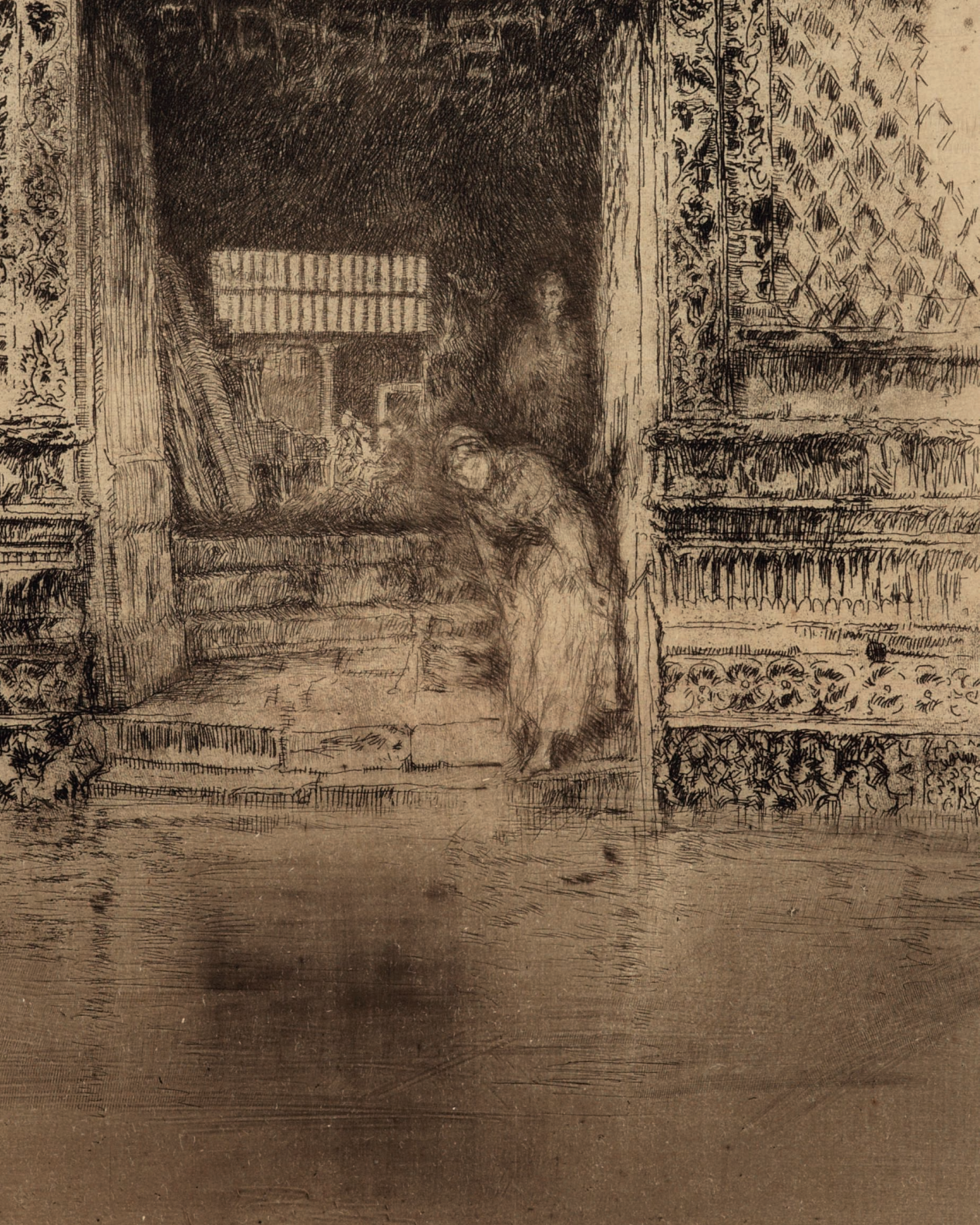
€4,800-7,100

**LITERATURE:**

Kennedy 174; Glasgow 180











\*79

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*The Doorway, from: Venice, a Series of Twelve Etchings (Glasgow 193; Kennedy 188)*

etching with roulette and touches of drypoint, 1879-80, on laid paper, without watermark, signed with the artist's butterfly and inscribed *imp.* in pencil on the tab, a fine impression with much selectively wiped tone in the water below, Glasgow's ninth state (of twenty), with thread margins (as issued), in very good condition, framed

£30,000-50,000

\$38,000-62,000

€36,000-59,000





**80**  
**JAMES ABBOT MCNEIL WHISTLER (1834-1903)**

*Fish Shop, Chelsea*

etching and drypoint, 1886, on laid paper, without watermark, signed in pencil with the butterfly and inscribed *imp* on the tab, a very good impression of Glasgow's first state (of two), printing with plate tone and wiping marks, especially at lower left, trimmed to or on the platemark (as issued), an unobtrusive paper split at the lower sheet edge at centre, generally in very good condition

P., S. 140 x 217 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

With Colnaghi's, London (their stock number C17882 in pencil *verso*).

**LITERATURE:**

Kennedy 264; Glasgow 267

**\*81**

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*Maunder's Fish Shop, Chelsea*

lithograph, 1890, on thin laid paper, without watermark, signed with the butterfly in pencil, an impression of the second, final state, before the published edition of approximately 500-1000 impressions issued in *The Whirlwind 2* (27 December 1890), with margins, presumably the full sheet, pale light-staining, a short tear in the margin at left, a worm-hole at upper left, a foxmark at upper right, otherwise in good condition, framed  
Image 185 x 173 mm., Sheet 312 x 202 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Chicago 37; Way 28; Levy 42



**\*82**

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*Father and Son*

lithograph, 1895, on laid paper, watermark Van Gelder Zonen (Chicago 309), signed with the butterfly in pencil, one of only 15 lifetime impressions listed by Way (before the posthumous edition of twenty), the full sheet, a deckle edge at left and below, some pale light- and mount staining, otherwise in good condition, framed  
Image 205 x 150 mm., Sheet 282 x 227 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**PROVENANCE:**

Francis Bullard (1862-1913), Boston (Lugt 982).  
Unidentified blue circle collector's mark (not in Lugt).  
The Art Institute of Chicago (Lugt 32b), with their duplicate stamp (Lugt 702h).

**LITERATURE:**

Chicago 123; Way 86; Levy 124







**\*83**

**CAMILLE PISSARRO (1830-1903)**

*Paysage sous Bois, a l'Hermitage (Pontoise)*

aquatint, 1879, on thin Japan paper, signed in pencil, a fine impression of the fifth, final state, from the edition of fifty, with wide margins, pale mount staining, otherwise in very good condition

Plate 220 x 270 mm., Sheet 270 x 360 mm.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**LITERATURE:**

Delteil 16



84

**EDGAR DEGAS (1834-1917)**

*Sur la Scène - Deuxième Planche*

etching, drypoint and roulette, 1876-77, on buff laid paper, partial watermark Letters ED & Cie (Reed & Shapiro 7), a fine impression of the fifth (final) state, with full margins, in very good condition, bound in *Livret du Salon* (as issued), a rare example of the complete catalogue, with 11 etchings and drypoints by contributing artists (including the Degas), title and text, on laid papers, published by *Société des Amis des Art*, 1877, in the original paper covers, toning to the covers, the spine split (book) Plate 99 x 127 mm., Sheet 126 x 178 mm. (Degas) 220 x 140 mm. (book)

£15,000-25,000

\$19,000-31,000

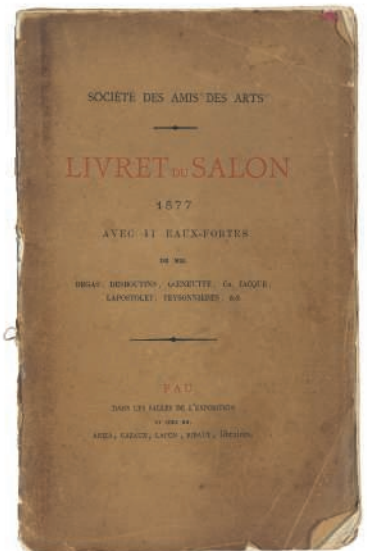
€18,000-30,000

**LITERATURE:**

Delteil 32; Adhémar 26; Reed & Shapiro 24

The cover lists the contributing artists as: Degas, Desboutin, Goeneutte, Jacque, Lapostolet, Teysonnières, &&

Reed and Shapiro cite only two known copies of *Livret du Salon*, neither of which are extant: at the Bibliothèque Nationale with text but lacking the plates; and at the Frick Art Reference Library, without the Degas. The only other complete copy we are aware of apart from the present example was offered at Kornfeld, Bern, 17 June 2011 (30,000 CHF).







Ep. 4.  
Paul Gauguin

**85**  
**PAUL GAUGUIN (1848-1903)**

*Manao Tupapau*

lithograph, 1894, on wove paper, signed in ink, inscribed *Ep. 4.*, from the edition of one hundred, published by André Marty, Paris, in *L'Estampe originale*, with their blindstamp, the full sheet, with light and mount staining, otherwise in good condition, framed  
Image 181 x 272 mm., Sheet 408 x 580 mm.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**LITERATURE:**

Mongan, Kornfeld, Joachim 23B



**86**  
**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

*Couverture de L'Estampe originale*

lithograph in colours, 1893, on wove paper, a good impression of Wittrock's only state, the colours good and fresh, signed in pencil, inscribed *No 76* from the edition of one hundred (there were also a few proofs in different colours), printed by Ancourt, published in the *Journal des artistes* (*André Marty*), with wide margins, a deckle edge below, with the usual central vertical fold (as issued), pale mount staining, some minor surface dirt at the sheet edges, otherwise in good condition, framed  
 Image 564 x 650 mm., Sheet 580 x 803 mm.

£12,000-18,000

\$15,000-22,000

€15,000-21,000

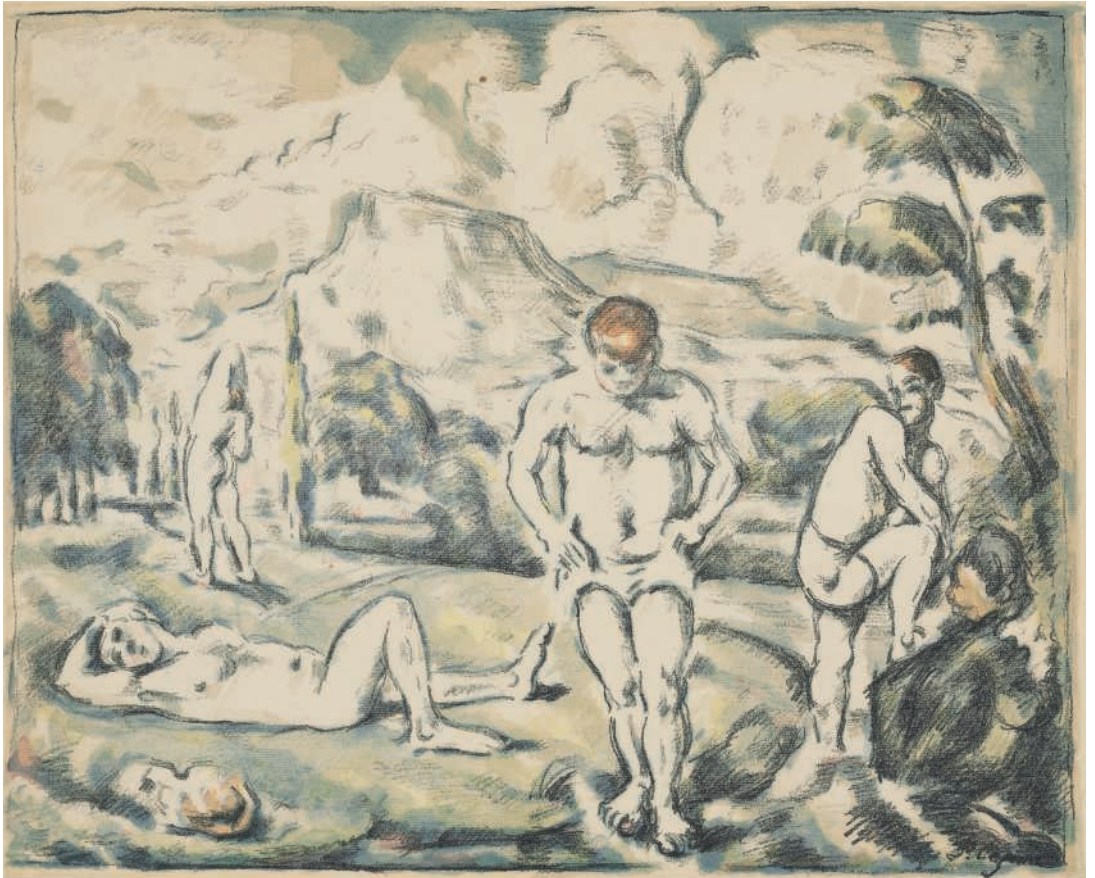
**LITERATURE:**

Deltteil 17; Adhémar 10; Adriani 9; Wittrock 3









PROPERTY FROM A PRIVATE ENGLISH COLLECTION

**87**

**PAUL CEZANNE (1839-1906)**

*Les Baigneurs (large plate)*

lithograph in colours, 1896-7, on laid paper, watermark *MBM France*, Druick's third, final state, after the removal of the lithographic inscription, printed by A. Clot, Paris, published by A. Vollard, Paris, pale light-staining, the sheet reduced on all four sides, glued to the support along the upper and lower sheet edges, framed  
Image 413 x 518 mm., Sheet 423 x 522 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**LITERATURE:**

Venturi 1157; Druick 1





VARIOUS PROPERTIES

**88**

**EDOUARD VUILLARD (1868-1940)**

*L'Atelier*

lithograph, circa 1895, on tan oriental paper, signed in pencil, numbered 6, from the edition of twenty, a good impression of this rare print, with wide margins, pale foxing, soft creasing at the corners, a small repair at the upper left corner  
Image 245 x 300 mm.,  
Sheet 300 x 424 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Henri M. Petiet (1894-1980), Paris (Luct 5031).

**LITERATURE:**

Roger-Marx 11



**89**

**ARISTIDE MAILLOL (1861-1944)**

*La Vague*

woodcut, 1895-1898, on *Chine* paper, initialled and numbered 35/60 in pencil, a very good impression of the second, final state, probably the full sheet, three backed tears in the margins, pale mount staining, otherwise in good condition  
Block 168 x 195 mm.,  
Sheet 259 x 254 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Guérin 8

90

**FELIX VALLOTTON (1865-1925)**

*La Paresse*

woodcut, 1896, on wove paper, signed and numbered 30 in blue crayon (partially faded), from the edition of approximately 180 (there were also some posthumous impressions with the stamped monogram), the full sheet, deckle edges above and at left, a small paper loss at the lower left sheet corner, a few repaired tears in the margins, with light- and time staining

Block 177 x 222 mm.,  
Sheet 248 x 318 mm.

€6,000-8,000

\$7,500-10,000

€7,200-9,500

**LITERATURE:**

Vallotton and Goerg 169



\*91

**FELIX VALLOTTON (1865-1925)**

*L'Émoi (In a Flutter)*

woodcut, 1894, on wove paper, signed and numbered 53 in blue crayon, from the edition of 75 (there were also some posthumous impressions with the stamped monogram), the full sheet, a deckle edge below and at right, pale time staining, otherwise in very good condition  
Block 179 x 225 mm.,  
Sheet 247 x 325 mm.

€4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Vallotton & Goerg 135







**92**  
**EDVARD MUNCH (1863-1944)**

*Death and the Woman*

drypoint, 1894, on *Chine collé* on heavy wove paper, a very good impression of this rare print, with the border, signed in pencil by the artist, counter-signed in pencil by the printer Otto Felsing, the full sheet, with pale foxing in the margins, creasing at the upper right corner  
 Plate 303 x 220 mm., Sheet 597 x 440 mm.

£20,000-30,000                      \$25,000-37,000  
 €24,000-36,000

**PROVENANCE:**

Paul Sachs (b. 1873), Munich (Lugt 2113 & 2251a [partially erased]).

**LITERATURE:**

Woll 3

**93**  
**EDVARD MUNCH (1863-1944)**

*Klippen im Meer (Cliffs by the Sea)*

woodcut, circa 1912-1915, on off white Japan paper, a good but slightly later impression of this very rare print, signed in pencil, printed by the artist, the full sheet, with pale mount staining, generally in good condition, framed  
 Block 315 x 600 mm., Sheet 552 x 702 mm.

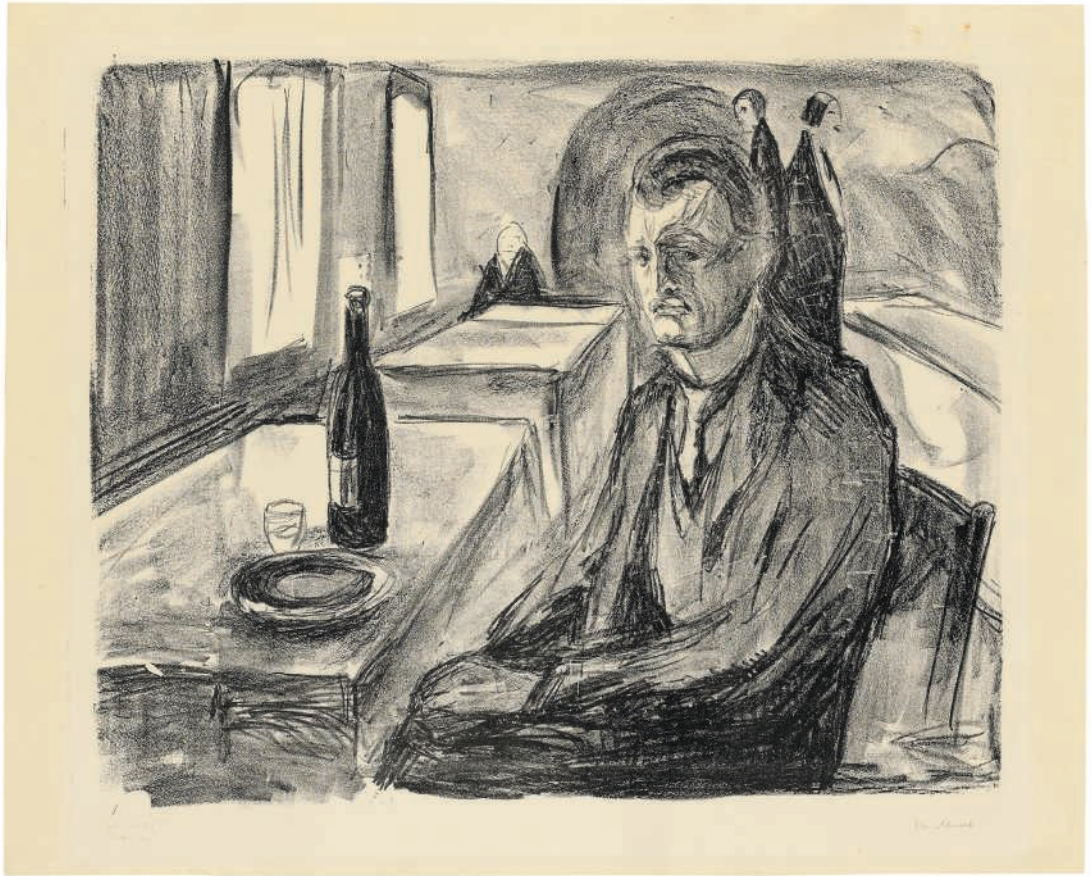
£5,000-7,000                              \$6,300-8,700  
 €6,000-8,300

**LITERATURE:**

Woll 425

This subject has not been offered at auction since 1985 when the present impression was acquired by the current owner.





94

**EDVARD MUNCH (1863-1944)**

*Self-Portrait with a Bottle of Wine*

lithograph, 1930, on wove paper, signed in pencil, numbered and inscribed by the printer *Tryk nr. 15/ Kildeborg*, a very good impression from the numbered edition of approximately thirty (there were also a few artist's proofs), with margins, probably the full sheet, some pale mount staining and a couple of foxmarks in the margins, otherwise in good condition  
Image 420 x 510 mm., Sheet 490 x 607 mm.

£15,000-25,000

\$19,000-31,000  
€18,000-30,000

**LITERATURE:**  
Woll 712

By 1930 Munch's printer Nielsen had changed his name to Kildeborg, the name he used to inscribe the present impression.

The lithograph is based on a painting of 1906, when Munch spent much of his time in Thuringia in Germany. A proof impression of the print bears the autograph inscription *Selvportrett fra Weimar*. The artist had first come to Weimar in 1904, upon invitation of Harry Count Kessler, then director of the Museum für Kunst und Kunstgewerbe and an important champion of modern art in Germany. Over the next two years, he kept returning to the area for extended stays in spa towns in eastern Germany. The location depicted here is the restaurant of the Künstlerverein in Weimar.





**95**  
**ERNST LUDWIG KIRCHNER (1880-1938)**

*Sich sonnende Badende*

lithograph printed from one stone in black and green, 1909, signed in pencil, extremely rare (Gercken records only three impressions, including the present one), with margins, probably the full sheet, a horizontal fold across the sheet, some minor creases, a small brown stain at the right sheet edge, otherwise in good condition, framed  
Image 180 x 210 mm., Sheet 223 x 335 mm.

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**PROVENANCE:**

Estate of the artist, with the estate stamp of the Kunstmuseum Basel (Lugt 1570 b) on the reverse, annotated in ink *L 102 I*.

**LITERATURE:**

Schiefler 102; Dube L 117; Gercken 318



**96**

**ERNST LUDWIG KIRCHNER (1880-1938)**

*Mädchen im Badetub*

lithograph, 1908, on soft wove paper, signed in pencil, inscribed *Handruck*, a fine, rich impression of this rare, early print (Gercken records five impressions, including the present one), with margins, probably the full sheet, in very good condition, framed Image 325 x 380 mm., Sheet 411 x 470 mm.

£18,000-25,000

\$23,000-31,000

€22,000-30,000

**PROVENANCE:**

Collection of the artist, stamped *Unverkäuflich/ E. L. Kirchner* on the reverse (not in Lugt).

Estate of the artist, with the estate stamp of the Kunstmuseum Basel (Lugt 1570b) on the reverse, annotated in ink *L 96 I*.

Sammlung Martha and Paul Rauert, Hamburg.

**LITERATURE:**

Schiefler 96; Dube L 81; Gercken 261





97

**ERNST LUDWIG KIRCHNER (1880-1938)**

*Garten Staberhof, Fehmarn (Herrenhaus im Park)*

lithograph, 1913, on stiff wove paper, signed in pencil, inscribed in sepia ink *Handdruck*, titled, dated, signed and inscribed in sepia ink on the reverse *Herrenhaus im Park. 12/ Litho E L Kirchner/ Davos-Frauenkirch*, a fine, tonal impression of this rare print (Gercken lists six impressions, including the present one), with margins, probably the full sheet, in very good condition, framed

Image 315 x 422 mm., Sheet 389 x 503 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**PROVENANCE:**

Collection of the artist, stamped *Unverkäuflich/ E. L. Kirchner* on the reverse (not in Lugt).

Estate of the artist, with the estate stamp of the Kunstmuseum Basel (Lugt 1570b) on the reverse, annotated in ink *L 211*. Stuttgarter Kunstkabinett, Stuttgart, 1962.

Galerie Kornfeld, Bern, 20 June 2003, lot 84 (CHF 26,000).

**LITERATURE:**

Schiefler 211; Dube 226; Gercken 631



98

**ERNST LUDWIG KIRCHNER (1880-1938)**

*Dinnertafel (Sanatorium)*

lithograph, 1916, on smooth wove paper, signed and inscribed *Handdruck* in pencil *recto*, titled, signed, and inscribed in pencil on the reverse *Sanatorium. E L Kirchner. Litho/ Friedenau Körnerstr. 45*, extremely rare, one of two known impressions printed in black only (Gercken also records three impressions printed from one stone in black, brown and orange), the full sheet, some repaired creases and short tears in the margins, mainly at upper left sheet edge, the subject in good condition, framed

Image 590 x 505 mm., Sheet 643 x 543 mm.

€40,000-60,000

\$50,000-75,000

€48,000-71,000

**PROVENANCE:**

Kunstverein Jena, with their stamp *verso* (not in Lugt); given by the artist in May 1918, with his stamp *verso* (Lugt 4337), in memory of the art historian Botho Graef (1857-1917).

Confiscated by the German state from the Kunstverein Jena in 1937 in the course of the 'Entartete Kunst' campaign; then in a state depository until 1940.

Ferdinand Möller (1882-1956), Berlin; with his stamp (not in Lugt) and inscribed in pencil on the reverse *Erworben lt. Vertrag 1940 ('acquired according to contract 1940')*.

Galerie Kornfeld, Bern, 23 June 1995, lot 80 (CHF 56,000).

Private collection, Hamburg; acquired at the above sale.

**LITERATURE:**

Schiefler L. 288 (and addendum, vol. II, p. 496); Dube L 332; Gercken 802





99

**ERNST LUDWIG KIRCHNER (1880-1938)**

*Die Freunde (Müller und Scherer)*

woodcut, 1924, on Van Gelder cream wove paper, watermarked Holland VG, signed and inscribed *Handdruck* in brown crayon, a fine rich impression of this rare, monumental print, second, final state, with margins, probably the full sheet, with some inky fingerprints and stray printing ink in the margins, traces of blue ink and some pale discolouration in the upper margin, a short repaired tear at the left sheet edge, otherwise in good condition, framed

Block 844 x 540 mm., Sheet 955 x 633 mm.

£30,000-50,000

\$38,000-62,000

€36,000-59,000

**PROVENANCE:**

Probably Dr. Frédéric Bauer (1883-1957), Davos, Switzerland. Unidentified, stamped initials Mb in a rectangle verso (Lugt 3786).

**LITERATURE:**

Schiefler 505; Dube 522



1100

**ERICH HECKEL (1883-1970)**

*Mann in der Ebene*

woodcut, 1917, on wove paper, signed and dated in pencil, a good impression from the edition of forty, printed by Fritz Voigt, Berlin, with his signature in pencil, published in the portfolio *Elf Holzschnitte, 1912-1919* by J. B. Neumann, Berlin, 1921, the full sheet, a deckle edge above, with pale time staining, a few unobtrusive pinpoint foxmarks in the margins, otherwise in good condition, framed

Block 375 x 270 mm., Sheet 619 x 500 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

Acquired by the present owner in 1985.

**LITERATURE:**

Dube 305 IIB

Erich Heckel created this woodcut in 1917 while serving in Flanders as a medical orderly. The lonely figure, clearly a self-portrait, standing in a barren landscape under a sky torn by mortar fire is an emblematic image for the despair and existential angst felt by those who experienced the slaughter and destruction of World War I. This woodcut is also a precursor to one of the most iconic images of German Expressionism, Heckel's colour woodcut *Männerbildnis* (D. 318) of 1919.





**101**  
**LYONEL FEININGER (1871-1956)**  
*Zirchow VII, No. 1*

woodcut, 1918, on tissue-thin, brown Japan paper, signed and titled in pencil, inscribed with the artist's work number 18100, one of only a handful of impressions (Prasse recorded a total of five impressions on various papers), with margins, the upper and lower sheet edges irregularly trimmed, the paper toned and light-stained, some repaired tears in the lower margin affecting the signature, framed  
 Block 274 x 344 mm.,  
 Sheet 327 x 478 mm.

£2,500-3,500

\$3,200-4,400

€3,000-4,100

**LITERATURE:**  
 Prasse W 111



**\*102**  
**PAUL KLEE (1879-1940)**  
*St. Georg*

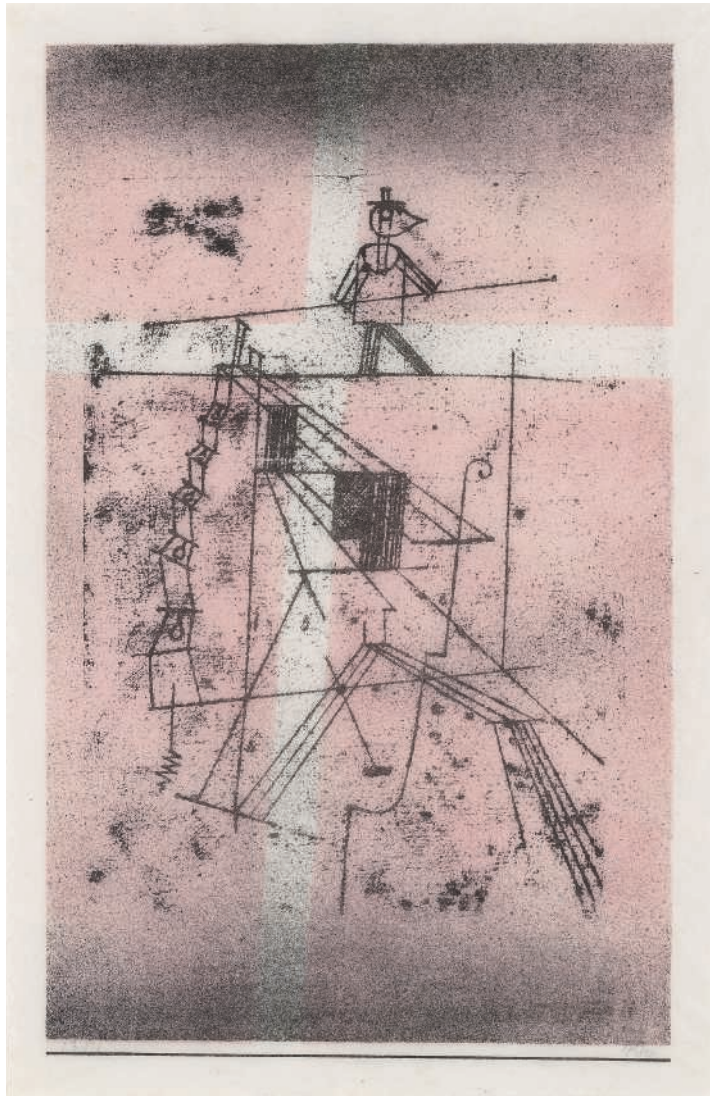
lithograph, 1912, on *simili*-Japan paper, signed, titled, dated and inscribed with his work number 117 in pencil, also inscribed *zweiter Probedr. (Stein zerstört)* below, a previously unrecorded proof impression of this very rare print (Kornfeld records only three impressions), with wide margins, generally in very good condition, framed  
 Image 70 x 165 mm., Sheet 149 x 264 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**LITERATURE:**  
 Kornfeld 46



**103**  
**PAUL KLEE (1879-1940)**

*Seiltänzer*

lithograph printed in black and pink, 1923, on tissue-thin Japan paper, signed and inscribed with the work number '23 138' in pencil, from the edition of eighty on this paper (there was also an edition of 220 on laid paper), published in *Kunst der Gegenwart*, by R. Piper, Munich, the full sheet, the colours fresh, a deckle edge at the top and right, very pale mount staining, otherwise in very good condition, framed  
Image 432 x 266 mm., Sheet 515-19 x 370-9 mm.

£25,000-35,000

\$32,000-44,000  
€30,000-41,000





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ\*104

**MAX BECKMANN (1884-1950)**

*Selbstbildnis (Self-Portrait)*

woodcut, 1922, on light pink Japan paper, signed and numbered XX/XX in pencil, one of 75 proofs, of which some were numbered by Günther Franke (there was also an edition of 125 impressions on laid paper), published by Verlag R. Piper, Munich, the full sheet, the margins folded around a card support, with light and mount staining, generally in good condition, framed Block 220 x 152 mm., Sheet 490 x 346 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Hofmaier 226.III



VARIOUS PROPERTIES

λ105

**EMIL NOLDE (1857-1956)**

*Grete*

etching, 1922, on firm wove paper, signed in pencil, a fine impression of the second state (of three), printing with rich tone, one of only six impressions of this state (there were also five impressions of the first state and 19 of the the third), with wide margins, pale staining in the lower margin, otherwise in good condition, framed Plate 244 x 215 mm., Sheet 322 x 277 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Schiefler & Mosel 219







## PRINTS FROM THE PERSONAL COLLECTION OF CONRAD FELIXMÜLLER

The following six prints (lots 106-111) come from the estate of Conrad Felixmüller (1897-1977) which have been kept and unexhibited by his descendants until now. They were part of his personal collection and consist of rare and unusual examples from his own graphic oeuvre – including one of his largest and most important prints, the *Coal Miner* (lot 106), and a very rare, dedicated portrait of the composer and painter Arnold Schönberg (1874-1951) – as well as prints by fellow artists and collaborators such as Otto Dix (1891-1969),

whom he introduced to the art of lithography, and Otto Pankok (1893-1966). Almost a child prodigy – he joined the Dresden Art Academy in 1912 at the age of 15 – Felixmüller's career breached styles and periods, from Expressionism to Neue Sachlichkeit, and he became a leading exponent of both movements. The present group of prints represents the different artistic currents of his time and the dedications to him are a testament to his artistic friendships and his place among the German avant-garde in the first half of the 20th century.

PROPERTY FROM THE FELIXMÜLLER ESTATE

**106**

**CONRAD FELIXMÜLLER (1897-1977)**

*Kohlenbergarbeiter*

colour lithograph, 1920, on wove paper, signed in pencil, titled, inscribed *Lithographie*, and numbered 7/30 (Söhn states that only about ten impressions were pulled), with margins, partially printed to the upper sheet edge at left (as usual), probably the full sheet, the colours very fresh and bright, some stray green ink and inky fingerprints in the margins, a couple of short tears and minor creases in the margins, generally in good condition

Image 575 x 408 mm., Sheet 585 x 428 mm.

£30,000-50,000

\$38,000-62,000

€36,000-59,000

**PROVENANCE:**

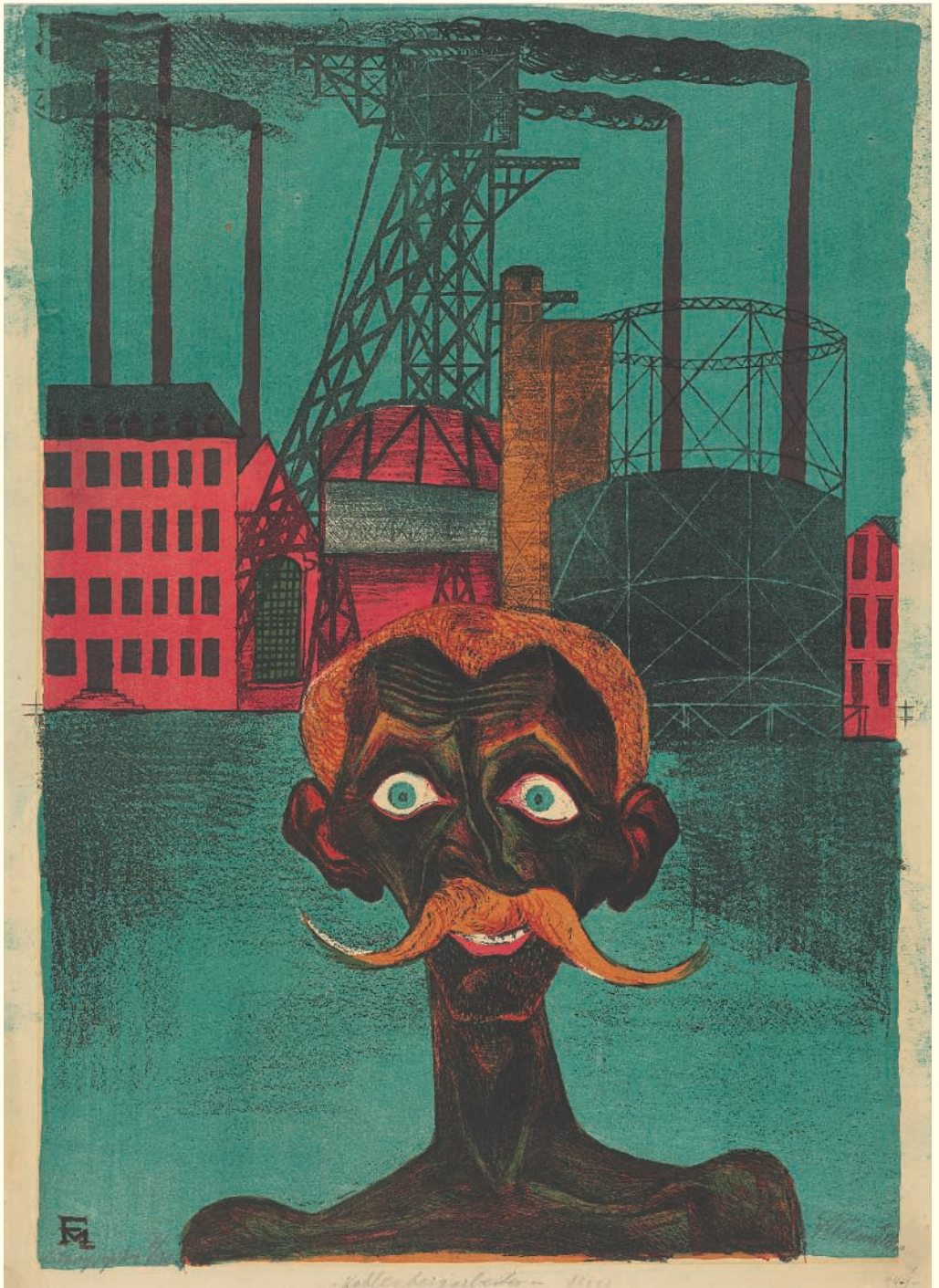
Collection of the artist; then by descent to the present owners.

**LITERATURE:**

Söhn 211

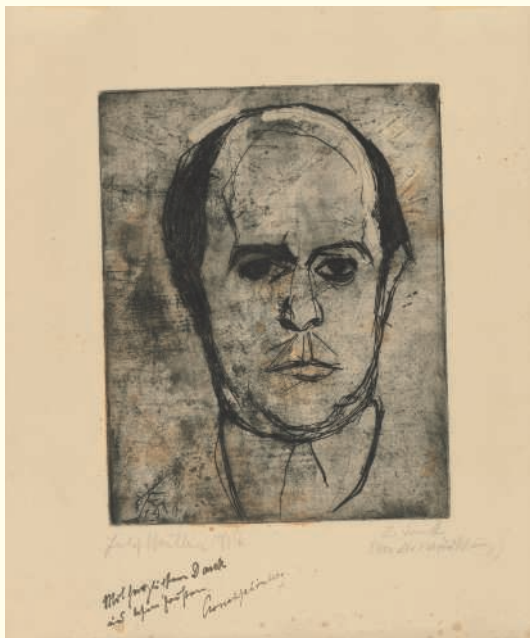
This large colour lithograph, arguably the artist's most important work in the print medium, is extremely rare. As Gerhart Söhn suggested in the catalogue raisonné of Felixmüller's prints, the envisaged edition of thirty impressions was never completed and only small number, approximately ten, were in fact printed. Within the last thirty years only two impressions, both proofs with corrections and additions in crayon, have been offered at auction. The present impression in glowing colours of red, orange and green does not have any such additional work. Coming from the artist's own collection, we must assume that he considered it a definitive impression and kept it as a reference.

It is an arresting image, which conjures up a whole period and a way of life: the coal miner confronts us directly, grinning madly from under his handlebar moustache, his face and his scrawny, naked shoulders and neck covered in soot, as he stands in front of the winding tower, factories, a gas holder and billowing smoke stacks.



Köln bei Nacht 1922





PROPERTY FROM THE FELIX MÜLLER ESTATE

λ107

**CONRAD FELIXMÜLLER (1897-1977)**

*Bildnis Arnold Schönberg*

etching printed in sepia, 1914, on stiff, cream wove paper, signed and dated in pencil *Felix Müller 1914* and inscribed *2. Druck / (vor der Verstählung)*, inscribed by the sitter *Mit herzlichem Dank und besten Grüßen, Arnold Schönberg* in brown ink, a very rich and tonal impression, with selective wiping on the forehead and above the head, the second proof before the plate was steelfaced, one of only approximately ten impressions from the original plate (in 1973 a photogravure was published in an edition of twenty signed and numbered impressions, inscribed *Neudruck*), with margins, probably the full sheet, some foxing Plate 228 x 178 mm., Sheet 338 x 280 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Collection of the artist; then by descent to the present owners.

**LITERATURE:**

Söhn 44



λ108

**OTTO PANKOK (1893-1966) AND POSSIBLY  
CONRAD FELIXMÜLLER (1897-1977)**

*Indisches Paar*

drypoint, circa 1919-23, on stiff, cream wove paper, signed and titled in pencil by Pankok, inscribed */C. Felixmüller*, a rich and tonal impression of this unrecorded print, possibly unique, printed from an irregularly cut plate, with margins, probably the full sheet, a short tear at the lower right sheet edge, some surface dirt and stray ink in the margins, otherwise in good condition; with an etching of an *Old Woman verso*, printed in sanguine, initialled P in the plate, probably by Otto Pankok Plate 297 x 162 mm., Sheet 388 x 322 mm.

£2,500-3,500

\$3,200-4,400

€3,000-4,100

**PROVENANCE:**

Conrad Felixmüller (1897-1977), Dresden & Berlin; then by descent to the present owners.

**LITERATURE:**

Not in Jäger or Söhn

This unrecorded, erotic drypoint - undoubtedly inspired by Hindu sculpture such as the carved stone friezes of the Khajuraho temples in Madhya Pradesh - was executed on an irregularly shaped plate, as is typical for Pankok's etchings from 1919 onwards. Yet stylistically it appears to share characteristics of both Pankok's and Felixmüller's hands and may well be a collaborative work, as the inscription seems to suggest.

109

**KÄTHE KOLLWITZ (1867-1945)**

*Brustbild einer Arbeiterfrau mit blauem Tuch*

lithograph printed in colours, 1903, on stiff, cream wove paper, signed in pencil, a very good impression of this important print, Knesebeck's third, final state, from the edition of one hundred, with wide margins, probably the full sheet, some minor surface dirt in the margins, otherwise in very good condition  
Image 355 x 245 mm., Sheet 527 x 450 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Conrad Felixmüller (1897-1977), Dresden & Berlin, with his estate stamp *recto* (not in Lugt); then by descent to the present owners.

**LITERATURE:**

Klipstein 68; Knesebeck 75



110

**KARL SCHMIDT-ROTLUFF (1884-1976)**

*Heiliger*

woodcut, 1918, on cream wove paper, signed in pencil, inscribed with the work number 1830, and dedicated *Felixmüller zum Gedenken/ unserer Begegnung S.R.*, one of only a few impressions, printing richly and evenly, with wide margins, probably the full sheet, in very good condition  
Block 260 x 202 mm., Sheet 515 x 342 mm.

£2,500-3,500

\$3,200-4,400

€3,000-4,100

**PROVENANCE:**

Conrad Felixmüller (1897-1977), Dresden & Berlin; then by descent to the present owners.

**LITERATURE:**

Schapiro 231





PROPERTY FROM THE FELIXMÜLLER ESTATE

λ111

**OTTO DIX (1891-1969)**

*Elektrische*

woodcut, 1920, on thin cream wove paper, signed in pencil and dedicated *Meinem lieben Felixmüller*, a very good, rich impression, probably one of only a few impressions printed by the artist by hand (there was also an edition of thirty impressions published in the portfolio *9 Holzschnitte*, Dresdner Verlag, 1922), with wide margins, probably the full sheet, a short tear at the right sheet edge, creases at the lower right sheet corner, otherwise in good condition

Block 280 x 240 mm., Sheet 520 x 402 mm.

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**PROVENANCE:**

Conrad Felixmüller (1897-1977), Dresden & Berlin, with his estate stamp *verso* (not in Lugt); then by descent to the present owners.

**LITERATURE:**

Karsch 24

Still under the influence of the previous generation of artists, in particular the artists of the Brücke and their predilection for the woodcut technique, Otto Dix also began working in this medium. Yet woodcuts were to remain an oddity in his graphic oeuvre: between 1913 and 1920 he produced no more than 19 woodcuts, all of which are great rarities. With the exception of the very earliest attempts, Dix was not interested in the raw quality of woodcutting, which the Expressionists, inspired by tribal and folk art, cherished so much. Although he must have found the technique inadequate to his artistic aims and abandoned it in 1920, his woodcuts are amongst the most idiosyncratic and sought-after of his all his prints.

Executed in a 'black manner' whereby he cuts the subject as white lines into a black background, they clearly betray his impatience and his urge to express himself quickly and spontaneously. Woodcuts such as the present, delightful *Elektrische* of 1920, combine simple, crudely cut shapes and patterns with words and numbers cut into the block to an almost collage-like effect. In their irreverence, inventiveness and sheer visual force, Otto Dix's woodcuts are unlike any other and mark a high-point in his entire oeuvre.



*Nissen کہا Felix mit*

*Stott*



## PRINTS FROM THE PORTFOLIO 'DIE SCHAFFENDEN'

The founding of the *Künstlergruppe Brücke* and the birth of Expressionism also marked the beginning of a 'print revival' in Germany. After the predominantly reproductive or illustrative print production of the 19th century, prints and in particular woodcuts began to be seen as a powerful and important medium of artistic expression. In order to disseminate and promote this revived print production, artists and artists' collectives began to issue portfolios, and gallerists and critics, such as Herwarth Walden (1879-1941) and Paul Westheim (1886-1963), published magazines and journals which included original prints.

While some were very short-lived, Paul Westheim's publication *Die Schaffenden*, ran from 1918-32 with four issues per year.

Each issue consisted of a portfolio containing ten original prints, mostly but not exclusively by German artists, including some of the leading figures of the German avant-garde, such as the *Brücke*-artists Heckel, Pechstein and Schmidt-Rottluff, and satirists such as George Grosz, as well as lesser-known artists of the time. No other periodical came to showcase and represent the artistic life of the inter-war years to a similar degree.

The present collection of prints from *Die Schaffenden* includes important woodcuts, etchings and lithographs from the first three years, when it was published in Weimar, by some of the defining artists of the period, all in exceptionally good condition.



VARIOUS PROPERTIES

λ\*112

**MAX PECHSTEIN (1881-1955)**

*Akrobatatzen III (Varietészene)*

woodcut with stencil-colouring in green and pink, 1912, on cream wove paper, signed in pencil, a very good impression, the colours fresh; with **Komposition mit drei Palau-Akten**, lithograph by the same hand, 1918, on cream wove paper, signed in pencil; both from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden* (year 1, vol. I), by Paul Westheim and Gustav Kiepenheuer, Weimar, 1918, with the publication's blindstamp, the full sheets, in very good condition

Block 218 x 270 mm., Sheet 322 x 419 mm. (K. H 137)

Image 322 x 313 mm., Sheet 420 x 322 mm. (K. L 265) (2)

£2,500-3,500

\$3,200-4,400

€3,000-4,100

### LITERATURE:

Krüger H 137 & L 265

Söhn 727701-6 & 7

For additional images please visit [www.christies.com](http://www.christies.com)

λ\*113

**ERICH HECKEL (1883-1970)**

*Handstand*

lithograph, 1916, on cream wove paper, signed and dated in pencil, a good impression of the first state (of three); with **Die Tote (Szene zu Dostojewskis 'Idiot')**, woodcut, 1912, signed in pencil, dated 19, second, final state; and **Die Brüder Karamasow**, lithograph, 1919, signed and dated in pencil; both by the same hand, on cream wove paper; all from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden* (year 1, vol. I & year 2, vol. II), by Paul Westheim and Gustav Kiepenheuer, 1918 and 1920, with the publication's blindstamp, the full sheets, all in very good condition (3)

Image 280 x 200 mm.,

Sheet 418 x 319 mm. (and similar) (3)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Dube L 230, H 247, L 253

Söhn 72701-2, 727706-3 & 4

For additional images please visit [www.christies.com](http://www.christies.com)



λ\*114

**KARL SCHMIDT-ROTTLUFF (1884-1976)**

*Haus mit Pappeln (Landschaft)*

woodcut, 1913, on cream wove paper, signed in pencil, a rich and even impression, from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden* (year 1, vol. I), by Paul Westheim and Gustav Kiepenheuer, Weimar, 1918, with the publication's blindstamp, the full sheet, in very good condition

Block 235 x 245 mm.,

Sheet 319 x 419 mm.

£2,500-3,500

\$3,200-4,400

€3,000-4,100

**LITERATURE:**

Schapiro 118

Söhn 727701-10







\*115

**CHRISTIAN ROHLFS (1849-1938)**

*Die Heiligen Drei Könige*

woodcut, circa 1910, on cream wove paper, signed and titled in pencil; with **Strasse in Soest**, linocut by the same hand, 1911, on cream wove paper, signed and titled in pencil; both from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden* (year 1, vol. I), by Paul Westheim and Gustav Kiepenheuer, Weimar, 1918, the full sheets, with the publication's blindstamp, in very good condition (2)

Block 395 x 266 mm., Sheet 419 x 319 mm. (U. 23)

Block 240 x 238 mm., Sheet 418 x 320 mm. (U. 34)

(2)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Utermann 23 & 34

Söhn 727701-9 & 8



\*116

*A Small Collection of Expressionist Prints, from: Die Schaffenden*

including: **Heinrich Campendonck** (1889-1957), *Interieur mit zwei Akten*, woodcut, 1918, signed in pencil; **Conrad Felixmüller** (1897-1977), *Soldat im Irrenhaus II*, lithograph, 1918, signed, dated, titled and inscribed *Lithographie* in pencil; **Max Kaus** (1891-1977), *Mädchenkopf*, woodcut, 1920, signed and dated in pencil; **Oskar Kokoschka** (1886-1980), *Das Prinzip*, lithograph printed in blue and red, 1918, signed in pencil; and **Ludwig Meidner** (1884-1966), *Straße in Wilmersdorf*, drypoint, 1913, signed and dated in pencil; all on cream wove paper, very good impressions, from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden*, by Paul Westheim and Gustav Kiepenheuer, Weimar, 1919-21, with the publication's blindstamp, the full sheets, all in very good condition (5)

Images 338 x 270 mm. (and smaller),

Sheets 405 x 308 mm. (and similar)

(5)

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Engels 36; Söhn 150; Wingler & Welz 132; Tenner 18

Söhn 727702-1 & 5; 72703-5, 72704-6; 72709-5

For additional images please visit [www.christies.com](http://www.christies.com)



**\*117**

**OTTO MUELLER (1874-1930)**

*Polnische Familie & Zirkuspaar*

two lithographs, 1920-21, on cream wove paper, initialed in pencil, good impressions, from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden* (year 3, vol. I), by Paul Westheim and Gustav Kiepenheuer, Weimar, 1921, with the publication's blindstamp, the full sheets, in very good condition (2)

Image 258 x 187 mm., Sheet 409 x 310 mm. (K. 114)

Image 260 x 186 mm., Sheet 409 x 310 mm. (K. 113)

£4,000-6,000

(2)

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Karsch 114 II & 113

Söhn 72709-6 & 7





**λ\*118**  
**MAX PECHSTEIN (1881-1955)**

*Nach dem Bad & Am Ufer*

two drypoints, 1920, on cream wove paper, signed in pencil, fine, rich and tonal impressions, printing with much burr, from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden* (year 3, vol. I), by Paul Westheim and Gustav Kiepenheuer, Weimar, 1921, with the publication's blindstamp, the full sheets, in very good condition

Plate 265 x 208 mm., Sheet 410 x 308 mm. (K. R 118)

Plate 205 x 260 mm., Sheet 309 x 409 mm. (K. R 116)

(2)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**LITERATURE:**

Krüger R 118 & 116

Söhn 72709-8 & 9

**\*119**  
**GEORGE GROSZ (1893-1959)**

*Vollkommene Menschen & Kein Hahn kräht nach ihnen*

two offset-lithographs, 1920, on cream wove paper, signed in pencil, very good impressions, from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden* (year 2, vol. IV), by Paul Westheim and Gustav Kiepenheuer, 1920, with the publication's blindstamp, the full sheets, in very good condition (2)

Image 271 x 219 mm., Sheet 409 x 311 mm. (D. E 62)

Image 270 x 218 mm., Sheet 410 x 312 mm. (D. E 63)

(2)

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**LITERATURE:**

Dückers E 62 & 63

Söhn 72708-1 & 2



\*120

**FERNAND LÉGER (1881-1955)**

*Composition aux deux personages (Der Maschinenbauer)*

lithograph, 1920, on cream wove paper, signed in ink, a fine, rich and even impression, from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden* (year 2, vol. IV), by Paul Westheim and Gustav Kiepenheuer, Weimar, 1920, with the publication's blindstamp, the full sheet, in very good condition

Image 287 x 237 mm., Sheet 410 x 311 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Saphire 2

Söhn 72708-8



λ\*121

**JACQUES VILLON (1875-1963)**

*Table d'échecs (Das Schachbrett)*

etching, 1920, on cream wove paper, initialled in pencil; with **Albert Gleizes**, *Centre noir*, lithograph, 1921, on cream wove paper, initialled in pencil; very good impressions, from the edition of one hundred (there were also 25 on Japan paper), published in *Die Schaffenden* (year 3, vol. IV), by Paul Westheim and Gustav Kiepenheuer, Weimar, 1922, with the publication's blindstamp, the full sheets, in very good condition (2)

Plate 200 x 160 mm., Sheet 406 x 308 mm. (Villon)  
Image 361 x 266 mm., Sheet 410 x 308 mm. (Gleizes) (2)

£2,500-3,500

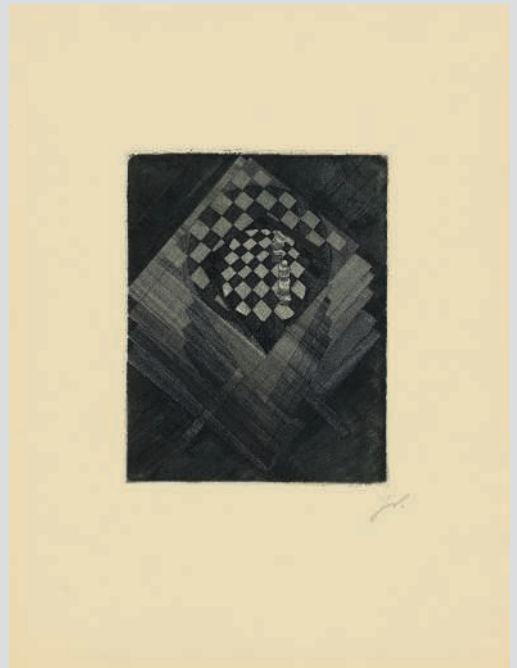
\$3,200-4,400

€3,000-4,100

**LITERATURE:**

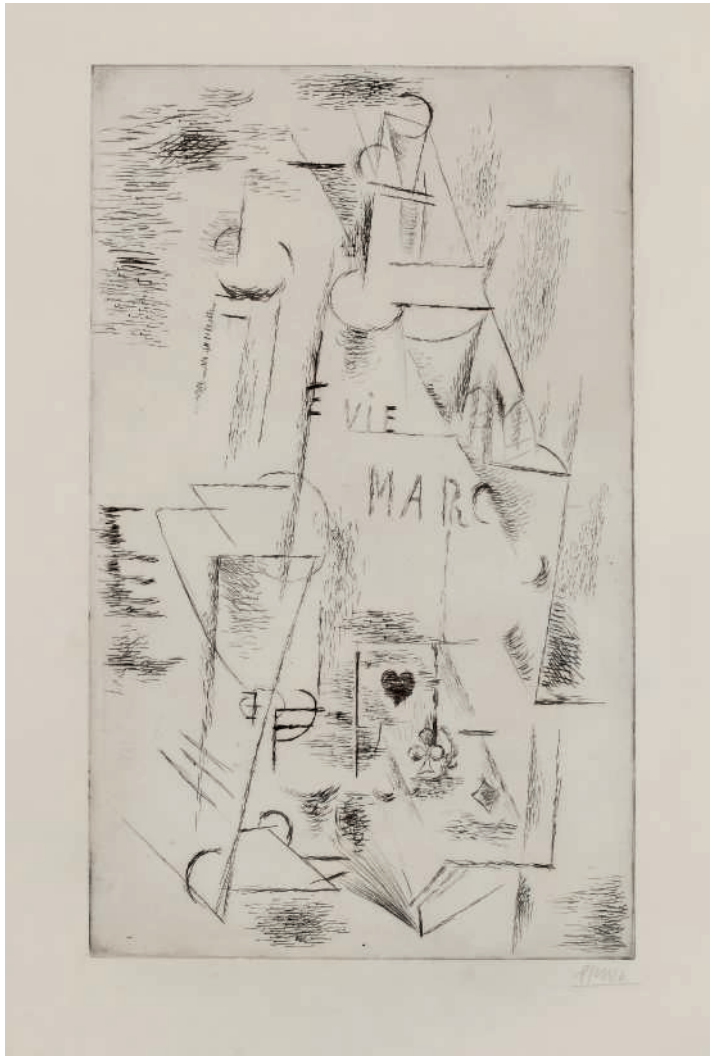
Ginestet & Pouillon E 292

Söhn 72712-10 & 3



For additional images please visit [www.christies.com](http://www.christies.com)





1122

**PABLO PICASSO (1881-1973)**

*Nature morte à la Bouteille de Marc*

drypoint, 1911, on laid Arches paper, signed in pencil, numbered no. 93, from the edition of one hundred (there were also some artist's proofs), published by Henry Kahnweiler, Paris, 1912, with wide margins, probably the full sheet, deckle edges on three sides, a small repair in the right margin, otherwise in good condition, framed Plate 500 x 306 mm., Sheet 720 x 545 mm.

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**LITERATURE:**

Bloch 24; Baer 33b

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

№\*123

**AFTER GEORGES BRAQUE (1882-1963)**  
**BY JACQUES VILLON (1875-1963)**

*Nature Morte*

aquatint in colours, 1922-23, on BFK Rives wove paper, signed in pencil, numbered 20/200, the full sheet, a deckle edge at right, with light- and mount staining, framed  
Plate 580 x 217 mm., Sheet 640 x 367 mm.

£1,000-1,500

\$1,300-1,900

€1,200-1,800

**LITERATURE:**

Ginestet & Pouillon E636



VARIOUS PROPERTIES

**124**

**STUART DAVIS (1892-1964)**

*Rue de l'Echaudé*

lithograph, 1929, on *Chine appliqué*, signed in pencil, numbered 28/30, the full sheet, pale light- and mount staining, generally in good condition, framed  
Image 232 x 357 mm.,  
Sheet 357 x 547 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Cole and Myers 12







λ125

**HENRI MATISSE (1869-1954)**

*Nu au coussin bleu*

lithograph, 1924, on Arches laid paper, watermark Canson & Montgolfier, signed and dedicated à *Ch. Thorndike/ cordialement/ Henri Matisse*, inscribed *Etat*, one of two *épreuves d'état* aside from the edition of fifty (there were also five *épreuves d'essai* and ten *épreuves d'artiste*), probably the full sheet, the paper toned, some pale scattered foxing, hinged with paper tape along the sheet edges *recto*, framed  
Image 610 x 480 mm., Sheet 635 x 480 mm.

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**PROVENANCE:**

Charles Hall Thorndike (1875-1935), Pennsylvania & Nice, a gift from the artist.

**LITERATURE:**

Duthuit-Matisse 442

Charles Thorndike was an artist and friend of Matisse, who owned a villa on the far side of the old port in Nice.



λ126

**HENRI MATISSE (1869-1954)**

*Tête penchée et Bocal de Poissons*

etching, 1929, on *Chine appliqué* to Arches wove paper, signed in pencil, numbered 17/25, the full sheet, a deckle edge below, pale light- and mount staining, otherwise in very good condition  
Plate 150 x 195 mm., Sheet 288 x 378 mm.

€8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

Duthuit-Matisse 177

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ\*127

**AFTER AMEDEO MODIGLIANI (1875-1963),**

**BY JACQUES VILLON (1875-1963)**

*L'Italienne*

aquatint in colours, 1926-27, on wove paper, with the stamped signature (as issued), numbered 161/200, published by Berheim-Jeune, Paris, with wide margins, the sheet trimmed, with light and mount staining, framed  
Plate 498 x 310 mm., Sheet 635 x 445 mm.

€1,000-1,500

\$1,300-1,900

€1,200-1,800

**LITERATURE:**

Ginestet & Pouillon E650







(drawing)

VARIOUS PROPERTIES

1128

**LEONARD TSUGUHARU FOUJITA (1886-1968)**

*Femmes*

the complete portfolio comprising six colour etchings with aquatint and roulette, an additional suite, and an original drawing, **La Penseuse**, 1930, the deluxe edition, with justification, signed and numbered, copy number IV/VI (the standard edition without the addition suite and drawing was one hundred), published by Apollo Editions Artistiques, Paris, 1930, the first suite on *Chine appliqué on Japon Impériale* paper, the additional suite on *Japon Ancien* paper, each plate signed, dated and numbered in pencil, the original ink and pencil drawing heightened in watercolour, signed and dated in black ink at lower right, dedicated à *Monsieur André Kahn/En Souvenir* in black ink on the justification, the full sheets, one plate slightly attenuated, otherwise the colours very fresh, occasional scattered foxing, generally in good condition, the drawing with pale light-staining, loose (as issued), within the original paper mounts, with blue morocco boards, the drawing and one plate framed (portfolio + two frames)

755 x 555 mm. (portfolio)

735 x 515 mm. (drawing)

(13)

£50,000-70,000

\$63,000-87,000

€60,000-83,000

**PROVENANCE:**

Private collection, Paris; acquired from the artist  
Then by descent.

**LITERATURE:**

Buisson 30.126

The drawing in this lot is accompanied by a certificate issued by Sylvie Buisson confirming the authenticity, numbered D30.166.D, dated 20/02/2017.

This set has been requested for loan to the exhibition *Foujita et les riches heures du Montparnasse* which will take place at the Maillol Museum, Paris, in the spring of 2018.

For additional images please visit [www.christies.com](http://www.christies.com)









λ\*129

**PABLO PICASSO (1881-1973)**

*Portrait de Dora Maar*

drypoint, 1937, on laid paper, watermark Picasso, signed in pencil, inscribed *Bon à tirer*, one of two or three proof impressions printed in 1942, before the unsigned and unnumbered edition printed by Lacourière in the same year, a fine impression of this very rare print, inscribed 50 in pencil at lower left, the full sheet, a deckle edge below, in very good condition, framed

Plate 347 x 255 mm., Sheet 440 x 348 mm.

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**LITERATURE:**

Bloch 299; Baer 627Bb



130

**PABLO PICASSO (1881-1973)**

*Buste de Jeune Fille*

lithograph, 1947, on Arches wove paper, inscribed in pencil by the printer Fernand Mourlot with his reference number 67 on the reverse, one of five or six proofs reserved for the artist and printer, aside from the signed and numbered edition of fifty, with the *Collection Mourlot* ink stamp on the reverse, the full sheet, with deckle edges above and below, some time staining, otherwise in good condition, framed  
Image 545 x 445 mm., Sheet 660 x 497 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**  
Mourlot 67





λ131

**PABLO PICASSO (1881-1973)**

*David et Bethsabée (d'après Lucas Cranach) (State 2)*

lithograph, 1947, on Arches wove paper, signed in pencil, numbered 34/50 (there were also six proofs for the artist and printer), an impression of the second state (of ten), the full sheet, deckle edges above and below, with light- and mount staining, framed

Image 642 x 485 mm., Sheet 658 x 500 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Bloch 440; Mourlot 109.2

Picasso's variations after Cranach's *David and Bathsheba* were executed after a black and white reproduction in the catalogue of the 1937 Cranach exhibition in Berlin, which Kahnweiler had given to the artist. The gradual transformation of the figures as the artist changed the plate show a subtle formalization of the static female figures and a gradual loosening up of the male figures looking down upon them.



132

**PABLO PICASSO (1881-1973)**

*Jeunesse*

lithograph, 1950, on Arches wove paper, signed in pencil, numbered 29/50 (there were also six artist's proofs), the full sheet, deckle edges above and below, pale mount staining, some pale scattered foxing in the margins, otherwise in good condition  
Image 500 x 650 mm., Sheet 565 x 755 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**LITERATURE:**

Bloch 675; Mourlot 188





**133**  
**PABLO PICASSO (1881-1973)**

*Le Cocu Magnifique*

the complete set of twelve etchings, including four with aquatint, 1968, on Auvergne Richard de Bas wove paper, with title and justification, each print signed and numbered 27/30 in pencil, copy number 27 from the edition of thirty with wider margins, (there was also an edition of 150 impressions with small margins) published by Atelier Crommelynck, Paris, the full sheets, with the title and justification, loose (as issued), in the original paper wrappers, all with the red leather presentation box, in very good condition

405 x 520 x 45 mm. (overall)

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Bloch 1244-1255; Baer 1432-1443; Cramer Books 140



λ134

**PABLO PICASSO (1881-1973)**

*La Tauromaquia*

the complete set of 26 sugar-lift aquatints, 1959, on Guarro wove paper with a Bull's Head watermark designed by the artist, *hors-texte*, with title page, table of contents, text in Spanish and justification, signed in pencil on the justification, copy 79 from the total edition of 263, published by Ediciones de la Cometa, Barcelona, the full sheets, loose (as issued), all within their paper folders, with the drypoint on the cover, parchment-covered boards with the title in gilt on the spine, all within the original parchment and yellow cloth-covered slipcase, the contents in very good condition (portfolio)

Plate 200 x 295 mm. (and similar)

Sheet 345 x 495 mm. (and similar)

365 x 510 x 60 mm. (overall)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

**LITERATURE:**

Bloch 950-976; Baer 970-996; Cramer books 100





λ135

**JOAN MIRÓ (1893-1983)**

*Maquette for: Personnage I Estels IV*

collage, ink, pastel and etching, 1979, on Arches wove paper, inscribed IV in grey crayon verso, authenticated in pencil verso by Rosa Maria Malet, Fundació Joan Miró, Barcelona (2/IX/2008), with deckle edges above and below, in good condition  
Image & Sheet 905 x 630 mm.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

Joan Barbará (1927-2013), Barcelona; then by descent to the present owner

**EXHIBITED:**

*Joan Miró – Miró, inédit I pòtum/ Miró, oeuvres in inédits*, Musée d'art modern Céret, 19 June -19 September 1993, no. 47.

**LITERATURE:**

See Dupin 1091



λ136

**JOAN MIRÓ (1893-1983)**

*Maquette for: Personatge I Estels VII*

collage, ink, pastel, pencil and etching, 1979, on Arches wove paper, inscribed VII in grey crayon verso, authenticated in pencil verso by Rosa Maria Malet, Fundació Joan Miró, Barcelona (2/ IX/2008), with deckle edges above and below, in good condition  
Image & Sheet 905 x 630 mm.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

Joan Barbará (1927-2013), Barcelona; then by descent to the present owner.

**EXHIBITED:**

*Joan Miró – Miró, inèdit I pòtum/ Miró, oeuvres in inèdits*, Musée d'art modern Céret, 19 June-19 September 1993, no. 50.

**LITERATURE:**

See Dupin 1094



The plates for *Ocells de Montroig* or *Birds of Montroig* (lots 137 - 141) were made by Miro in 1979 at the print studio of Joan Barbará, Barcelona. Produced late in the artist's life, the series reveals his imagination undimmed by the physical constraints of age. The title is a *double entendre* - the Catalan word 'ocells' (birds) is also used colloquially to denote male

genitalia - and the swirling and seemingly abstract forms full of a playfully suggestive eroticism. The edition was not realised before the artist's death, and these rare proofs, signed and inscribed *bon à tirer* by the artist, are the only known, signed life-time impressions.



137

**JOAN MIRO (1893-1983)**

*Ocells de Montroig I*

sugar-lift aquatint, 1979, on grey Chine collé on Arches wove paper, signed, dated 3/V.79. and inscribed *Bat.* in pencil, a *bon à tirer* impression printed by Joan Barbará, Barcelona, 1979, before the posthumous edition of 45 published by Maeght, with wide margins, deckle edges at left and right, in very good condition Plate 297 x 393 mm., Sheet 500 x 657 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Joan Barbará (1927-2013), Barcelona; then by descent to the present owner.

**LITERATURE:**

See Dupin 1216



138

**JOAN MIRO (1893-1983)**

*Ocells de Montroig II*

sugar-lift aquatint, 1979, on Arches wove paper, signed, dated 3/V.79. and inscribed *Bat.* in pencil, a *bon à tirer* impression, printed by Joan Barbará, Barcelona, 1979, before the posthumous edition of 45 published by Maeght, with wide margins, deckle edges at left and right, a small blue ink spot in the upper margin, otherwise in very good condition Plate 360 x 495 mm., Sheet 500 x 660 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Joan Barbará, Barcelona (1927-2013); then by descent to the present owner.

**LITERATURE:**

See Dupin 1217

139

**JOAN MIRO (1893-1983)**

*Ocells de Montroig III*

sugar-lift aquatint, 1979, on grey Chine collé on Arches wove paper, signed, dated 3/V.79. and inscribed *Bat.* in pencil, a *bon à tirer* impression printed by Joan Barbará, Barcelona, 1979, before the posthumous edition of 45 published by Maeght, with wide margins, deckle edges above and below, in very good condition  
Plate 393 x 297 mm.,  
Sheet 660 x 500 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Joan Barbará (1927-2013), Barcelona;  
then by descent to the present owner.

**LITERATURE:**

See Dupin 1219



140

**JOAN MIRO (1893-1983)**

*Ocells de Montroig IV*

sugar-lift etching, 1979, on Arches wove paper, signed, dated 3/V.79. and inscribed *Bat.* in pencil, a *bon à tirer* impression printed by Joan Barbará, Barcelona, 1979, before the posthumous edition of 45 published by Maeght, with wide margins, deckle edges at left and right, in very good condition  
Plate 360 x 495 mm.,  
Sheet 500 x 660 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

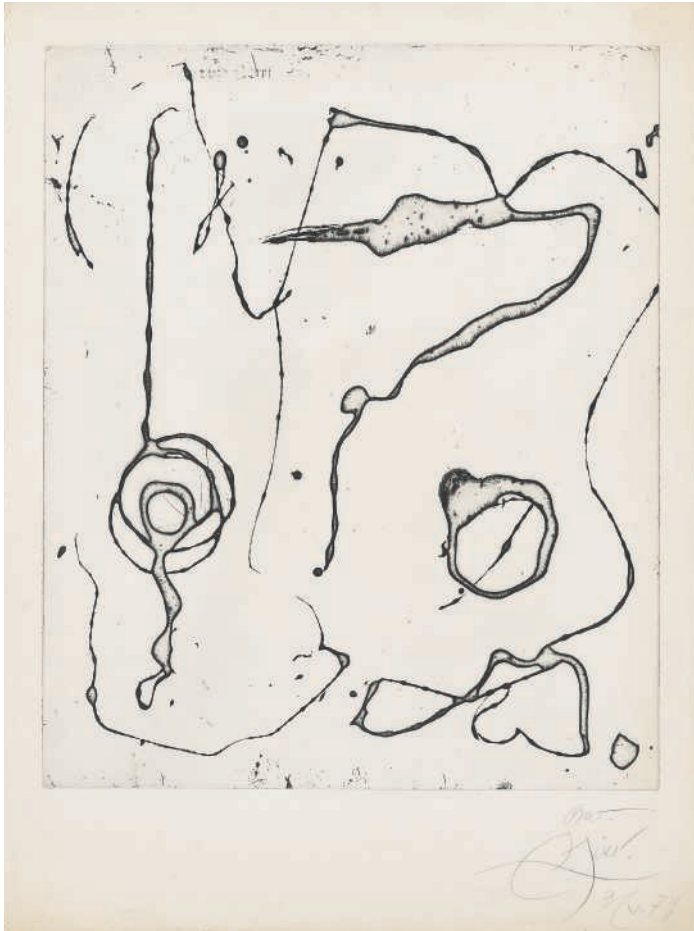
Joan Barbará (1927-2013), Barcelona;  
then by descent to the present owner.

**LITERATURE:**

See Dupin 1218







141

**JOAN MIRO (1893-1983)**

*Ocells de Montroig V*

sugar-lift etching, 1979, on Arches wove paper, signed, dated 3/V.79. and inscribed *Bat.* in pencil, a *bon à tirer* impression printed by Joan Barabarà, Barcelona, 1979, before the posthumous edition of 45 published by Maeght, with wide margins, deckle edges at left and right, in very good condition  
Plate 597 x 493 mm., Sheet 765 x 560 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**PROVENANCE:**

Joan Barabarà (1927-2013), Barcelona; then by descent to the present owner.

**LITERATURE:**

See Dupin 1220



λ142

**JOAN MIRO (1893-1983)**

*La Grève Noire*

etching with aquatint and carborundum in colours, 1973, on wove paper, signed in pencil, numbered 18/50, published by Maeght, Paris, the full sheet, in very good condition, framed  
Image & Sheet 602 x 138 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Dupin 576





**143**  
**MAN RAY (1890-1976)**

*Boule sans neige*

multiple with objects in resin, 1970, inscribed with the artist's signature on the base, an artist's proof aside from the edition of ten, produced by Il Polimero arte, Castiglione, Milan, with their stamp on the base, published by Studio Marconi, Milan, in good condition

240 x 150 x 150 mm. (overall)

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Man Ray, Jean-Hubert Martin, Rosalind Krauss, *Man Ray - Objets de mon affection*, Paris, 1983, p. 51 (ill.), no. 36 (another example illustrated).

Janus, *Man Ray*, Milan, 1973, no. 29 (another example illustrated).

Man Ray's Surrealist interpretation of a snow globe was instigated by the Galerie Surréaliste in Paris who invited artists to create interpretations of the conventional souvenir.

The present lot, created in 1970, is a resin recreation of the glass *Boule sans neige* from circa 1930 that contained wax crayons and a drawing of Lee Miller's eye, but due to its fragile structure the object disintegrated shortly after completion.

PROPERTY FROM THE COLLECTION OF THE LATE ENRICO PEDRINI, GENOA

λ144

**MARCEL DUCHAMP (1887-1968)**

*A l'infinifif*

the complete set comprising a screenprint in black and olive on vinyl mounted under plexiglass and 79 facsimile notes, 1967, signed and dated 1966 in black ink and numbered 53/150 on the screenprint, published by Cordier & Ekstrom, New York, the screenprint and plexiglass cover serving as the lid for the portfolio box, containing the facsimile notes, on wove paper, in seven black paper folders, and a booklet of English translations, the booklet signed on the frontispiece in black ink, all within the original box with black linen-covered backboard with the name of the artist and the title in yellow, all in very good condition 333 x 287 mm. (overall)

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

Enrico Pedrini Collection, Genoa; then by descent to the present owner.

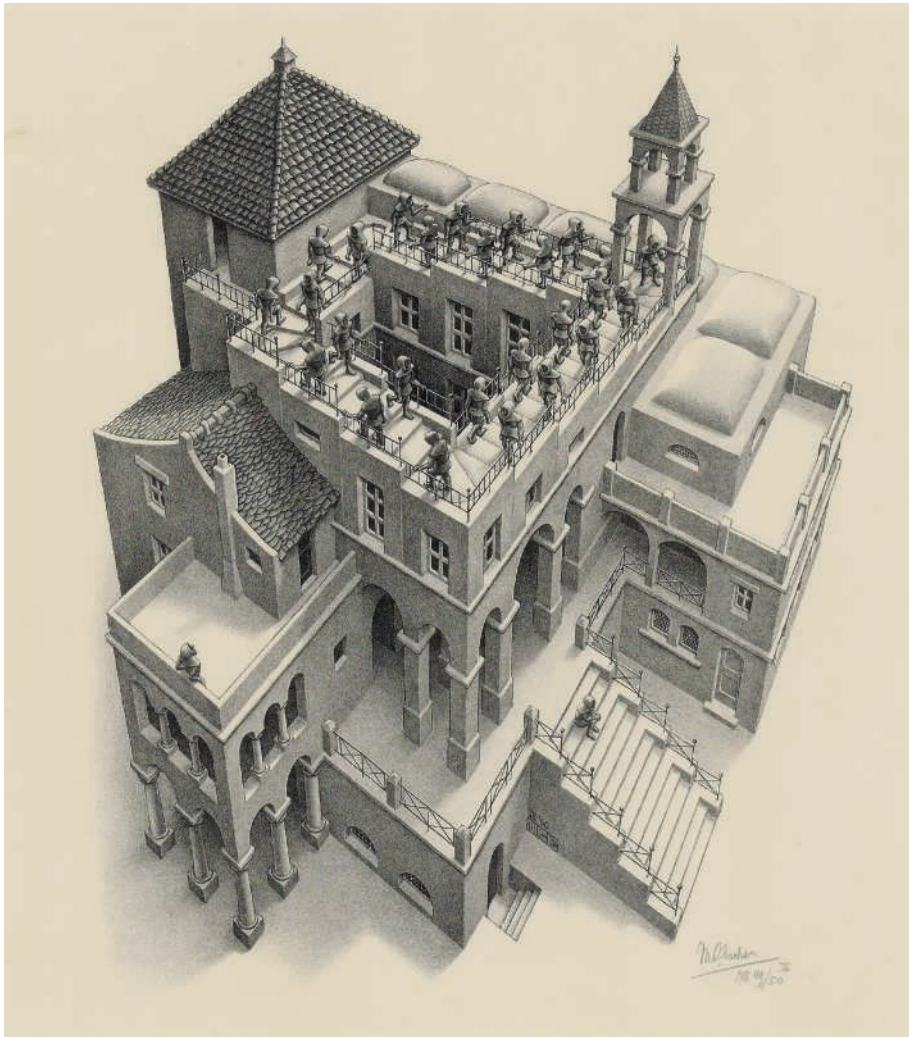
**LITERATURE:**

Schwarz (1970) 226; Schwarz (1997) 637

The screenprinted image is *Glider containing a Water Mill in neighbouring Metals*, 1913-15, from the *Large Glass*. The notes reproduced as facsimiles in this portfolio relate to the *Large Glass* and were previously unpublished.

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





VARIOUS PROPERTIES

1145

**MAURITS CORNELIS ESCHER (1898-1972)**

*Ascending and Descending*

lithograph, 1960, on wove paper, watermark Holland, signed in pencil, numbered No. 49/50 II, with wide margins, pale light-staining, otherwise in very good condition, framed

Image 355 x 280 mm., Sheet 479 x 388 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**LITERATURE:**

Bool 435





λ146

**MARC CHAGALL (1887-1985)**

*Adam et Ève et le fruit défendu,*  
from: *Dessins pour la Bible*

lithograph in colours, 1958-59, on Arches wove paper, signed in pencil, numbered 26/50, published by Tériade, Paris, 1960, for Verve, the full sheet, a deckle edge below, with light- and mount staining, a flattened horizontal crease with paper hinging tape in the lower margin *recto* where previously folded behind a mount, otherwise in good condition, framed  
Image 357 x 271 mm., Sheet 525 x 379 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Mourlot 237; see Cramer Books 42



λ147

**MARC CHAGALL (1887-1985)**

*La leçon de Philéas: from Daphnis et Chloé*

lithograph in colours, 1962, on Arches wove paper, signed in pencil, numbered 47/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, the sheet toned, light- and mount staining, otherwise in good condition, framed  
Image 423 x 325 mm., Sheet 540 x 382 mm.

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

Mourlot 323; see Cramer Books 46

λ\*148

**MARC CHAGALL (1887-1985)**

*Hyménée, from: Daphnis and Chloé*

lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 18/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, mount and backboard staining, framed  
Image 422 x 642 mm.,  
Sheet 540 x 762 mm.

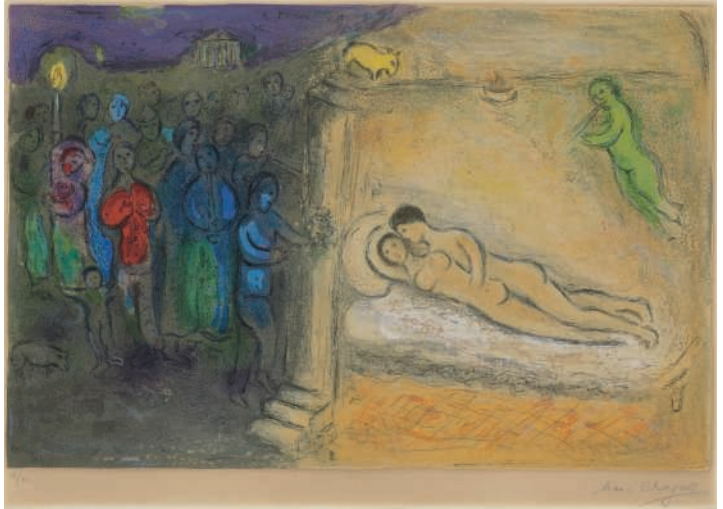
£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

Mourlot 349; see Cramer Books 46



λ149

**MARC CHAGALL (1887-1985)**

*Chloé vêtue et coiffée par Cléariste, from: Daphnis et Chloé*

lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 46/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, the red attenuated, the sheet toned, some mount staining, otherwise in good condition, framed  
Image 422 x 322 mm.,  
Sheet 540 x 380 mm.

£5,000-7,000

\$6,300-8,700

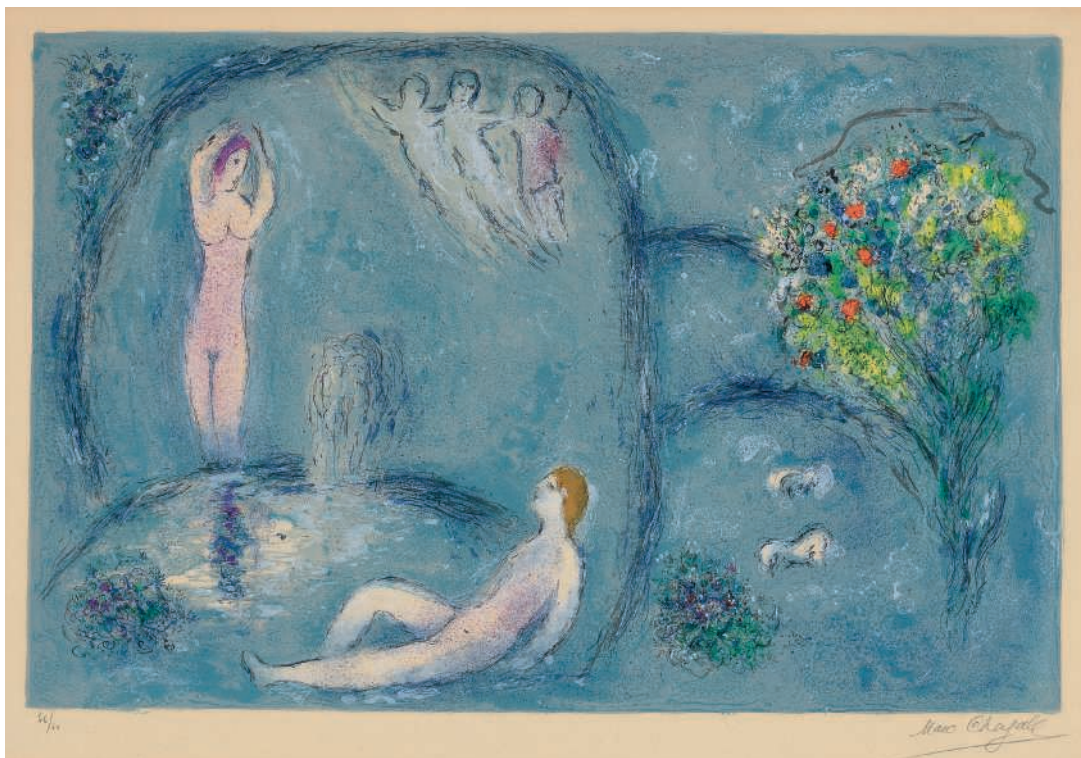
€6,000-8,300

**LITERATURE:**

Mourlot 345; see Cramer Books 46







λ150

**MARC CHAGALL (1887-1985)**

*La Caverne des Nymphes, from: Daphnis et Chloé*

lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 46/60 (there was also an unsigned, unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, some pale light- and mount staining, otherwise in good condition, framed  
Image 422 x 645 mm., Sheet 540 x 758 mm.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**LITERATURE:**

Mourlot 321; see Cramer Books 46



λ\*151

**MARC CHAGALL (1887-1985)**

*L'Apparition*

monotype in colours, 1974, on *Japon nacré*, signed in black ink, the colours fresh, the full sheet, with deckle edges above, at right and below, in very good condition, framed  
Plate 320 x 252 mm., Sheet 568 x 380 mm.

£30,000-50,000

\$38,000-62,000

€36,000-59,000

**PROVENANCE:**

Estate of the artist; then by descent.  
Galerie Antoine Laurentin, Paris.

**LITERATURE:**

Cramer 131





λ152

**MARC CHAGALL (1887-1985)**

*La vache bleue*

lithograph in colours, 1967, on wove paper, signed and inscribed *épreuve d'artiste* in pencil, an artist's proof aside from the edition of 75, the full sheet, a deckle edge below, the colours fresh, in very good condition

Image 330 x 250 mm., Sheet 551 x 366 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Mourlot 488



λ\*153

**MARC CHAGALL (1887-1985)**

*Les Saltimbanques*

lithograph in colours, 1969, on Arches wove paper, signed in pencil, numbered 26/50 (there were also 25 artist's proofs), the full sheet, a deckle edge at right, with mount and backboard staining, framed

Image 572 x 400 mm., Sheet 538 x 761 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Mourlot 591

λ154

**AFTER MARC CHAGALL (1887-1985)  
BY CHARLES SORLIER (1921-1990)**

*Sirene with Poet, from: Nice and the Côte d'Azur*

lithograph in colours, 1967, on Arches wove paper, signed in pencil, numbered 35/150 (there were also 75 numbered in Roman numerals and ten artist's proofs), the full sheet, a deckle edge at right, some pale time staining, otherwise in good condition

Image 615 x 460 mm., Sheet 732 x 525 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Charles Sorlier 27



λ155

**AFTER BERNARD BUFFET (1928-1999)  
BY CHARLES SORLIER (1921-1990)**

*Carmen. Decors and Costumes*

the complete portfolio of fifteen lithographs in colours, 1981, on Arches wove paper, with title page, text in French, list of illustrations and justification, signed in pencil on the justification, copy number 163 (from the edition of 180), each lithograph signed in pencil, numbered 163/180, published by A.C. Mazo, Paris, the full sheets, in very good condition, loose (as issued), all within the original grey covered portfolio case with lithographic cover, with the title on the orange spine, in very good condition

770 x 570 x 25 mm. (overall)

(15)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Sorlier 501-515

For additional images please visit [www.christies.com](http://www.christies.com)







**156**

**ALBERTO GIACOMETTI (1901-1966)**

*Tête de jeune homme*

lithograph, 1964, on Rives BFK wove paper, signed in pencil, numbered 62/75, published by Maeght, Paris, the full sheet, a deckle edge below, in very good condition

Image 585 x 380 mm., Sheet 660 x 486 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Lust 48

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**\*157**

**GEORGES BRAQUE (1882-1963)**

*Astre et Oiseau II*

lithograph in colours, 1958-59, on Arches wove paper, signed in ink, numbered 42/75, the full sheet, generally in good condition, framed  
Image & Sheet 445 x 523 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Vallier 130





VARIOUS PROPERTIES

λ158

**ZAO WOU-KI (1920-2013)**

*La théière (The tea pot)*

lithograph in colours, 1952, signed in pencil, with an erased inscription, presumably one of 33 artist's proofs aside from the numbered edition of two hundred, published by La Guilde internationale de la Gravure, Geneva, the full sheet, deckle edges at left and right, in good condition, framed  
Image 332 x 493 mm., Sheet 378 x 569 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**LITERATURE:**

Ågerup 75

λ159

**JEAN DUBUFFET (1901-1985)**

*Parcours*

the complete set of 12 screenprints, 1981, on silk *collé* on rag paper mounted with a scroll on wooden dowels (as issued), initialed, dated and numbered 48/80 in red ink, published by Pace Editions, New York, in very good condition, in the original wooden box with screenprinted lid, with the inside plaque incised with the artist's signature and numbering on the inside, the box with some minor cracks, otherwise in very good condition

570 x 135 x 92 mm. (overall)

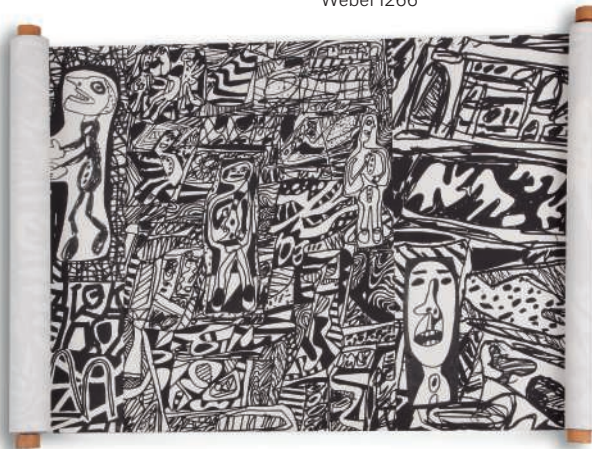
£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

Webel 1266







**λ160**  
**JEAN DUBUFFET (1901-1985)**  
*Sourire*

lithograph in colours, 1962, on Arches wove paper, signed and dated in pencil, numbered 10/50 (there were also five *hors commerce* impressions and two artist's proofs), the full sheet, with deckle edges above and below, very pale light-staining, otherwise in very good condition, framed  
 Image 520 x 380 mm., Sheet 652 x 505 mm.

£7,000-10,000

\$8,800-12,000  
 €8,300-12,000

**LITERATURE:**  
 Webel 812

**λ161**  
**JEAN DUBUFFET (1901-1985)**  
*L'enfle-chique III*

lithograph in colours, 1963, on Arches wove paper, signed and dated in pencil, numbered 17/20 (there were also five *hors commerce* impressions and two artist's proofs), the full sheet, a deckle edge above, pale mount staining, otherwise in very good condition, framed  
 Image 580 x 350 mm., Sheet 650 x 499 mm.

£8,000-12,000

\$10,000-15,000  
 €9,500-14,000

**LITERATURE:**  
 Webel 815



№162

**JEAN DUBUFFET (1901-1985)**

*Nez Carotte*

lithograph in colours, 1962, on BFK Rives wove paper, signed, titled and dated in pencil, numbered 16/50 (there were also four artist's proofs), the full sheet, a deckle edge above and below, pale and light- backboard staining, otherwise in very good condition, framed

Image 600 x 380 mm., Sheet 655 x 502 mm.

£40,000-60,000

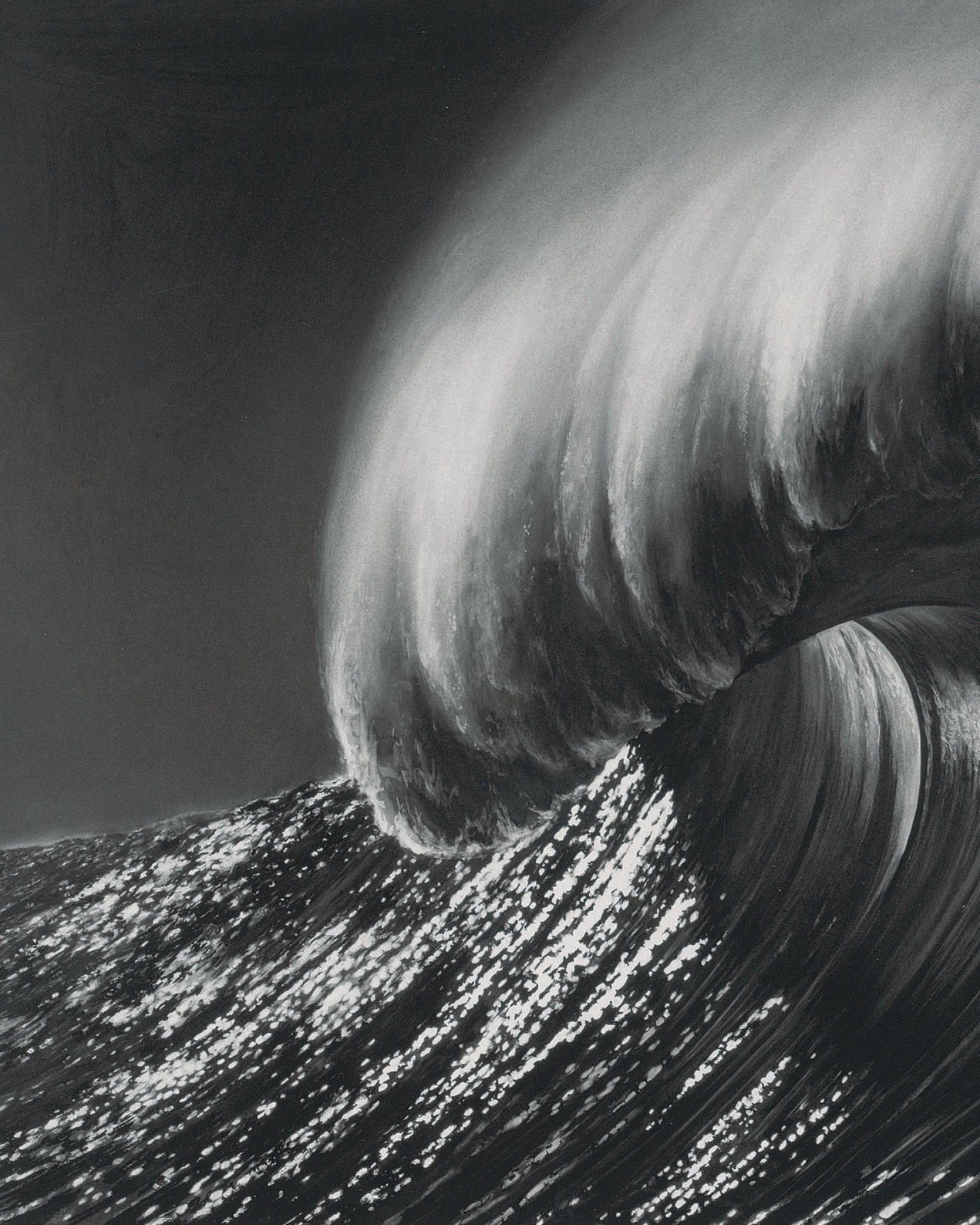
\$50,000-75,000

€48,000-71,000

**LITERATURE:**

Webel 808











# AFTERNOON SESSION

LOTS 163-296



λ163

**DAVID HOCKNEY (B. 1937)**

*Fish and Chip Shop*

lithograph in colours, 1954, on Abbey Mill Greenfield wove paper, signed and dated in brown ink, one of approximately six impressions (only some were signed), printed by the artist, trimmed into the subject on all sides, laid down to card, some stains and foxing  
Sheet 368 x 337 mm.

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**PROVENANCE:**

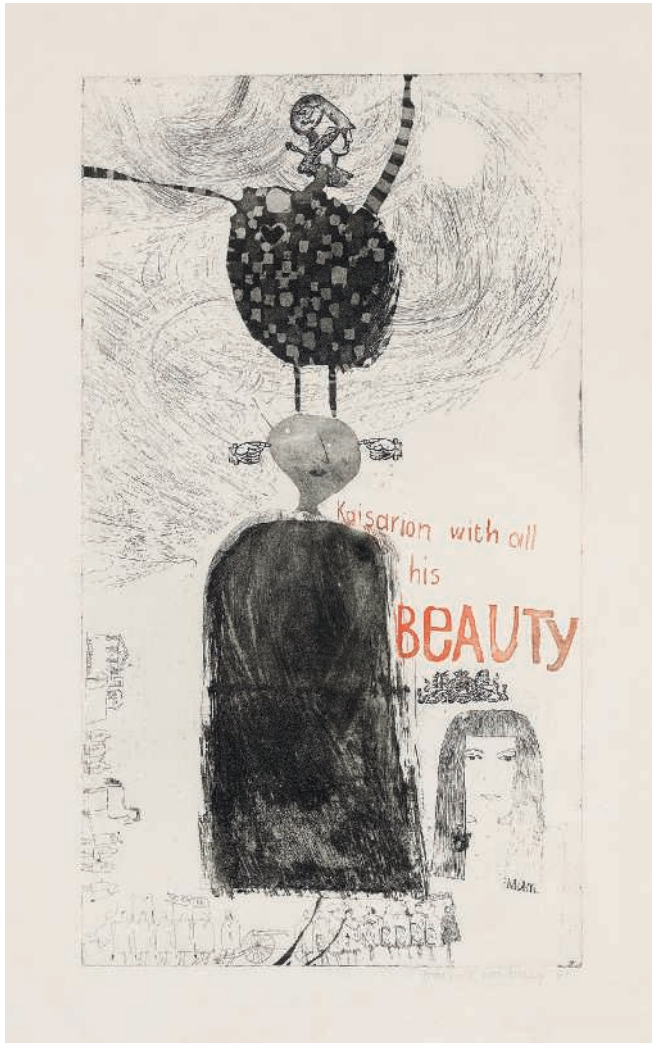
John 'Hayden' Smith (1901-1972) and Janet Smith (1902-1987), Bradford, a gift from the artist; then by descent to the present owner.

**LITERATURE:**

Scottish Arts Council 3; Tokyo 3

The present impression of Hockney's *Fish and Chip Shop* was gifted by the artist to the proprietors of his local chippy *The Sea Catch*, Eccleshill, while Hockney was studying at the Bradford School of Art. This evocative work depicts the owners Hayden and Janet Smith behind the counter of their fish and chip shop, with Hockney leaning against the counter in conversation. Whilst studying at art school, Hockney would visit late in the evening for any fish and chips that were available and as a token of appreciation the artist presented the couple with the *Fish and Chip Shop* in 1954. The print was displayed in the shop above the fryers for many years and then passed down through the family of the original owners.

As an art student in Bradford, Hockney created several works inspired by his home town. Derek Stafford, his teacher at Bradford School of Art, described his attitude at the time as one in which he looked at his environment and said *'This big city I live in may be grey and black, a dirty city, but there is a magic in it if I look at it closely'* (Christopher Simon Sykes, *Hockney: The Biography*, Century, London, 2011, p. 50).



164

**DAVID HOCKNEY (B. 1937)**

*Kaisarion with all his Beauty*

etching and aquatint in black and red, 1961, on Crisbrook handmade paper, signed and dated in pencil, from the edition of approximately fifty impressions, printed by Ron Fuller and Peter Mathews at the Royal College of Art, London, the full sheet, deckle edges on three sides, some surface dirt in the margins, framed Plate 493 x 278 mm., Sheet 703 x 503 mm.

£7,000-10,000

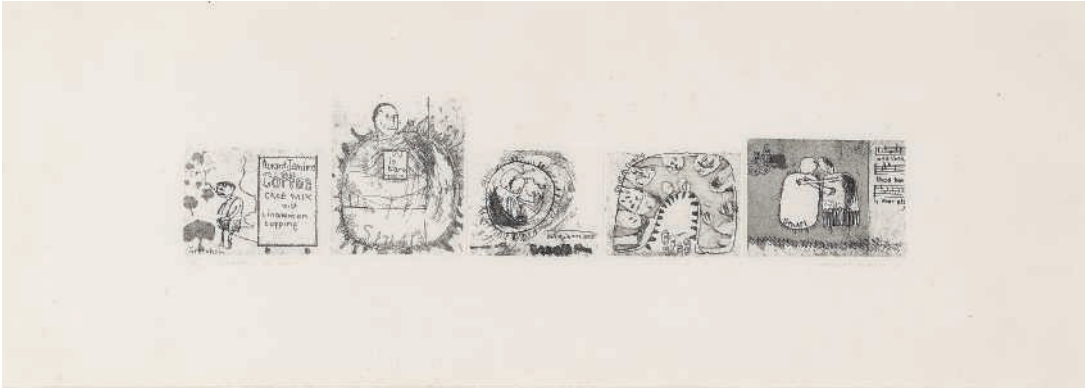
\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Scottish Arts Council 8; Tokyo 8





λ165  
**DAVID HOCKNEY (B. 1937)**  
*Gretchen and the Snurl*

five etchings with aquatint printed in a row on one sheet, 1961, on wove paper, signed, dated and titled in pencil, numbered 12/50 (there were also 16 artist's proofs), published by Editions Alecto, London, 1963, with their blindstamp, the full sheet, some occasional pinpoint foxing, otherwise in very good condition, framed  
 Image 119 x 525 mm. (overall); Sheet 285 x 790 mm.

£2,500-3,500

\$3,200-4,400  
 €3,000-4,100

**LITERATURE:**  
 Scottish Arts Council 9; Tokyo 9

λ166  
**DAVID HOCKNEY (B. 1937)**  
*Man, from: Recontres*

lithograph, 1964, on wove paper, initialed and dated in pencil, from the catalogue edition of two hundred, published by Galerie Krugier & Cie, Geneva, with the vertical fold (as published), the full sheet, in very good condition, framed; together with the remainder of *Recontres*, comprising title, text and justification, and six lithographs, including the cover, by **Horst Antes, Bertholo, Bernard Luginbühl, Bernard Rancillac, Pierre Telemaque and Gislain Uhry**, each signed in pencil, copy number 17, from the edition of two hundred, the full sheets, loose in paper covers, some minor abrasions to the cover and spine (print + portfolio)  
 Image & Sheet 325 x 490 mm. (Hockney)  
 325 x 250 mm. (portfolio)

£2,000-3,000

\$2,500-3,700  
 €2,400-3,600

**LITERATURE:**  
 Not in Scottish Arts Council or Tokyo.  
*David Hockney Oeuvrekatalog - Graphik, Galerie Mikro, Berlin, 1968, no. 20.*





λ167

**DAVID HOCKNEY (B. 1937)**

*Cleanliness is next to Godliness*

screenprint in colours, from photographic and hand-cut stencils, 1964, on thin wove paper, signed and dated in pencil, numbered 13/40 (there were also 15 artist's proofs), published by the Institute of Contemporary Arts and printed by Kelpra Studio, London, with their lilac ink stamp *recto*, with wide margins, the lower edge fractionally trimmed, with staining at the right sheet edge and the lower left corner, two short repaired tears and soft creases in the blank background, the subject in good condition, framed Image 810 x 496 mm., Sheet 900 x 585 mm.

£4,000-6,000

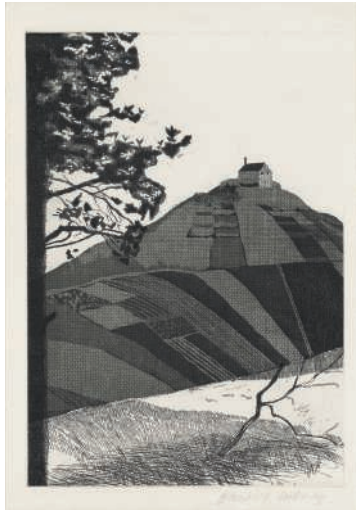
\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Scottish Arts Council 39; Tokyo 39





λ168

**DAVID HOCKNEY (B. 1937)**

*Illustrations for Six Fairy Tales from the Brothers Grimm*

the complete portfolio of 39 etchings, 1969-70, on Hodgkinson handmade wove paper, watermark DH:PP, with title, text and justification, with the suite of six plates, signed and numbered 55/100 on the justification, Edition A (there were also one hundred copies of the editions B and C with different suites and the portfolio edition of one hundred with a suite of all plates), published by Petersburg Press, London, 1970, the full sheets, with deckle edges, bound (as issued), the separate suite of six plates loose (as issued), each signed in pencil *recto*, inscribed *Grimm* and numbered in pen and sepia ink on the reverse, the full sheets, with deckle edges, in very good condition, within the original blue calf boards and slipcase (portfolio) Sheets 450 x 305 mm.; Portfolio 477 x 323 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Scottish Arts Council 70-108; Tokyo 67-105

The suite of this edition comprises the following loose, signed etchings: *A wooded landscape* (SAC 75); *Rapunzel growing in the garden* (SAC 81); *Rapunzel, Rapunzel, let down your hair!* (SAC 86); *The sexton disguised as a ghost* (SAC 89); *A room full of straw* (SAC 104) and *Pleading for the child* (SAC 106).

For additional images please visit [www.christies.com](http://www.christies.com)



169

**DAVID HOCKNEY(B. 1937)**

*Illustrations for Six Fairy Tales from the Brothers Grimm*

the complete portfolio of 39 etchings, 1969-70, on Hodgkinson handmade wove paper, watermark DH:PP, with title, text and justification, with the suite of six plates, signed and numbered 87/100 on the justification, Edition B (there were also one hundred copies of the editions A and C with different suites and the portfolio edition of one hundred with a suite of all plates), published by Petersburg Press, London, 1970, the full sheets, with deckle edges, bound (as issued), the separate suite of six plates loose (as issued), each signed in pencil *recto*, inscribed *Grimm* and numbered in pen and sepia ink on the reverse, the full sheets, with deckle edges, SAC 85 with pinhead foxing in the margins, otherwise in very good condition, within the original blue calf boards and slipcase (portfolio)  
 Sheets 450 x 305 mm., Portfolio 477 x 323 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

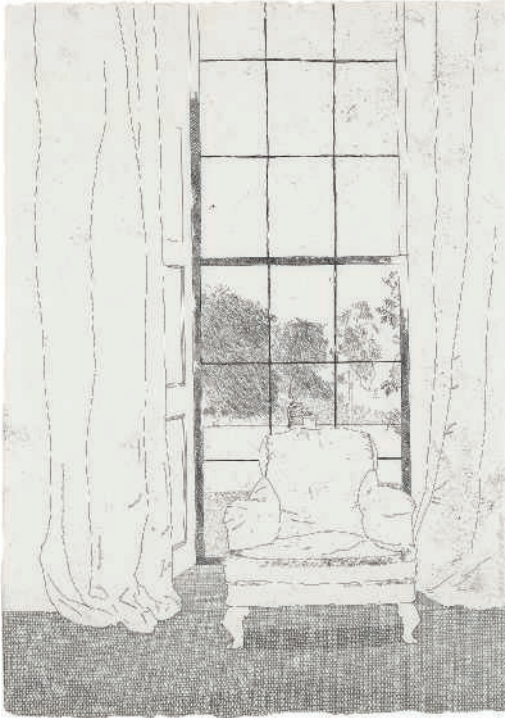
Scottish Arts Council 70-108; Tokyo 67-105

The suite of this edition comprises the following loose, signed etchings: *The tower had one window* (SAC 85); *Inside the Castle* (SAC 96); *Cold Water about hit the prince* (SAC 97); *Old Rinkrank threatens the princess* (SAC 99); *Gold* (SAC 103) and *He tore himself in two* (SAC 108).

For additional images please visit [www.christies.com](http://www.christies.com)







λ170

**DAVID HOCKNEY (B. 1937)**

*Home, from: Illustrations for Six Fairy Tales from the Brothers Grimm*

etching, 1969, on Hodgkinson handmade paper, signed in pencil, inscribed in sepia ink *Grimm Ed. C. 69/100* on the reverse (there was also a portfolio edition of one hundred), published by Petersburg Press, London, 1970, the full sheet, a deckle edge above and below, in very good condition, framed Plate & Sheet 440 x 312 mm.

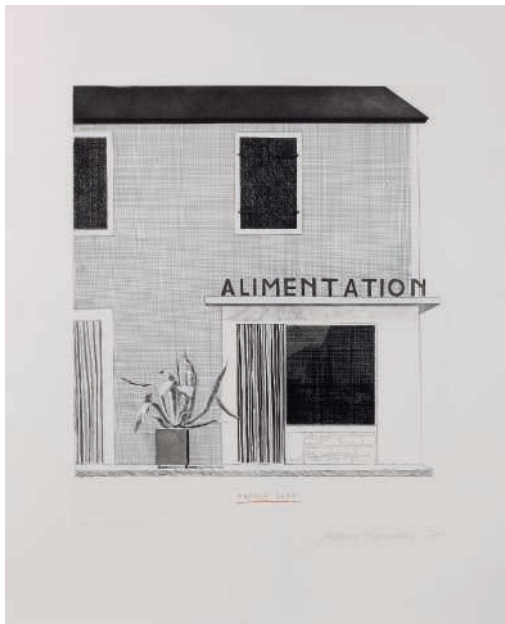
£2,500-3,500

\$3,200-4,400

€3,000-4,100

**LITERATURE:**

Scottish Arts Council 87; Tokyo 84



λ171

**DAVID HOCKNEY (B. 1937)**

*French Shop*

etching with aquatint in red and black, 1971, on Hodgkinson handmade paper, signed and dated in pencil, a proof impression, before the numbered edition of five hundred (there was also an edition of sixty numbered in Roman numerals) published by the Observer, London, the full sheet, in very good condition Plate 538 x 453 mm., Sheet 815 x 675 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Marianne de Moor, The Hague.

**LITERATURE:**

Scottish Arts Council 122; Tokyo 112

Lots 171 and 172 belonged to the artist and printer Marianne de Moor, who printed the edition at the Print Shop, Amsterdam.



172

**DAVID HOCKNEY (B. 1937)**

*Rue de Seine*

etching and aquatint, 1971, on J. Green wove paper, signed and dated 72 in pencil, a proof impression, before the numbered edition of 150 published by Petersburg Press, London, with wide margins, very pale mount staining, otherwise in good condition Image 535 x 435 mm., Sheet 875 x 690 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

Marianne de Moor, The Hague.

**LITERATURE:**

Scottish Arts Council 121; Tokyo 111

Lots 171 and 172 belonged to the artist and printer Marianne de Moor, who printed the edition at the Print Shop, Amsterdam.





λ173  
**DAVID HOCKNEY (B. 1937)**  
*Slightly Damaged Chair*

lithograph, 1973, on Arches mould made paper, signed, titled and dated in coloured pencil, inscribed *Malibu*, numbered 48/60 (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet, with deckle edges at left and right, in very good condition, framed Image 254 x 254 mm., Sheet 760 x 565 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Scottish Arts Council 134; Tokyo 133

λ174  
**DAVID HOCKNEY (B. 1937)**  
*Gregory with Gym Socks*

lithograph, 1976, on Kurodani Japanese paper, signed and dated in pink crayon, numbered 13/14 (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles, 1977, with their blindstamp *recto* and ink stamp *verso*, the full sheet, a deckle edge below, pale light-staining, very pale discoloration in places, otherwise in fair condition, framed Image, Sheet 705 x 475 mm.

£1,500-2,000

\$1,900-2,500

€1,800-2,400

**LITERATURE:**

Scottish Arts Council 192; Tokyo 199; Gemini 771



175

**DAVID HOCKNEY (B. 1937)**

*Snow without colour*

lithograph and screenprint in colours, 1973, on Arjomari mould-made paper, signed, titled and dated in pencil, numbered 17/38 (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp verso, with wide margins, in good condition, framed  
Image 860 x 715 mm. Sheet 1011 x 807 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Scottish Arts Council 135; Tokyo 126





**λ176**  
**DAVID HOCKNEY (B. 1937)**  
*The Restaurateur*

etching with aquatint, 1972, on Crisbrook handmade paper, signed, dated and inscribed *Peter at Odins* in pencil, numbered 49/80 (there were also 24 proofs), published by Petersburg Press, London and New York, 1974, the full sheet, in very good condition, framed  
 Plate & Sheet 420 x 340 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**  
 Scottish Arts Council 128; Tokyo 120

**λ177**  
**DAVID HOCKNEY (B. 1937)**  
*The Old Guitarist, from: The Blue Guitar*

etching and aquatint in colours, 1976-77, on Inveresk mould-made paper, signed in pencil, numbered AP. XXX/XXV, an artist's proof aside from the edition of two hundred), published by Petersburg Press, London and New York, 1977, the full sheet, in very good condition, framed  
 Plate 427 x 347 mm., Sheet 523 x 456 mm.

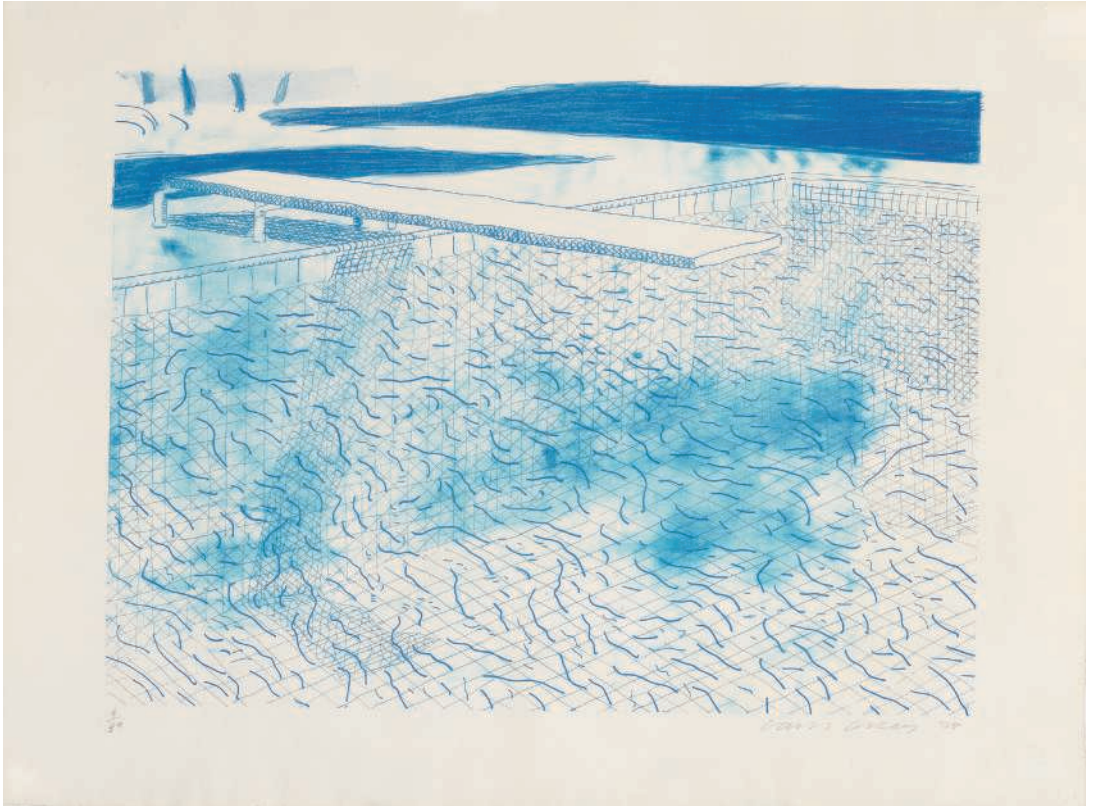
£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**  
 Scottish Arts Council 200; Tokyo 179





λ178

**DAVID HOCKNEY (B. 1937)**

*Lithograph of Water Made of Lines*

lithograph in colours, 1978, on TGL handmade paper, signed and dated in pencil, numbered 4/39 (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition  
Image 500 x 690 mm., Sheet 660 x 860 mm.

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**LITERATURE:**

Tokyo 203; Tyler 246









λ179

**DAVID HOCKNEY (B. 1937)**

*Afternoon Swimming*

lithograph in colours, 1979, on Arches Cover mould-made paper, signed and dated in pencil, numbered 1/55 (there were also 18 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in excellent condition, framed

Image & Sheet 805 x 1005 mm.

£40,000-60,000

\$50,000-75,000

€48,000-71,000

**LITERATURE:**

Tokyo 233

*'Ken [Tyler] had a swimming pool in the garden and every day we would have lunch by the swimming pool, every lunch time I would have a swim. I kept looking at the swimming pool; and it's a wonderful subject, water, the light on the water...every time you look at the surface, you look through it, you look under it..'*

(David Hockney, quoted in: C. Simon Sykes, *Hockney - The Biography, A Pilgrim's Progress*, p. 78)





λ180

**DAVID HOCKNEY (B. 1937)**

*Pembroke Studio with Blue Chairs and Lamp, from: Moving Focus*

lithograph in colours, 1984, on HMP handmade paper, signed and dated in pencil, numbered 83/98 (there were also 27 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image 435 x 500 mm.,  
Sheet 473 x 560 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Tokyo 263



λ181

**DAVID HOCKNEY (B. 1937)**

*Two Pembroke Studio Chairs, from: Moving Focus*

lithograph in colours, 1984, on HMP handmade paper, signed and dated in pencil, numbered 1/98 (there were also 18 artist's proofs numbered in Roman numerals), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image 490 x 405 mm.,  
Sheet 473 x 556 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

With Pace Gallery, New York (their label verso).

**LITERATURE:**

Tokyo 264



182

**DAVID HOCKNEY (B. 1937)**

*Walking Past Two Chairs, from: Moving Focus*

lithograph in colours overlaid with screenprint on plexiglass, 1984-86, on TGL handmade wove paper, signed and dated in pencil, numbered 26/38 (there were also 14 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, in the original frame designed by the artist, made by Jerry Solomon, Los Angeles  
714 x 1162 mm. (overall)

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**LITERATURE:**

Tokyo 275





183

**DAVID HOCKNEY (B. 1937)**

*Views of Hotel Well I, from: Moving Focus*

lithograph in colours, 1984-85, on TGL handmade paper, signed and dated in pencil, numbered 65/75 (there were also 25 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, in the original frame designed by the artist, made by Jerry Solomon, Los Angeles

Image 743 x 1003 mm., Sheet 794 x 1054 mm.

Frame 93 x 1195 mm.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**LITERATURE:**

Tokyo 272



λ184

**DAVID HOCKNEY (B. 1937)**

*Views of Hotel Well II, from: Moving Focus*

lithograph in colours, 1985, on HMP handmade paper, signed and dated in pencil, numbered 65/75 (there were also 14 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, in the original frame designed by the artist, made by Jerry Solomon, Los Angeles  
Image 595 x 745 mm., Sheet 635 x 813 mm.  
Frame 750 x 930 x 50 mm.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**LITERATURE:**

Tokyo 273





λ185

**DAVID HOCKNEY (B. 1937)**

*The Perspective Lesson, from Moving Focus*

lithograph in colours, 1985, on grey HMP handmade paper, signed and dated in pencil, numbered 30/50 (there were also 18 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

Image & Sheet 761 x 560 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Tokyo 265

λ186

**DAVID HOCKNEY (B. 1937)**

*Number one Chair, from Moving Focus*

lithograph and etching in colours, 1985-6, on HMP handmade paper, signed and dated in pencil, numbered 19/60 (there were also 27 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

Image & Sheet 563 x 480 mm.

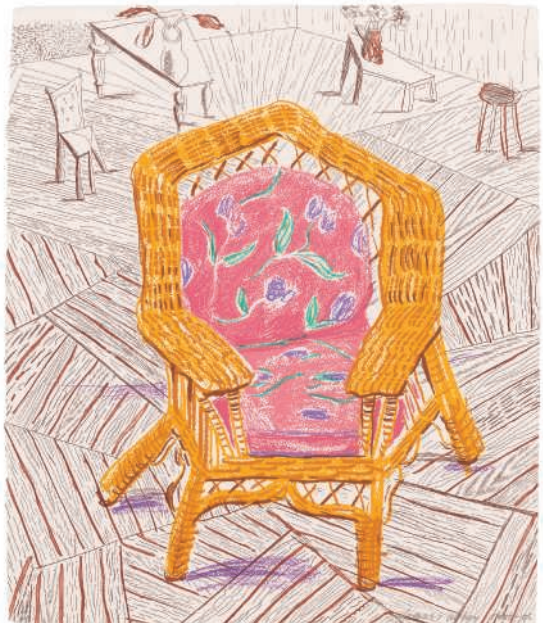
£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Tokyo 287





187

**DAVID HOCKNEY (B. 1937)**

*White Porcelain, from: Moving Focus*

lithograph, etching and aquatint in colours, 1985-86, on TGL handmade paper, signed and dated in pencil, numbered 36/80 (there were also 26 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 472 x 560 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Tokyo 285





λ188

**DAVID HOCKNEY (B. 1937)**

*Warm Start, from: Some New Prints*

lithograph and screenprint in colors, 1993, on Arches 88 paper, signed and dated in pencil, numbered 22/68 (there were also 33 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and copyright stamp on the reverse, the full sheet, some pale foxing at the sheet edges, otherwise in very good condition, framed  
Image 470 x 575 mm.,  
Sheet 550 x 650 mm.

€4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Tokyo 337; Gemini 1601



λ189

**DAVID HOCKNEY (B. 1937)**

*Above and Beyond, from :  
Some More New Prints*

screenprint in colours, 1993, on Arches 88 paper, signed and dated in pencil, numbered 12/68 (there were also 36 artist's proofs), published by Gemini G.E.L., Los Angeles, 1994, with their blindstamps and copyright stamp verso, the full sheet, some pale foxing at the extreme sheet edges, a couple of inky fingerprints at the upper left, otherwise in good condition, framed  
Image 570 x 810 mm.,  
Sheet 623 x 852 mm.

€4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Tokyo 339



λ190

**DAVID HOCKNEY (B. 1937)**

*Going Round, from: Some More New Prints*

lithograph and screenprint in colours, 1993, on four sheets of wove paper (as issued), signed and dated in the lower right panel, numbered 12/48 on the lower left panel (there were also 31 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp on the lower right panel, the full sheets, in very good condition, framed together

Sheets overall 1245 x 1676 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Tokyo 341

λ191

**DAVID HOCKNEY (B. 1937)**

*Slow Rise*

screenprint in colours, 1993, on Arches wove paper, signed and dated in pencil, numbered 12/68 (there were also 36 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp and copyright stamp on the reverse, the full sheet, some time staining at the sheet edges, otherwise in good condition  
Image 585 x 740 mm., Sheet 638 x 775 mm.

£4,000-6,000

\$5,000-7,500

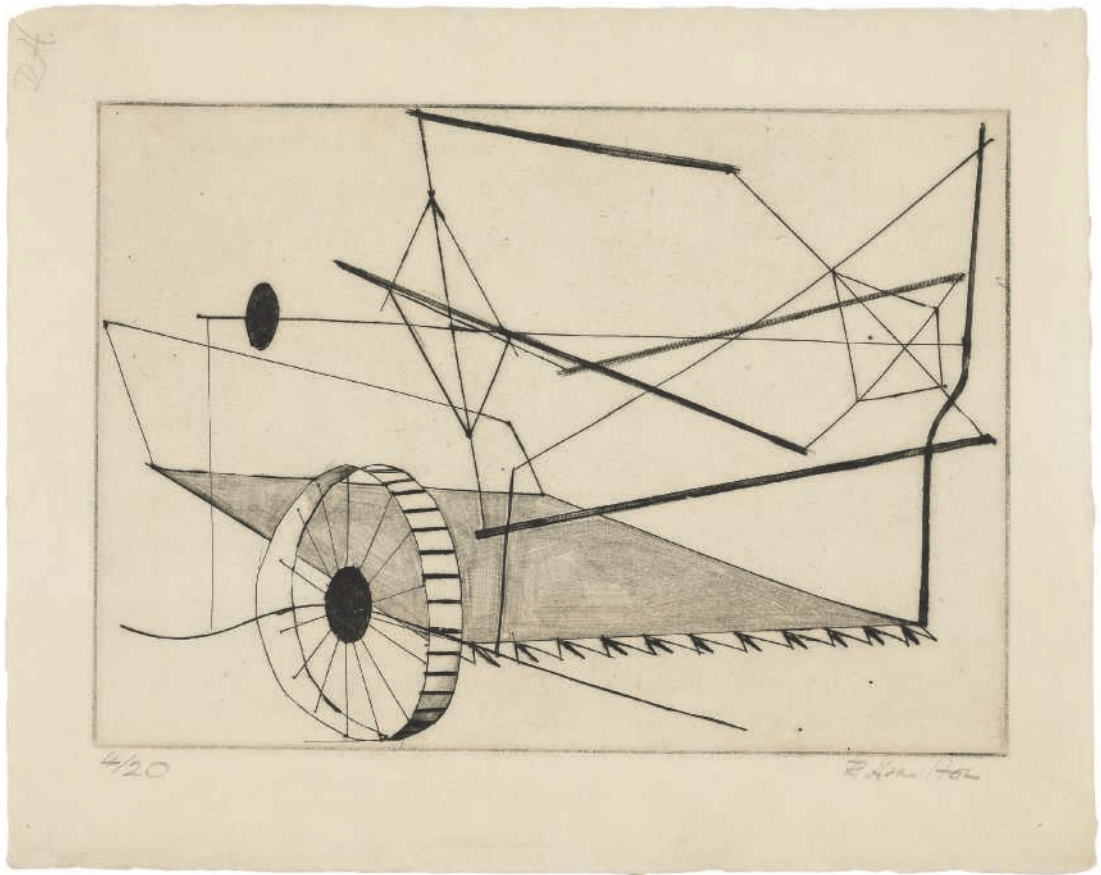
€4,800-7,100

**LITERATURE:**

Tokyo 342







192

**RICHARD HAMILTON (1922-2011)**

*Reaper (h)*

drypoint and roulette, 1949, on laid paper, signed, initialed in pencil, numbered 4/20 (there were scarcely more than ten printed), printed and published by the artist at the Slade School, London, the full sheet, a flattened diagonal crease at upper right, otherwise in very good condition

Plate 175 x 248 mm., Sheet 233 x 294 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Lullin 27

Hamilton's Reaper series was exhibited at Gimpel Fils, London in 1950 and for the show the artist marked presumptive edition numbers on his proofs for the benefit of possible clients.

However, as Etienne Lullin points out, the envisaged edition of twenty impressions was probably never completed, and it is likely that only about ten impressions of each of the Reapers were ever printed.

Δλ\*193

**RICHARD HAMILTON (1922-2011)**

*Mirror image*

collotype in colours, 1974, on Schoeller Elfenbein-Karton paper, signed in pencil, numbered 28/50 (there were also five artist's proofs), published by Multiples, Inc., New York, in very good condition

Image 595 x 441 mm., Sheet 724 x 572 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**LITERATURE:**

Lullin 93



λ194

**RICHARD HAMILTON (1922-2011)**

*In Home's House*

etching with engraving and aquatint, 1981-82, on Rives wove paper, signed and titled in pencil, numbered 57/120 (there were also 12 artist's proofs), published by Waddington Graphics, London, with their blindstamp, the full sheet, pale scattered foxing, otherwise in good condition, framed  
Plate 530 x 435 mm., Sheet 757 x 570 mm.

£3,000-5,000

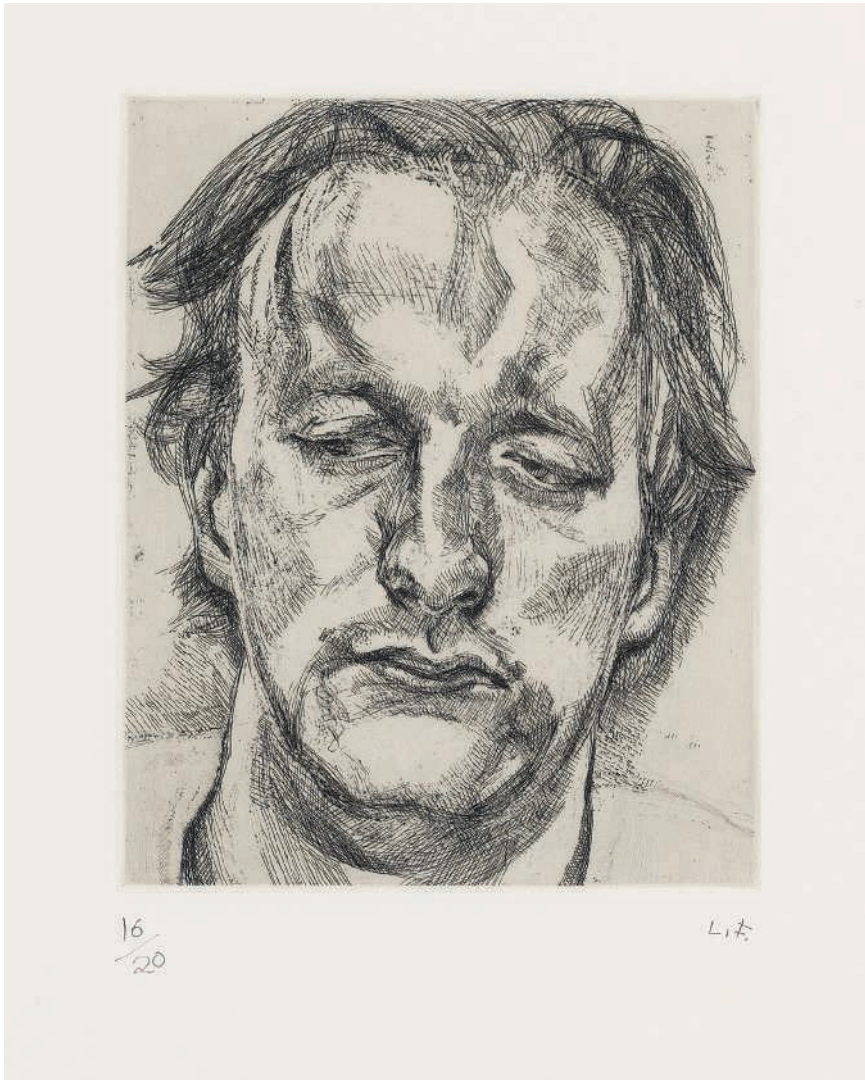
\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Lullin 120





195

**LUCIAN FREUD (1922-2011)**

*Head of a Man*

etching, 1986-87, on BFK Rives wove paper, initialed in pencil, numbered 16/20 (there were also six artist's proofs), co-published by James Kirkman, London, and Brooke Alexander, New York, the full sheet, a deckle edge at left, in very good condition, framed Plate 227 x 184 mm., Sheet 505 x 435 mm.

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**LITERATURE:**

Hartley 29; Figura 66



λ196

**LUCIAN FREUD (1922-2011)**

*Head of a Woman*

etching, 1982, on white wove paper, initialed in pencil, numbered A/P II/X, an artist's proof aside from the edition of 25, proofed and printed by Terry Wilson, Palm Tree Studios, London, with his blindstamp, the full sheet, in very good condition, framed

Plate 126 x 124 mm., Sheet 271 x 220 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Hartley 10

λ197

**FRANCIS BACON (1909-1992)**

*Metropolitan Museum of Art*

lithograph in colours, 1975, on Arches wove paper, a printer's proof, aside from the signed and numbered edition of two hundred, published by the Metropolitan Museum of Art, New York, the full sheet, some minor staining, otherwise in good condition  
Image 850 x 1150 mm., Sheet 1600 x 1176 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**

Sabatier 11







λ198

**FRANCIS BACON (1909-1992)**

*Metropolitan Triptych*

the complete set of three etchings and aquatints in colours, 1981, on Guarro wove paper, each signed in pencil, numbered 93/99 (there were also 15 *hors commerce* impressions and 15 artist's proofs), published by Polígrafa, Barcelona, the sheets fractionally trimmed, some small brown stains and pale pinpoint foxing  
Plate 387 x 295 mm., Sheet 640 x 495 mm. (and similar)

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Sabatier 4



λ199

**FRANCIS BACON (1909-1992)**

*Triptych 1986-1987*

the set of three etchings and aquatints in colours, 1987, on Arches wove paper, each signed in pencil, numbered HC 5/15, 39/99 and 56/99 respectively (there were also 15 artist's proof sets), published by Polígrafa, Barcelona, the full sheets, the colours slightly attenuated, each framed

Image 654 x 489 mm., Sheet 895 x 629 mm.

£15,000-25,000

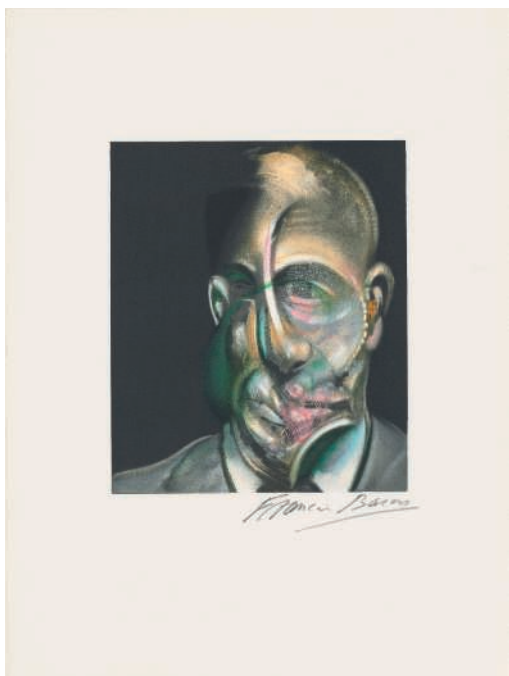
\$19,000-31,000

€18,000-30,000

**LITERATURE:**

Sabatier 6





**λ200**  
**FRANCIS BACON (1909-1992)**  
*Miroir de la Tauromachie*

the complete set of four lithographs in colours, 1990, on Arches wove paper, with title, text in French by Michel Leiris and justification, each lithograph signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 7 from the edition of 150 (there were also five *hors commerce* copies), published by Galerie Lelong, Paris, the full sheets, in excellent condition, loose (as issued), in the original paper wrappers with title, within the canvas-covered box with title 510 x 385 mm. (overall)

£40,000-60,000

\$50,000-75,000

€48,000-71,000

**LITERATURE:**  
 Sabatier 29-30



Francis Bacon



λ\*201

**FRANCIS BACON (1909-1992)**

*Figure Writing Reflected in a Mirror*

lithograph in colours, 1977, on Arches wove paper, signed in dark blue felt-tip pen (slightly faded), numbered 74/180 in pencil, published by Galerie Bernard, Paris, the full sheet, with pale light- and mount staining, otherwise in good condition, framed  
Image 853 x 636 mm., Sheet 1015 x 720 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Sabatier 13



λ202

**AFTER FRANCIS BACON (1909-1992)**

*Portrait of John Edwards*

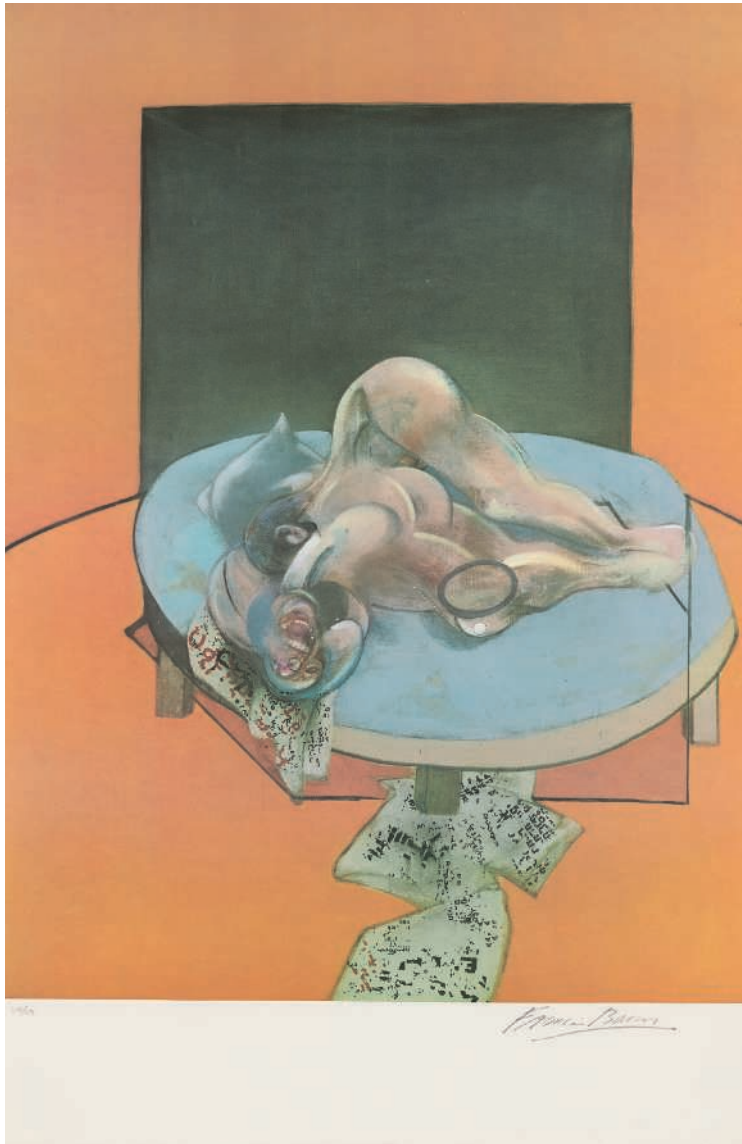
lithograph in colours, 2002, on wove paper, with the printed signature (as issued), numbered 49/50, from the posthumous edition published by the artist's estate, with their blindstamp and ink stamp verso, the full sheet, a fine scratch in the lower image, otherwise in good condition, framed  
Image 735 x 545 mm., Sheet 995 x 695 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100





λ\*203

**FRANCIS BACON (1909-1992)**

*Studies of the Human Body*

offset lithograph in colours, 1980, on wove paper, signed in black felt-tip, numbered 216/250 in pencil, published by Marlborough, New York, the full sheet, in very good condition, framed  
Image 890 x 660 mm., Sheet 1010 x 660 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**PROVENANCE:**

With Marlborough Fine Art, London.

**LITERATURE:**

Sabatier 34



1204

**BRIDGET RILEY (B. 1931)**

*Untitled [Fragment 2]*

screenprint in white and black, 1965, on Plexiglas, scratch-signed and dated, a proof aside from the numbered edition of 75, published by the artist, the full sheet, some scratches in the image retouched with ink, framed  
Overall 710 x 688 mm.

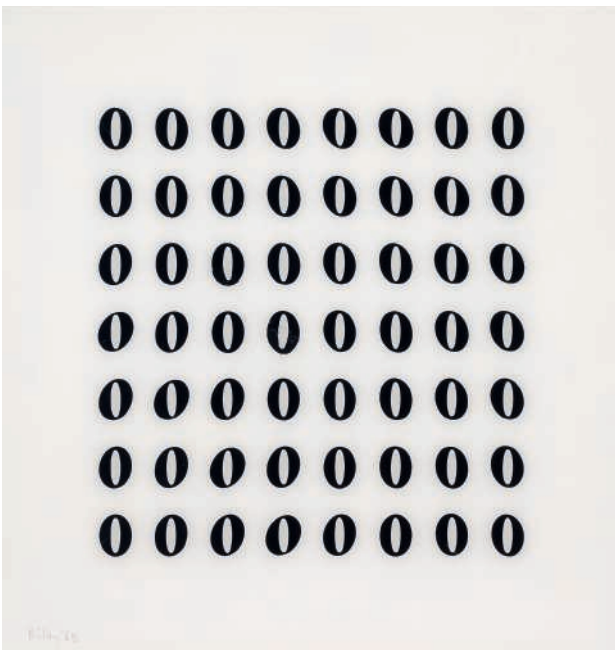
£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Schubert 5b



1205

**BRIDGET RILEY (B. 1931)**

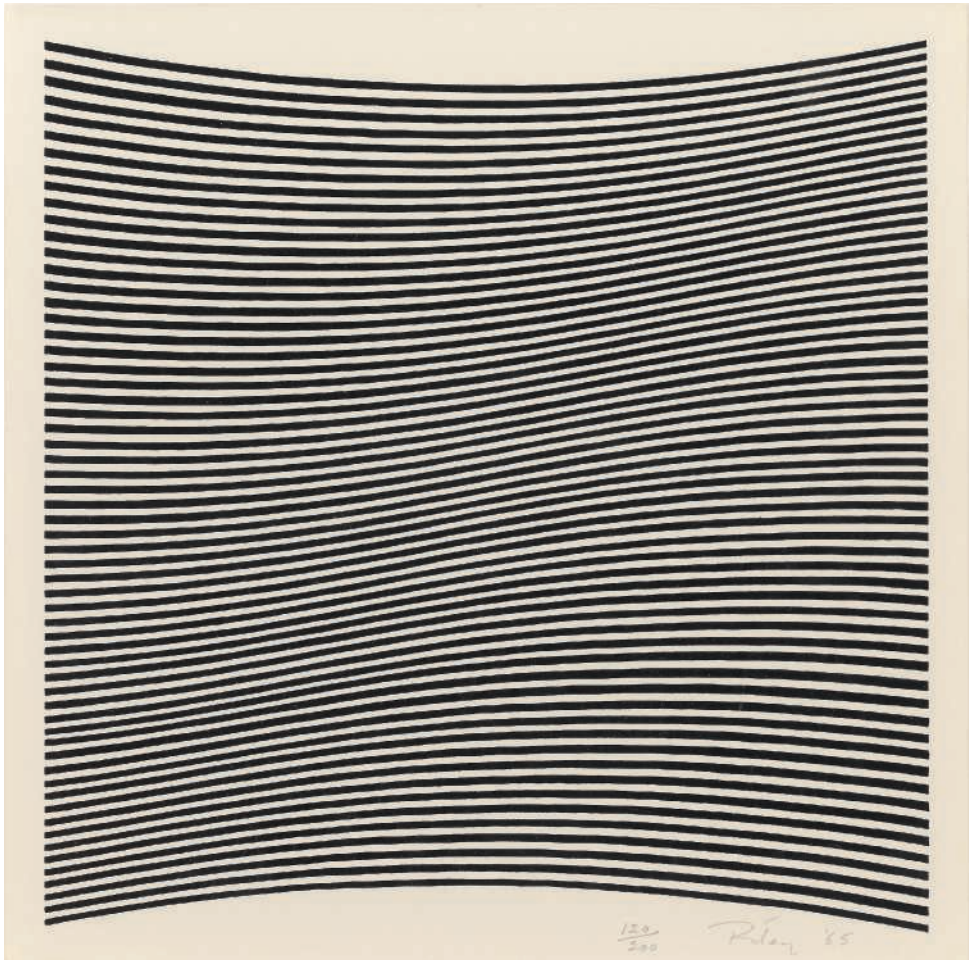
*Untitled [Fragment 4]*

screenprint in white and black, 1965, on plexiglass, scratch-signed and dated, a proof aside from the numbered edition of 75, published by the artist, the full sheet, some scratches and losses in the image retouched with ink, other defects, framed  
Overall 712 x 686 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000



**λ206**

**BRIDGET RILEY (B. 1931)**

*La Lune en Rodage - Carlo Belloli*

screenprint, 1965, on wove paper, signed and dated '65 in pencil, numbered 120/200 (there were also ten artist's proofs), published by Editions Panderma, the full sheet, in very good condition, framed  
Image 292 x 292 mm., Sheet 318 x 318 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Schubert 6





**207**

**ANDY WARHOL (1928-1987)**

*Self-Portrait*

offset lithograph, 1966, on silver-coated paper, before the signed and numbered edition of three hundred, published by Leo Castelli Gallery, New York, the full sheet, a short repaired tear at upper left, a few creases at the sheet edges, generally in good condition, framed

Image 560 x 530 mm., Sheet 584 x 584 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

With Leo Castelli Gallery, New York.

Peter Gidal, London; acquired from the above, April 1966.

**LITERATURE:**

Feldman & Schellmann II.16

Peter Gidal, *Andy Warhol, Films and Paintings*, Studio Vista, London/ Dutton, New York, 1971, page 69 (this impression illustrated).

**208**

**ANDY WARHOL (1928-1987)**

*Kiss, from: Seven Objects in a Box*

screenprint on plexiglass, 1966, with the artist's name embossed on the mount, incised with the letter 'O' (one of 25 artist's proofs lettered A-Y, aside from the edition of 75), published by Tanglewood Press, New York, in very good condition  
318 x 203 mm. (overall)

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Feldman & Schellmann II.8





**\*209**

**ANDY WARHOL (1928-1987)**

*Green Pea, from: Campbell's Soup I*

screenprint in colours, 1968, on smooth wove paper, signed in ball-point pen on the reverse, stamp-numbered 139/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, some cockling at the upper and lower sheet, otherwise in good condition, framed  
Image & Sheet 890 x 585 mm.

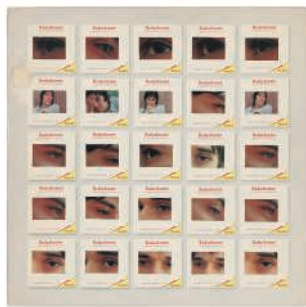
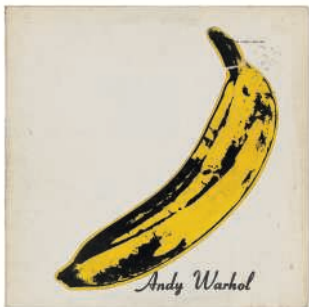
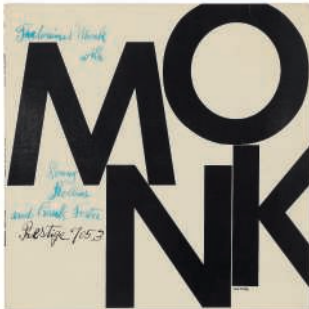
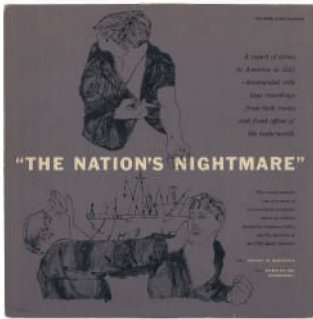
£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

Feldman & Schellmann II.50



210

**AFTER ANDY WARHOL (1928-1987)**

A large collection of record covers designed by the artist comprising 52 albums, 1949-1982, with their covers in various media and the accompanying records, two later re-issues (M. 21-22), otherwise original pressings, including several rarities, the covers in good to very good condition 180 x 180 mm. (smallest), 315 x 310 mm. (largest) (52)

£25,000-35,000

\$32,000-44,000

€30,000-41,000

**LITERATURE:**

Paul Maréchal, *Andy Warhol – The Complete Commissioned Record Covers*, Prestel, Munich, London & New York, no. 1-2, 4-8, 10-18, 20-24, 26-33, 35-56 (other examples illustrated).

This collection assembles all but five of the 57 albums documented by Paul Maréchal, and includes two publications with flexi discs, the *Aspen Magazine* issue from December 1966 and *Andy Warhol's Index (Book)* from 1967.

'The album covers alone enable one to follow the whole course of Warhol's career as an artist, almost step by step, and this is almost unique amongst great artists. Although they did not appear in museums of art galleries, the album covers benefited from the parallel distribution network represented by the record dealers. Warhol full understood this remarkable channel for disseminating art. Most of the covers he created were designed for that purpose and not, as is often the case, existing works recycled as record jackets' (Paul Maréchal, p. 2).

A comprehensive inventory for this lot is available on [www.christies.com](http://www.christies.com)





**211**  
**ANDY WARHOL (1928-1987)**

*Cow*

screenprint in colours, 1966, on wallpaper, signed in felt-tip pen, from the edition of approximately one hundred signed impressions (there was also an unsigned edition of unknown size), published by Factory Additions, New York, generally in very good condition, framed  
Image & Sheet 1154 x 7495 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**LITERATURE:**  
Feldman & Schellmann II.12A



**212**  
**ROY LICHTENSTEIN (1923-1997)**

*Crak!*

offset lithograph in colours, 1963-64, on thin wove paper, signed in pencil, from the edition of unknown size, published by Leo Castelli Gallery, New York, with their address, the colours fresh, with small margins, the sheet slightly reduced, a small repaired tear at upper right, in fair condition, framed  
 Image 472 x 684 mm.,  
 Sheet 493 x 698 mm.

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**  
 Corlett II.2



**213**  
**ROY LICHTENSTEIN (1923-1997)**

*Brushstrokes*

screenprint in colours, 1967, on wove paper, signed in pencil, numbered 178/280 (there was also a number of artist's proofs), published by Leo Castelli Gallery, New York, for the Pasadena Art Museum, California, the full sheet, some light-staining, the yellow slightly attenuated  
 Image 564 x 723 mm.,  
 Sheet 584 x 737 mm

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**LITERATURE:**  
 Corlett II.5

214

**ROY LICHTENSTEIN (1923-1997)**

*Salute to Aviation*

screenprint in colours, 1968, on white wove paper, signed and dated in pencil, numbered 109/135 (there were also 12 *hors commerce* impressions), published by Richard Feigen Graphics, New York, with their and Ives-Silman blindstamps, the full sheet, the colours slightly attenuated, pale light-staining, generally in good condition, framed  
Image 1090 x 548 mm., Sheet 1170 x 626 mm.

£7,000-10,000

\$8,800-12,000

€8,300-12,000

**LITERATURE:**

Corlett 63



215

**ROY LICHTENSTEIN (1923-1997)**

*Finger Pointing*,

from: *The New York Collection for Stockholm portfolio*

screenprint in colours, 1973, on wove paper, not signed (as issued), inscribed *PP 1/10*, a printer's proof aside from the edition of three hundred, printed by Styria Studio, New York, with their stamp *verso*, published by Experiments in Art and Technology, Inc., New York, with the artist's copyright stamp *verso*, apparently in very good condition, framed  
Image & Sheet 300 x 225 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Corlett 126







PROPERTY OF A DISTINGUISHED LADY AND GENTLEMAN

**\*216**

**ROY LICHTENSTEIN (1923-1997)**

*Sweet Dreams Baby!*, from: *11 Pop Artists, Volume III*

screenprint in colours, 1965, on smooth wove paper, signed in pencil, numbered XXXV, from the edition of fifty impressions numbered in Roman numerals (there was also an edition of two hundred numbered in Arabic numerals), published by Original Editions, New York, the full sheet, the colours slightly attenuated, otherwise in good condition, framed

Image 905 x 648 mm., Sheet 905 x 699 mm.

£80,000-120,000

\$100,000-150,000

€95,000-140,000

**LITERATURE:**

Corlett 39



VARIOUS PROPERTIES

**217**

**BRIGID BERLIN (BRIGID POLK) (B. 1939)**

*Tit Prints*

ten unique monotypes in colours, 1970, on Fabriano wove paper, each initialled *BP* and dated in pencil, in very good condition, in a cloth-covered presentation box

Image 120 x 130 mm., Sheet 416 x 412 mm. (and similar)

Box 432 x 434 x 24 mm.

(10)

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**PROVENANCE:**

With Six Friedrich, Munich; probably acquired directly from the artist.

Acquired from the above by the present owner, circa 1989.



Brigid Berlin and Andy Warhol, New York, 1969  
 Photograph: Shunk-Kender © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2014.R.20)  
 Artwork: © Brigid Berlin

Brigid Berlin, also known as Brigid Polk, is perhaps best and most infamously known for her so-called tit prints, inky impressions of her breasts on different surfaces. The present rare series on paper was created in 1970, probably during the time of her polaroids show in Munich at Galerie Heiner Friedrich. The artist began producing tit prints during 1969 and 1970, before a hiatus from the medium until the mid 1990s, when she resumed making similar works. This later body of work featured in an exhibition at the Invisible-Exports Gallery, New York in 2015.

Another of Berlin's most well-known works also focused on the theme of genitalia in her *Cock Book*. This collection was an ongoing project where she would ask artists and celebrities to sketch and paint penises into a single volume which included works by Jean Michel Basquiat, Robert Rauschenberg and Andy Warhol.

Berlin became one of Andy Warhol's most important collaborators in his Factory and starred in several of his films including *Chelsea Girls* in 1966.

For additional images please visit [www.christies.com](http://www.christies.com)





**218**

**ANDY WARHOL (1928-1987)**

*Marilyn Monroe (Marilyn)*

screenprint in black, circa 1978, on wove paper, probably unique, with the artist's copyright stamp *recto*, the full sheet, in very good condition  
Image 240 x 300 mm., Sheet 572 x 445 mm.

£40,000-60,000

\$50,000-75,000

€48,000-71,000

**PROVENANCE:**

The Estate of Andy Warhol, New York; their sale Christie's, New York, *Andy Warhol Sex, Drugs, & Rock & Roll*, October 2015.

**LITERATURE:**

See Feldman & Schellmann IIIA.3

This work is accompanied by a Certificate of Provenance from Christie's.

This screenprint, probably unique in this composition, was created in the late 1970s at approximately the same time as the artist's painted Reversal series.

*'Warhol's Reversals recapitulate his portraits of famous faces but with the tonal values reversed. As if the spectator was looking at photographic negatives, highlighted faces have gone dark while former shadows now rush forward. The reversed Marylins, especially, have a lurid otherworldly glow, as if illuminated by internal footlights'*

-David Bourdon in *Warhol*, New York, 1989, p. 378

The source image of Monroe was taken from a publicity photograph for the 1953 film *Niagara*, which Warhol also used to create his 1967 *Marilyn* portfolio and many painted depictions of the actress.



**219**

**EDWARD RUSCHA (B. 1937)**

*Hollywood*

screenprint in colours, 1968, on laid paper, signed and dated in pencil, numbered 8/100 (there were also two artist's proofs), published by the artist, the full sheet, some soft creases, some pale staining at the sheet edges, framed  
Image 318 x 1037 mm., Sheet 445 x 1132 mm.

£40,000-60,000

\$50,000-75,000

€48,000-71,000

**LITERATURE:**

Engberg 7

HOLLYWOOD





**220**

**ANDY WARHOL (1928-1987)**

*Sunset*

unique screenprint in colours, 1972, on wove paper, signed and dated in pencil on the reverse, numbered 25/40 (from the total edition of 632 unique impressions), published by David Whitney, New York, the full sheet, in very good condition, framed  
Image & Sheet 864 x 864 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**LITERATURE:**

See Feldman & Schellmann II.85-88



**221**

**JIM DINE (B. 1935)**

*Ten Hand-Coloured Winter Tools II*

the complete set of ten lithographs with extensive hand-colouring in acrylic, 1973-89, on cream German Etching Deluxe, all signed and dated in pencil, numbered 17/18, co-published by Pace Editions, New York and Waddington Graphics, London, 1989, the full sheets, generally in very good condition, each framed Images 240 x 220 mm. (and similar), Sheets 605 x 450 mm. (each)

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**LITERATURE:**

Carpenter 32



**222**  
**ANDY WARHOL (1928-1987)**

*Skulls*

the complete set of four screenprints in colours, 1976, on Strathmore Bristol paper, each signed in pencil, numbered 7/50 (there were also ten artist's proofs), published by Andy Warhol Enterprises, New York, printed to the edges of the full sheets as published, some very pale light-staining, otherwise in very good condition, each framed (4)

£60,000-80,000

\$75,000-100,000

€72,000-95,000

**LITERATURE:**

Feldman & Schellmann II.157-160





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

**\*223**

**ANDY WARHOL (1928-1987)**

*Mao*

screenprint in colours, 1972, on Beckett High White wove paper, signed in ball-point pen and numbered AP 23/50, an artist's proof aside from the edition of 250, published by Castelli Graphics and Multiples, New York, printed by Styria Studio, New York, with the artist's copyright stamp and the printer's stamp *verso*, the full sheet, with pale light-staining, a small scratch at the lower left corner, some re-touching in the yellow background, framed  
Image & Sheet 915 x 915 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Feldman & Schellmann II.97



VARIOUS PROPERTIES

**224**

**ANDY WARHOL (1928-1987)**

*Mao*

screenprint in colours, 1972, on wove paper, one of a very small number of printer's proofs aside from the signed and numbered edition of 250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples, New York, printed by Styria Studio, New York, with the artist's copyright stamp and the printer's stamp verso, the full sheet, the colours very fresh and vibrant, generally in very good condition

Image & Sheet 917 x 915 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**PROVENANCE:**

Acquired directly from the printers in the late 1970's by the present owner.

**LITERATURE:**

Feldman & Schellmann II.90



**225**

**ANDY WARHOL (1928-1987)**

*Mao*

screenprint in colours, 1972, on wove paper, one of a very small number of printer's proofs aside from the signed and numbered edition of 250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples, New York, printed by Styria Studio, New York, with the artist's copyright stamp and the printer's stamp verso, the full sheet, the colours very fresh and vibrant, generally in very good condition

Image & Sheet 916 x 915 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**PROVENANCE:**

Acquired directly from the printers in the late 1970's by the present owner.

**LITERATURE:**

Feldman & Schellmann II.91

226

ANDY WARHOL (1928-1987)

*Mao*

screenprint in colours, 1972, on wove paper, one of a very small number of printer's proofs aside from the signed and numbered edition of 250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples, New York, printed by Styria Studio, New York, with the artist's copyright stamp and the printer's stamp verso, the full sheet, the colours very fresh and vibrant, generally in very good condition  
Image & Sheet 916 x 915 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**PROVENANCE:**

Acquired directly from the printers in the late 1970's by the present owner.

**LITERATURE:**

Feldman & Schellmann II.95



227

ANDY WARHOL (1928-1987)

*Mao*

screenprint in colours, 1972, on wove paper, one of a very small number of printer's proofs aside from the signed and numbered edition of 250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples, New York, printed by Styria Studio, New York, with the artist's copyright stamp and the printer's stamp verso, the full sheet, the colours very fresh and vibrant, in very good condition  
Image & Sheet 918 x 915 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000

**PROVENANCE:**

Acquired directly from the printers in the late 1970's by the present owner.

**LITERATURE:**

Feldman & Schellmann II.98







**228**  
**JASPER JOHNS (B. 1930)**

*Land's End*

lithograph, 1979, on Kurotani paper, signed and dated in pencil, numbered 59/70 (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, with deckle edges on all four sides, in very good condition, framed  
 Image 1305 x 915 mm., Sheet 1321 x 921 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**LITERATURE:**  
 ULAE 199; Gemini 831

**229**  
**ROBERT MOTHERWELL (1915-1991)**

*Tobacco Roth-Händle*

lithograph and screenprint in colours, on cream HMP handmade paper, 1975, signed in pencil, numbered 3/45 (there were also seven artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their and the artist's blindstamp, the full sheet, some light-staining, otherwise in good condition, framed  
 Sheet 1020 x 770 mm.

£2,000-3,000

\$2,500-3,700

€2,400-3,600

**LITERATURE:**  
 Engberg & Banach 171



230

**ROBERT MOTHERWELL (1915-1991)**

*Mask (For Ingmar Bergman)*

lithograph in colours, 1989, on TGL handmade paper, signed in pencil, numbered 54/62 (there were also 16 artists's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 1340 x 1070 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Engberg & Banach 474



231

**ROBERT MOTHERWELL (1915-1991)**

*Riverrun*

aquatint and lift-ground etching in colours, 1988, on German Etching paper, initialed in pencil, numbered 35/75 (there were also eight artist's proofs), published by the artist, with his blindstamp, released by Waddington Graphics, London, the full sheet, a deckle edge below, pale light-staining, otherwise in very good condition, framed  
Plate 277 x 502 mm.,  
Sheet 475 x 682 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Engberg & Banach 468



**232**

**ELLSWORTH KELLY (1923-2015)**

*Untitled (Red State II)*

lithograph in two tones of red, 1988, on Arches wove paper, signed in pencil, numbered 11/13, published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet, a soft crease at lower left, otherwise in good condition, framed

Image, Sheet 1137 x 1035 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Axsom 231; Gemini 1373



**233**

**RICHARD SERRA (B. 1939)**

*Maillart Extended*

lithograph, 1989, on Fabriano wove paper, signed with initials and dated in pencil, inscribed *ap. 9*, one of 25 artist's proofs, aside from the edition of forty, published by Musée d'art et d'histoire, Fribourg, the full sheet, in very good condition, framed

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Berswordt-Wallrabe 50



**\*234**

**RICHARD SERRA (B. 1939)**

*Paths and Edges #3, from: Paths and Edges*

etching, 2007, on wove paper, signed and dated in black crayon verso, numbered 13/60 (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles, with their inkstamp verso, the full sheet, in very good condition, framed  
Image & Sheet 650 x 990 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**PROVENANCE:**

With Michael Lisi/ Contemporary Art,  
New York.

**LITERATURE:**

Gemini RS07-3415



**235**

**DAN FLAVIN (1933-1996)**

*- for one walled circular fluorescent light (to Heiner Friedrich)*

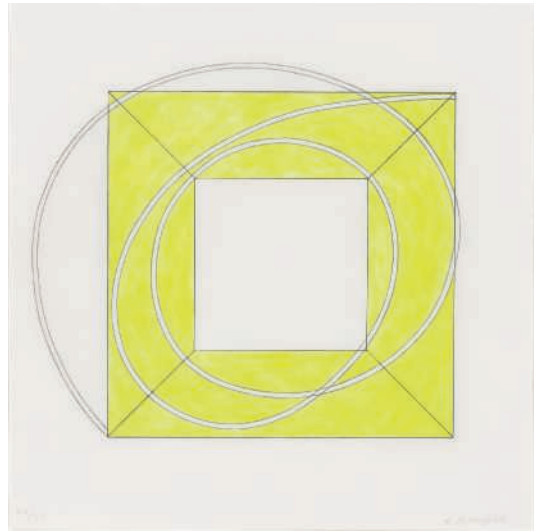
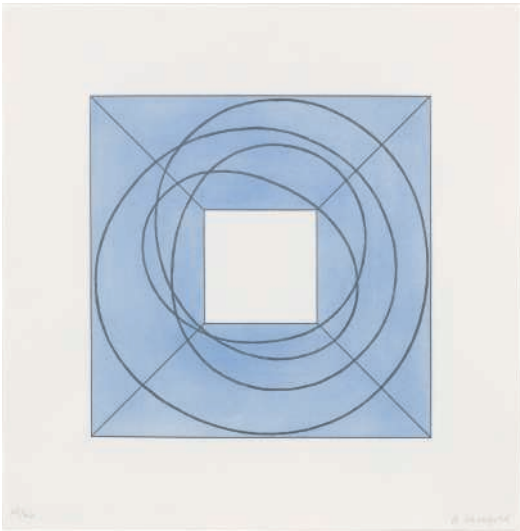
the set of five lithographs, 1974, on BFK Rives wove paper, with justification, each signed, titled and inscribed *another of 35*, from the edition of 35, printed by Styria Studio, New York, each with their blindstamp, published by Multiples Inc. Castelli Graphics, New York, the full sheets, in very good condition, loose in the original cream cloth-cover portfolio, with the title and artist's name in black on the front, back and spine (portfolio)  
539 x 800 mm. (portfolio)

£1,500-2,500

\$1,900-3,100

€1,800-3,000





**236**  
**ROBERT MANGOLD (B. 1937)**

*Framed Square with Open Center A & Framed Square with Open Center B*

two soft ground etchings with aquatint in colours, 2013, on white wove paper, both signed in pencil and numbered 24/40, published by Pace Editions, New York, the full sheets, in excellent condition, each framed

Image 490 x 560 mm., Sheet 690 x 690 mm. (A)

Image 450 x 450 mm., Sheet 685 x 685 mm. (B)

£5,000-7,000

\$6,300-8,700

€6,000-8,300



**237**  
**ROBERT RAUSCHENBERG**  
**(1925-2008)**

*Opal Gospel*

the complete set of ten screenprinted acrylic panels in colours, 1971, each panel comprised of two acrylic sheets, each signed and dated, numbered 95/230 (there was also an unrecorded number of artist's proofs), with the original Lucite base and screenprinted stainless steel cover, published by Racolin Press, Briarcliff Manor, New York, generally in very good condition

Overall 545 x 585 x 180 mm.

£4,000-6,000

\$5,000-7,500

€4,800-7,100



**238**

**FRANK STELLA (B. 1936)**

*Double Gray Scramble*

screenprint in colours, 1973, on Arches 88 wove paper, signed and dated in pencil, numbered 41/100 (there were also 25 artist's proofs), published by Gemini G. E. L., Los Angeles, with their blindstamp, with wide margins, backboard and mount staining, framed

Image 597 x 1194 mm., Sheet 733 x 1280 mm.

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**LITERATURE:**

Axsom 93; Gemini 491





239

**JIM DINE (B. 1935)**

*Very Picante*

cardboard relief and intaglio in colours, 1995, on Arches Cover paper, signed and dated in pencil, numbered 15/40 (there were also eight artist's proofs), published by Pace Editions, New York, the full sheet, in very good condition, framed  
Image 1350 x 992 mm., Sheet 1464 x 1068 mm.

£6,000-8,000

\$7,500-10,000

€7,200-9,500

**LITERATURE:**

Carpenter 93

240

**JIM DINE (B. 1935)**

*Two Florida Bathrobes*

two etchings with lithograph in colours, 1986, on a single sheet of Rives BFK wove paper, signed and dated in pencil, numbered 1/70 (there were also 13 artist's proofs), printed by Graphic Studio, University of South Florida, Tampa, with their blindstamp, published by Pace Editions, New York, the full sheet, in very good condition, framed Plate 610 x 930 mm., Sheet 805 x 1175 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

Carpenter 18



241

**JIM DINE (B. 1935)**

*Dexter's Four Robes*

woodcut with extensive handcolouring, 1992, on BFK Rives wove paper, signed and dated in pencil, numbered 46/75 (there were also 15 artist's proofs), published by Pace Editions, New York, the full sheet, a deckle edge below, the colours very fresh, a couple of occasional pale foxmarks in the margins, otherwise in very good condition Block 635 x 530 mm., Sheet 1015 x 750 mm.

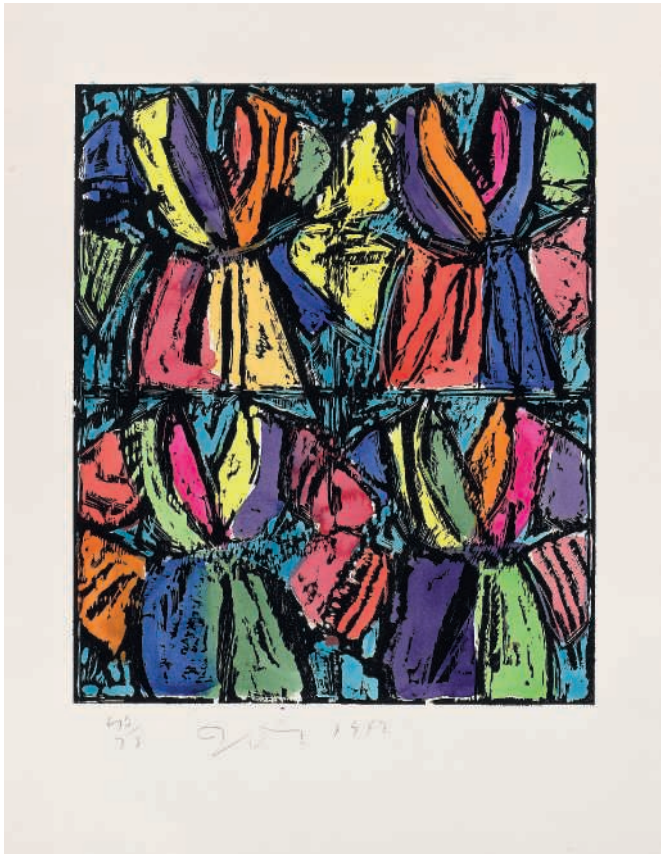
£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Carpenter 55





**242**

**JIM DINE (B. 1935)**

*L.A. Eyeworks*

etching with aquatint and carborundum in colours, 1982, on four sheets of wove paper (as issued), signed and dated in pencil, numbered 39/70 (there were also ten artist's proofs), published by Pace Editions, New York, printed by Kelpra Studios, with their blindstamp, the full sheets, in very good condition, framed  
Image 947 x 1105 mm., Sheet 1100 x 1274 mm. (overall)

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

D'Oench and Feinberg 116



**243**

**JIM DINE (B. 1935)**

*A Heart on the Rue de Grenelle*

soft ground etching and aquatint in colours, 1981, on Rives BFK wove paper, signed and dated in pencil, numbered 24/36 (there were also six artist's proofs), published by Pace Editions, New York, the full sheet, a deckle edge above and below, in very good condition, framed  
Plate 820 x 665 mm., Sheet 1065 x 752 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

D'Oench and Feinberg 91



**244**

**JIM DINE (B. 1935)**

*The French Watercolour Venus*

soft ground etching and electric tools in colours, 1985, on Rives BFK wove paper, signed and dated in pencil, numbered 7/8 (there were also four artist's proofs), published by Pace Editions, New York, the full sheet, a deckle edge below, some pale irregular brown staining in the margins, otherwise in good condition, framed  
Plate 855 x 657 mm., Sheet 1055 x 805 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300

**LITERATURE:**

D'Oench and Feinberg 194





**245**  
**FRANK STELLA (B. 1936)**

*Squid, from: The Waves*

screenprint, lithograph and linocut printed in colours, with marbling and collage, and extensive hand-colouring in oil stick and spray paint, 1989, on T. H. Saunders and Somerset wove papers, signed and dated in pencil, inscribed C.T.P. 6, a unique colour trial proof, aside from the edition of sixty published by Waddington Graphics, London, the full sheet, in very good condition, framed  
 Image & Sheet 1900 x 1400 mm.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**PROVENANCE:**

With Leslie Waddington, London.

Acquired from the above by the present owner.

**LITERATURE:**

See Axsom 187

From 1985 to 1989, Frank Stella produced his series of thirteen large-scale prints, *The Waves*, inspired by Herman Melville's novel, *Moby Dick*. The series was a technical *tour-de-force*, combining diverse printmaking methods such as screenprint, lithography, and linocut with hand-cut paper collage and hand-coloured elements. The series was published by Waddington Graphics in 1989.

After completing the edition of sixty, with ten artist's proofs and four printer's proofs, Stella decided to use the remaining compositional plates and collage elements to explore further hand-painted colour arrangements and printings. He went on to make approximately ten unique colour variants of each design, of which this impression is one.





246

**FRANK STELLA (B. 1936)**

*Talladega II*

relief print in colours, 1982, on hand-coloured wove paper, signed and dated in pencil, numbered 26/30 (there were also ten artist's proofs), published by Tyler Graphics, Mount Kisco, New York, the full sheet, with deckle edges on all sides, in very good condition, framed  
Image & Sheet 1680 x 1320 mm.

£50,000-70,000

\$63,000-87,000

€60,000-83,000

**PROVENANCE:**

With Leslie Waddington, London.  
Acquired from the above by the present owner.

**LITERATURE:**

Axson 136





**247**

**ANDY WARHOL (1928-1987)**

*Details of Renaissance Paintings (Leonardo da Vinci, The Annunciation, 1472)*

the set of four screenprints in colours, 1984, on heavy Arches wove paper, each signed in pencil, numbered 42/60 (there were also 15 artist's proofs), published by Editions Schellmann & Klüser, Munich and New York, with their red ink stamp *verso*, printed by Rupert Jasen Smith, New York, the full sheets, in very good condition, framed  
Images 635 x 940 mm., Sheets 815 x 1115 mm.

£50,000-70,000

\$63,000-87,000

€60,000-83,000

**LITERATURE:**

Feldman & Schelmann II.320-323



**\*248**

**ANDY WARHOL (1928-1987)**

*One plate from: Details of Renaissance Paintings*  
(Sandro Botticelli, *Birth of Venus*, 1482)

screenprint in colours, 1984, on Arches Aquarelle wove paper, signed in pencil, numbered 31/70 (there were also 18 artist's proofs), published by Editions Schellmann & Klüser, Munich and New York, with their and the artist's inkstamp on the reverse, printed by Rupert Jasen Smith, with his blindstamp, the full sheet, in very good condition, framed  
Image 635 x 940 mm., Sheet 815 x 1120 mm.

£35,000-45,000

\$44,000-56,000

€42,000-53,000

**LITERATURE:**

Feldman and Schellmann II.317



**249**

**ROBERT INDIANA (B. 1928)**

*The Garden of Love*

the complete set of six screenprints in colours, 1982, on Fabriano wove paper, each signed, dated and titled in pencil, numbered PP 15/15, printer's proofs aside from the edition of one hundred (there were also 15 artist's proofs), co-published by Prestige Art, New York, and Edition Domberger, Stuttgart, with their blindstamp, the full sheets, in very good condition

Image 610 x 610 mm., Sheet 680 x 680 mm.

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**LITERATURE:**

Sheehan 126-31





**\*250**

**ANDY WARHOL (1928-1987)**

*\$ (Quadrant)*

unique screenprint in colours, 1982, on Lenox Museum Board, signed in pencil, numbered 53/60 (there were also ten artist's proofs), published by the artist, with his copyright inkstamp on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 1015 x 815 mm.

£60,000-80,000

\$75,000-100,000

€72,000-95,000

**LITERATURE:**

See Feldman & Schellmann II.283



251

**ANDY WARHOL (1928-1987)**

*Alexander the Great*

the pair of two screenprints in colours, 1982, on Lenox Museum Board, each signed in pencil, numbered A/P 1/5, artist's proofs aside from the edition of 25, published by Alexander Iolas, New York, printed by Rupert Jasen Smith, New York, one sheet with his blindstamp, with the artist's copyright stamp on the reverse, the full sheets, in very good condition, framed

Image & Sheet 1003 x 1003 mm. (each)

(2)

£100,000-150,000

\$130,000-190,000

€120,000-180,000



**PROVENANCE:**

Frederik Salomonson (B. 1933); a gift from the artist, 1985.

**LITERATURE:**

Feldman & Schellmann II.291-292

This pair of screenprints was presented by the artist to the current owner, the legal advisor of Queen Beatrix of the Netherlands, for his role in the negotiations for the permission to use her image in the *Reigning Queens* portfolio. This photograph of the owner and artist was taken at their meeting at the Dutch consulate in New York in 1985.



Photograph of the owner and Andy Warhol in New York, circa 1985.  
Photo: courtesy of the owner





**252**

**ANDY WARHOL (1928-1987)**

*Queen Margrethe II of Denmark, from:  
Reigning Queens*

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 24/40 (there were also ten artist's proofs), published by George C. P. Mulder, Amsterdam, with the artist's copyright inkstamp on the reverse, the full sheet, the yellow attenuated, otherwise in good condition, framed

Image & Sheet 1000 x 800 mm.

£10,000-15,000

\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Feldman & Schellmann II.334

**\*253**

**TOM WESSELMANN (1931-2004)**

*Seascape (Foot)*

screenprinted vacuum-formed Plexiglas multiple in colours, 1967, scratch-signed, dated and numbered 39/101, mounted to a card support, with some minor scuffs and light scratches, otherwise in very good condition, framed

Overall 361 x 329 x 20 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

Galerie Gmurzynska, Switzerland, 19 February 2015.

Acquired from the above by the present owner.





254

**ANDY WARHOL (1928-1987)**

*The New Spirit (Donald Duck), from: Ads*

unique screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered TP 6/30, one of thirty trial proof impressions with unique colour combinations, aside from the regular edition of 190 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, New York, with the publisher and artist's copyright inkstamp on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 964 x 964 mm.

£50,000-70,000

\$63,000-87,000

€60,000-83,000

**LITERATURE:**

see Feldman & Schellmann II.B 357



**255**

**ANDY WARHOL (1928-1987)**

*Bighorn Ram, from: Endangered Species*

screenprint in colours, 1983, on Lenox Museum Board, signed in pencil, numbered AP 5/30, an artist's proof aside from the edition of 150, published by Ronald Feldman Fine Arts, New York, with the artist's copyright inkstamp on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed

Image & Sheet 963 x 963 mm.

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**LITERATURE:**

Feldman & Schellman II.299





**256**  
**ANDY WARHOL (1928-1987)**

*Hans Christian Andersen*

the complete set of four screenprints in colours, 1987, on Lenox Museum Board, each with the stamped signature *verso*, numbered HC 3/5 in pencil, one of five *hors commerce* sets aside from the edition of 25 (there were also eight artist's proof sets), with the authentication stamp *verso* signed in pencil by the executor of the Andy Warhol Estate, the publisher Art Expo Danmark, Denmark and the printer Rupert Jasen Smith, New York, each with the publisher's blindstamp, the full sheets, the red very slightly attenuated (F.& S. II.394), one plate with some tiny nicks and surface abrasions (F.& S. II.397), otherwise in good condition, each framed

Image & Sheet 965 x 965 mm.

(4)

\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Feldman & Schellmann II.394-397



**\*257**

**ROY LICHTENSTEIN (1923-1997)**

*The Mask*

lithograph, waxtype, woodcut, screenprint and collage in colours, 1989, on Saunders Waterford wove paper, signed and dated in pencil, numbered 43/60 (there were also eight artist's proofs), published by Waddington Graphics, London and Graphicstudio, Tampa, with their blindstamp, the full sheet, in excellent condition, framed  
Image 1040 x 640 mm., Sheet 1170 x 800 mm.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

**LITERATURE:**

Corlett 227



**258**

**ANDY WARHOL (1928-1987)**

*The Star, from: Myths*

screenprint in colours with diamond dust, 1981, on Lenox Museum Board, signed in pencil, numbered 93/200 (there were also thirty artist's proofs), published by Ronald Feldman, New York, 1981, with the artist's copyright stamp and the publisher's stamp verso, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 965 x 965 mm.

£30,000-50,000

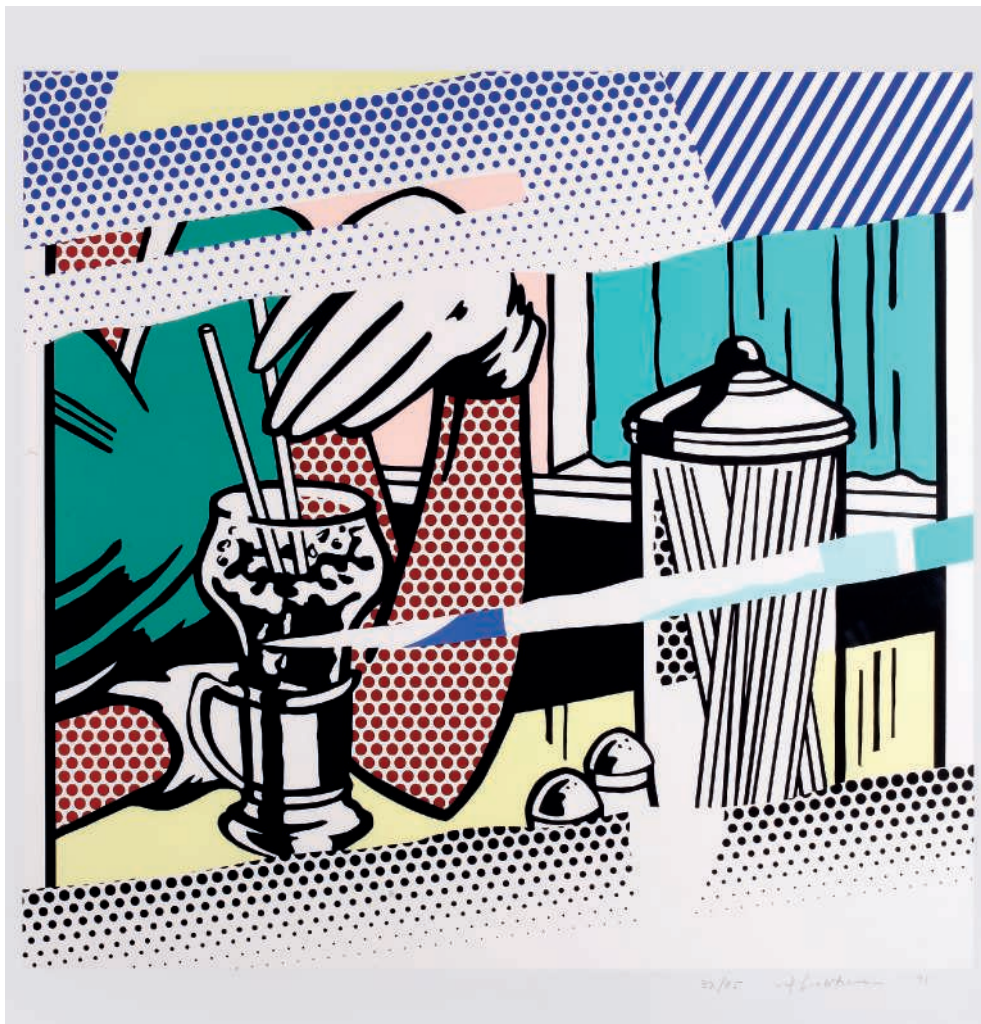
\$38,000-62,000

€36,000-59,000

**LITERATURE:**

Feldman & Schellmann II.258





**259**  
**ROY LICHTENSTEIN (1923-1997)**  
*Reflections on Soda Fountain*

screenprint in colours, 1991, on BFK Rives wove paper, signed and dated in pencil, numbered 33/85 (there were also thirty artist's proofs), co-published by the artist and Gemini G.E.L., Los Angeles, with their blindstamps *recto* and inkstamp *verso*, the full sheet, in very good condition, framed  
Image, Sheet 930 x 975 mm.

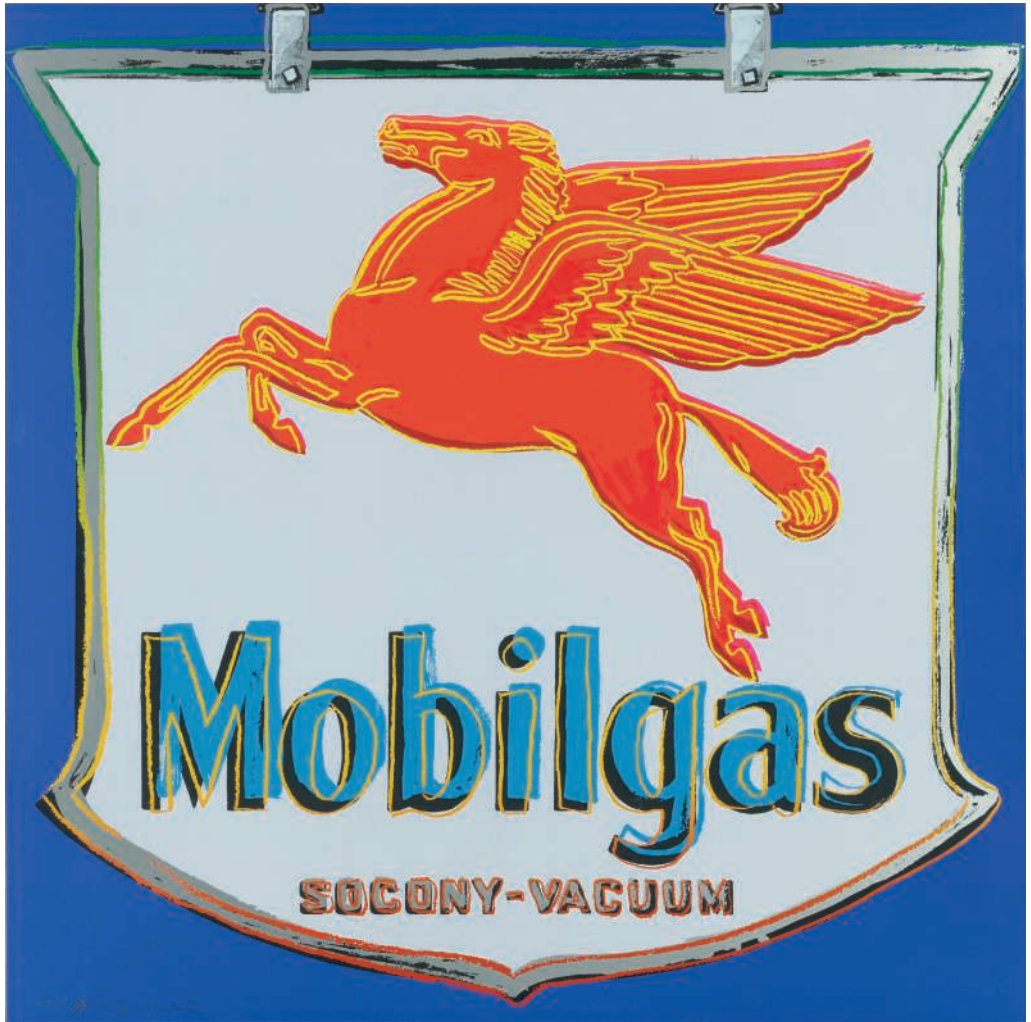
£30,000-50,000

\$38,000-62,000

€36,000-59,000

**PROVENANCE:**  
With Ronald Feldman Fine Arts, New York (their gallery label *verso*).

**LITERATURE:**  
Corlett 257



**\*260**

**ANDY WARHOL (1928-1987)**

*Mobil, from: Ads*

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered HC 5/10, an *hors commerce* impression aside from the edition of 190 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, New York, with the publisher's and artist's copyright inkstamps on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 964 x 964 mm.

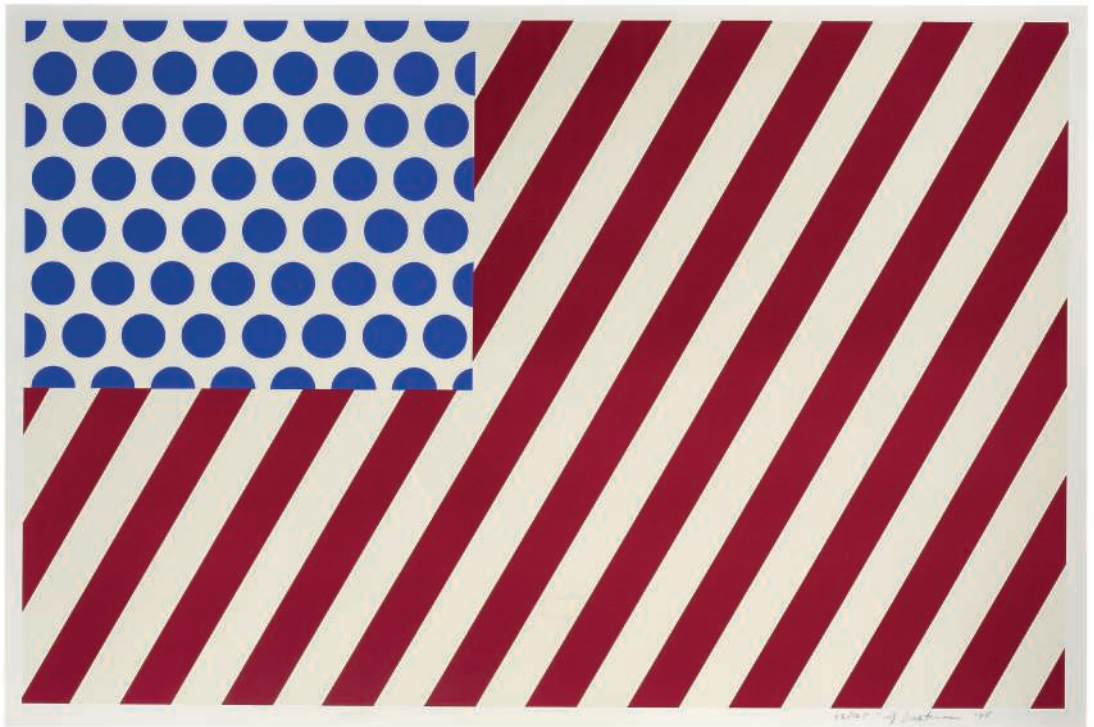
£20,000-30,000

\$25,000-37,000

€24,000-36,000

**LITERATURE:**

Feldman & Schellmann II 350



**261**  
**ROY LICHTENSTEIN (1923-1997)**  
*Forms in Space*

screenprint in colours, 1985, on BFK Rives wove paper, signed and dated in pencil, numbered 26/125 (there were also twenty artist's proofs), published by the artist for the Institute of Contemporary Art, Philadelphia, the full sheet, generally in very good condition, framed  
Image 790 x 1206 mm., Sheet 907 x 1322 mm.

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**LITERATURE:**  
Corlett 217



262

**BRUCE NAUMAN (B. 1941)**

*Partial Truth: Three Works*

one screenprint in colours with embossing, one etching and one embossing, 1997 and 1999, on Lana Gravure wove paper and German etching paper, each signed and dated in pencil, numbered respectively 16/60, 12/60 and 3/60 (there were also ten and 12 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheets, generally in very good condition, each framed Image 450 x 605 mm., Sheet 570 x 720 mm. (G.1715) Plate 450 x 605 mm., Sheet 570 x 720 mm. (G. 1717) Sheet 485 x 622 mm. (G. 1791) (3)

£6,000-8,000

\$7,500-10,000

€7,200-9,500





**263**  
**BRUCE NAUMAN (B. 1941)**  
*Studies for Holograms*

the complete set of five screenprints in colours, 1970, on Kromekote paper, each signed and dated in pencil, numbered 62/150 (there were also ten artist's proofs), published by Castelli Graphics, New York, the full sheets, in very good condition, each framed Image 517 x 662 mm., Sheet 661 x 661 mm. (5)

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**LITERATURE:**  
Cordes 1-5



264

**BRUCE NAUMAN (B. 1941)**

*Doe Fawn*

lithograph in colours, 1973, on Roll Rives paper, signed and dated in pencil, inscribed AP, one of ten artist's proofs aside from the edition of fifty, published by Cirrus Editions, Los Angeles, with their blindstamp, the full sheet, generally in very good condition, framed  
Image 760 x 1105 mm.,  
Sheet 815 x 1143 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Cordes 20



\*265

**ROBERT LONGO**

*Gretchen*

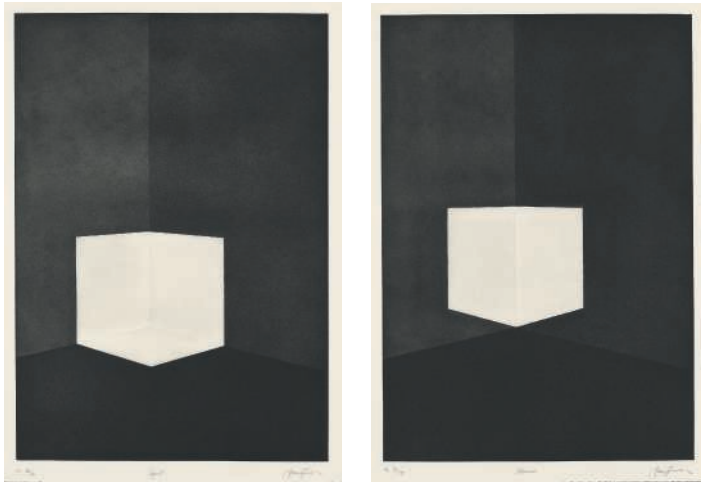
lithograph in black and grey with embossing and extensive hand-colouring in red paint, 1982, on wove paper, signed and dated in brown ink, a unique proof aside from the standard edition of 45, published by Brooke Alexander Editions, New York, some creases in the margins, otherwise in good condition, framed  
L. 760 x 385 mm., S. 930 x 535 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900





**\*266**

**JAMES TURRELL (B. 1943)**

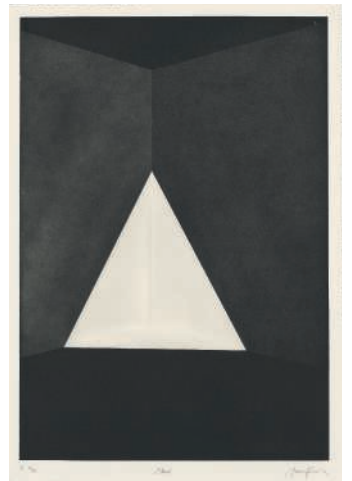
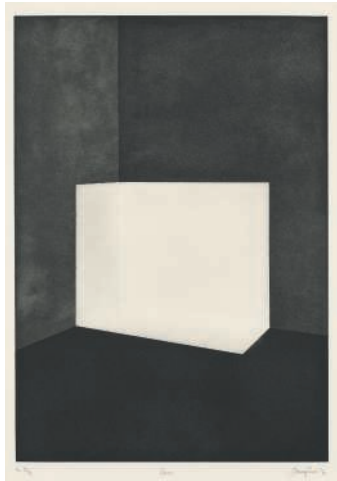
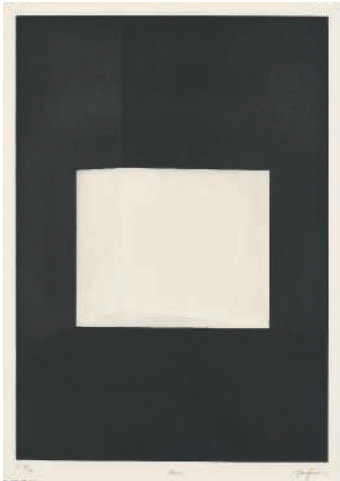
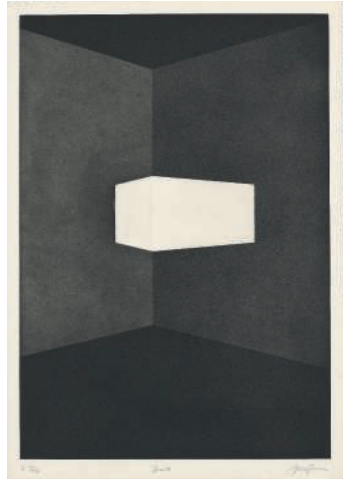
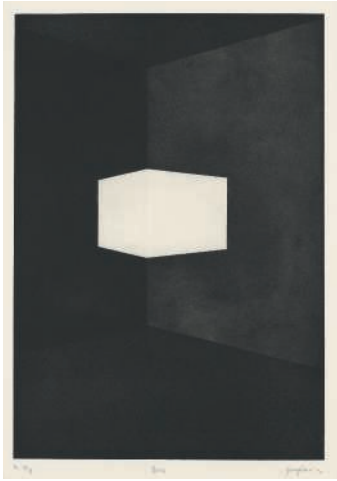
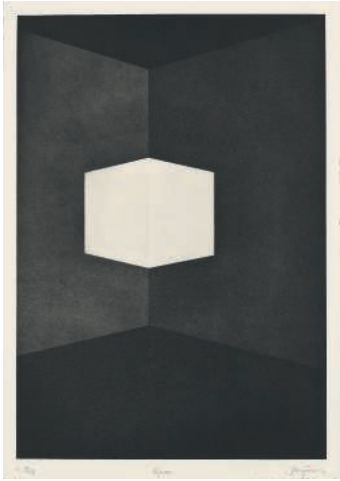
*First Light*

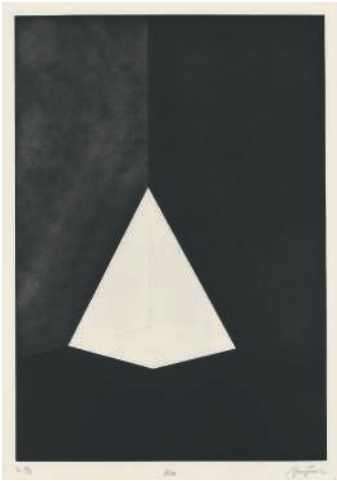
the complete set of twenty etchings with aquatint, 1998-90, on Hahnemühle wove paper, all signed, titled and dated in pencil, annotated sequentially A1-5; B1-3; C1-4; D1-4 and E1-3 (except the last image), all numbered IV/X (artist's proof impressions aside from the edition of 30), published by Peter Blum Editions, printed by Peter Kneubühler, Zürich, the full sheets, all in very good condition  
Images 995 x 690 mm., Sheets 1080 x 760 mm.

£70,000-100,000

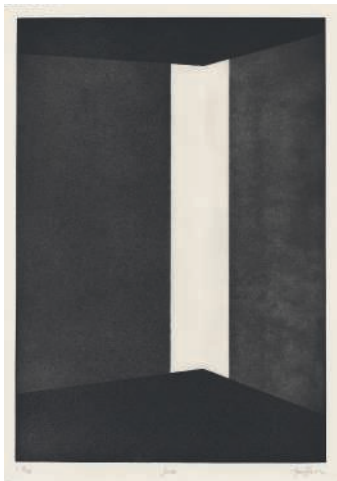
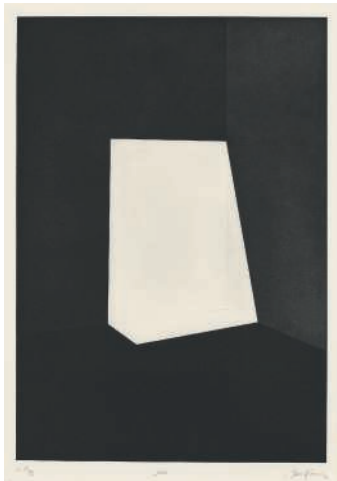
\$88,000-120,000

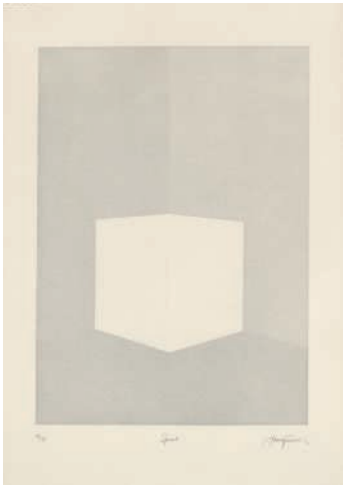
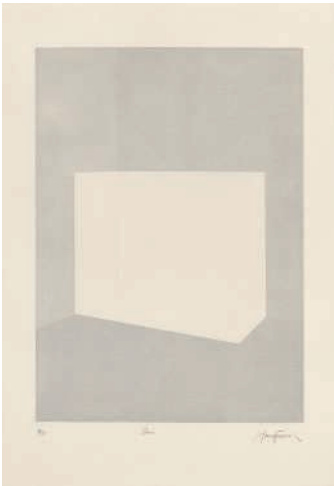
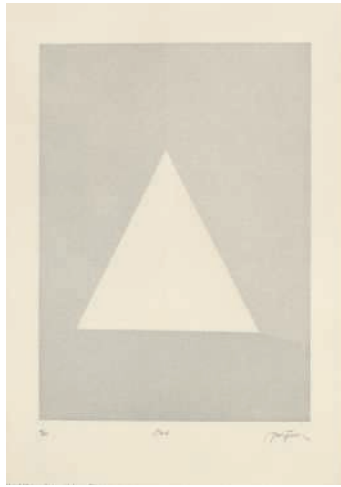
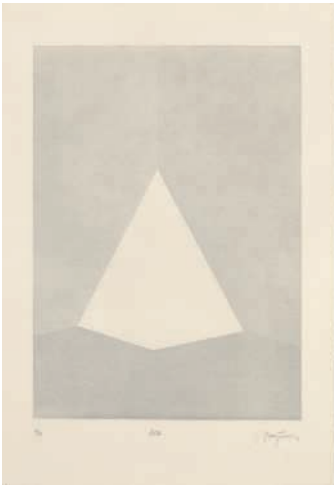
€83,000-120,000











**\*267**  
**JAMES TURRELL (B. 1943)**  
*Still Light*

the set of eight aquatints printed in two shades of grey, 1989-90, on Zerkall wove paper, each signed and titled in pencil, numbered 4/50 (there were also ten artist's proofs numbered in Roman numerals), published by Turske & Turske, Zurich, the full sheets, in very good condition  
Plates 830 x 600 mm., Sheets 1080 x 755 mm.

£15,000-17,000

\$19,000-21,000

€18,000-20,000

For additional images please visit [www.christies.com](http://www.christies.com)



268

**BRUCE NAUMSAN (B. 1941)**

*Soft Ground Etchings*

the set of six etchings in colours, 2007, on Somerset wove paper, each signed and dated in pencil, numbered 17/50, published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp verso, the full sheets, in very good condition

Plate 781 x 864 mm. (and smaller),  
Sheets 778 x 860 mm. (and smaller)

£8,000-12,000

(6)

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

*Bruce Nauman at Gemini*, Gemini G.E.L., Los Angeles, 2007, p. 22-33





269

**BRUCE NAUMAN (B. 1943)**

*Suck Cuts*

lithograph, 1973, on Arjomari paper, signed and dated in pencil, numbered 27/34 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, in very good condition, framed  
Sheet 981 x 788 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Cordes 17; Gemini 435

270

**BRUCE NAUMAN (B. 1941)**

*Malice*

lithograph, 1980, on Rives BFK wove paper, signed and dated in pencil, numbered 48/75 (there were also nine artist's proofs), published by Trisolini Gallery, Ohio University, Athens, OH, the full sheet, in very good condition, framed  
Image 625 x 970 mm.,  
Sheet 750 x 1050 mm.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**LITERATURE:**

Cordes 37





**271**  
**ROBERT LONGO (B. 1953)**  
*Tiger*

archival pigment print, 2011, on Epson Hot-Pressed paper, signed and dated in pencil, numbered 27/30 in pencil (there were also three artist's proofs), published by Doctors without Borders, New York, the full sheet, in very good condition, framed  
Image 1065 x 775 mm., Sheet 1150 x 845 mm.

£12,000-18,000

\$15,000-22,000

€15,000-21,000



**\*272**

**KEITH HARING (1958-1990)**

*Plate IV, from: Growing Suite*

screenprint in colours, 1988, on wove paper, signed and dated in pencil, numbered 70/100 (there were also 15 artist's proofs), published by Martin Lawrence Limited Editions, New York, with their blindstamp, printed by Rupert Jasen Smith, with his blindstamp, the full sheet, in very good condition, framed  
Image 720 x 975 mm., Sheet 761 x 1022 mm.

£20,000-30,000

\$25,000-37,000

€24,000-36,000

**LITERATURE:**

Littmann p. 91





273

**JEFF KOONS (B. 1955)**

*Dom Pérignon Balloon Venus*

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

£25,000-35,000

\$32,000-44,000

€30,000-41,000



**274**

**ROBERT LONGO (B. 1953)**

*Untitled (Ariane)*

archival pigment print, 2010, on wove paper, signed and dated in pencil, numbered 4/15, published by Adamson Editions, Washington, D.C. the full sheet, in very good condition, framed  
Image 760 x 1240 mm.,  
Sheet 860 x 1340 mm.

€6,000-8,000

\$7,500-10,000

€7,200-9,500



**275**

**JEFF KOONS (B. 1955)**

*Pink Bow, Celebration Series, 1995-1997*

digital pigment print in colours, 2013, on Japanese watercolour paper, signed and dated in pencil, numbered 12/50 (there were also ten artist's proofs), the full sheet, in very good condition  
Image 822 x 1054 mm.,  
Sheet 943 x 1124 mm.

€6,000-8,000

\$7,500-10,000

€7,200-9,500



**276**  
**ROBERT LONGO (B. 1953)**  
*Untitled (Iceman X)*

archival pigment print, 2012, on Epson Hot-Pressed paper, signed and dated in pencil, numbered 15/25 in pencil (there were also five artist's proofs), published by Adamson Editions, Washington D.C., the full sheet, in very good condition, framed  
Image 990 x 785 mm.,  
Sheet 1220 x 965 mm.

£15,000-25,000

\$19,000-31,000  
€18,000-30,000





277

**BRUCE NAUMAN (B. 1941)**

*Infrared Outtakes*

the set of four inkjet prints, 1968-2006, on wove paper, each signed by the artist and the photographer Jack Fulton, with his ink stamp, dated and three plates numbered 13/60 one numbered 5/60 in pencil verso, published by Gemini G.E.L., Los Angeles, with their inkstamp verso, the full sheets, two plates with soft creasing at the upper right corner, otherwise in very good condition

Image, Sheet 484 x 708 mm.

(4)

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

*Bruce Nauman at Gemini*, Gemini G.E.L., Los Angeles, 2007, p. 12-19



**278**

**MATTHEW BARNEY (B. 1967)**

*Nisshin Maru*

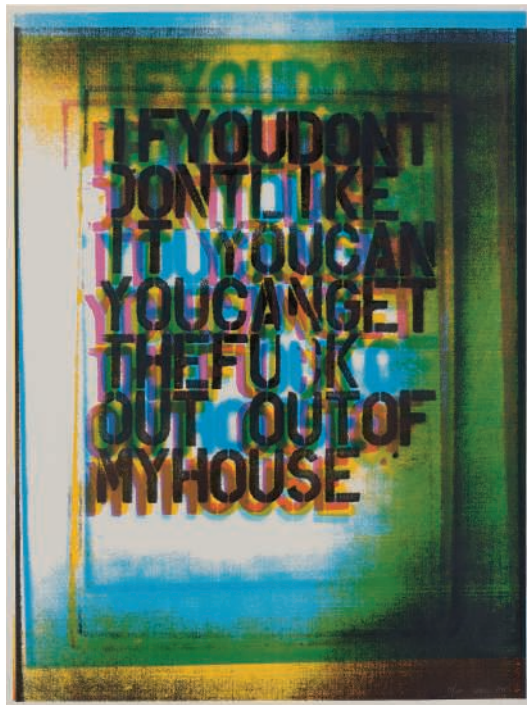
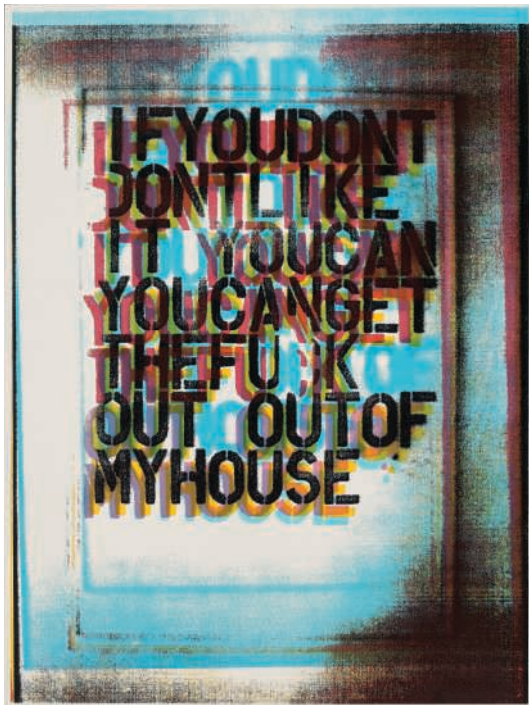
the complete portfolio of eight photogravures, 2007, on Hahnemühle Copperplate paper, each signed and dated in pencil, numbered 18/25 (there were also 14 artist's proofs), each with the blindstamp, published by Jean-Yves Noblet Contemporary Prints, Brooklyn, the full sheets, apparently in very good condition, unexamined out of the frames, with the title and justification pages and the original white self-lubricating plastic box with the artist's hand-incised markings  
585 x 535 x 65 mm. (box)

£5,000-7,000

\$6,300-8,700

€6,000-8,300

For additional images please visit [www.christies.com](http://www.christies.com)



**279**  
**CHRISTOPHER WOOL (B. 1955)**  
*My House II*

screenprint in colours, 2000, on matte custom art paper, signed and dated in pencil, numbered 9/100, published by Counter Editions, London, the full sheet, in very good condition  
 Image 990 x 749 mm., Sheet 1015 x 760 mm.

£10,000-15,000

\$13,000-19,000  
 €12,000-18,000

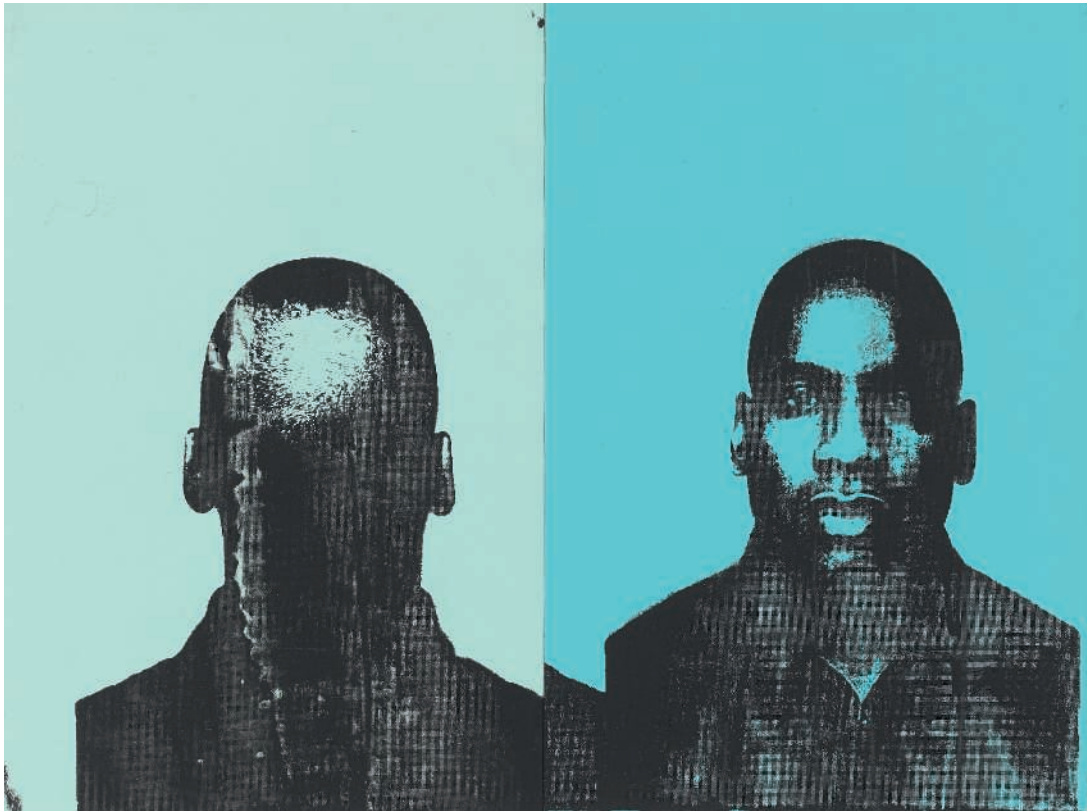
**280**  
**CHRISTOPHER WOOL (B. 1955)**  
*My House III*

screenprint in colours, 2000, on matte custom art paper, signed and dated in pencil, numbered 80/100, published by Counter Editions, London, the full sheet, in very good condition, framed  
 Image 990 x 735 mm., Sheet 1015 x 760 mm.

£10,000-15,000

\$13,000-19,000  
 €12,000-18,000





281

**GLENN LIGON (B. 1960)**

*Coming and Going*

screenprint in colours, 1997, on two sheets of wove paper mounted to card (as issued), signed, titled, dated and numbered 7/25 in pencil *verso*, published by the artist, the full sheet, two short nicks at the right sheet edge, occasional pale scuff marks, otherwise in good condition  
Image & Sheet 290 x 305 mm

£3,000-5,000

\$3,800-6,200

€3,600-5,900

**PROVENANCE:**

A gift from the artist to the present owner.

*Coming and Going* was created in the lead-up to the *Rhapsodies in Black: Art of the Harlem Renaissance* exhibition, which launched at the Hayward Gallery, London, in 1997 before touring within the UK and then on to the USA.

The American based artist Glenn Ligon was invited to London by the co-curator David A. Bailey to create a new body of work and Ligon embarked on a public art project entitled *Glenn Ligon: From Brixton to the South Bank*. Ligon collaborated with other artists - including the British artist Yinka Shonibare - at the London Printworks to create a series of banners that would line the route from Brixton to the Hayward in order to investigate and link the issues that drove the Harlem Renaissance of the 1920s and 1930s to the current day.

This edition was given by the artist to team members at the London Printworks in order to thank them for their help on the project.



1282

**MICHELANGELO PISTOLETTO (B. 1933)**

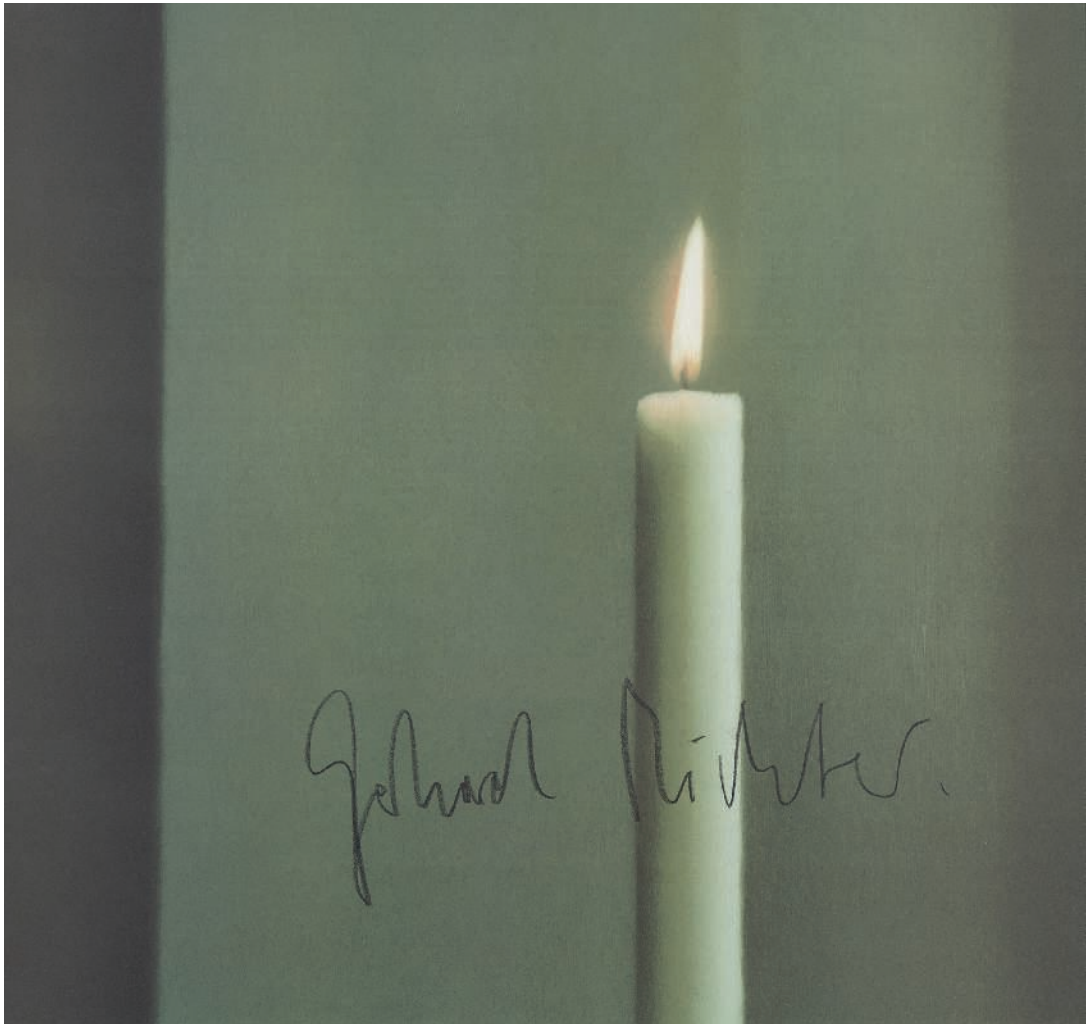
*Scimmia in Gabbia*

screenprint in colours, 1972, on mirror-polished steel, signed in black ink on the reverse, numbered 74/200, published by Edizioni Multipli, Turin, the full sheet, with some minor scuffs and scratches to the mirrored surface, otherwise in good condition  
Image & Sheet 1005 x 700 mm.

£6,000-8,000

\$7,500-10,000

€7,200-9,500



λ283

**GERHARD RICHTER (B. 1932)**

*Kerze I*

offset print, 1988, on wove paper, signed in black chalk, from the edition of 250, published by the Verein zur Förderung moderner Kunst e. V., Goslar, the full sheet, taped to the glass at the sheet edges, otherwise in very good condition, framed  
Image & Sheet 895 x 945 mm.

£12,000-18,000

\$15,000-22,000

€15,000-21,000

**LITERATURE:**

Butin 54; Cantz 64





№284  
**GERHARD RICHTER (B. 1932)**  
*IBM*

offset lithograph in colours with graphite pencil, 1987, on smooth wove paper, signed and dated in pencil, numbered 23/75 (there were also twenty artist's proofs), published by IBM Deutschland, the full sheet, in very good condition, framed  
 Image 270 x 358 mm., Sheet 500 x 580 mm.

£3,000-5,000

\$3,800-6,200  
 €3,600-5,900

**LITERATURE:**  
 Butin 62

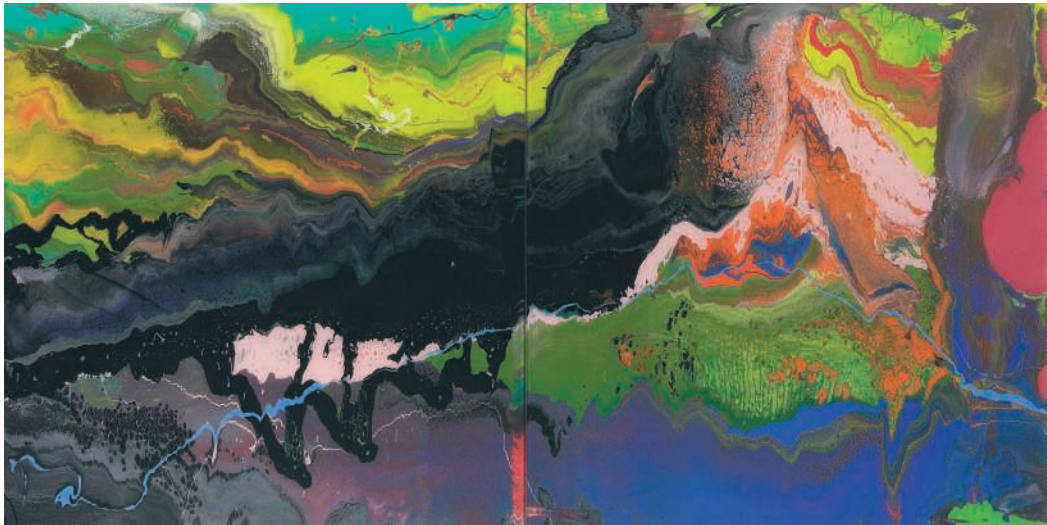
№285  
**GERHARD RICHTER (B. 1932)**  
*Flow (P16)*

diasec-mounted chromogenic print, 2016, on aluminum composite panel, numbered 365/500 (there were also two artist's proofs), published by the artist and Fondation Beyeler, Basel, in collaboration with Heni Productions, London, with their label verso, in excellent condition  
 1000 x 2000 mm. (overall)

£8,000-12,000

\$10,000-15,000  
 €9,500-14,000

Executed in 2016, this facsimile object is number three hundred and sixty five from an edition of five hundred.





№286

**GERHARD RICHTER (B. 1932)**

*Ice 2*

screenprint in colours, 2003, on heavy rag paper, signed and dated in pencil, numbered 56/108 (there were also 18 artist's proofs), published by the Lincoln Centre for Performing Arts, New York, the full sheet, in very good condition, framed Image 1018 x 817 mm., Sheet 1113 x 889 mm.

£30,000-50,000

\$38,000-62,000

€36,000-59,000

**LITERATURE:**

Butin 123



**287**  
**BEATRIZ MILHAZES (B. 1960)**

*Bibi*

screenprint in colours, 2003, on Waterford paper, signed, titled and dated in pencil on the reverse, numbered 13/43 (there were also 11 artist's proofs), published by Durham Press, Pennsylvania, with their blindstamp, the full sheet, in very good condition, framed

Image & Sheet 572 x 572 mm.

£12,000-18,000

\$15,000-22,000

€15,000-21,000





λ288

**GARY HUME (B. 1962)**

*Here's Flowers*

the complete set of eight linocuts in colours, 2006, on Arches wove paper, each signed and dated in pencil, numbered 27/68 (there were also eight artist's proofs), printed by Stoneman Graphics, Cornwall, published by Paragon Press, London, the full sheets, in very good condition, each framed  
Image 560 x 405 mm., Sheet 810 x 615 mm.

(8)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

№289

**GRAYSON PERRY (B. 1960)**

*Print for a Politician (Violet)*

etching in violet, 2005, on Rives wove paper, signed in pencil, inscribed C, from the edition of seven, lettered A-G (there were also four other colour variations, each printed in an edition of seven and one artist's proof respectively), aside from the edition of 59 impressions printed in black, published by Paragon Press, London, the full sheet, in very good condition, framed  
Image 603 x 2438 mm.,  
Sheet 679 x 2501 mm.

£35,000-45,000

\$44,000-56,000

€42,000-53,000

**LITERATURE:**

Paragon Press, Vol. III pp. 298-299







PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

№290

**GRAYSON PERRY (B. 1960)**

*Print for a Politician (Deep Red)*

etching in deep red, 2005, on Rives wove paper, signed in pencil, inscribed D, from the edition of seven, lettered A-G (there were also four other colour variations, each printed in an edition of seven and one artist's proof respectively), aside from the edition of 59 printed in black, published by Paragon Press, London, the full sheet, in very good condition, framed Image 603 x 2438 mm., Sheet 679 x 2501 mm.

£40,000-60,000

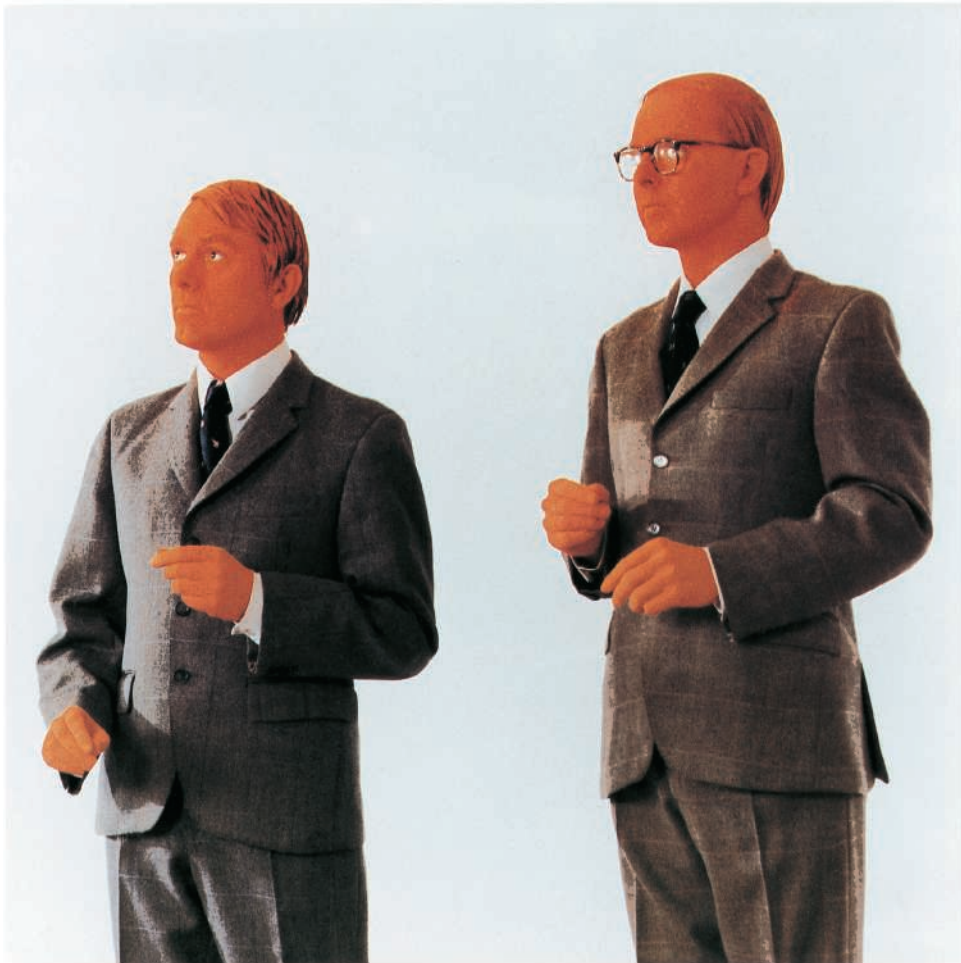
\$50,000-75,000

€48,000-71,000

**LITERATURE:**

Paragon Press, Vol. III pp. 298-299





VARIOUS PROPERTIES

1291

**GILBERT & GEORGE**

*The Red Sculpture Album*

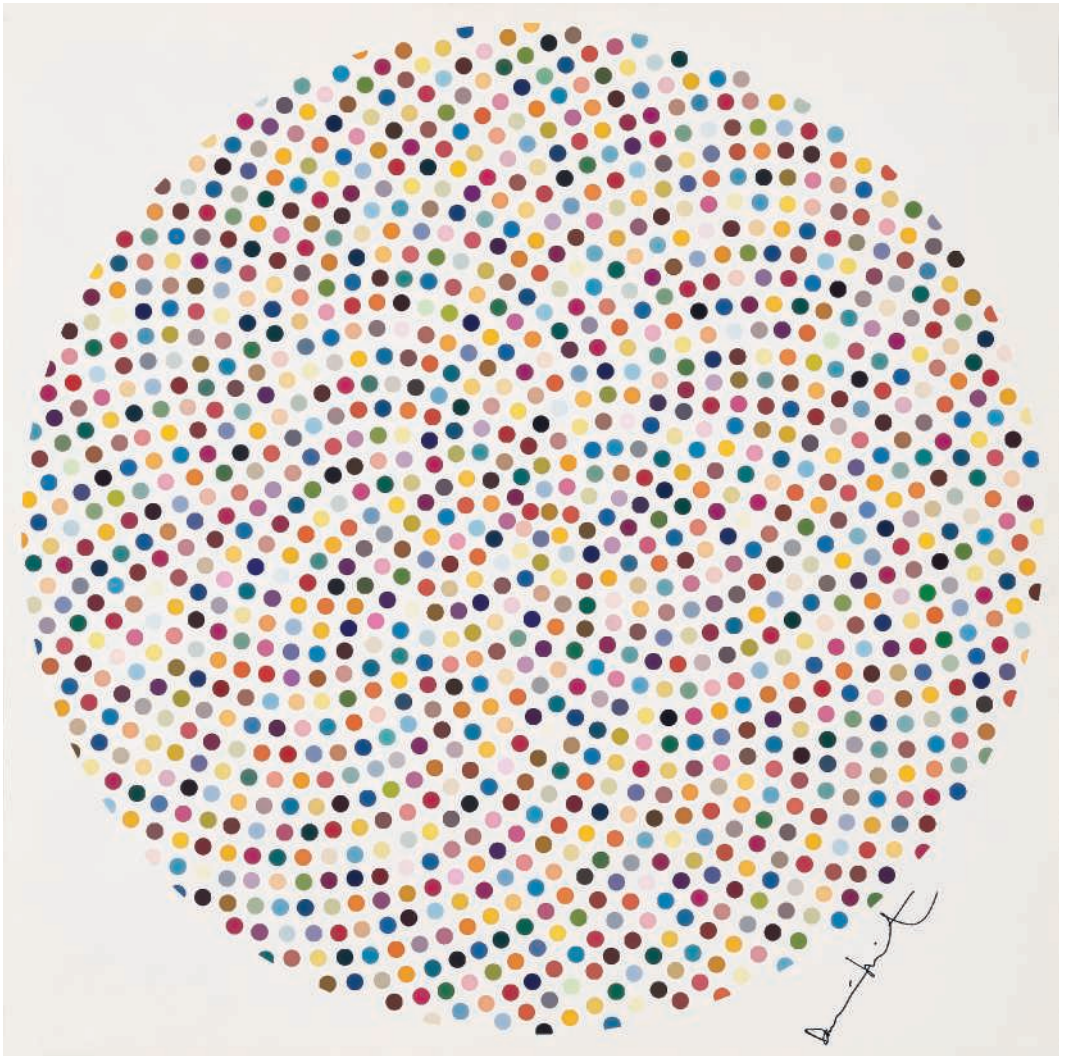
artist's book containing eleven chromogenic prints in colours, 1975, mounted on heavy card, signed by both artists in black ink on the title page, copy number 18/100, the full sheets, in excellent condition, bound in the original red cloth covered boards, with the title in gold letterpress on the front, within the original red leather slipcase, in very good condition

510 x 390 x 30 mm. (overall)

£15,000-20,000

\$19,000-25,000

€18,000-24,000



λ292

DAMIEN HIRST (B. 1965)

*Valium*

lambda inkjet print in colours, 2000, on glossy Fujicolor Professional Paper, signed in black felt-tip pen, a proof aside from the numbered edition of five hundred, published by Eyestorm, London, presumably the full sheet, in very good condition, framed  
Image 1219 x 1219 mm., Sheet 1270 x 1270 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300



λ293

**DAMIEN HIRST (B. 1965)**

*Opium*

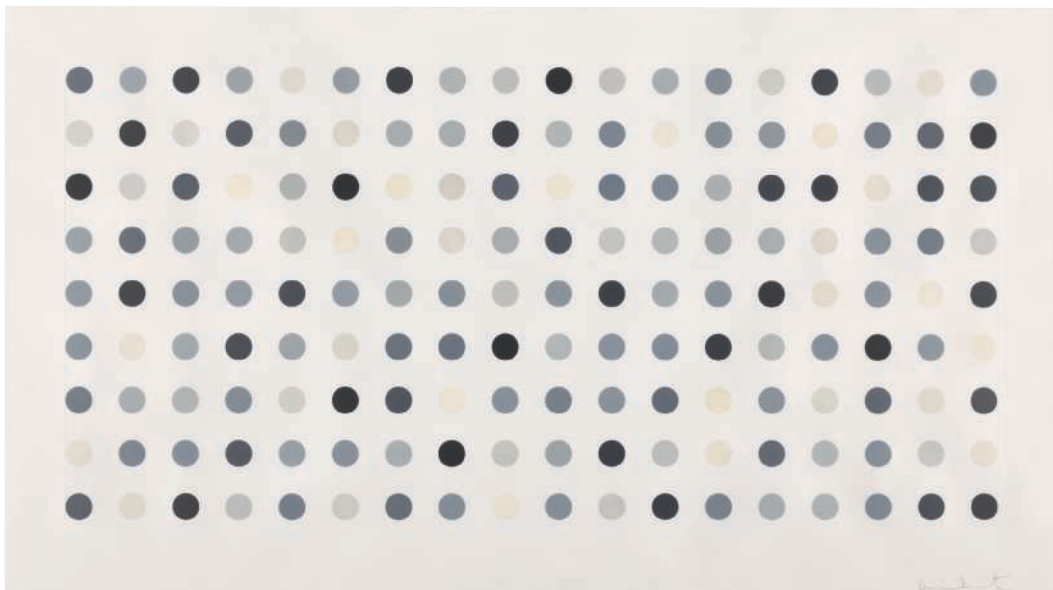
lambda inkjet print in colours, 2000, on glossy wove paper, signed in black felt-tip pen, numbered 342/500 verso, printed close to the edges of the full sheet (as issued), published by Eyestorm, London, in very good condition, framed Image & Sheet 484 x 434 mm.

£2,500-3,500

\$3,200-4,400

€3,000-4,100





λ294

**DAMIEN HIRST (B. 1965)**

*Diacetoxyscirpenol*

aquatint in colours, 2005, on Hahnemühle etching paper, signed in pencil, inscribed *AP* on the reverse, one of thirty artist's proofs aside from the edition of 115, published by the Paragon Press, London, the full sheet, in very good condition, framed  
Plate 860 x 1770 mm, Sheet 1120 x 2005 mm.

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**LITERATURE:**

Paragon, Vol. III, p. 200-201



1295

**DAMIEN HIRST (B. 1965)**

*Domino Confido, from: Psalms*

screenprint in colours with diamond dust, 2009, on wove paper, signed in pencil, numbered 1/50, published by Other Criteria, London, with the artist's and their blindstamps, the full sheet, in excellent condition, framed  
Image 610 mm. (diameter), Sheet 740 x 715 mm.

£5,000-7,000

\$6,300-8,700

€6,000-8,300



λ296

**DAMIEN HIRST (B. 1965)**

*Beautiful Mickey*

screenprint in colours, 2015, on heavy wove paper, signed in pencil, numbered 7/50 (there were also five artist's proofs), published by Other Criteria, London, with the artist's and their blindstamps, the full sheet, in excellent condition, framed  
Image 1245 mm. (diameter); Sheet 1368 x 1358 mm.

£15,000-25,000

\$19,000-31,000

€18,000-30,000



## INDEX

### B

Bacon, F., 197-203  
Barney, M., 278  
Beckmann, M., 104  
Berlin, B., 217  
Boel, C., 21  
Bol, F., 39  
Boyvin, R., 19  
Braque, G., 123, 157  
Bruegel, P. (after), 20  
Buffet, B., 155

### C

Carracci, Ag., 23  
Carracci, An., 23  
Carpioni, G., 23  
Ciamberlano, L., 23  
Cezanne, P., 87  
Chagall, M., 146-153  
Chartier, J., 17  
Constable, J. (after), 70

### D

Daniell, J., 69  
Davis, S., 124  
Degas, E., 84  
Dine, J., 221, 239-244  
Dix, O., 111  
Dixon, J. (after), 68  
Dotti, G. B., 23  
Dubuffet, J., 159-162  
Duchamp, M., 144  
Dürer, A., 2-16

### E

Escher, M.C., 145

### F

Feininger, L., 101  
Felixmüller, C., 106-108  
Fischer von Erlach, J.  
B., 57  
Flavin, D., 235  
Foujita, L. T., 128  
Freud, L., 195, 196  
Frye, T., 61

### G

Galle, P., 20  
Gauguin, P., 85  
Giacometti, A., 156  
Gilbert & George, 291  
Gleizes, A., 121  
Goltzius, H., 22  
Goya, F. de, 71-74  
Graham, J. (after), 69  
Grosz, G., 119

### H

Hamilton, R., 192-194  
Haring, K., 272  
Heckel, E., 100, 113  
Hirst, D., 292-296  
Hockney, D., 163-191  
Hogarth, W., 59, 60  
Hume, G., 288

### I

Indiana, R., 249

### J

Johns, J., 228

### K

Kelly, E., 232  
Kirchner, E. L., 95-99  
Klee, P., 102, 103  
Kollwitz, K., 109  
Koons, J., 273, 275

### L

Laurie, R., 68  
Léger, F., 120  
Lichtenstein, R., 212-216,  
257, 259, 261  
Ligon, G., 281  
Longo, R., 265, 271, 274,  
276  
Lucas, D., 70

### M

Maillol, A., 89  
Mangold, R., 236  
Matisse, H., 125, 126  
Milhazes, B., 287  
Miró, J., 135-142  
Modigliani, A. (after), 127  
Motherwell, R., 229-231  
Mueller, O., 117  
Munch, E., 92-94

### N

Nauman, B., 262-264,  
268-270, 277  
Nolde, E., 105

### O

Ostade, A. van, 40-56

### P

Pankok, O., 108  
Pechstein, M., 112, 118  
Perry, G., 289, 290  
Picasso, P., 122, 129-134  
Pissarro, C., 83  
Pistoletto, M., 282  
Primaticcio, F. (after), 18

### R

Rauschenberg, R., 237  
Ray, M., 143  
Rembrandt, 24-38  
Reynolds, J. (after), 66, 67  
Richter, G., 283-286  
Riley, B., 204-206  
Rohlf, C., 115  
Ruscha, E., 219

### S

Schmidt-Rottluff, K.,  
110, 114  
Schongauer, M., 1  
Serra, R., 233, 234  
Sorlier, C., 154, 155  
Stella, F., 238, 245, 246  
Stubbs, G. (after), 68

### T

Thiry, L. (after), 19  
Tiepolo, G. B. (after), 58  
Tiepolo, G.D., 58  
Toulouse-Lautrec, H.  
de, 86  
Turrell, J., 266, 267

### U

Uffenbach, J. F. A. von

### V

Vallotton, F., 90, 91  
Villon, J., 123, 127  
Vuillard, E., 88

### W

Wangner, J.  
Warhol, A., 207-211, 218,  
220, 222-227, 247, 248,  
250-252, 254-256, 258,  
260  
Wesselmann, T., 253  
Whistler, J. A. M., 75-82  
Wool, C., 279, 280  
Wolfgang, G. A.  
Wou-Ki, Z., 158  
Wright of Derby, J. (after),  
62-65

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

Unless we own a lot (A 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 titled 'Symbols Used in this Catalogue for sale'. By registering to bid.

(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 we will not be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of a **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. 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 international and domestic gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

### 8 WATCHES & CLOCKS

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

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

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

### B REGISTERING TO BID

#### 1 NEW BIDDERS

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

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

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

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

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

#### 2 RETURNING BIDDERS

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

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bid 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

(a) **As authorised bidder.** 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.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

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](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

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

### (a) Phone Bids

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

### (b) Internet Bids on Christie's Live™

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

### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any of our offices or by choosing the sale and viewing the **lots** online at [www.christies.com](http://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 to or reject any bid.

### 2 RESERVE

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S

### RESALE ROYALTY

#### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and 20% up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

#### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reliefs are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For lots Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the lot, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's tax authorities. Christie's recommends you obtain your own independent tax advice with further questions.

#### 3 ARTIST'S RESALE ROYALTY

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

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

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the ability 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 law allows by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the **purchase price** paid

by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

(iv) lots sold without a printed estimate;

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

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

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

#### 3 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 shown the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(i)(ii) above and the lot must be returned to us in accordance with E2(iii) above. Paragraphs E2(i), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

(ii) You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 0017210, sort code: 30-00-02 Swift code: LOYDGB22CTV. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7389 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7389 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.

(iii) Cash

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

(iv) Banker's draft

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

(vi) Cheques

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

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

(viii) For more information please contact our Cashiers Department by phone on +44 (0)20 7389 9060 or fax on +44 (0)20 7389 2869.

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

(i) When you collect the lot; or

(ii) 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 in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you may 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 suffer and any shortfall in the resale commission on the resale;

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

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

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

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

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

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(v) shall apply.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if 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 due 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

- 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 on +44 (0)20 7839 9060.
- 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.
- 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/warehouse](http://christies.com/warehouse) shall apply.
  - Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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

- US import ban on African elephant ivory**

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

- Lots of Iranian origin**

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

- Gold**

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

- Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

- 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 one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

- 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 E2 are the only ones and we do not have any liability to you in relation to those **warranties**.

- 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:
  - we 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.
  - 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.
  - We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
  - In spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

- 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.

- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- In spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

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

### 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at [www.christies.com](http://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 this agreement, shall be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who and you agree to. If the dispute is not settled by mediation, you agree for our benefit that any dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect posts, 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](http://www.christies.com).

## K GLOSSARY

- authenticity warranty:** 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 section E2 of this agreement.

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

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

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

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

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

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

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

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

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

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

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

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

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Heading** means the section 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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for † and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

? , \* , Ω , α , # , †  
See VAT Symbols and Explanation.

■  
See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

### Other Arrangements

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

### Bidding by parties with an interest

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

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

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

### POST 1950 FURNITURE

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

### 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 Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*"Attributed to..."

\*\*Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of..."/"Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of..."

\*\*In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed..."/"Dated..."/

"Inscribed..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.



## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will 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 organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's 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** whilst 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 [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & 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 Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & 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 VAT. 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.		

### CHRISTIE'S WAREHOUSE

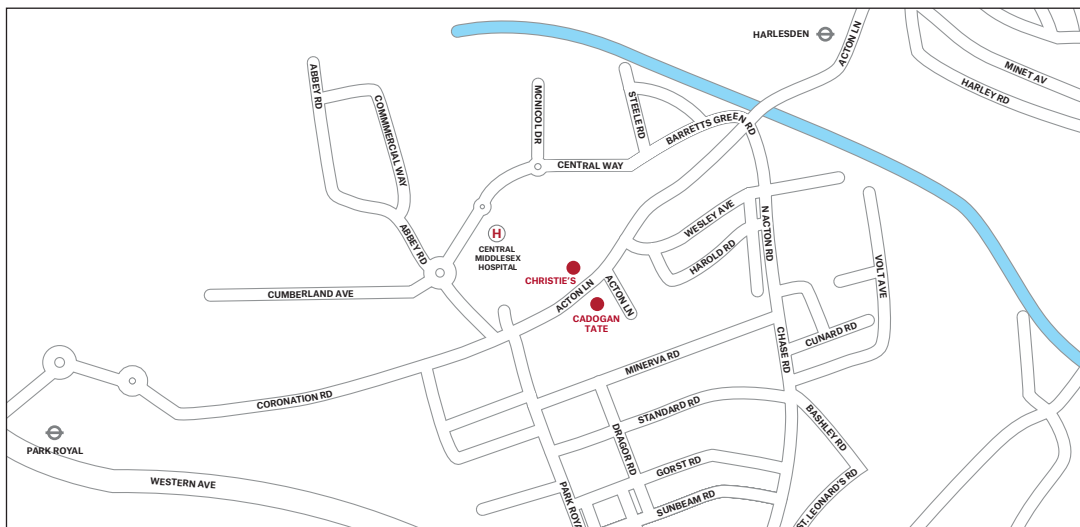
Unit 7, Central Park  
Acton Lane  
London NW10 7NQ

### CADOGAN TATE WAREHOUSE

241 Acton Lane,  
Park Royal,  
London NW10 7NP

### COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.



# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA  
BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA  
SYDNEY**  
+61 (0)2 9326 1422  
Roman Sulich

**AUSTRIA  
VIENNA**  
+43 (0)1 533 881214  
Angela Bailou

**BELGIUM  
BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BERMUDA  
BERMUDA**  
+1 401 849 9222  
Betsy Ray

**BRAZIL  
RIO DE JANEIRO**  
+5521 2225 6553  
Candida Sodre

**SÃO PAULO**  
+5511 3061 2576  
Nathalie Lenci

**CANADA  
TORONTO**  
+1 416 960 2063  
Brett Sherlock

**CHILE  
SANTIAGO**  
+56 2 2 2831642  
Denise Ratinoff  
de Lira

**COLOMBIA  
BOGOTA**  
+571 635 54 00  
Juanita Madrinan

**DENMARK  
COPENHAGEN**  
+45 3962 2377  
Birgitte Hillingsø  
(Consultant)  
+ 45 2612 0092  
Rikke Juel Brandt  
(Consultant)

**FINLAND AND  
THE BALTIC STATES  
HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

**FRANCE  
BRITTANY AND  
THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER  
EASTERN FRANCE**  
+33 (0)6 07 76 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

**-PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTE  
AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -  
ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

**GERMANY  
DÜSSELDORF**  
+49 (0)21 74 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller (Consultant)

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Grafm  
zu Rantzu

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Grafm Huyn

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

**INDIA  
-MUMBAI**  
+91 (2) 2280 7905  
Sonal Singh

**DELHI**  
+91 (01) 6609 1170  
Sanjay Sharma

**INDONESIA  
JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL  
TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY  
-MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Venetti (Consultant)

**GENOVA**  
+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Nicolini di  
Camugliano (Consultant)

**CENTRAL &  
SOUTHERN ITALY**  
+39 348 520 2374  
Alessandra Allaria  
(Consultant)

**JAPAN  
TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA  
KUALA LUMPUR**  
+60 3 6207 9230  
Lim Meng Hong

**MEXICO  
MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+37 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS  
-AMSTERDAM**  
+31 (0)20 57 55 255

**NORWAY  
OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES REPUBLIC  
OF CHINA  
BEIJING**  
+86 (0)10 8583 1766

**-HONG KONG**  
+852 2760 1766

**-SHANGHAI**  
+86 (0)21 6355 1766

**PORTUGAL  
LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA  
MOSCOW**  
+7 495 937 6364  
+44 20 7389 2318  
Katya Vinokurova

**SINGAPORE  
SINGAPORE**  
+65 6735 1766  
Nicole Tee

**SOUTH AFRICA  
CAPE TOWN**  
+27 (21) 761 2676  
Juliet Lomborg  
(Independent Consultant)

**DURBAN &  
JOHANNESBURG**  
+27 (31) 207 8247  
Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**  
+27 (44) 533 5178  
Annabelle Conyngham  
(Independent Consultant)

**SOUTH KOREA  
SEOUL**  
+82 2 720 5266  
Hye-Kyung Bae

**SPAIN  
MADRID**  
+34 (0)91 532 6626  
Dalia Padilla

**SWEDEN  
STOCKHOLM**  
+46 (0)73 645 2891  
Claire Ahman (Consultant)  
+46 (0)70 9369 201  
Louise Dählén (Consultant)

**SWITZERLAND  
-GENEVA**  
+41 (0)22 319 1766  
Eveline de Proyart

**-ZURICH**  
+41 (0)44 268 1010  
Dr. Bertold Mueller

**TAIWAN  
TAIPEI**  
+886 2 2736 3356  
Ada Ong

**THAILAND  
BANGKOK**  
+66 (0)2 652 1097  
Yaovane Niranadana  
Punchalee Phenjati

**TURKEY  
ISTANBUL**  
+90 (0)532 558 7514  
Eda Kehale Argun  
(Consultant)

**UNITED ARAB EMIRATES  
-DUBAI**  
+971 (0)4 425 5647

**UNITED KINGDOM  
-LONDON,  
KING STREET**  
+44 (0)20 7839 9060

**-LONDON,  
SOUTH KENSINGTON**  
+44 (0)20 7390 6074

**NORTH AND NORTHEAST**  
+44 (0)20 3219 6010  
Thomas Scott

**NORTHWEST  
AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**SOUTH**  
+44 (0)1730 814 300  
Mark Wrey

**SCOTLAND**  
+44 (0)131 225 4756  
Bernard Williams  
Robert Lagneau

**DAVID BOWES-LYON  
(Consultant)**  
**ISLE OF MAN**  
+44 (0)20 7389 2032

**CHANNEL ISLANDS**  
+44 (0)20 7389 2032

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**UNITED STATES  
CHICAGO**  
+1 312 787 2765  
Lisa Cavanaugh

**DALLAS**  
+1 214 589 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**NEWPORT**  
+1 401 849 9222  
Betsy D. Ray

**-NEW YORK**  
+1 212 636 2000

**SAN FRANCISCO**  
+1 415 962 0982  
Ellanor Notides

## AUCTION SERVICES

**CORPORATE COLLECTIONS**  
Tel: +44 (0)20 7389 2548  
Email: morchard@christies.com

**FINANCIAL SERVICES**  
Tel: +44 (0)20 7389 2624  
Fax: +44 (0)20 7389 2204

**HERITAGE AND TAXATION**  
Tel: +44 (0)20 7389 2101  
Fax: +44 (0)20 7389 2300  
Email:rcornett@christies.com

**PRIVATE COLLECTIONS AND  
COUNTRY HOUSE SALES**  
Tel: +44 (0)20 7389 2343  
Fax: +44 (0)20 7389 2225  
Email: awaters@christies.com

**MUSEUM SERVICES, UK**  
Tel: +44 (0)20 7389 2570  
Email: llindsay@christies.com

**VALUATIONS**  
Tel: +44 (0)20 7389 2464  
Fax: +44 (0)20 7389 2038  
Email: murray@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION  
LONDON**  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

**NEW YORK**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

**HONG KONG**  
Tel: +852 2978 6747  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

**CHRISTIE'S FINE ART  
STORAGE SERVICES**  
**NEW YORK**  
+1 212 974 4570  
Email: newyork@cfass.com

**SINGAPORE**  
Tel: +65 6543 5252  
Email: singapore@cfass.com

**CHRISTIE'S INTERNATIONAL  
REAL ESTATE**  
**NEW YORK**  
Tel +1 212 468 7182  
Fax +1 212 468 7141  
Email: info@christiesrealestate.com

**LONDON**  
Tel +44 20 7389 2551  
Fax +44 20 7389 2168  
Email: info@christiesrealestate.com

**HONG KONG**  
Tel +852 2978 6788  
Fax +852 2973 0799  
Email: info@christiesrealestate.com

## -DENOTES SALEROOM

**ENQUIRIES** — Call the Saleroom or Office  
For a complete salerooms & offices listing go to christies.com

**EMAIL** — info@christies.com

09/12/16



**MARTIN SCHONGAUER (CIRCA 1445-1491)**

*Saint Michael slaying the Dragon*

engraving, circa 1469-74

\$70,000-100,000

Sold for \$211,500

Old Master Prints, January 2016

**NOW INVITING CONSIGNMENTS FOR  
OLD MASTER PRINTS**

*London, December 2017*

**CONTACT**

Tim Schmelcher

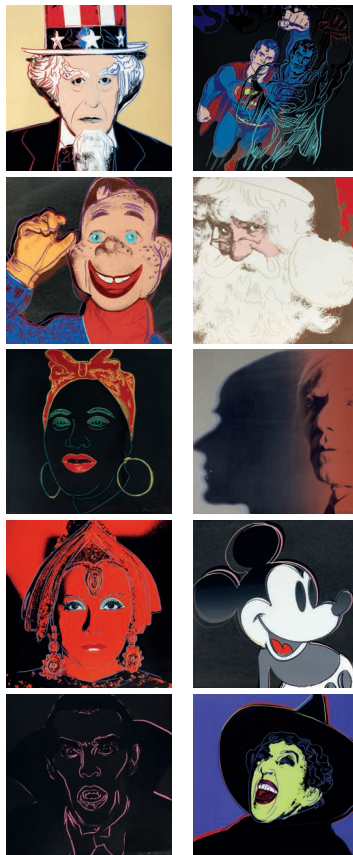
[tschmelcher@christies.com](mailto:tschmelcher@christies.com)

+44 (0)20 7752 3083

**CHRISTIE'S**







© 2017 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York / Ronald Feldman Fine Arts, New York

ANDY WARHOL (1928-1987)

*Myths*

the complete set of ten screenprints in colors, nine with diamond dust, on Lenox Museum Board, 1981,  
each signed in pencil, numbered 135/200 (there were also 30 artist's proofs for each)

Each Sheet: 38 x 38 in. (965 x 965 mm.)

\$450,000-550,000

## PRINTS & MULTIPLES

*New York, 19–20 April 2017*

### VIEWING

14–18 April 2017  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Richard Lloyd  
rlloyd@christies.com  
+1 212 636 2290

CHRISTIE'S

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Patricia Barbizet, Deputy Chairwoman  
Guillaume Cerutti, CEO  
Jussi Pylkkänen, Global President  
Stephen Brooks, Deputy CEO  
Loïc Brivezac, Gilles Erulin, Gilles Pagniez  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific  
Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li, Deputy Chairwoman, Christie's Int.

## CHRISTIE'S EMERI

Prof. Dr. Dirk Boll, President

## SENIOR DIRECTORS

Mariolina Basseti, Giovanna Bertazzoni,  
Edouard Boccon-Gibod, Olivier Camu,  
Roland de Lathuy, Eveline de Proyart, Roni Gilat-  
Baharaff, Francis Outred, Christiane Rantzaou,  
Andreas Rumbler, François de Ricqlès, Juan Varex

## ADVISORY BOARD

Pedro Giro, Chairman,  
Patricia Barbizet, Arpad Busson,  
Kemal Has Cingillioglu, Ginevra Elkann,  
I. D. Fürstin zu Fürstenberg, Laurence Graff,  
H.R.H. Prince Pavlos of Greece,  
Marquesa de Bellavista Mrs Alicia Koplowitz,  
Robert Manoukian, Rosita, Duchess of Marlborough,  
Countess Daniela Memmo d'Amelio,  
Usha Mittal, Çiğdem Simavi, The Earl of Snowdon

## CHRISTIE'S UK

### CHAIRMAN'S OFFICE

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Julia Delves Broughton, James Hervey-Bathurst,  
Nicholas White, Mark Wrey

### SENIOR DIRECTORS

Simon Andrews, Jeremy Bentley,  
Ellen Berkeley, Jill Berry, Peter Brown,  
Sophie Carter, Benjamin Clark, Karen Cole,  
Paul Cutts, Isabelle de La Bruyere,  
Leila de Vos, Harriet Drummond,  
David Elswood, David Findlay,  
Margaret Ford, Edmond Francey,  
Daniel Gallen, Karen Harkness, Philip Harley,  
James Hastie, Karl Hermanns, Paul Hewitt,  
Rachel Hilderley, Mark Hinton, Nick Hough,  
Michael Jeha, Donald Johnston,  
Erem Kassim-Lakha, Nicholas Lambourn,  
William Lorimer, Catherine Manson,  
Nic McElhatton (Chairman, South Kensington),  
Jeremy Morrison, Nicholas Orchard,  
Henry Pettifer, Steve Phipps,  
Will Porter, Paul Raison, Tara Rastrick,  
Amjad Rauf, William Robinson,  
Tim Schmelcher, John Stainton,  
Alexis de Tiesenhausen, Lynne Turner,  
Jay Vincoz, Andrew Ward, David Warren,  
Andrew Waters, Harry Williams-Bulkeley,  
Martin Wilson, André Zlattinger

### DIRECTORS

Zoe Ainscough, Cristian Albu, Marco Almeida,  
Maddie Amos, Katharine Arnold, Alexis Ashot,  
Alexandra Baker, Karl Barry, Sven Becker,  
Jane Blood, Piers Boothman,  
David Bowes-Lyon, Louise Broadhurst,  
Robert Brown, Lucy Campbell, Jason Carey,  
Sarah Charles, Romilly Collins,  
Ruth Cornett, Nicky Crosbie,  
Armelle de Laubier-Rhally, Eugenio Donadoni,  
Christopher O'Neil-Dunne, Anna Evans,  
Arne Everwijn, Adele Falconer, Nick Finch,  
Emily Fisher, Peter Flory, Elizabeth Floyd,  
Nina Foote, Christopher Forrester, Giles Forster,  
Zita Gibson, Alexandra Gill, Keith Gill,  
Leonie Grainger, Simon Green, David Gregory,  
Annabel Hesketh, Sydney Hornsby,  
Peter Horwood, Kate Hunt, Simon James,  
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,  
Robert Lagneau, Joanna Langston, Tina Law,  
Adriana Leese, Tom Legh, Brandon Lindberg,  
Laura Lindsay, Murray Macaulay,  
Graeme Maddison, Sarah Mansfield,

Nicolas Martineau, Roger Massey, Joy McCall,  
Neil McCutcheon, Michelle McMullan,  
Daniel McPherson, Neil Millen, Jeremy Morgan,  
Leonie Moschner, Giles Mountain, Chris Munro,  
Liberte Nuti, Beatriz Ordoñas, Rosalind Patient,  
Anthea Peers, Keith Penton, Romain Pingannaud,  
Sara Plumbly, Anne Qaimqam,ami,  
Marcus Rödecke, Pedram Rasti,  
Lisa Redpath, Sumiko Roberts, Tom Rooth,  
Alice de Roquemaurel, Francois Rothlisberger,  
Patrick Saich, Rosemary Scott, Tom Scott,  
Nigel Shorthouse, Dominic Simpson,  
Nick Sims, Clementine Sinclair, Sonal Singh,  
Katie Siveyer, Nicola Steel, Kay Sutton,  
Rakhi Talwar, Timothy Triptree, Thomas Venning,  
Edwin Vos, Amelia Walker, Rosanna Widen,  
Ben Wiggins, Sophie Wiles, Bernard Williams,  
Georgina Wilsenach, Toby Woolley, Geoff Young

### ASSOCIATE DIRECTORS

Guy Agazarian, Ksenia Apukhtina, Fiona Baker,  
Sarah Boswell, Mark Bowis, Phill Brakefield,  
Clare Bramwell, Jenny Brown, David Cassidy,  
Marie-Louise Chaldecott, Helen Culver Smith,  
Laetitia Delaloye, Charlotte Delaney,  
Milo Dickinson, Freddie De Rougemont,  
Grant Deudney, Howard Dixon, Virginia Dulucca,  
David Ellis, Antonia Essex, Kate Flitcroft,  
Eva French, Pat Galligan, Elisa Galuppi,  
Julia Grant, Pippa Green, Angus Granlund,  
Christine Haines, Coral Hall, Adeline Han,  
Charlotte Hart, Daniel Hawkins, Anke Held,  
Valerie Hess, Carolyn Holmes,  
Adrian Hume-Sayer, James Hyslop,  
Helena Ingham, Pippa Jacob, Guady Kelly,  
Hala Khayat, Alexandra Kindermann,  
Julia Kiss, Polly Knewstubb, Mark Henry Lampé,  
Aoife Leach, Rob Leatham, Antoine Leboutteiller,  
Peter Mansell, Stephanie Manstein,  
Amparo Martinez Russo, Astrid Mascher,  
Georgie Mawby, David McLachlan,  
Lynda McLeod, Kateryna Merkalkenko,  
Toby Monk, Rosie O'Connor, Christopher Petre,  
Louise Phelps, Eugene Pooley, Sarah Rancans,  
Alexandra Reid, Sarah Reynolds,  
Meghan Russell, Pat Savage, Julie Schutz,  
Hannah Schweiger, Angus Scott,  
Ben Slinger, James Smith, Graham Smithson,  
Mark Stephen, Annelies Stevens,  
Charlotte Stewart, Dean Stimpson,  
Dominique Suiveng, Keith Tabley,  
Iain Tarling, Sarah Tennant, Flora Turnbull,  
Paul van den Biesen, Mieke Van Embden,  
Ben Van Rensburg, Shanthi Veigas, Julie Vial,  
Assunta Grafina von Moy, Anastasia von Seibold,  
Zelie Walker-Noble, Tony Walshe, Gillian Ward,  
Chris White, Annette Wilson, Julian Wilson,  
Miriam Winson-Alio, Elissa Wood,  
Suzanne Yalcin-Pennings, Charlotte Young



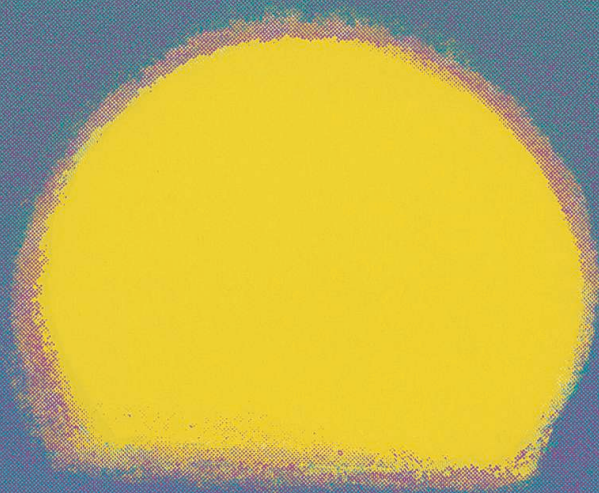












CHRISTIE'S

8 KING STREET · ST. JAMES'S · LONDON · SW1Y 6QT