

OLD MASTER PRINTS

New York 29 January 2019



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OLD MASTER PRINTS

TUESDAY 29 JANUARY 2019

PROPERTIES FROM

THE COLLECTIONS OF HERSCHEL V.
AND CARL W. JONES, MINNEAPOLIS

THE COLLECTION OF ULRICH AND
ALFRED OCHSENBEIN

THE COLLECTION OF DIANA
ROCKEFELLER

THE COLLECTION OF THE LATE HON.
CHRISTOPHER LENNOX-BOYD

THE ESTATE OF HARRY GRUBERT

AUCTION

Tuesday 29 January 2019
at 2.00 pm (Lots 1-173)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	25 January	10.00 am - 5.00 pm
Saturday	26 January	10.00 am - 5.00 pm
Sunday	27 January	1.00 pm - 5.00 pm
Monday	28 January	10.00 am - 5.00 pm

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21/06/16

Front cover: Lot 3
Back cover: Lot 148
Inside front cover: Lot 52
Inside back cover: Lot 159

CHRISTIE'S



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

1

SOUTHERN GERMAN, MID 15TH CENTURY

The Christ Child with Orb and Cross (New Year's Greeting)

woodcut with handcolouring, circa 1470, on laid paper, without watermark, a good, clear impression of this very rare print, with contemporary hand-colouring in green, red, blue, pink, yellow, and silver, small margins, considerable gaufrage verso, the silver in the nimbus oxidised to black and partially cracked and with small losses, a flattened, oblique crease across the sheet with some associated, tiny pigment losses, otherwise in good condition Block 77 x 56 mm., Sheet 90 x 65 mm.

\$15,000-25,000

£12,000-19,000

€14,000-22,000

LITERATURE

Schreiber 773a

Schreiber records only one impression, at Sankt Peter in Salzburg, of this charming little print. He describes it as a rubbed woodcut and tentatively suggests a relation to the Master of the Housebook. The colouration of the Salzburg impression seems very similar to the one of the present example. According to Schreiber, the colouration is indicative of an Augsburg workshop .



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

2
SOUTHERN GERMAN, LATE 15TH CENTURY
Saint Jerome penitent

woodcut with hand-colouring and letterpress text, circa 1490-1500, on laid paper, without or with indistinct watermark, a good impression of this extremely rare woodcut, printing strongly and clearly, with contemporary hand-colouring in green, ochre, brown and red, with the prayer in German 'O Säliger und hoher lerer Iheronime' in letterpress below, published by Johann Froschauer, Augsburg, circa 1498, with margins on all sides, the lower right corner with part of the text lost, the sheet toned and stained, a few scattered wormholes in sheet, the image generally in good condition
 Block 319 x 248 mm., Sheet 388 x 266 mm.

\$12,000-18,000

£9,400-14,000
 €11,000-16,000

PROVENANCE

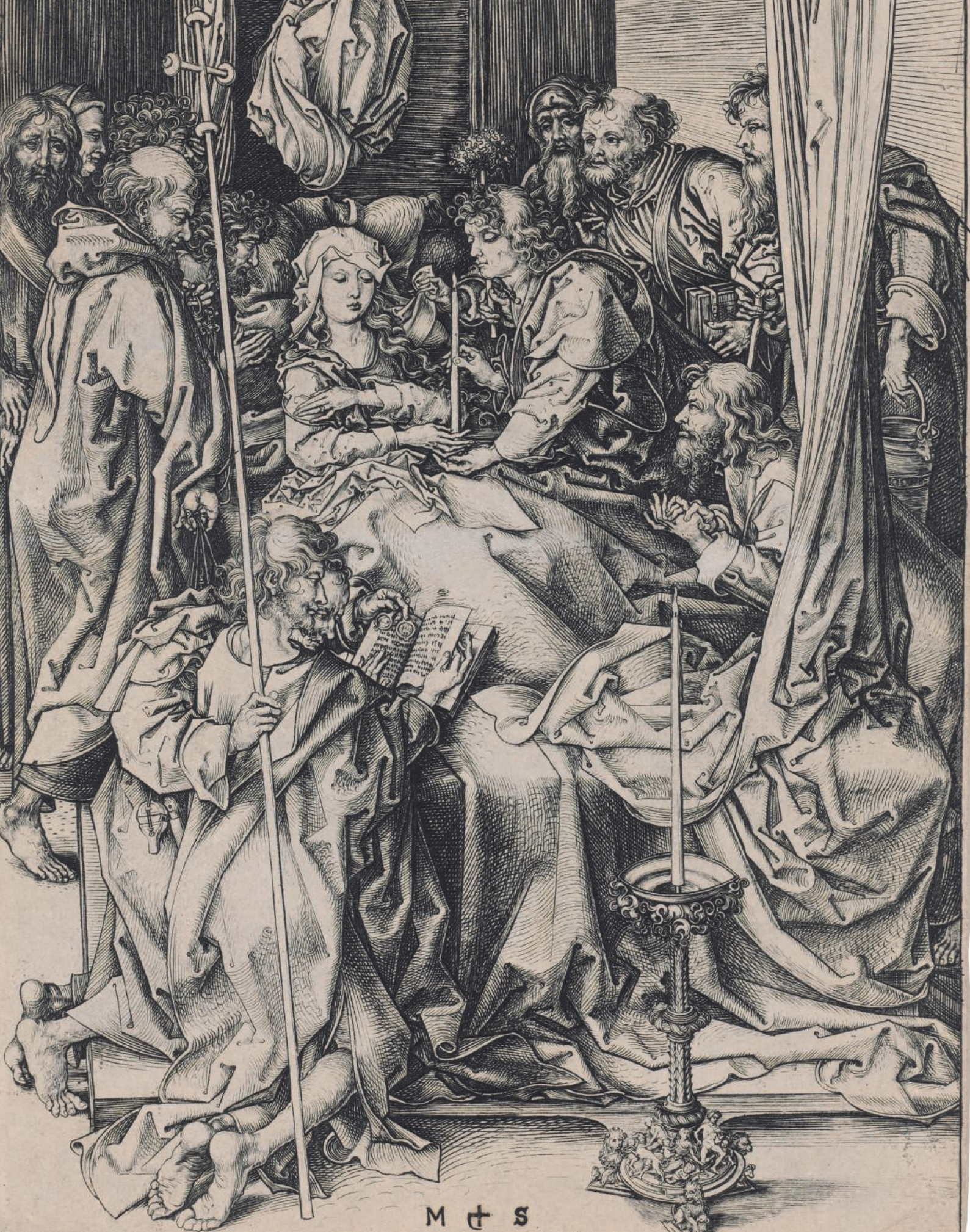
Possibly Dietrich Schindler (1795-1882), Zürich (see Lugt 793 & 4432; without mark).
 Dr Otto Schäfer (1912-2000), Schweinfurt, Germany (not in Lugt).

LITERATURE

Schreiber 1528

The present impression appears to be the only known contemporary impression of this large single-leaf woodcut and prayer sheet.

Although cut down in size above and below, the original woodblock has survived and is kept in the Derschau Collection at the Kupferstichkabinett in Berlin.



THREE IMPORTANT 15TH CENTURY PRINTS FROM THE COLLECTIONS OF HERSCHEL V. AND CARL W. JONES, MINNEAPOLIS

With the following lots, we present prints by the three most influential and productive printmakers of the 15th century: the Master E.S., Israhel van Meckenem and Martin Schongauer. The prints come from the collections of Herschel V. Jones (1861-1928) and his son, Carl W. Jones (1887-1957). The Jones family played a remarkable role in the history of collecting and patronage of the arts during the late 19th and early 20th centuries in the United States and is particularly remembered for their support of the graphic arts.

Herschel Vespasian Jones was born into a farming family in Jefferson in upstate New York. He left school prematurely at the age of 15 and began working for the local newspaper, which he later bought – aged only 18! – and ran for six years, before selling it at a handsome profit and moving to Minneapolis. There he entered the services of another, albeit much bigger newspaper, the Minneapolis Journal. Having a particular knack for market and farming reports, his reputation and influence grew swiftly, and in 1908 he was able to buy the Minneapolis Journal by taking out an enormous loan. The Jones family remained proprietors and publishers of the newspaper until 1939.

As a bibliophile, he built – and dispersed again – four important collections over his lifetime: modern first editions, early English poetry and plays, Elizabethan literature and manuscripts, and most importantly Americana, including many important documents relating to the first European voyages across the Atlantic, and the mapping and naming of America; an interest that apparently had been sparked by his friendship with Theodor Roosevelt.

In 1916, through the intermediation of the New York dealership Frederick Keppel & Co. and the print scholar Fitzroy Carrington (1869-1954), Herschel Jones was able to acquire the collection of Western prints of William Mead Ladd (1855-1931) of Portland, Oregon, one of the earliest and most important private print collections in the country. He donated the entire collection, approximately 5300 prints, to the Minneapolis Institute of Art, thereby laying the foundations for the earliest museum department dedicated entirely to prints in the United States. Still today, the Study Room for prints and drawings at MIA is named after Herschel V. Jones.

Following this extraordinary gift, Herschel went on to build a fine collection of old master prints of his own, which he also gifted in large parts to the Minneapolis Institute of Art ten years later. The gift, made in June 1926, included 236 old master prints which complemented his previous donation of the Ladd collection. The acquisition of the *Large Madonna of Einsiedeln* by the Master E.S., offered here as lot 3, took place only after this last gift to the museum, no earlier than 14 September 1926. One can assume that this was also the case with the *Death of the Virgin* by Martin Schongauer (lot 5).

Herschel Jones fell ill some time that same year and spent much of his remaining time at hospital in Rochester, Minnesota. This



Portrait of Herschel V. Jones
by Otto J. Schneider (1875-1946)
etching, circa 1920-25
Minneapolis Institute of Art

however did not seem to stop him in his collecting habits and he made some important acquisitions towards the end of his life, including the Master E.S. and Rembrandt's *Lucretia* of 1666 – arguably the finest painting by the Dutch master in America. He died on 24 May 1928, leaving his collection, including the *Lucretia* and other important old master paintings and prints, to his wife Lydia Wilcox Jones (1861-1942), who sold *Lucretia* at a discount to the museum in 1934. Herschel's and Lydia's eldest daughter Tessie subsequently inherited a large part of the collection, who in turn bequeathed a further 255 prints and 13 old master paintings to MIA in memory of her father upon her death in 1967.

Some works remained with the other of their eight children, including to Carl W. Jones, who inherited the engravings by the Master E.S. and Martin Schongauer included in this sale. Carl inherited the collecting bug from his father and continued to acquire prints. He also – and significantly – developed a fascination for modern magic and sleights of cards, subjects on which he published several memorable books. It was Carl who acquired the playing card of the *King of Men* by Israhel van Meckenem (lot 4), the third print from the collection offered here. It must have greatly satisfied both his hereditary fondness for old master prints and his personal interest in playing cards. All three 15th century engravings remained in Carl's family for three generations and come with highly prestigious historic provenances.

PROPERTY FROM THE COLLECTIONS OF HERSCHEL V. AND CARL W. JONES, MINNEAPOLIS

3

MASTER E.S. (ACTIVE CIRCA 1450-67)

The Madonna of Einsiedeln: Large Version

engraving, 1466, on laid paper, without watermark, a fine impression of this very rare and highly important print, trimmed to or just inside the subject, a few tiny repairs at the sheet edges, a slightly rubbed horizontal fold, generally in very good condition
Sheet 207 x 122 mm.

\$300,000-500,000

£240,000-390,000
€270,000-440,000

PROVENANCE

Prince Albert Kasimir von Sachsen, Duke of Teschen (1738-1822); then by descent (state property of Austria since 1919).

Albertina, Vienna (see Lugt 174, without mark); de-accessioned as a duplicate after the consolidation of the collections of the Albertina and the *Hofbibliothek* (Imperial Court Library) in 1921.

Frits Lugt (1884-1970), Amsterdam & Paris (see Lugt 1028, without mark), with his inventory number *I.1254* in pencil verso; acquired from the above in exchange on 25 June 1923.

With Alfred Strölin (1871-1954), Paris (not in Lugt, without mark); acquired from the above on 14 September 1926 (Fl. 6,000).

Herschel V. Jones (1861-1928), New York, Minneapolis; presumably acquired from the above.

Carl W. Jones (1887-1957), Minneapolis (with his label on the backboard); by descent from the above; then by descent to the present owners.

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Master E.S. – Five Hundredth Anniversary Exhibition*, 1967, no. 67 (catalogue by Alan Shestack).

LITERATURE

Bartsch 35; Lehrs, Hollstein 81

Edith Warren Hoffman, 'Some Engravings Executed by the Master E.S. for the Benedictine Monastery at Einsiedeln', in: *The Art Bulletin*, Vol. 43, no. 3 (September 1961), pp. 231-237 (another impression illustrated).

Alan Shestack, *Master E.S. – Five Hundredth Anniversary Exhibition*, Philadelphia Museum of Art (exh. cat.), Philadelphia, Penn., 1967, no. 67 (this impression illustrated).

Holm Bevers, *Meister E.S. – Ein Oberrheinischer Kupferstecher der Spätgotik*, Staatliche Graphische Sammlung München & Kupferstichkabinett der Staatlichen Museen Preußischer Kulturbesitz (exh. cat.), Munich, 1986-87, no. 32, pp. 44-46, ill. 33 (another impression illustrated).



(actual size)



1266

G

Di. de. die. coronationis. s. marie. regine. in. ca. 1266. An. d. m. c. lxxvi. die. x. mensis. octobris. in. ecclesia. cathedra. s. marie. in. urbe. roma. pontificatus. greg. noni. pape. anno. 1266. die. x. mensis. octobris.

2

2

3

X

In the history of European printmaking, the importance of the Master E.S. and the present *Large Madonna of Einsiedeln* cannot be overstated. His oeuvre is by far the largest of any printmaker until then, the most technically sophisticated and varied, and the most copied – including by Israhel van Meckenem, who may have been his apprentice (see lot 4).

Belonging to the second generation of northern engravers, the Master E.S. was the first to add a monogram to his prints. Of the approximately 314 plates known to us today, 18 bear a monogram in various versions of the letters E and S: together or alone, in capitals or small letters. He was also the second engraver to ever date his prints. Two of his prints are dated 1461, four 1466 and ten 1467. Only one other European print bears an earlier date, a small *Flagellation* dated 1446, by an anonymous engraver named accordingly the Master of 1446.

Of the Master E.S., nothing is known that cannot be deduced from his engravings. From some of his designs we can conclude that he was trained as a goldsmith. The inscriptions in some of his prints in Alemannic German suggest that he lived in the Upper Rhine region between Alsace, Switzerland, Lake Constance and the Breisgau, most likely in Strasbourg. His printing papers, as far as we can tell from watermarks, are mostly of Upper Rhenish or Swiss origin. His most pronounced artistic influences – the paintings of Konrad Witz and the sculpture of the Nicolaus Gerhaerts, who worked in Strasbourg in the 1460s – further locate him in this region.

His presumably earliest prints have been dated around 1450, while some of his most mature works bear the date 1467. No later date is found in his oeuvre, suggesting that by 1468 he had either died or had ceased to make engravings.

The Large Madonna of Einsiedeln, dated on the plate 1466 and inscribed with a capital Letter E, is by no means the master's largest, but arguably his finest work, displaying a systematic and varied use of different marks and lines, a remarkable understanding of space, and an astonishing attention to detail. Max Lehrs (1855-1938), the great scholar and cataloguer of 15th century engravings, described it as 'the best known and compositionally the most outstanding work by his hand' (Lehrs II, no. 81, p. 149).

Through a wide arch, we see the Virgin with crown and halo, dressed in a brocade dress and surrounded by the folds of her wide cloak, as she sits enthroned on a broad stone altar inside a small round chapel. In a wide step, the naked Christ Child stands on her knees, an apple in his hand. To her left stands an angel, to her right a saint with an abbot's staff, both holding candles. At the foot of the altar, two pilgrims, a man and woman, are kneeling in prayer. Other pilgrims stand inside the chapel: to the right a young man with long hair, about to lift his hat; another to the right, older and with cropped hair, holding his broadbrimmed hat before his chest, his leg and foot visible below the altar table; a third is approaching from the back of the chapel at right, half hidden behind by the gothic ciborium behind the altar. The exterior of the chapel is hinted at with a small plant on either side, at the edges of the image. Several of the stone blocks of the arch bear stonemason's marks. The left of the lintel bears the date 1466, the right the capital letter E in Gothic script. Further to the right hangs a wooden votive plaque. On top of the chapel, we see the Holy Trinity. Behind a gothic balustrade with a Papal Crest at centre, stand Christ and God the Father, crowned and regally dressed. As a further sign of their majesty, the balustrade is draped with brocade cloths. The Holy Ghost flies overhead. Behind them a multitude of angels has gathered, singing, playing the lute and holding a baldachin aloft. One angel holds Christ's regalia, the sceptre and orb, another a vessel of holy water for Christ to sprinkle over the Virgin and Child and the pilgrims below. God the Father holds the Scripture in one hand, the other is raised in a blessing.

The key to all this is the inscription written on the inside of the arch: *Dis ist die engelwichi zu unser lieben frouwen zu den einsidlen ave gracia plenna* ('This is the angel consecration of our dear Lady of Einsiedeln hail full of grace').

In the 9th century the hermit saint Meinrad was given a wooden statue of the Virgin Mary by Hildegard, Abbess of Zürich, for his hermitage in the hills to the south of the Zürichsee. The hermit shrine of the Virgin became a place of veneration, but the chapel was not formally consecrated before Meinrad was murdered in 861 AD. The place remained a hermitage, and in 934 the church and monastery of Einsiedeln was built. Nearly a century after Meinrad's death, Bishop Conrad of Constance witnessed a miracle as he was praying in the chapel: Christ and a host of angels appeared and consecrated the chapel. Whenever he subsequently tried to formally dedicate the chapel, Christ and the angels appeared again and performed the ceremony. The miracle was recognised by the Vatican and in 966 a papal bull gave the monastery the right to grant indulgences to the pilgrims. Over the following centuries, Einsiedeln became a large Benedictine Abbey and one of the most important sites of pilgrimage in central Europe. Every year on 14 September the angel consecration, or 'Engelweihe', is celebrated, and it is this miracle the engraving by the Master E.S. is depicting.

As Edith Warren Hoffman has demonstrated, it was the Benedictine Abbey who commissioned the Master E.S. to make the print. The year 1466, the date of the engraving, was the five-hundredth anniversary of the papal bull, giving the pilgrimage and the festival of the 'Engelweihe' of that year a particular importance. What is more, the chapel had suffered a fire and was destroyed, together with the original statue of the Virgin the previous year. It was reconstructed and the statue replaced with another. The celebrations in 1466, which also marked the renewal of the chapel, lasted for two weeks and attracted over 130,000 pilgrims. The Abbey had the sole right to sell votive images and objects and presumably needed the money for the reconstruction. As Warren Hoffman further points out, the saint next to the Virgin is not Meinrad, as was previously thought, but Saint Benedict, the founder of the Abbey's order. Furthermore, the Papal Crest on the balustrade refers directly to the Papal Bull and the remission of sin through the pilgrimage. The print therefore must have been issued by the Abbey itself and not by the engraver on his own behalf.

The Master E.S. engraved two other, smaller prints of the *Madonna of Einsiedeln*, both also bearing the date 1466. The smallest only shows the Virgin and Child with an angel and a saint in a gothic chapel. The third one, of medium size, has a short inscription ('*Dicz ist dis engelwich zuon einsidlen*') and shows the Virgin, Child, Angel and Saint in a different chapel, with Christ and God the Father blessing the chapel from above. The present one is by far the largest and most complex one, made for the richest pilgrims, while the smaller ones were made for people with less money and a lesser degree of literacy. Interestingly, the chapel and the Virgin and Child group looks different in each of the three engravings, indicating that they were not meant as a portrait of the miraculous statue or a souvenir of the place, but as objects of private devotion and possibly as indulgences. To the faithful, it was not statue or the image that mattered, but the Virgin Mary Herself.

Only 13 impressions of the *Large Madonna of Einsiedeln* are known today, with the present one being the last in private hands. All others are in public collections, in Bamberg, Basel, Berlin, Chicago (previously Wolfegg), Dresden, Hamburg, Hannover, London, Munich, Paris (Louvre), Paris (Collection Rothschild), and Vienna.

The present impression compares favourably to the impression in the British Museum, printing more clearly and sharply in the finest details.

We are grateful to Dr Christof Metzger, Albertina, Vienna, and Peter Fuhring, Fondation Custodia, Paris, for their help in establishing the provenance of this lot.

4

ISRAHEL VAN MECKENEM (1440-1503) AFTER THE MASTER ES (ACTIVE CIRCA 1450-67)

The King of Men, from: The Large Deck of Playing Cards

engraving, circa 1465-1500, on laid paper, without watermark, a very good impression of this extremely rare print, one of only three known impressions, printing with a light tone and a finger mark below, trimmed inside the borderline on three sides and just outside at lower right, generally in very good condition

Sheet 122 x 81 mm.

\$30,000-50,000

£24,000-39,000
€27,000-44,000

PROVENANCE

Dukes of Sachsen-Gotha, Schloss Friedenstein, Gotha; sold at C. G. Boerner, Leipzig, 2 & 3 May 1932, lot 41 ('... *Sehr schön, aber beschnitten. Eine dünne Stelle.*') (Mk 200; to Matthiessen).

With Galerie Matthiessen, Berlin, acquired at the above sale.

With P. & D. Colnaghi, London, with their stock number C. 9638 MK in pencil *verso*; presumably acquired from the above.

With Knoedler & Co., New York, in partnership with the above; sold on 30 December 1933 (\$245), presumably to the below.

Carl W. Jones (1887-1957), Minneapolis (his label on the backboard); then by descent to the present owners.

LITERATURE

Lehrs, Hollstein 535; Geisberg 516

This charming playing card of the *King of Men* is a reversed copy after the same card by the Master E.S. (Lehrs 251), in whose workshop Israhel van Meckenem may have worked as an apprentice or journeyman.

The original card by the Master E.S. belongs to his *Larger Deck of Cards*, which comprised 48 cards in the following four suits of 12 cards each: Men, Dogs, Birds, Coats-of-Arms (instead of today's hearts, spades, clubs and diamonds). Of this deck, 42 different cards have survived, most only in one or two impressions. The Pinacoteca Nazionale di Bologna holds a fine and large group of them, mostly with traces of handcolouring, including the sole known impression of the *King of Men*.

The related *Larger Deck of Cards* by Israhel, to which the present card belongs, also comprised 48 cards in the suits Men, Dogs, Birds and Flowers. Of this deck, only 24 different cards have survived, also in only a few examples at the most. Of the present version by Israhel van Meckenem, Lehrs records two impressions in public collections (Kupferstichkabinett, Dresden & Collection Rothschild, Paris). He also cites the present one in the York sale of 1932 and states correctly that it came from Gotha (and not, as one might be lead to believe, from the collection of Graf York von Wartenburg).

It is significant that Israhel in his deck of cards did not replicated the Coat-of-Arms suit, but instead copied the Flower cards from a different deck. As Lehrs points out (Vol. II, p. 9), decks of cards with the suit Coat-of-Arms were commonly played in Switzerland, but virtually unknown elsewhere. This seems to confirm that the Master E.S. worked in Switzerland or for the Swiss market (see also lot 3). It furthermore suggests that, if Israhel had indeed learned the art of engraving from the Master E.S., he would have created this deck of cards for the German market, presumably upon his return to Bocholt on the Lower Rhine around 1480.

The card shows the *King of Men*, the highest card of the deck, as a Turkish knight on horseback. He wears a crowned hat, a long cloak and high boots with spurs. With his left hand, he holds a raised scimitar, with his right he pulls the reins towards him, forcing his horse – a small and elegant Turkish stallion – to turn its plumed head sideways. He cuts a dashing if somewhat menacing figure, with his pointy beard and unnerving grin. The figure is very close to the original by the Master E.S., except for Israhel's addition of a star to the blade of the scimitar and of some spikes to the spurs.

To denote the suit of the card, above the rider to the left, is a small figure of a man, a Turkish foot soldier with a turban. Holding a shield, he is about to throw a javelin.

In the suit of Men of this deck of cards, the figures depicted are all male and all with Turkish dress and weaponry, presumably a reflection of the expansion of the Ottoman Empire at the time, and the conquest of Constantinople on 29 May 1453 (see fig. 1 as an example).

The production of playing cards was one of the earliest uses of printmaking in Europe, at first in the woodcut technique but since around the 1430s also in engraving. In fact, the first recognisable artistic personality in the history of engraving is known as the Master of the Playing Cards (see for example the *Queen of Flowers*, Christie's, London, 20 September 2006, lot 71; now Metropolitan Museum, New York).

Engraved playing cards include some of the most original, yet elegant and concentrated compositions of 15th century printmaking, but are mostly found in public collections and are extremely rare to the market.



Fig. 1: Master E.S. (active circa 1450-1467), *The Over-Knave of Men*, engraving, 1463
Rosenwald Collection
Courtesy National Gallery of Art, Washington



(actual size)

5

MARTIN SCHONGAUER (CIRCA 1445-1491)

The Death of the Virgin

engraving, circa 1470-74, on laid paper, watermark Profile Head (Lehrs 73), a superb, rich impression of the second state (of three), printing very evenly, with great clarity, intense contrasts and much relief, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline on all sides, in very good condition

Sheet 257 x 172 mm.

\$200,000-300,000

£160,000-230,000
€180,000-260,000

PROVENANCE

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

Kupferstichkabinett der Königlichen Museen, Berlin (Lugt 1606); acquired from the above; with their de-accession stamp, inscribed in pencil a.86 (Lugt 234); their sale, Amsler & Ruthard, Berlin, 1 March 1886, lot 737 (*'Figurenreiches Hauptblatt in vorzüglichem Abdruck, querüber eine Bruchfalte geglättet. Coll. Nagler'*) (Mk. 605; to Boerner).

C. G. Boerner, Leipzig; acquired at the above sale.

Paul Davidsohn (1839-1924), London, Vienna and Berlin (Lugt 654); presumably acquired from the above; sold at C. G. Boerner, Leipzig, 26-29 April 1921, lot 783 (*'Brillanter Abdruck auf Papier mit dem Profilkopf, mit Rändchen um die Darstellung. Eine Querfalte hinterlegt. Von Lehrs, Martin Schongauer, 1914, Nr. 34 II, als eines der schönsten bekannten Exemplare abgebildet.'*; ill. pl. XXXVIII) (Mk. 45,000; to Graupe).

With Gutekunst & Klipstein, Bern; sold 30 October 1924 (CHF 12,000) (to Colnaghi).

With P. & D. Colnaghi, London, with their stock numbers C. 5255 and C. 13075 in pencil verso, acquired from the above.

With M. Knoedler & Co., New York, with their stock number K. 4992 in pencil verso, sold in partnership with the above, 30 June 1925 (\$14,000), presumably to the below.

Herschel V. Jones (1861-1928), New York, Minneapolis.

Carl W. Jones (1887-1957), Minneapolis (with his label on the backboard); by descent from the above; then by descent to the present owners.

LITERATURE

Bartsch 33; Lehrs, Hollstein 16.

And when the blessed Virgin Mary saw all the apostles assembled, she blessed our Lord, and sat in the midst of them where the lamps, tapers, and lights burned. And about the third hour of the night Jesus Christ came with sweet melody and song, with the orders of the angels, the companies of patriarchs, the assembly of martyrs, the convents of confessors, the carols of virgins. And before the bed of our blessed Lady the companies of all these saints were set in order and made sweet song and melody... And thus in the morning the soul issued out of the body and fled up in the arms of her son. And she was as far estranged from the pain of the flesh as she was from corruption of her body.

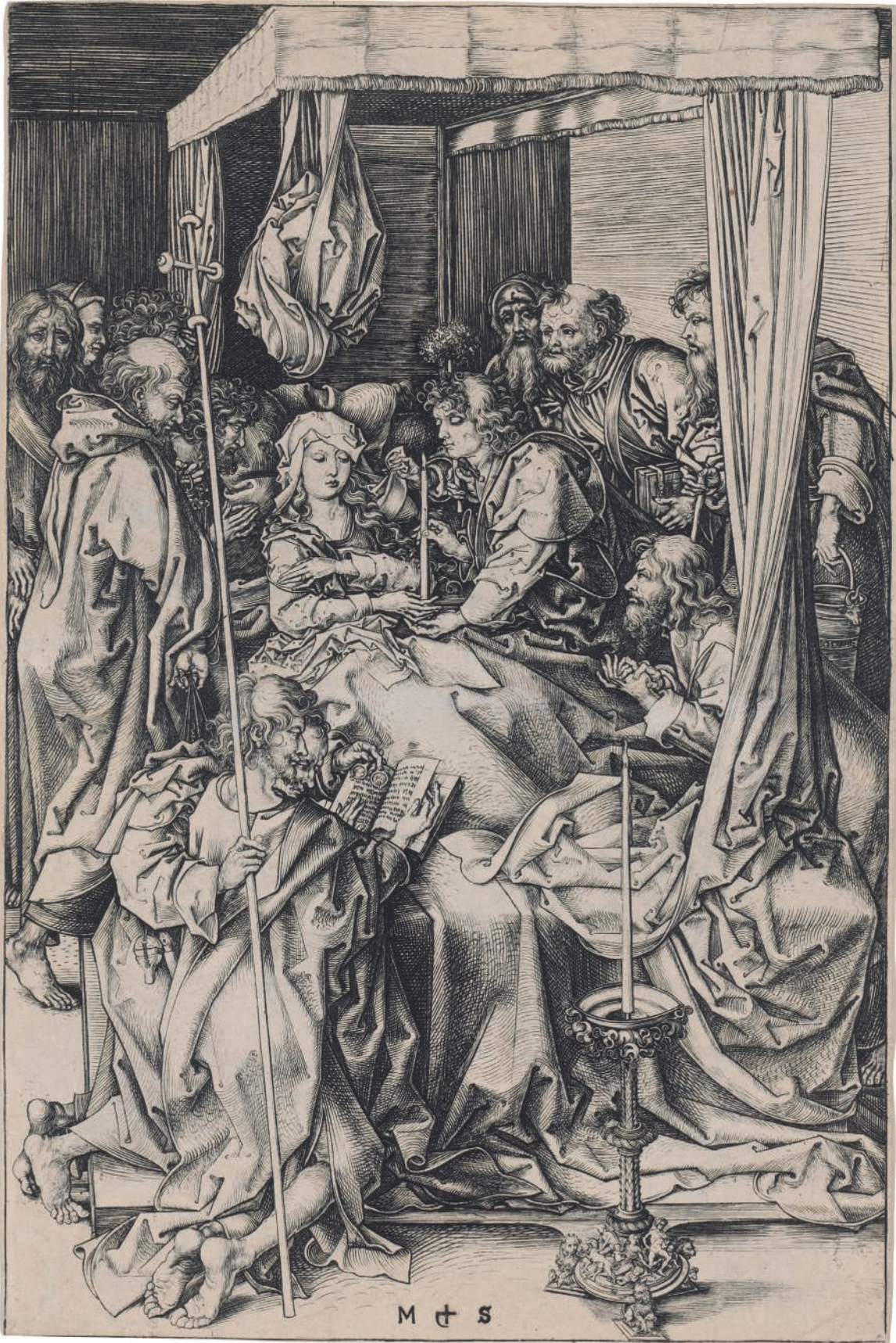
The Death of Virgin, also known as the Dormition of the Virgin, is recounted in Jacobus de Voragine's hagiography of the lives of the Saints, *Legenda aurea* (circa 1260), and relates how the twelve apostles, dispersed throughout Europe and Asia Minor, were miraculously reunited at Mary deathbed on Mount Sion, whereupon Mary passed from this life in a state of bliss and was received into heaven. Schongauer draws upon the iconography of earlier Flemish iterations of the subject, such as Petrus Christus' *Death of the Virgin*, 1460-65 (Timken Museum of Art, San Diego) in his graphic masterpiece. In Petrus' version, the body of the Virgin is depicted lying in a canopied bed, surrounded by disciples. Above, supported by angels Mary's kneeling soul is welcomed by the figure of the glorified Christ, while to the far right through a window we see the conclusion of the story, an angel giving the Virgin's girdle to Saint Thomas – proof that her body and soul now reside in heaven. In his *Death of the Virgin* Schongauer simplifies this narrative, excluding the celestial vision of the Virgin's assumption and the return of her girdle, focusing instead on the very human scene of the aftermath of Mary's death. Mary lies peacefully, propped up by cushions on a curtained bed, her eyes closed and her arms crossed, holding the lighted candle of the newly departed which has been placed in her hands by Saint John. The quiet composure of her body is contrasted with the agitated gestures and expressions of the disciples. Abandoning character types, Schongauer powerfully depicts their individual responses to her death, from quiet resignation and prayerful acceptance, to shocked denial and handwringing grief. The composition, with the densely packed middle ground emptying out in the foreground at the foot of the bed, has the dramatic effect of including the viewer as a witness to the drama. Schongauer balances the formalism of the High Gothic aesthetic, visible in the voluminous, stylised folds of clothing, bedding and drapery, with a new realism in his portrayal of human grief, calling to mind the emotional intensity of the Flemish school, and in particular Rogier van Weyden's *Descent from the Cross*, circa 1435 (Museo del Prado). Nicholas Stogdon has commented that Schongauer's great achievement was to find an equivalence in printmaking for this Flemish realism, 'which enabled him to convey the essentials of pictorial clarity and psychological atmosphere which remain the visual manifestation of the profundity of the religious life of this most religious age' (N. Stogdon, p. 2).

In his *Vite de' più eccellenti pittori, scultori, e architetti* of 1550, Giorgio Vasari praised the *Death of the Virgin* of 'Bel Martino' as one of the artist's most important prints, and its legacy in the history of Western Art is profound. Greatly admired by his contemporaries, it was extensively copied and disseminated beyond Germany, into Italy and Flanders, and may even have influenced Hugo van der Goes' famous painting of the same subject in Bruges. It certainly informed later representations of the subject in print by Albrecht Dürer, Hendrick Goltzius and Rembrandt van Rijn.

Schongauer's virtuosity as an engraver is luminously apparent in this superb impression with intense contrasts and fine relief. Impressions of this quality and fine state of preservation almost never come the market.

Lehrs records only four impressions of the present, second state and mentions this impression from the Davidsohn collection in his census of sales.

The present impression is superior to both the Slade and the Salting impression of the second state in the British Museum.





(actual size)

VARIOUS PROPERTIES

6

MARTIN SCHONGAUER (CIRCA 1445-1491)

Christ crowned with Thorns, from: The Passion

engraving, circa 1470-82, on laid paper, without watermark, a very fine, strong and bright impression, printing with great clarity and contrasts, with fine wiping marks at the corners and elsewhere, trimmed to the borderline at left and right and just inside the platemark but retaining a fillet of blank paper outside the borderline above and below, in very good condition
Sheet 164 x 114 mm.

\$20,000-30,000

£16,000-23,000
€18,000-26,000

LITERATURE

Bartsch 13; Lehrs, Hollstein 23

The present impression compares favourably to the equally fine, but more closely trimmed impression in the British Museum.



(actual size)

7

MARTIN SCHONGAUER (CIRCA 1445-1491)

Christ carrying the Cross, from: The Passion

engraving, circa 1470-82, on laid paper, without watermark, a very good, strong and clear impression, trimmed just inside the platemark but retaining a fillet of blank paper outside the borderline on all sides, a tiny paper loss at the tip of the lower right sheet corner, two unobtrusive, oblique creases across the sheet, otherwise in good condition
Sheet 165 x 117 mm.

\$18,000-25,000

£15,000-19,000
€16,000-22,000

PROVENANCE

Unidentified paraphe verso.

LITERATURE

Bartsch 16; Lehrs, Hollstein 26



(actual size)

8

MARTIN SCHONGAUER (CIRCA 1445-1491)

Saint John the Baptist

engraving, circa 1469-74, on laid paper, watermark Gothic P with Flower (similar to Stogdon 22), a fine, rich impression, printing with areas of light platetone and fine wiping marks, trimmed on or just inside the platemark, retaining a fillet of blank paper outside the borderline, a few tiny touches of pen and ink along the borderline, an inscription in brown ink faintly visible *recto* and *verso*, otherwise in very good condition
 Plate & Sheet 156 x 116 mm.

\$30,000-50,000

£24,000-39,000
 €27,000-44,000

PROVENANCE

Adalbert Freiherr von Lanna (1836-1909), Prague; his sale, H. G. Gutekunst, Stuttgart, 11-22 May 1909, lot 2836 ('*Herrlicher, ganz früher Abdruck, tadellos erhalten und mit Rand, auf Papier mit gotischem P. Äussert selten.*') (Mk. 1800); Dr. Otto Schäfer (1912 - 2000), Schweinfurt, Germany (not in Lugt).

LITERATURE

Bartsch 54; Lehrs, Hollstein 59

Saint John the Baptist is revered in the Christian tradition as the person to have baptised Jesus Christ, one of the first main events in the Life of Christ leading up to the Crucifixion and Resurrection. Schongauer represents the Saint with his traditional attribute of a lamb lying on a book. His pointing at the lamb refers to Christ's sacrifice and is a visual representation of the saint calling Christ 'the Lamb of God' (Ecce Agnus Dei). Saint John the Baptist is depicted wearing a camel-skin cloak, a rough and simple garment, as a mark of his ascetic life.



(actual size)

9

MARTIN SCHONGAUER (CIRCA 1445-1491)

Saint Martin

engraving, circa 1469-74, on laid paper, watermark Trimount with Cross (Lehrs 8), a fine, rich impression, trimmed inside the platemark but outside the borderline, the tip of the lower right sheet corner made up, a few tiny touches of pen and ink along the borderline, a small adhesive stain at the upper right corner, generally in very good condition
Plate & Sheet 157 x 107 mm.

\$30,000-50,000

£24,000-39,000
€27,000-44,000

PROVENANCE

Felix Somary (1881-1956), Vienna, Zurich, Washington, D.C. (Lugt 4384).

LITERATURE

Bartsch 57; Lehrs, Hollstein 63

Saint Martin (316/336-397) was a popular figure in Christian art throughout the middle ages and was venerated as a paradigm of Christian charity. The Saint is depicted as a soldier cutting his military cloak in two, in order to clothe a beggar who was dressed in rags during a freezing winter. Saint Martin then had a dream in which Christ appeared to him as the beggar dressed in his divided robe. Following this vision Saint Martin converted to the Christian faith and later became Bishop of Tours in 371.

The severely stained impression in the British Museum prints slightly more sharply but with less contrast than the present impression.



10

ISRAHEL VAN MECKENEM (1440-1503)

Bust of an Oriental Man

engraving, circa 1485, on laid paper, watermark Gothic P with Flower (Lehrs 25), a very fine impression of this rare print, trimmed to or on the platemark at the sides and above and just into the platemark below, some small, skilful repairs and minor thin spots, a few touches of pen and ink mainly in the turban, otherwise in very good condition
Plate & Sheet 206 x 132 mm.

\$50,000-70,000

£39,000-55,000
€44,000-61,000

LITERATURE

Bartsch 2; Lehrs, Hollstein 515

PROVENANCE

With Wilhelm Eduard Drugulin (1825-1879), Leipzig (Lugt 2612).
Graf Ludwig Yorck von Wartenburg (1804-1865), Klein Oels, Silesia (Lugt 2669); presumably acquired from the above; then by descent in the family; their sale, C.G. Boerner, Leipzig, 2-3 May 1932, lot 16 ('... in von Geisberg mit höchster Auszeichnung genanntem Abdruck. Wasserzeichen: gotisches p. Wenig ausgebessert. Sehr selten.') (Mk. 3,000; to Matthiessen); this impression cited by Lehrs.
With Galerie Matthiessen, Berlin; acquired at the above sale.
With Colnaghi & Co., London, with their stock number C. 10017 in pencil verso; presumably acquired from the above.
Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (Lugt 79b); then by descent in the family; their sale, Sotheby's, New York, 27 February 1988, lot 1029 (US\$ 13,200).
Acquired at the above sale, then by descent to the present owner.

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

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

11

ISRAHEL VAN MECKENEM (1440-1503) AFTER HANS HOLBEIN THE ELDER (CIRCA 1465-1524)

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

engraving, circa 1490-1500, on laid paper, watermark Hand with Flower, a very good impression of this rare print, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline, trimmed just below the text at the lower edge, various old, very skilfully repaired tears within the subject Sheet 268 x 186 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

LITERATURE

Bartsch 40; Hollstein, Lehrs 60

It is very tempting to compare Meckenem's *Death of the Virgin* with Martin Schongauer's famous rendition of the same subject (see lot 5). Although the composition is based on Holbein's now lost drawing, the comparison does reveal the very different temperaments of the two German engravers. Schongauer's engraving is a virtuoso piece of extreme refinement and heightened expression, the swirling lines and wringing hands of the apostles conveying a sense of turmoil and drama. Meckenem's *Death of the Virgin* is a much more earthly and human affair, the apostles appear as individuals, each one going about the rites of mourning in their own personal way.

Lehrs records only two impressions that he rated with three stars (Berlin and Albertina, Vienna), both in less than perfect states of preservation. The Hand with Flower watermark of the present impression would suggest that it is early, as Lehrs found it in several 'three star' impressions of other prints from the *Life of the Virgin* series.

This print is very rare. To our knowledge, no other impression has been offered at auction within the last thirty years.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

•12

MONOGRAMMIST FVB (ACTIVE CIRCA 1475-1500)

The Judgement of Solomon

engraving, circa 1480, on laid paper, without watermark, a good but fragmented impression of the second, final state, with substantial paper losses and defects mainly at the sheet corner and edges, extensively and very skilfully repaired and made up with pen and ink, the central subject largely intact Sheet 262 x 217 mm.

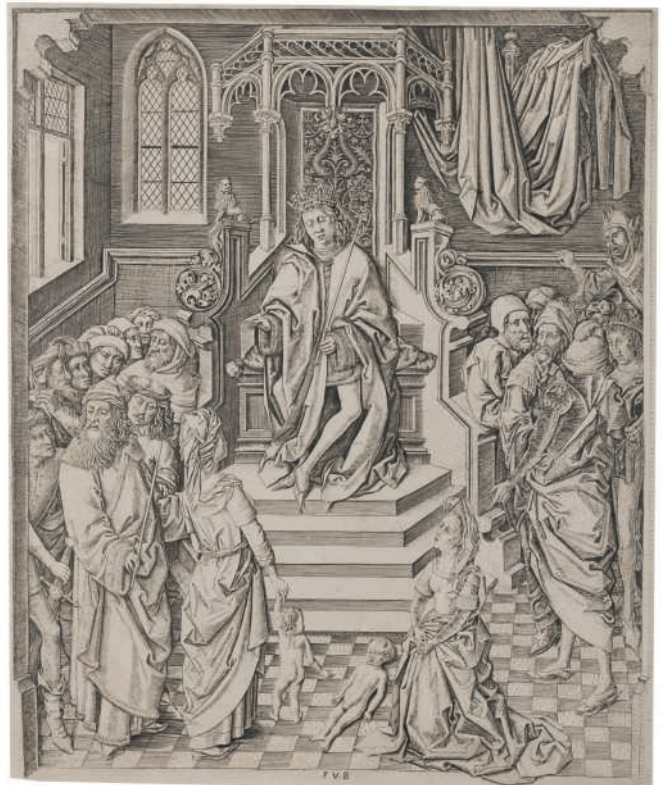
\$2,500-3,500

£2,000-2,700
€2,200-3,100

LITERATURE

Bartsch, Lehrs, Hollstein 2

This large, multi-figure composition is one of the most important prints by this anonymous master. Most known impressions are severely trimmed or restored. Of a total of 17 impressions known to Lehrs, he considered only four to be in good condition.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

13

MONOGRAMMIST AG (ACTIVE CIRCA 1480)

Christ's Entry into Jerusalem, from: The Passion

engraving, circa 1475-1500, on laid paper, watermark Unicorn, a good impression, trimmed inside the platemark but outside the borderline, a flattened vertical crease across the sheet, the paper slightly toned; together with **Hans Springinklee** (circa 1490/95-1540), *The Nativity*, woodcut, 1519, without watermark, a very good impression, with letterpress text verso, with narrow margins, in very good condition; and **Adam Fuchs** (active circa 1550-1580), *Three plates from: The Life of Christ*, on laid paper, without watermark, fine impressions, trimmed inside the platemarks but outside the borderlines, in very good condition

Plate & Sheet 148 x 111 mm. (AG)

Block 207 x 176 mm., Sheet 210 x 177 mm. (Springinklee)

Sheets 77 x 61 mm. (and similar) (Fuchs)

(5)

\$1,500-2,500

£1,200-1,900

€1,400-2,200

LITERATURE

Bartsch 346; Lehrs 12 (AG)

New Hollstein 271 (Springinklee)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

14

MASTER MZ (ACTIVE CIRCA 1500)

The Martyrdom of Saint Catherine

engraving, circa 1501, on laid paper, watermark High Crown, a very good, early impression, printing very clearly and with many vertical wiping marks in the sky, trimmed to the borderline, in very good condition

Plate & Sheet 315 x 259 mm.

\$7,000-10,000

£5,500-7,800

€6,200-8,800

LITERATURE

Bartsch 8; Lehrs 9

It is very rare to find contemporary impressions of the engravings by the Master MZ, such as the present one with a High Crown watermark. Lehr knew of approximately twenty early impressions, including only two (Sammlung von Rath, Krefeld; and Copenhagen) with this watermark.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

15

MASTER MZ (ACTIVE CIRCA 1500)

The Woman with an Owl ('Duck Dich')

engraving, 1500, on laid paper, watermark Arms of Cleve, a very good but later impression, with small margins, a small pale stain at lower right, generally in very good condition

Plate 160 x 122 mm., Sheet 165 x 128 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

Fürstlich Waldburg Wolfegg'sches Kupferstichkabinett, Wolfegg, Germany (Lugt 2542).

LITERATURE

Bartsch 21; Lehrs 19



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

16

MASTER MZ (ACTIVE CIRCA 1500)

The Embrace

engraving, 1503, on laid paper, without watermark, a fine but slightly later impression, printing with strong contrasts and many wiping marks and inky plate edges, trimmed to or just outside the platemark, in very good condition
Plate & Sheet 157 x 117 mm.

\$6,000-8,000

£4,700-6,200
€5,300-7,000

PROVENANCE

Earl of Northwick (1770-1859), Northwick Park & Cheltenham (Lugt 2709a).
James Henry Lockhart (1912-2002), New York (Lugt 4387).

LITERATURE

Bartsch 15; Lehrs 16

Faintly visible on the wall above the window, the print is dated 1503, making it the latest of the dated prints by the Master MZ. Lehrs consider this very endearing – one might say cheeky – print of the young embracing couple the master's most mature and beautiful engraving. No other print within his oeuvre, Lehrs wrote, compares to it in 'the loving execution, depth of sensibility and atmosphere'. The depiction of the light-filled room with the 'Lüsterweibchen'-chandelier and richly carved table is particularly charming, and it is remarkable that it predates Dürer's *Saint Jerome in his Study*, with its similar interior, by eleven years.

As the paper evidence suggests, contemporary impressions of the prints by the Master MZ are extremely rare. Most are printed on a firm laid paper with many inclusions, such as the present example, and were probably printed several decades later. It seems that only a small number of impressions were pulled during the master's brief active period (from around 1500 to 1503) and that the plates resurfaced and were re-printed around the middle of the 16th century. As Lehrs points out, the present plate prints particularly well even in such later impressions.

The present impression is similar in quality to the Malcolm impression in the British Museum, which Lehrs considers early and very fine.



17**ALBRECHT DÜRER (1471-1528)***The Crucifixion with the Virgin and Saint John*

woodcut with extensive handcolouring and touches of gilding, 1493, on laid paper, watermark Bull's Head with T (similar to Meder 77; not in Piccard), a fine impression of this very rare, early print, published in the *Speziale Opus Missarum*, Johann Grüninger, Strasbourg, with wide margins, the hand-colouring contemporary, with the saints' names inscribed in brown ink on the halos, a small made-up paper loss at the left sheet edge, some staining, handling marks and surface dirt in the margins, otherwise in very good, original condition

Block 222 x 136 mm., Sheet 293 x 204 mm.

\$30,000-50,000

£24,000-39,000

€27,000-44,000

LITERATURE

Meder, Hollstein 179; Schoch, Mende, Scherbaum 264

This exquisite, early woodcut was probably made in Strasbourg during Dürer's brief sojourn as a journeyman in the city in 1493, shortly before he returned to his native Nuremberg. Published in the *Opus Speciale Missarum* by the Strasbourg printer Johannes Grüninger (1455-1533), it is one of the earliest full-page prints by the artist, who until then had mainly produced narrative book illustrations. The woodcut does not yet bear the artist's monogram – the famous letter AD first appear in print around 1495 in the *Holy Family with the Butterfly*. It was only in 1906 that the Dürer scholar Montagu Peartree firmly attributed the Strasbourg woodcut to the artist's hand, a view corroborated by later scholars. While the balanced composition, stylised drapery and the slender body of Christ reflect Dürer's late Gothic precedents, in particular Schongauer, Peartree noted that 'the design betrays, especially in the figure of Saint John, not only artistic skill, but mental force of no uncommon order. In seriousness and dignity it far transcends the traditional Crucifixion groups of 15th century missals. If the average quality of such productions is borne in mind, the appearance of such a woodcut in 1493 marks an innovation nothing short of revolutionary' (quoted in: W. L. Strauss, *Albrecht Dürer, Woodcut and Woodblocks*, Abaris Books, New York, 1980, p. 98). Dürer's subtle innovation of the figure of Saint John, who is depicted in three-quarter view from behind, his hand's raised in prayer and his head raised, gazing at the dying Christ, reflects the viewer's position towards the scene and introduces a new emotional gravity to the image. The background depicts a very typical Northern European landscape, which links Christ's Passion to the everyday experience of its intended audience. The elements of this landscape with its hills, the distant castle and the 'string-like' rows of trees can still be found in many of his later woodcuts.

The undoubtedly contemporary hand-colouring applied to this impression would have been the work of a *Briefmaler*, literally 'letter painter', a profession tasked with the colouring of popular woodcuts, broadsheets, playing cards, and other objects of everyday use, as opposed to the separate class of painters known as *Illuministen*, who created miniatures and illuminated manuscripts.

Impressions of this woodcut are very rare. Only a few complete examples of the *Opus Speciale Missarum* are known, including a few on vellum, and Schoch, Mende & Scherbaum record four loose examples in public collections. Another hand-coloured example is at the National Gallery of Washington, D.C. (from the collection of Lessing Rosenwald). To our knowledge no other example has appeared on the market in the last thirty years.



18

ALBRECHT DÜRER (1471-1528)

The Captivity of Christ, from: The Large Passion

woodcut, 1510, on laid paper, watermark Name of Mary (Meder 316), a very fine, atmospheric proof impression, before the Latin text edition of 1511, printing very evenly, with great clarity and contrasts, with narrow margins, in very good condition, framed

Block 397 x 282 mm., Sheet 400 x 285 mm.

\$30,000-50,000

£24,000-39,000

€27,000-44,000

LITERATURE

Bartsch 7; Meder, Hollstein 116; Schoch Mende Scherbaum 157

The twelve woodcuts of the *Large Passion* were created during two discrete periods. Seven are contemporary with the woodcuts of the *Apocalypse* (see lots 20 and 21) and can be dated to 1496-99, five were made in 1510-11, immediately prior to the publication of the series. Stylistically they are quite distinct, and a comparison between the present *Captivity of Christ* of 1510 and the *Crucifixion* of circa 1498 (see lot 19) demonstrates these differences and Dürer's development in the intervening years.

Although in the *Crucifixion* Dürer is already using hatched areas to create shadows – lending the figures and objects volume – light and shade are still adhering locally to each surface, while the entire scene is bathed in an undefined light. The sun and moon in the upper corners are symbols rather than active light sources, representing bright daylight and the darkness that falls as Christ dies on the Cross. In the *Captivity* on the other hand, Dürer introduces what Erwin Panofsky called 'the graphic middle tone'. From this medium degree of brightness, by gradually changing the density of lines, he achieves light effects ranging from near complete darkness to bright highlights. As a result, the whole brutal and chaotic scene, as Christ is pulled forward by a rope and his collar, is spatially united. The main figures in the foreground – Christ, his captors, Petrus and Malchus – stand out brightly while the tumultuous crowd recedes into the dimly lit background. Yet all inhabit the same continuous space. It is a night-scene, as the dark sky and even darker hill at upper right suggest. Although the lighting is not entirely consistent, the torch is the logical light-source, illuminating the foreground and the sides of the trees from the right. The lances, pikes and halberds also catch the light, as they poke out above the crowd, lending further rhythm and depth to the scene. In the far background, moonlight falls onto the distant hill at left. The entire scene is filled with atmosphere, movement and drama, one can almost hear the screaming and shouting and the clatter of the armour and the weapons.

In the woodcut medium, Dürer was here at the height of his abilities. Never again would he and his workshop produce woodcuts of such complexity and intense, almost cinematic, realism.

It is only in fine proof impressions such as the present one that the fine nuances of light and shade – and as a result the astonishing illusion of space and depth – can be fully experienced.



19**ALBRECHT DÜRER (1471-1528)***The Crucifixion, from: The Large Passion*

woodcut, circa 1498, on laid paper, watermark Bull's Head with Caduceus (Meder 81), a very fine proof impression, Meder a, before the crack in the block below and before the Latin text edition of 1511, printing very evenly and clearly in brownish-black ink, with narrow margins, in very good condition, framed Block 394 x 283 mm., Sheet 397 x 285 mm.

\$50,000-70,000

£39,000-55,000

€44,000-61,000

LITERATURE

Bartsch 11; Meder, Hollstein 120; Schoch Mende Scherbaum 53

PROVENANCE

Probably Baron Philipp von Stosch (1691-1757), Küstrin, Rome, & Florence; presumably then by descent to his nephew Heinrich Wilhelm Muzel-Stosch (1723-1782), Berlin.

Dr August Sträter (1810-1897), Aachen, Germany (Lugt 787); probably his posthumous sale, H.G. Gutekunst, Stuttgart, 10-14 May 1898, lot 505 (as part of a complete, bound set: 'Vollständige Folge in prachtvollen Abdrücken des ersten Zustands vor dem Text auf der Rückseite. Aus der Sammlung Baron Stosch in Mailand ... Von solch vorzüglicher Qualität ausserordentlich selten.') (Mk. 505; to Gutekunst).

Presumably with H. G. Gutekunst, Stuttgart.

Vinzent Mayer (1831-1918), New York and Freiburg im Breisgau, Germany (Lugt 2525); presumably acquired from the above; his posthumous sale, Cassirer, Helbing & Rosenthal, Berlin, 5 November 1919, lot 93 (as part of the complete set) (Mk. 2,100; to Colnaghi).

With P. & D. Colnaghi, London, with their stock number C. 4928 in pencil verso, acquired at the above sale.

With Frederick Keppel & Co., New York, their stock number K 9066 in pencil verso, acquired from the above on 2 May 1921 (£675).

Art Institute of Chicago (Lugt 32b).

It is interesting to compare the present lot, executed circa 1498 with Dürer's treatment of the same subject from approximately five years before (lot 17). While the earlier depiction of the Crucifixion concentrated on Christ himself, the Virgin and Saint John, the woodcut for *The Large Passion* is on a very different scale and Dürer elaborated it into a far more complex, multi-figure composition filled with movement and activity. There is now a crowd of figures on the ground and three majestic angels underneath the Cross, collecting the blood of the crucified Redeemer. Christ has been raised skyward, thus prefiguring his Resurrection and Ascension. While there is a modesty and a contemplative, almost stoic serenity to the Crucifixion from the *Missale speciale*, the mood here is one of majestic drama and of high pathos. The difference is most poignant in the figure of Mary, who in the earlier version seems to accept her Son's sacrifice with great humility, whilst in the Large Passion print, her attitude is one of extreme anguish and despair.

Dürer returned to the subject of the crucified Christ in two further series of prints on the Life of Christ, in 1509 in *The Small Woodcut Passion* and in 1511 in *The Engraved Passion*. He also explored the subject in the single engraving of *Christ on the Cross* in 1508 (lot 34), which again explores a different emotive element of this central moment of the Passion of Christ. Each of the subsequent depictions of the subject is gradually pared down again in scale and complexity, and none matches the present woodcut of circa 1498 in its grandeur and expressive force.

This very fine, early proof impression, printed in a warm brownish-black, is a marvel in clarity and definition, allowing the viewer to appreciate the subtlety and detail of the delicately carved woodcut. The impressive list of previous owners – Baron Stosch, Dr August Sträter, Vinzent Mayer and the Art Institute of Chicago – attests to the outstanding quality of this impression.



20

ALBRECHT DÜRER (1471-1528)

The Four Horsemen of the Apocalypse, from: The Apocalypse

woodcut, circa 1497/98, on laid paper, watermark Imperial Orb (Meder 53), a brilliant proof impression, Meder b, aside from the first text editions in German and Latin of 1498, printing very evenly and sharply, with much gaufrage, with margins on all sides, a small wormhole in the cloud at right, in very good, original condition, framed
Block 388 x 280 mm., Sheet 429 x 305 mm.

\$250,000-350,000

£200,000-270,000

€220,000-310,000

LITERATURE

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

.. and I looked, and beheld a pale horse: and his name that sat on him was Death, and Hell followed with him. And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

(Revelation 6.8)

The Four Horsemen is arguably the most dramatic and dynamic of all of Dürer's compositions. We see the four horsemen as they burst out of heaven, one after the other, and thunder over the earth. Death is the last to come, grinning triumphantly on his haggard old mare. The mouth of hell opens up below, devouring a 'lord of the earth' – perhaps a bishop or king. No-one is spared, women, men, clerics, monks and peasants all fall beneath their hoofs.

Everything conveys a sense of violence and rupture; the four riders are barely contained within the image as the right borderline cuts through an arrow, the horse's head and the peasant falling in the foreground. Panofsky observed that the three horses in the air are shown at different intervals of their galloping movement, thereby creating the impression of time and continuity, not unlike Eadweard Muybridge's photographic recordings of bodies in motion almost five hundred years later.

The *Apocalypse* was published by Dürer himself, the first illustrated book ever published by an artist.

The present impression is outstanding in its printing quality and state of preservation. Presumably bound into an album shortly after it was printed, and still with a paper guard at the left sheet edge, it has never been restored, washed or pressed and the sheet displays the strong relief of the woodblock and the drying fold, as it did when it came off the press.



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

21

ALBRECHT DÜRER (1471-1528)

The Whore of Babylon, from: The Apocalypse

woodcut, circa 1496/97, on laid paper, watermark Imperial Orb (Meder 53), a very fine proof impression, before the text editions in German and Latin of 1498, printing very evenly, clearly and strongly, trimmed to or just outside the borderline on all sides, in very good condition, framed
Block and Sheet 391 x 282 mm.

\$40,000-60,000

£32,000-47,000

€36,000-53,000

LITERATURE

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

The realistic way in which Dürer depicted Saint John's cryptic visions becomes particularly apparent in the present image. The figure and attire of the Whore is closely based on a highly finished drawing of a Venetian lady he made on his first trip to Venice in 1494-95 (W. 69). Venice, the largest and richest city in Europe, was famous for its courtesans and the alluring appearance and louche behaviour of its women. Here Dürer rendered the woman's dress and coiffure, the plants in the foreground and the landscape in the distance with greatest detail and accuracy. By taking such pains to accurately describe the natural world, the supernatural events unfolding within it appear no less real.





VARIOUS PROPERTIES

22

ALBRECHT DÜRER (1471-1528)

The Apocalyptic Woman, from: The Apocalypse

woodcut, circa 1497, on laid paper, without watermark, a good impression, without text verso, probably a Meder a impression after the Latin Text Edition of 1511, with the gaps in the borderline presumably filled in, with narrow margins, the usual horizontal central fold broken through and very skilfully repaired

Block 390 x 277 mm., Sheet 394 x 281 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

LITERATURE

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

23

ALBRECHT DÜRER (1471-1528)

The Annunciation, from: The Small Woodcut Passion

woodcut, circa 1510, on laid paper, with part of a High Crown watermark (Meder 20), a very good impression from the Text Edition of 1511, with thread margins, trimmed to the borderline in places, a small surface disturbance at upper right, otherwise in good condition

Block & Sheet 128 x 99 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

LITERATURE

Bartsch 19; Meder, Hollstein 128; Schoch Mende Scherbaum 189





24

ALBRECHT DÜRER (1471-1528)

The Nativity, from: The Life of the Virgin

woodcut, circa 1503, on laid paper, watermark Triangle with Flower (Meder 127), a good, early impression from the Text Edition of 1511, before the damage to the lower right corner, printing a little dryly in places, with margins, the signature *Bii* at lower right present but fractionally cut, in very good condition Block 300 x 208 mm., Sheet 320 x 224 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

LITERATURE

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



25

ALBRECHT DÜRER (1471-1528)

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

woodcut, circa 1503, on laid paper, watermark Fish Bladder (Meder 309), a very good, strong and even Meder d impression, after the Text Edition of 1511, with margins, a brown stain at lower right, another small stain in the tower and one in the upper margin, otherwise in good condition Block 300 x 210 mm., Sheet 322 x 233 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

LITERATURE

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



26

ALBRECHT DÜRER (1471-1528)

The Bathhouse

woodcut, circa 1498, on laid paper, watermark Augsburg Chalice (Meder 180), a very good Meder d impression, trimmed to the borderline, some very skilfully and unobtrusively repaired tears and small losses
Block & Sheet 393 x 283 mm.

\$2,500-3,500

£2,000-2,700
€2,200-3,100

LITERATURE

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

The Bathhouse is one of the earliest 'whole sheet' woodcuts executed by Dürer upon his return to Nuremberg from Venice. Unlike the majority of his early independent woodcuts (i.e. excluding book illustrations and broadsheets), which depict Christian subjects, the content of this print is

secular and reveals a growing public interest in non-religious art. Panofsky, while admitting the possibility that the print contains references to the doctrines of the four humours, feels that it does not admit of detailed allegorical interpretation. Other commentators have regarded the individual bathers as portraits: the 'melancholic' at the pump has long been considered a self-portrait of the artist; the two foreground figures have been identified with the brothers Stephan and Lucas Paumgärtner, members of a prominent Nuremberg family; while the 'phlegmatic' drinker maybe a caricature of Willibald Pirckheimer.

In any case, it seems clear that each of the five bathers is associated with one of the Five Senses, sight, hearing, taste, smell and touch – and that Dürer allowed himself a rather saucy visual pun with the water faucet. Perhaps it was due to the personal and overtly erotic nature of this woodcut that it is printed in small numbers only, and lifetime impressions are extremely rare.



27

ALBRECHT DÜRER (1471-1528)

Saint George on Horseback

woodcut, circa 1504-05, on laid paper, watermark Scales in Circle, a very good Meder a-b impression, printing slightly drily at right, with narrow margins, in very good condition
Block 212 x 142 mm., Sheet 217 x 147 mm.

\$8,000-12,000

£6,300-9,400
€7,100-11,000

PROVENANCE

Hans Rinn (1899-1993), Alveslohe, Germany (Lugt 4048).

LITERATURE

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



28

•28

CIRCLE OF ALBRECHT DÜRER (1471-1528)

Coat of Arms of Jacob de Bannissis (Coat of Arms with three Lion Heads)

woodcut, circa 1515, on laid paper, with an indistinct watermark, a very good impression of this rare print, with narrow margins, in good condition
Block 257 x 180 mm., Sheet 263 x 188 mm.

\$1,000-1,500

£780-1,200
€880-1,300

LITERATURE

Bartsch 169; Meder, Hollstein 286; Schoch Mende Scherbaum A25

29

ALBRECHT DÜRER (1471-1528)

Ulrich Varnbüler

chiaroscuro woodcut printed from three blocks in ochre, brown and black, 1522, on laid paper, watermark Circle with Two Arcs (Meder 258), a very good Meder IIIa impression of this rare and large portrait print, the colours fresh, trimmed on or just inside the borderline on three sides, very slightly into the address of W. Janssen (Blaeu), a small made up area at the upper sheet edge at centre, the usual horizontal central crease split in places and reinforced, otherwise in good condition
Sheet 437 x 327 mm.

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE

Cabinet Brentano-Birkenstock (18th & 19th century), Vienna and Frankfurt (Lugt 345); their sale, F.A.C. Prestel, Frankfurt am Main, 16 May 1870, lot 268 ('*Très belle épreuve du clair-obscur de trois planches, imprimée d'une couleur brunâtre. Dans la marge inférieure on lit l'adresse de W. Janssen. Très-rare. Il y a quelques petites restaurations.*') (Fl. 96; to Holloway). Alfred Morrison (1821-1897), London and Fonthill (Lugt 151); his sale, Sotheby's, London, 11-14 July 1906 (£49).

LITERATURE

Bartsch 150; Meder, Hollstein, Schoch Mende Scherbaum 256; Strauss, chiaroscuro 1

Ulrich Varnbüler (1474-1544) was Imperial Councillor and Chancellor to Archduke Ferdinand I, King of Bohemia and Hungary. He became a close friend of both Dürer and Willibald Pirckheimer in about 1515. In 1519 Varnbüler issued a translation of Erasmus's tract *Dulce bellum inexperto* and in 1522, the year of Dürer's woodcut, Pirckheimer dedicated a Latin translation of Lucian's dialogue *Navis sue vota* to Varnbüler. Dürer's dedication on the present woodcut reads: '*Albrecht Dürer of Nuremberg wishes to make known to posterity and to honour by this likeness his dearest friend Ulrich, surnamed Varnbüler, confidential and principal secretary to the Imperial Roman Government*'. Dürer's preparatory charcoal drawing for the woodcut is in the Albertina, Vienna (W. 908).

Dürer himself did not conceive this print as a chiaroscuro woodcut and no contemporary colour impressions of the woodcut exist. As part of a Dürer 'renaissance' in the Netherlands in the late 16th century, Hendrik Hondius issued impressions of the line block around 1600. The block then passed to Willem Janssen (Blaeu), who cut two tone blocks and printed chiaroscuro impressions sometime after 1620.

Strauss records eleven chiaroscuro impressions of this woodcut in museum collections.

VLRICHVS VARNBVLER ꝯC. M. DXXII



Ulrichus Varnbuler
hic imagine Ulrichum cognom
Varnbuler, ho laclara Regimij
in Imperio, & Secretis, simul
Grammaticum, et quem amec
vnic, etiam posteritati
cognitum reddere c
conatur.

Ghedrukt tot Amſterdam by Willem Janſſen, in de verzulde Sonnewic

30

ALBRECHT DÜRER (1471-1528)

Saint Eustace

engraving, circa 1501, on laid paper, watermark High Crown (Meder 20), a fine Meder b impression, with the light horizontal scratches above the mountain at left and on the saint's shoulder (as called for by Meder in early impressions), printing with good contrasts, clarity and nuances, trimmed inside the platemark but retaining a fillet of blank paper outside the borderline and subject on all sides, a short, very skilfully repaired tear at upper right, otherwise in very good condition, framed
Sheet 357 x 262 mm.

Estimate on Request

LITERATURE

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

The largest of all Dürer's engravings, *Saint Eustace* has always been regarded as one of his greatest. Dürer himself considered this early work something of a show-piece and took it with him on his journey to the Netherlands in 1521. In his travel diary he mentions six occasions of selling or presenting it to potential patrons.

The subject matter was well chosen – Saint Eustace, the patron saint of huntsmen, was enormously popular in Northern Europe at this time. According to the legend a Roman soldier called Placidus saw a vision of the crucified Christ appear between the antlers of a stag he was hunting. Upon hearing God's voice spoken by the animal, 'O Placidus, why pursuest thou me?', he fell on his knees, was converted and baptized with the name Eustace.

In Dürer's engraving the saint is shown kneeling on the banks of a stream, transfixed by his vision, while his horse and hounds wait patiently for their master. The animals are depicted with delightful naturalism, as is the woodland vegetation, the gnarled and splintered tree trunk, and the view in the distance of a hill surmounted by a castle, with a flock of birds spiralling around its castellated turrets. This display of technical virtuosity may have been Dürer's counter to the hotly contested view prevalent in the 16th century that sculpture was superior to painting due to its capacity to show the figure three-dimensionally. Dürer's depiction of the natural world in *Saint Eustace* in such exquisite detail – and in the case of the dogs from different sides at once – was a provocative claim for the parity of painting. One of the most admired and best loved elements in Dürer's whole graphic oeuvre are indeed the greyhounds in the foreground, which prompted Vasari's effusive description of the engraving as 'amazing, and particularly for the beauty of some dogs in various attitudes, which could not be more perfect'.

Fine, early impressions of *Saint Eustace*, such as the present one, have always ranked amongst the most highly-prized possessions of a print collector.





(actual size)

VARIOUS PROPERTIES

31

ALBRECHT DÜRER (1471-1528)

Virgin on the Crescent with a Sceptre and a starry Crown

engraving, 1516, on laid paper, without watermark, a very good Meder a impression, printing very sharply with strong contrasts and fine nuances, with thread margins, trimmed on the platemark below and in a few places elsewhere, a very skilfully repaired tear in the lower part of the sheet, a couple of tiny repairs at the upper sheet edge, the paper slightly toned
Plate 115 x 73 mm., Sheet 116 x 74 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

LITERATURE

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

32

ALBRECHT DÜRER (1471-1528)

The Virgin and Child crowned by one Angel

engraving, 1520, on laid paper, without watermark, a very good Meder IIa impression, trimmed on the platemark, some skilful repairs at the sheet edges, generally in good condition, framed
Plate & Sheet 135 x 97 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

PROVENANCE

With Kunsthandlung Hans Burghard, Berlin.
Acquired from the above; then by descent to the present owner.

LITERATURE

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



(actual size)

33

ALBRECHT DÜRER (1471-1528)

Pilate washing his Hands, from: The Engraved Passion

engraving, 1512, on laid paper, without watermark, a fine, bright Meder a impression, printing with great clarity and contrasts, trimmed on or just fractionally inside the platemark, a few tiny specks of dirt and a tiny rubbed spot in the sky, otherwise in good condition
Sheet 115 x 73 mm.

\$2,500-3,500

£2,000-2,700
€2,200-3,100

LITERATURE

Bartsch, Meder, Hollstein 11; Schoch Mende Scherbaum 53



(actual size)



(actual size)

34

ALBRECHT DÜRER (1471-1528)

Christ on the Cross

engraving, 1508, on laid paper, without watermark, a very good, warm Meder b impression, with thread margins, trimmed just inside the platemark in places at right, the sheet toned, a few pale foxmarks within the subject and at the sheet edges, otherwise in good condition
Plate 133 x 98 mm., Sheet 134 x 99 mm.

\$10,000-15,000

£7,800-12,000
€8,800-13,000

PROVENANCE

Walter Francis Duke of Buccleuch (1806-1884), London & Dalkeith, Scotland (Lugt 402); his sale, Christie's, London, 9-22 April 1887, lot 1514 (to Wunderlich, £12-12).

With Kennedy Galleries, New York, their stock number a12797 in pencil verso.

LITERATURE

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



(actual size)

35

ALBRECHT DÜRER (1471-1528)

The Sudarium held by one Angel

etching, 1516, on laid paper, with a tiny watermark fragment, a very fine, early Meder la impression, before the rust marks and without any wear, printing with selectively wiped plate tone and long vertical wiping marks, with inky plate edges and a few spots of printer's ink outside the platemark, with small margins, in very good condition

Plate 187 x 135 mm., Sheet 195 x 143 mm.

\$20,000-30,000

£16,000-23,000
€18,000-26,000

LITERATURE

Bartsch 26; Meder, Hollstein 27; Schoch Mende Scherbaum 82

PROVENANCE

Max Egon, Fürst zu Fürstenberg, Donaueschingen (1863-1941) (Lugt 2811); his sale, C. G. Boerner, Leipzig, 8-9 November 1932, lot 278 (ill. p. XI), described as *Herrlicher frischer Abdruck voll Ton, vor den Rostflecken, mit ½ cm breitem Rand.*

Albert W. Blum (1882-1952), Switzerland & Short Hills, New Jersey (Lugt 79b).

Although softer and warmer in character, this superb and very atmospheric impression is comparable in quality with the Cracherode impression in the British Museum. The plate tone is equally rich, although differently wiped. It shows the same light vertical polishing scratches, most noticeable on the cloud above the monograph at right. The British Museum also holds Dürer's preparatory drawing for this print in pen and brown ink.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

36

MELCHIOR LORCK (1526/27 – AFTER 1588)

Portrait of Albrecht Dürer

engraving, 1550, on laid paper, without watermark, a fine impression of this rare print, with a light plate tone and inky plate edges, trimmed to the platemark, with thread margins in places and a narrow margin below, some minor thin spots, otherwise in good condition

Plate 165 x 99 mm., Sheet 166 x 99 mm.

\$3,000-5,000

£2,400-3,900
€2,700-4,400

PROVENANCE

Albertina, Vienna, with their duplicate stamp (Lugt 5g); their sale, C. G. Boerner, Leipzig, 25-27 May 1925, lot 898, described as *Früher Abdruck von größter Schönheit*.

Felix Somary (1881-1956), Zürich & Washington, D.C. (Lugt 4384).

LITERATURE

Bartsch 10; Hollstein 21

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

37

PIETER VAN DER HEYDEN (CIRCA 1530 – AFTER 1572) AFTER ERHARD SCHÖN (CIRCA 1491-1542)

Portrait of Albrecht Dürer

engraving, circa 1550s, on laid paper, without watermark, a very good impression of this rare print, trimmed to the subject, with some mottled and pinpoint foxing; together with **Dietrich Theodor Meyer I** (1572-1658), *Portrait of Albrecht Dürer*, engraving, circa 1600, on laid paper, without watermark, a very good impression, with margins

Sheet 173 x 137 mm. (Heyden)

Plate 162 x 112 mm.,

Sheet 195 x 146 mm. (Meyer)

(2)

\$1,000-1,500

£780-1,200
€880-1,300

PROVENANCE

Bernhard Hausmann (1784-1874), Hannover, Germany (Lugt 378). (Heyden)
Probably Friedrich August II, King of Saxony (1797-1854), Dresden (Lugt 971). (Meyer)

Dr E. Ruge (1878-1953), Frankfurt an der Oder (Lugt 2158a). (Meyer)

LITERATURE

Hollstein 159



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

38

MONOGRAMMIST L (FIRST HALF 16TH CENTURY) AFTER ALBRECHT DÜRER (1471-1528)

The Nativity, from: The Life of the Virgin

engraving, circa 1500-1525, on laid paper, without watermark, a very good impression of this rare print, trimmed outside the subject, on a square sheet, in very good condition

Sheet 71 x 72 mm.

\$1,000-1,500

£780-1,200
€880-1,300

LITERATURE

Bartsch, Hollstein 2; Nagler 860.2



VARIOUS PROPERTIES

39

**ANONYMOUS AFTER HANS BURGKMAIR THE ELDER
(1473-1531)**

Saint George on Horseback

woodcut, circa 1508, on laid paper, with an indistinct Armorial watermark, a good impression of this extremely rare print, printing a little drily at lower left, trimmed to or on the borderline, a few gaps in the borderline skilfully touched in with pen and ink, a flattened horizontal and vertical fold mainly visible verso, a few small repairs at the lower right corner, otherwise in good condition
Block & Sheet 198 x 151 mm.

\$1,000-1,500

£780-1,200
€880-1,300

The present woodcut by an anonymous artist depicts Saint George on Horseback riding towards the rescued maiden, with the slain dragon at the lower right of the scene. The composition of the horse and rider is closely related to Hans Burgkmair's woodcut of *Emperor Maximilian I on Horseback* from 1518.

To our knowledge no other impression of this print has been offered at auction within the last thirty years and we are not aware of any impressions in public collections.

PROPERTY OF A CALIFORNIA ESTATE

40

LUCAS VAN LEYDEN (1494-1533)

Herod and Herodias

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

\$7,000-10,000

£5,500-7,800
€6,200-8,800

LITERATURE

Bartsch 12; Hollstein 21; New Hollstein 179

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

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

Of the present subject, New Hollstein records only seven early impressions in public collections. Even the British Museum and the Rijksmuseum only have later impressions, with many cracks and gaps in the block.





(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

41

LUCAS VAN LEYDEN (1494-1533)

The Virgin and Child with two Angels

engraving, 1523, on laid paper, watermark Gothic P with small Flower, a very fine, atmospheric impression of the first state (of three), printing with great clarity and depth, with thread margins, trimmed to or just into the platemark in places, in very good condition
Plate 148 x 101 mm., Sheet 149 x 102 mm.

\$25,000-35,000

£20,000-27,000
€22,000-31,000

PROVENANCE

Pierre Mariette (1634-1716), dated 1669, Paris (Lugt 1789).
Gustav von Rath (1888 - ?), Krefeld, Germany (Lugt 2772).

LITERATURE

Bartsch, Hollstein, New Hollstein 84

Although by no means his most ambitious engraving, Lucas van Leyden's *Virgin and Child with two Angels* is perhaps one of his loveliest. It is a peaceful moment of motherly affection and care, as the Virgin holds the Child in her lap, showing him a single flower. Two rather earthly looking angels are watching this gentle scene in adoration. The setting is a stone bench underneath an old and gnarled tree. In the upper right, the eye is led up a hill towards a group of trees. By darkening the sky with dense horizontal lines and alternating between bright highlights and dark shadows on the trees, the Virgin and Child group and the faces of the angels, Leyden lends the small image the atmosphere of a night scene illuminated by a full moon. It is a marvel how Leyden evokes the image of a moonlit meadow rising up to the trees in the background with only a few flicks with the burin and a patch of blank white paper. Only Rembrandt, over a century later, was able to use areas of blank paper so effectively – and to let the image take shape in the mind of the beholder.

The beauty of Leyden's engravings can only be appreciated in the extremely rare early impressions of his prints. This is particularly true for the *Virgin and Child with two Angels*, a composition which relies so much on intense, yet finely nuanced contrasts of light and shade. The present impression is equally fine as the example in the British Museum.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

42

HANS BALDUNG GRIEN (1484-1545)

Saint Martin on Horseback

woodcut, circa 1505-1507, on laid paper, without watermark, a good impression of the second, final state (with Dürer's monogram), with small margins, a couple of flattened creases in the sky, generally in good condition
Block 267 x 161 mm., Sheet 240 x 165 mm.

\$800-1,200

£630-940
€700-1,100

PROVENANCE

K.F.F. von Nagler (1770-1846), Bavaria & Berlin (Lugt 2529); sold as part of his collection to the state in 1835.

Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606), with their de-accession stamp (Lugt 2398); acquired from the above.

LITERATURE

Hollstein 124



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

43

HANS BALDUNG GRIEN (1484-1545)

The Conversion of Saint Paul

woodcut, 1514, on laid paper, watermark Double-Headed Eagle with pendant Letters GV, a fine impression of this rare woodcut, printing very evenly and clearly, with fine gaufrage, thread margins, some small, very skilful repairs with pen and ink at the sheet corners
Block 295 & 203 mm., Sheet 297 x 204 mm.

\$7,000-10,000

£5,500-7,800
€6,200-8,800

LITERATURE

Bartsch 33; Hollstein 125

44

HANS BALDUNG (1484-1545)*Groups of Horses*

the complete set of three woodcuts, 1534, on laid paper, without watermarks, fairly good but later impressions, including **Group of seven Horses** (Holl. 238), with narrow margins, some small backed and repaired areas; **Group of seven Horses** (Holl. 239), trimmed to the borderline, a paper split on the central horse's shoulder, another near the right sheet edge, backed; and **Group of six Horses** (Holl. 240), trimmed to the borderline or subject, some touches of pen and brown ink in places, otherwise in good condition

Sheet 221 x 335 mm. (and similar)

(3)

\$20,000-30,000

£16,000-23,000

€18,000-26,000

LITERATURE

Bartsch 56-58; Hollstein 238-240

Giulia Bartrum, *German Renaissance Prints 1490-1550*, British Museum Press, London, nos. 65-67, pp. 76-78 (other impressions illustrated).

There is a disquieting, almost uncanny quality to the woodcuts of Hans Baldung, a sense of inner tension and outer turmoil, which is no less present in this intriguing series of three woodcuts of horses than is his prints of human subjects. The subject does not appear to correspond to any existing visual or literary sources and the meaning of the series remains enigmatic. It seems probable that the three images should be read as a progressive series of a mating ritual between wild horses, with an attempted tryst gone awry and leading to a rejection by the mare, culminating in a fight between the stallions for dominance. Although we encounter images of a sexual nature occasionally in the tiny engravings of the so-called 'Little Masters', it is rare at the time for such explicit scenes to be shown – and published! – on this scale.

The gathering of wild horses seems to take place in a forest clearing at night. The first scene depicts an aroused horse with an erect phallus in the left foreground, baying in an apparent mating call. Below the horse's genitals we see a monkey squatting on the ground, presumably a symbol of lust. As a secret observer, a man appears half-hidden behind a tree in the background. In the second image, the horse's natural urges are unfulfilled as he is rejected by the mare, causing him to ejaculate onto the earth below. The final woodcut shows a savage fight between four horses, with one biting the nape of the horse in the foreground. The wild and ferocious expressions of the horses are emulated in their twisting postures as they trample the three defeated horses on the ground.

In the 16th century discourse on emblems, the unsaddled horse was associated with libido. In this context, the depiction of the sexual urges of wild horses could be interpreted as an allegory of human desire and lust, brought about by the Fall of Man.

It is very unusual to find a complete set of these three rather eccentric woodcuts, even in later impressions such as the present ones. Early impressions of Baldung's woodcuts are extremely rare and almost never come to the market.





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

45

LUCAS CRANACH THE ELDER (1472-1553)

Christ on the Mount of Olives, from: The Passion

woodcut, 1509, on laid paper, without watermark, a very fine impression, printing very clearly and evenly, with a narrow margin below, trimmed to the borderline elsewhere, in very good condition
Block 248 x 169 mm., Sheet 249 x 169 mm.

\$6,000-8,000

£4,700-6,200
€5,300-7,000

LITERATURE

Bartsch 7; Hollstein 10

Lucas Cranach's *Passion* was first published in Wittenberg in 1509 and then, in diminishing quality as the blocks deteriorated, in six subsequent editions, the last being printed as late as 1616 in Amsterdam. Fine proof impressions without text, such as the present ones (see also lot 46), are exceedingly rare. Only in such clear, early impressions can the beauty of Cranach's woodcuts be fully appreciated.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

46

LUCAS CRANACH THE ELDER (1472-1553)

The Crucifixion, from: The Passion

woodcut, 1509, on laid paper, watermark Small Bull's Head with Staff and Maltese Cross, a very fine impression, printing very clearly and evenly, trimmed to or just outside the borderline, in very good condition
Block & Sheet 250 x 170 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

LITERATURE

Bartsch 17; Hollstein 20

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

47

SCHOOL OF LUCAS CRANACH THE ELDER (1472-1553)

Christoph Scheurl and his Sons below the Crucifixion

woodcut, 1540-1541, on laid paper, watermark Imperial Orb with Staff and Cross, a good impression of this rare print, with wide margins, in very good condition

Block 231 x 142 mm., Sheet 282 x 211 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

LITERATURE

Not in Hollstein



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

48

AFTER HANS HOLBEIN, THE YOUNGER (1497/98-1543) BY VEIT SPECKLIN (DIED 1550)

Erasmus of Rotterdam

woodcut, circa 1538, on laid paper, watermark Small Shield with pendant Initials FB, a good and strong impression, slightly slipped in places, with wide margins, a couple of small brown stains in the margins, otherwise in very good condition

Block 284 x 154 mm., Sheet 370 x 240 mm.

\$1,500-2,500

£1,200-1,900
€1,400-2,200

PROVENANCE

Kurt Klemperer (20th century), Germany and Brasil (?) (Lugt 5268).

LITERATURE

Hollstein 9





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

49

HANNS LAUTENSACK (1520-1566)

Landscape with a big Castle in the Middle

etching, 1553, on laid paper, watermark Bear, a good impression, printing with a light plate tone, trimmed within the platemark but retaining a fillet of blank paper outside the borderline, in very good condition
Sheet 110 x 170 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

LITERATURE

Bartsch 37; Hollstein 27



(actual size)

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

50

CORNELIS MASSYS (CIRCA 1510 - 1556-57)

Venus and Cupid

engraving, 1549, on laid paper, without watermark, a very good impression of this rare print, trimmed to or just inside the borderline, a portion of the left sheet edge probably very skilfully remargined, a skilfully repaired paper split on Venus's belly, very pale time staining, otherwise in good condition
Sheet 82 x 66 mm.

\$700-1,000

£550-780
€620-880

PROVENANCE

Giuseppe Storck (1766-1836), Milan, with his inscription in brown ink dated 1799 (Lugt 2318), and his inventory number 9399 *verso*;
Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 49; Hollstein 60

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

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

51

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

The Battle of the Money Bags and the Strong Boxes

engraving, after 1570, on laid paper, with an indistinct watermark, a very good impression of New Hollstein's fourth, final state, unevenly trimmed to or just outside the platemark and to or just inside the borderline in places, the upper sheet edge laid to the mount, a short skilfully repaired tear at the left sheet edge, otherwise in very good condition
Plate & Sheet 237 x 306 mm.

\$3,000-5,000

£2,400-3,900
€2,700-4,400

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bastelaer, Hollstein 146; Lari 136; New Hollstein 33



VARIOUS PROPERTIES

52

AFTER PIETER BRUEGEL THE ELDER (CIRCA 1525-1569) BY JOHANNES VAN DOETECUM (ACTIVE 1554 - CIRCA 1600) AND LUCAS VAN DOETECUM (DIED BEFORE 1584)

Pagus Nemorosus

engraving, circa 1555, on laid paper, watermark Shield with three Fleurs-de-Lys (similar to Briquet 1844, circa 1562), a fine, early impression of the first state (of two), with the guide lines for the title printing very strongly, with thread margins or trimmed on the platemark, in very good condition
Sheet 322 x 426 mm.

\$12,000-18,000

£9,400-14,000
€11,000-16,000

PROVENANCE

An unidentified collector's mark, initials EE in a double circle (not in Lugt).

LITERATURE

Bastelaer 16; Hollstein 13; Lari 15; New Hollstein 57



A COLLECTION OF PRINTS BY THE 'LITTLE MASTERS' (LOTS 53-81)

The present collection offers a fine selection of engravings and some woodcuts by the so-called 'Little Masters' and related artists of the generation after Albrecht Dürer, including fine and rare impressions, many with important, historic provenances, and some complete series.

The term 'Little Masters' ('*Kleinmeister*') refers to a small circle of printmakers of the first half of the 16th century who became particularly known for their prints of diminutive scale: the brothers Barthel and Hans Sebald Beham and their friend Georg Pencz from Nuremberg, Albrecht Altdorfer from Regensburg, the Westphalian Heinrich Aldegrever, and Jacob Binck from Cologne. Although not all of their printed works are small, many are barely larger than a postage stamp. The miniature scale of their plates and blocks allowed them to create images of a jewel-like beauty and intricacy, depicting traditional Christian subjects as well as a wide range of secular, classical

and mythological subjects and ornamental compositions. In the case of the Beham Brothers, the intimate character of these tiny prints also gave them the liberty to make and distribute rather bawdy images, many with overtly sexual overtones, such as Hans Sebald Beham's *The Fool and the Foolish Woman* (lot 74). Given the subversive nature of many of their prints, it is not surprising that the Behams and Georg Pencz, who were associated with a radical reformation movement, in 1525 were accused of heresy and blasphemy, and temporarily banned from their native city of Nuremberg.

The artistic origins of the 'Little Masters' prints seem to lie with the *niello*-technique, as practiced in Italy in the late 15th century, whereby black sulphur was added to the incised lines of engraved silver objects in order to create a tonal image. The similarities are most evident in the engravings of Albrecht Altdorfer, such as the exquisite *Saint George killing the Dragon* (lot 56).



(actual size)



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

53

ALBRECHT ALTDORFER (CIRCA 1480-1538)

The Virgin with the Child on an Altar ('*The beautiful Virgin of Regensburg*')

engraving, circa 1519-20, a fine impression, trimmed to or just outside the borderline on three sides and partially inside the borderline above, in good condition; together with *Virgin and Child with two Boys*, by the same hand, engraving, 1507, a slightly later impression of the second, final state, trimmed to the subject; and *The Virgin and Child on a Crescent, from: The Fall and Redemption of Man*, by the same hand, woodcut, circa 1513, a fine impression, with thread margins; all on laid paper, without watermarks, generally in good condition

Sheet 59 x 40 mm. (Holl. e14)

Sheet 70 x 49 mm. (Holl. e16)

Block 72 x 48 mm., Sheet 74 x 50 mm. (Holl. w40)

\$2,000-3,000

£1,600-2,300

€1,800-2,600

(3)

PROVENANCE

Unidentified (not in Lugt). (Holl. w40)

LITERATURE

Bartsch 14, 16, 40; Winzinger 137, 102, 25; New Hollstein e14, e16, w40

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

54

ALBRECHT ALTDORFER (CIRCA 1480-1538)

The Virgin with the blessing Child in a Landscape

engraving, circa 1515, on laid paper, without watermark, good but slightly later impression, trimmed on or just inside the platemark, slightly unevenly above, some pale scattered foxing, a repaired tear across the lower right sheet corner

Plate & Sheet 164 x 118 mm.

\$1,500-2,500

£1,200-1,900

€1,400-2,200

PROVENANCE

Peter Gellatly (1831-1912), Essex and London (Lugt 1185); his sale, H.G. Gutekunst, Stuttgart, 13-18 May 1911, lot 40, described as *Seltenes Blatt in sehr schönem Abdruck*.

LITERATURE

Bartsch 17; Winzinger 122; New Hollstein e19



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

55

ALBRECHT ALTDORFER (CIRCA 1480-1538)

The Fall and Redemption of Man

the complete set of forty woodcuts, circa 1513, on laid paper, most without watermark, one with a partial Bull's Head watermark, a few with watermark fragments, an original, uniform set of very good to fine impressions, with margins, in very good condition
 Blocks 73 x 48 mm. (and similar)
 Sheets 85 x 58 mm. (and similar)

(40)

\$15,000-25,000

£12,000-19,000
 €14,000-22,000

LITERATURE

Bartsch 1-40; Winzinger 25-64; New Hollstein w1-40

Albrecht Altdorfer's series of forty small woodcuts is one of greatest achievements in the history of woodcut printing. Conceived as a small book for private contemplation and devotion, it was published without text and presumably intended for a poorer, perhaps illiterate, audience. To tell the story of the Fall of Man and the Passion of Christ in pocket size, Altdorfer condensed each scene to it's essentials, thereby achieving a remarkable monumentality, despite the diminutive scale of the images, while at the same time lovingly describing tiny details. Although it may have been created for humble people, there is nothing crude or cursory about these images. Instead, these prints are of an elegance rarely achieved by another artist in the medium. While Altdorfer's designs are certainly admirable, it is also worth remembering the virtuosity required of the anonymous woodcutter to carve these tiny blocks with such clarity and regularity in the finest details and densest hatchings, which lend the series such dramatic effects of light and shade.

The exquisite quality of these woodcuts can really only be appreciated in early impressions, such as the ones in the present set.



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

56

ALBRECHT ALTDORFER (CIRCA 1480-1538)

Saint George killing the Dragon

engraving, circa 1515-18, on laid paper, without watermark, a very good impression of this exquisite little print, trimmed to or just outside the borderline and to the subject in places, a tiny nick at the upper right sheet edge, a couple of thin spots, otherwise in good condition
Sheet 60 x 40 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

Fürstlich Waldburg Wolfegg'sches Kupferstichkabinett, Wolfegg, Germany (Lugt 2542).

Robert Scholtz (1834-1912), Budapest (Lugt 2241); his sale, H. G. Gutekunst, Stuttgart, 10-13 May 1911, lot 62, described as *Vorzüglicher Abdruck*.

LITERATURE

Bartsch 20; Winzinger 130; New Hollstein e22



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

57

HEINRICH ALDEGREVER (1502 - CIRCA 1561)

Standard-Bearer in a Landscape

engraving, 1540, on laid paper, without watermark, a fine impression, with thread margins, in very good condition
Plate 119 x 77 mm., Sheet 120 x 78 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

An indistinct collector's stamp verso.

LITERATURE

Bartsch, Hollstein, New Hollstein 177



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

58

HEINRICH ALDEGREVER (1502 - CIRCA 1561)

The Story of Susanna

the complete set of four engravings, 1555, on laid paper, without watermarks, fine impressions of the first state (of two or three respectively), before the later printer's address, Holl. 31 only state, trimmed to or just outside the platemark, thread margins in places, generally in very good condition

Sheets 116 x 82 mm. (and similar)

(4)

\$2,500-3,500

£2,000-2,700
€2,200-3,100

PROVENANCE

Albertina, Vienna (Lugt 5d); de-accessioned before 1949.
Pierre Mariette (1634-1716), Paris (Lugt 1789), dated 1668. (Holl. 30)
Franz Rechberger (1771-1843), Vienna (Lugt 2133), dated 1806. (Holl. 32)
Pierre Mariette (1634-1716), Paris (Lugt 1789), dated 1682. (Holl. 33)

LITERATURE

Bartsch, Hollstein, New Hollstein 30-33

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

59

HEINRICH ALDEGREVER (1502 - CIRCA 1561)

A Group of four Engravings

including **The Expulsion from Paradise, from: The Story of the First Men**, a very good impression, trimmed to the subject; **Lot and his Family fleeing from Sodom, from: The Story of Lot**, a fine impression, with small margins; **Amnon and Jonadab**, second, final state, a very good impression, with margins; **The Virgin with the Child on the Crescent**, a very good impression with a light plate tone, trimmed to the platemark; all on laid paper, without watermark, generally in very good condition

Sheets 128 x 83 mm. (and smaller) (4)

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

British Museum, London (Lugt 302 & 305), with initials C.D., presumably Campbell Dodgson, keeper from 1912-32. (Holl. 5)
Dr. W. Schumacher (not in Lugt). (Holl. 22)
Gabriel Cognacq (1880-1951), Paris (Lugt 538d). (Holl. 50).

LITERATURE

Bartsch, Hollstein, New Hollstein 5, 16, 22, 50



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

60

HEINRICH ALDEGREVER (1502 - CIRCA 1561)

A Group of five Engravings

including: **Two Lovers**, 1529, a very good impression, on a square sheet, trimmed just outside the platemark; **Foot-Soldier with Fire-pan and Bucket**, 1529, a very good impression, trimmed on or outside the platemark; **Tendrils, in the Centre a Satyr with Ass's Ears**, 1532, a very good impression, with thread margins; **Eight nude Children at a Well**, 1539, a very good impression, backed; **Ornament Design with Fishes**, 1552, a very good impression, with narrow margins, inky plate edges; all on laid paper, without watermarks, generally in good condition

Sheet 140 x 46 mm. (and smaller) (5)

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

With W. E. Drugulin (1825-1879), Leipzig (Lugt 2612). (Holl. 174)
Graf Yorck von Wartenburg (1805-1865), Klein-Oels, Silesia (Lugt 2669); his sale 2 & 3 May 1932, C. G. Boerner, Leipzig, lot 140, described as *Vorzüglich*. (Holl. 174)
K. F. F. von Nagler (1770-1846), Bavaria and Berlin (Lugt 2529); sold as part of his collection to the state in 1835. (Holl. 283)
Kupferstichkabinett der Staatlichen Museen, Berlin (Lugt 1606), with their de-accession stamp (Lugt 2398); acquired from the above. (Holl. 283)
With P. & D. Colnaghi, London (with their stock number C. 14410 in pencil verso). (Holl. 283)
Another indistinct mark. (Holl. 283)

LITERATURE

Bartsch, Hollstein, New Hollstein 173-174, 241, 267, 283.



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

61

HEINRICH ALDEGREVER (1502 - CIRCA 1561)

Winged Putto with Vase seated on a Goat

engraving, circa 1525-1561, on laid paper, without watermark, a very good, silvery impression of this very rare print, with tread margins, trimmed on the platemark in places, generally in very good condition
Plate & Sheet 53 x 39 mm.

\$3,000-5,000

£2,400-3,900
€2,700-4,400

LITERATURE

Bartsch, Hollstein, New Hollstein 209

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

62

HEINRICH ALDEGREVER (1502 - CIRCA 1561)

Self-Portrait

engraving, 1530, on laid paper, watermark Small Flower under Coronet, a very good impression of the first state (of two), trimmed to the borderline, in very good condition
Sheet 146 x 103 mm.

\$2,500-3,500

£2,000-2,700
€2,200-3,100

LITERATURE

Bartsch, Hollstein, New Hollstein 188



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

63

HEINRICH ALDEGREVER (1502 - CIRCA 1561)

Albert van der Helle

engraving, 1538, on laid paper, watermark Prince-Elector's Crown (?), a very good impression of the first state (of two), trimmed to the platemark, in very good condition
Plate & Sheet 200 x 128 mm.

\$2,500-3,500

£2,000-2,700
€2,200-3,100

LITERATURE

Bartsch, Hollstein, New Hollstein 186



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

64

BARTHEL BEHAM (1502-1540)

Emperor Ferdinand I

engraving, 1531, on laid paper, watermark Arms of Cleves (?), a good impression of the second state (of three), with the monogram, with thread margins or trimmed to the subject, in very good condition
Plate & Sheet 207 x 134 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

Probably with J.A. Boerner (1785-1862), Nuremberg (Lugt 269).
G.F.K. Parthey (1798-1872), Berlin (Lugt 2014); probably acquired from the above in 1853 (according to pencil inscription verso).

LITERATURE

Bartsch 61; Pauli, Hollstein 91



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

65

JACOB BINCK (1500-1569) AFTER ALBRECHT DÜRER (1471-1528)

Four Foot Soldiers playing Dice

engraving, circa 1520-1561, on laid paper, without watermark, a fine impression, with thread margins, in very good condition; together with **The Virgin holding the swaddled Child**, by the same hand, engraving, circa 1520-1561, on laid paper, without watermark, a fine impression, with thread margins, the upper sheet edge slightly uneven and partially remargined, otherwise in good condition

Plate 77 x 52 mm., Sheet 78 x 53 mm. (Holl 161)

Plate 93 x 71 mm., Sheet 95 x 73 mm. (Holl. 55)

(2)

\$1,200-1,800

£940-1,400

€1,100-1,600

PROVENANCE

Theodor Apel (1884-1949), Leipzig and Ermlitz, Germany (Lugt 16a). (Holl. 161)
Karl Eduard von Liphart (1808-1891), Dorpat, Bonn and Florence (Lugt 1687); probably his sale C. G. Boerner, Leipzig, 5 December 1876 (and following days). (Holl 55)

Paul Davidsohn (1839-1924?), London, Vienna & Berlin (Lugt 654); his sale C. G. Boerner, Leipzig, 3 May 1920 (and following days), lot 606, described as *Prachtvoller Abdruck* (Mk. 720). (Holl. 55)

LITERATURE

Hollstein 55, 161



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

66

HANS SEBALD BEHAM (1500-1550)

Ensign, Drummer and Piper

engraving, 1543, a very fine, early impression of the first state (of three), still printing with light wiping marks, with narrow margins, a flattened horizontal fold; together with **The Guard near the Powder Casks**, by the same hand, engraving, circa 1531-50, a fine impression of the first state (of two), with narrow margins; and **Three Soldiers and a Dog**, by the same hand, engraving, circa 1531-50, a very good impression of the first state (of two), trimmed to or just outside the borderline; all on laid paper, without watermarks, generally in good condition

Plate 70 x 48 mm., Sheet 72 x 50 mm. (Holl. 201)

Plate 45 x 30 mm., Sheet 46 x 32 mm. (Holl. 200)

Sheet 44 x 29 mm. (Holl. 199)

(3)

\$3,000-5,000

£2,400-3,900

€2,700-4,400

PROVENANCE

Friedrich August II, King of Saxony (1797-1854), Dresden (Lugt 971); this impression possibly mentioned in Hollstein's census of sales (sold in 1926 for Mk. 107 to Hampe). (Holl. 201)

LITERATURE

Bartsch 198, 197, 196; Pauli, Hollstein 201, 200, 199



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

67

HANS SEBALD BEHAM (1500-1550)

Standard-Bearer and Drummer

engraving, 1544, on laid paper, without watermark, a very fine impression of the first state (of two), trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline on all sides, in very good condition
Sheet 70 x 48 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

LITERATURE

Bartsch 199; Pauli, Hollstein 202



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

68

HANS SEBALD BEHAM (1500-1550)

Standard-Bearer

engraving, 1526, a very good impression of the second, final state, trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, the sheet toned and stained; together with four other engravings by the same hand, including **Couple walking to the Left, from: The Peasant's Feast**, 1537, a fine impression, with wide margins and inky plate edges; **Plate 8, from: The Peasant's Feast or the Twelve Months**, circa 1546-47, a good impression of the third, final state, trimmed to or just inside the borderline or subject; **The Market-Peasant**, circa 1542, a very good impression of the second, final state, trimmed inside the platemark but outside the borderline, a tiny skinned area at left; and **Three Soldiers and a Dog**, circa 1531-50, a good, tonal impression of the second, final state, with small margins; all on laid paper, without watermarks, generally in very good condition
Sheet 73 x 50 mm. (and smaller) (5)

\$2,500-3,500

£2,000-2,700
€2,200-3,100

PROVENANCE

William Bell Scott (1811-1890), London (Lugt 2607). (Holl. 184)

LITERATURE

Bartsch 200, 161, 168, 186, 196; Pauli, Hollstein 203, 157, 184, 187, 199



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

69

HANS SEBALD BEHAM (1500-1550)

A small Collection

comprising nine engravings, including **The Virgin with the Pear**, 1520, a very good impression, with thread margins; **Christ and the Woman of Samaria**, circa 1520, a good impression of an intermediate state between the second and third state, trimmed to the subject; **Saint Sebald**, 1521, a very good, slightly tonal impression of the second, final state, trimmed to the platemark; **Christ on the Globe**, 1546, a good impression of the fourth state (of six), trimmed to the platemark; **The Prodigal Son wasting his Fortune**, 1540, a good impression of the third state (of five), with small margins, a collection stamp showing through *recto*; **The Return of the Prodigal Son**, 1540, a very good impression of the second state (of four), trimmed outside the borderline; **Philip and Jack the Elder & Simon and Thaddaeus, from: Christ and the Twelve Apostles**, 1520, both good impressions, the latter with a couple of foxmarks, with narrow margins; and **Saint Bartholomew**, 1545, a very good impression, with small margins; all on laid paper, without watermarks, generally in good condition
Sheets 122 x 100 mm. (and smaller)

(8)

\$3,000-5,000

£2,400-3,900

€2,700-4,400

PROVENANCE

Graf Ludwig Yorck von Wartenburg (1805-1865), Klein-Oels, Silesia (Lugt 2669). (Holl. 19)
Nicolai Semjonovich Mossoloff (1847-1914), Moscow, dated 1882 (Lugt 1803). (Holl. 26)
Albertina, Vienna (see Lugt 174, the present mark not in Lugt). (Holl. 34)
Ludwig Maximilian Freiherr von Biegeleben (1812-1872), Germany and Vienna (L. 385); his posthumous sale, C. J. Wawra, Vienna, 5 February 1886 (and following days), lot 201 (as the complete set of four, Mk. 48). (Holl. 34)
An indistinct purple stamp. (Holl. 50)

LITERATURE

Bartsch 18, 24, 30, 32, 34, 38, 41, 48, 65;
Hollstein, Pauli 19, 26, 32, 34, 36, 40, 43, 50, 69



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

70

HANS SEBALD BEHAM (1500-1550)

Saint Sebald

engraving, 1521, on laid paper, watermark High Crown, a very good, atmospheric impression of the second, final state, printing with much patchy plate tone and light scratches, with thread margins or trimmed to platemark, in very good condition
Plate & Sheet 123 x 100 mm.

\$1,000-1,500

£780-1,200

€880-1,300

LITERATURE

Bartsch 65; Pauli, Hollstein 69



(actual size)



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

71

HANS SEBALD BEHAM (1500-1550)

The Peasants' Feast, or: The Twelve Months

the complete set of ten engravings, circa 1546-47, on laid paper, good to very good impressions of the second or third, final states, Holl. 183 printing a little weakly, most with thread margins, Holl. 186 trimmed to the subject, generally in very good condition

Plate 49 x 72 mm., Sheet 52 x 76 mm. (and similar)

(10)

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

Dr. C. D. Ginsburg (1831-1914), Palmer's Green, England (Lugt 1145); his sale, Sotheby's, London, 20 July 1915 (and following days), lot 162. (Holl. 186)

LITERATURE

Bartsch 154-163; Pauli, Hollstein 177-186



72 (actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

72
HANS SEBALD BEHAM (1500-1550)
The Four Evangelists

the complete set of four engravings, 1541, on laid paper, without watermark, good impressions of the final states, trimmed to or just inside the borderlines, in very good condition
 Sheets 42 x 29 mm. (and similar)

(4)

\$1,000-1,500

£780-1,200
 €880-1,300

PROVENANCE

Unidentified inscription verso.

LITERATURE

Bartsch 55-58; Pauli, Hollstein 57-60

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

73
HANS SEBALD BEHAM (1500-1550)
The Seven Liberal Arts

the complete set of seven engravings, circa 1531-50, on laid paper, without watermarks, an original, uniform set of fine impressions, with margins, in very good condition

Plates 89 x 55 mm., Sheets 101 x 68 mm. (and similar)

(7)

\$2,500-3,500

£2,000-2,700
 €2,200-3,100

LITERATURE

Bartsch 121-127; Pauli, Hollstein 123-129



73 (actual size)





(actual size)



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

74

HANS SEBALD BEHAM (1500-1550)

The Fool and the Foolish Woman

engraving, circa 1531-1550, a fine impression of the second, final state, with thread margins; together with **Two Couples and a Buffoon** by the same hand, engraving, 1535, a fine impression of the third, final state, with small margins, a skilfully repaired short tear at upper left; both on laid paper, without watermark, generally in good condition

Plate 36 x 53 mm., Sheet 37 x 54 mm. (Holl. 215)

Plate 31 x 52 mm., Sheet 35 x 56 mm. (Holl. 214)

(2)

\$1,500-2,500

£1,200-1,900

€1,400-2,200

PROVENANCE

Heinrich Stiebel (born 1851), Frankfurt am Main (Lugt 1367); his sale F. A. C. Prestel, Frankfurt am Main, 10-16 November 1920, lot 112, described as *Ausgezeichneter klarer Abdruck* (Mk. 1500). (Holl. 215)

With The Fine Art Society, London. (Holl. 215)

With P. & D. Colnaghi, London, with their stock number C. 27628 in pencil *verso*, acquired from the above 28 February 1950 (£3-12). (Holl. 215)

G. Rosen, acquired from the above 20 February 1955 (£4-16). (Holl. 215)

LITERATURE

Bartsch 212-213; Pauli, Hollstein 214-215

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

75

HANS SEBALD BEHAM (1500-1550)

The Little Buffoon

engraving, 1542, on laid paper, without watermark, a fine impression of the second, final state, with small margins, in very good condition; together with **Mask held by two Genii**, by the same hand, engraving, 1544, on laid paper, without watermark, a fine impression of the second, final state, trimmed on the platemark but retaining a fillet of blank paper outside the borderline, an un-inked hairline at lower left and a tiny tear at lower right, otherwise in good condition

Plate 45 x 80 mm., Sheet 47 x 82 mm. (Holl. 234)

Plate & Sheet 49 x 71 mm. (Holl. 232)

(2)

\$1,500-2,500

£1,200-1,900

€1,400-2,200

PROVENANCE

Frederick Wedmore (1844-1921), London and Sevenoaks (Lugt 1053). (Holl. 234)

With P. & D. Colnaghi, London, with their stock number C. 27628 in pencil *verso*. (Holl. 234)

Bernard Keller (1789-1870), Schaffhausen (Lugt 384); his posthumous sale, H.G. Gutekunst, Stuttgart, 22-31 May 1871, lot 452, described as *Prachtvoller Abdruck* (Mk. 30-6). (Holl. 232)

LITERATURE

Bartsch 230, 228; Pauli, Hollstein 234, 232.



76 (actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

76

HANS SEBALD BEHAM (1500-1550)

A small Collection

comprising 13 engravings, including **Greeks and Trojans**, circa 1518-30, a fine impression of the first state (of two), with thread margins; **Cimon and Pero**, 1544, a good impression of the second state (of three), with thread margins **Four plates, from: The Labours of Hercules**, circa 1542-1548, good to very good impressions, with thread margins or trimmed to platemark, one with a small repair at the corner; **Jupiter, from: The Seven Planets with the Zodiacs**, 1539, a very good impression, with thread margins; **Five plates, from: Cognition, and The Seven Virtues**, 1539, good impressions, re-margined; **Triumphal Procession of the Noble Glorious Women**, 1549, a fine, dark impression of the second state (of three), with thread margins; all on laid paper, without watermarks, generally in good condition
Sheets 53 x 80 mm. (and similar)

(13)

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

Friedrich August II, King of Saxony (1797-1854), Dresden (Lugt 971). (Holl. 74, 98)
Robert Scholtz (1834-1912), Budapest (Lugt 2241); his sale, H. G. Gutekunst, Stuttgart, 10-13 May 1911, lot 170, described as *Brillanter Abdruck*. (Holl. 79)
State Hermitage Museum, Saint Petersburg, one with their de-accession stamp (Lugt 2681a). (Holl. 131-135)
Joseph Otto Entres (1804-1870), Munich (Lugt 2941); his sale, J. Aumüller, Munich, 16 March 1868, lot 767, described as *Magnifiker und sehr seltener*. (Holl. 244)

LITERATURE

Bartsch 69, 75, 96, 97, 101 (x2), 115, 129-133, 143
Pauli, Hollstein 74, 79, 98, 105 (x2), 106, 117, 131-135, 244

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

77

HANS SEBALD BEHAM (1500-1550)

Four engraved Coats of Arms

including **Coat of Arms of H. S. Beham**, engraving, 1544, a very good impression, with thread margins; **Coat of Arms with a Lion**, engraving, 1544, a very good impression of the second, final state, with thread margins; **Coat of Arms with a Cock**, 1543, a good impression of the second, final state trimmed to platemark, some pale foxing; and **Coat of Arms with an Eagle**, engraving, 1543, a good impression of the second, final state, with thread margins, trimmed on the platemark below, a short diagonal tear at upper right edge, a couple of pale foxmarks; all on laid paper, without watermarks, generally in good condition

Sheets 73 x 51 mm. (and similar)

(4)

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

With Theodor Falkeisen (1768-1814) and Johann Friedrich Huber (1766-1832), Basel (Lugt 1008). (Holl. 265-266)

LITERATURE

Bartsch 254-257; Pauli, Hollstein 265-268



77 (actual size)



(actual size)

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

78

HANS SEBALD BEHAM (1500-1550)

Ornament with two Genii riding on two Chimeras

engraving, 1544, a good impression of the fourth, final state, trimmed on the platemark, a small printer's crease on the leg and shoulder of the left chimera; together with three other engravings by the same hand, including **Ornament with Scroll and Dolphin's Heads**, circa 1540, a very good impression of the first state (of two), with thread margins; **Triumphal Procession of the Noble Glorious Women**, 1549, a good impression of the first state (of three), with narrow margins; and **Coat of Arms with a Lion**, 1544, a good impression of the second, final state, on a square sheet with wide margins; all on laid paper, without watermark, generally in good condition
Sheet 34 x 101 mm. (and similar)

(4)

\$1,800-2,500

£1,500-1,900
€1,600-2,200

PROVENANCE

J.H. von Hefner Alteneck (1811-1903), Munich (Lugt 1254). (Holl. 240)

LITERATURE

Bartsch 236, 235, 143, 255; Pauli, Hollstein 241, 240, 244, 266

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

79

GEORG PENCZ (1500-1550)

Upright Ornament Panel with an Urn flanked by a Satyr Couple

engraving, circa 1535, on laid paper, without watermark, a fine impression, with small margins, in very good condition; together with **Virgil Solis (1514-1562) after Georg Pencz, The Four Temperaments**, the complete set of four engravings, circa 1530-62, on laid paper, with small, unidentified watermark fragments, good impressions printing with a light plate tone, with wide margins, in very good condition; and an **anonymous reversed copy after Georg Pencz, Tobiolus marrying Sarah**, engraving, after 1543, on laid paper, without watermark, a very good impression, with small margins, in very good condition

Plate 70 x 48 mm., Sheet 75 x 53 mm. (Pencz)

Plates 81 x 53 mm., Sheets 127 x 85 mm. (and similar) (Solis)

Plate 61 x 104 mm. Sheet 66 x 108 mm. (after Pencz)

(6)

\$1,200-1,800

£940-1,400
€1,100-1,600

PROVENANCE

J. H. von Hefner Alteneck (1811-1903), Munich (Lugt 1254). (Pencz)

Unidentified collector's mark, initials R.S. (possibly Lugt 2239b). (Solis)

LITERATURE

Bartsch 124; Hollstein 159 (Pencz)

Bartsch 178-181; Hollstein 431-434 (Solis)

See Hollstein 31 (after Pencz)



(actual size)



80

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

80
JOHANN THEODOR DE BRY (1561-1623) AFTER HANS SEBALD BEHAM (1500-1550)

The Country Fair

engraving, circa 1580-1600, on laid paper, without watermark, a very good impression, trimmed to the borderline and without the text below, a vertical central fold with tiny splits and repairs; together with two others by the same hand: **The Baggage-Train with the Sergeant-Major**, engraving, circa 1580-1600, on laid paper, without watermark, a very good impression, with margins; and **Marching Soldiers, in the Centre a Standard-Bearer**, engraving, circa 1580-1600, on laid paper, watermark Bishop's Crozier in Shield with Crown, a very good impression, with margins, both in very good condition
 Sheet 92 x 280 mm. (Holl. 12)
 Plate 50 x 228 mm., Sheet 55 x 239 mm. (Holl. 16)
 Plate 48 x 284 mm., Sheet 57 x 293 mm. (Holl. 27)

\$1,800-2,500

(3)
 £1,500-1,900
 €1,600-2,200

PROVENANCE

E. Fabricius (died circa 1920), Berlin (Lugt 847a & 919bis). (Holl. 12)
 Possibly Fritz Reiss (20th century), London (Lugt 2178). (Holl. 27)

LITERATURE

Pauli 1245; Hollstein 12, 16, 27

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

81
ATTRIBUTED TO DIETRICH THEODOR MEYER I (1572-1658)
May, Plate 5 from: The Twelve Months

engraving, circa 1595-1620, on laid paper, without watermark, a very good impression, with thread margins, in good condition; together with **Heinrich Ulrich (died 1621), The Concert**, engraving, circa 1600, on laid paper, without watermark, a very good impression, trimmed inside the platemark but outside the borderline, in very good condition
 Plate 23 x 243 mm., Sheet 25 x 245 mm. (Meyer)
 Sheet 177 x 147 mm. (Ulrich) (2)

\$800-1,200

£630-940
 €700-1,100

PROVENANCE

Friedrich Quiring (born 1886), Eberswalde, Germany (Lugt 1041c). (Meyer)

LITERATURE

Bartsch 9; Hollstein 86 (Meyer)



81

82

ITALIAN, 16TH CENTURY

Cicero & Cato, from: A Series of Italian Poets and Philosophers

two engravings, circa 1520-50, on laid paper, one with watermark Crossbow in a Circle (similar to Briquet 744), fine impressions of these extremely rare, apparently unrecorded prints, published by Antonio Salamanca, with wide margins, some scattered foxing, otherwise in very good condition; together with **Heliogabalus**, presumably by the same hand, from a series of Roman Emperors, engraving, on laid paper, watermark Star in a Superellipse in a Circle (similar to Briquet 6097), a fine impression of this extremely rare, apparently unrecorded print, with wide margins, a tear and small paper loss in the upper margin, generally in good condition

Plate 222 x 162 mm., Sheet 300 x 219 mm. (and similar)

(3)

\$1,000-1,500

£780-1,200

€880-1,300

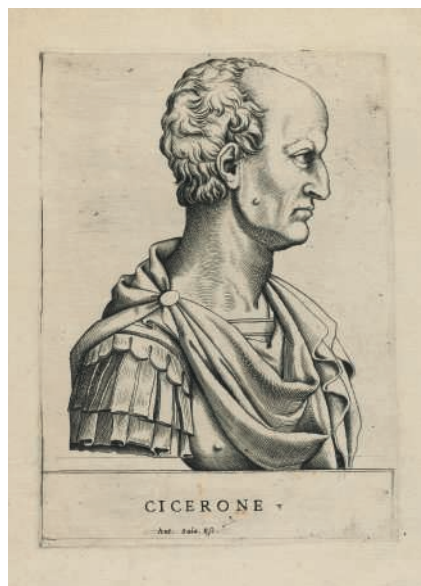
PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

See Passavant 161-162.

See Mark McDonald, *The Print Collection of Cassiano dal Pozzo, vol. I: Ceremonies, Costumes, Portraits and Genre*, Royal Collection Trust 2017, London, no. 1572 and 1573.



The engraved portraits of Cicero and Cato were probably conceived as part of a series of Italian philosophers and poets, published by Antonio Salamanca circa 1520-50. The prints closely relate to the engraved portraits of *Lodovico Ariosto* and *Jacopo Sannazaro* in the British Museum and of *Petrarch and Laura* in the Royal Collection, Windsor, both thematically and stylistically, all showing the same double border line around the text panels below.

Heliogabalus most probably relates to a series of engraved portraits of Roman Emperors based on classical busts, similar to Martino Rota's presumably slightly later *Series of Twenty-Four Portraits of Roman Emperors*, which includes an engraving of Heliogabalus (Bartsch 54) in reverse to the present impression.

Heliogabalus became Roman Emperor at the age of 14 and reigned from 218 to 222 AD. Although he was married at least four times, he had the reputation of lavishing favours upon his male courtiers, who were his lovers, and was said to have prostituted himself within the Imperial palace. He was assassinated by members of the Praetorian Guard, following the orders of his own grandmother, at the tender age of 18. According to the 19th century historian B. G. Niebuhr (1776 – 1831), Heliogabalus is remembered for his “unspeakably disgusting life”.



VARIOUS PROPERTIES

83

CIRCLE OF TIZIANO VECELLIO, CALLED TITIAN

(CIRCA 1488-1576)

The Conversion of Saint Paul

woodcut printed from four blocks, circa 1515-20, on four joined sheets of laid paper, a slightly later impression of this rare, monumental woodcut, presumably printed in the second half of the 16th century (no complete early impressions appear to have survived), printing unevenly and with wormholes in the block, with small margins, the sheet with numerous substantial losses and tears, very unobtrusively and skilfully repaired and made up
Sheet 794 x 1056 mm.

\$15,000-25,000

£12,000-19,000

€14,000-22,000

Neither a source image nor a designer are known for this dramatic and rare woodcut, however it clearly demonstrates the stylistic influence of Titian and an awareness of the great exemplars of the Venetian monumental woodcut, *The Submersion of Pharoah's Army in the Red Sea*, circa 1514-15 and *The Sacrifice of Isaac*, circa 1514-15. To our knowledge no complete contemporary impressions exist, and there are very few later examples, such as the present one, making this a rare survivor.

LITERATURE

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



84

DOMENICO CAMPAGNOLA (1500-1564)

The Massacre of the Innocents

woodcut printed from two blocks, 1517, on two sheets of laid paper, without watermark, a good, dark impression of this monumental woodcut, printed in the 17th century, lacking the address of Il Vieceri (trimmed), still printing strongly, with some of the usual breaks and worm-holes in the block, but preserving the borderline in places, trimmed to or just inside the borderline, the gaps and wormholes in the block filled in with pen and ink, the most densely hatched areas enhanced with pen and ink, some repaired paper losses and tears, some pale staining
Block & Sheet 528 x 812 mm.

\$10,000-15,000

£7,800-12,000
€8,800-13,000

LITERATURE

Bartsch 1

D. Rosand and M. Muraro, *Titian and the Venetian Woodcut*, Washington, 1976, pp. 136-137, nr. 20 (another impression illustrated).

Domenico was apprenticed to Giulio Campagnola, in Venice, in the early 16th century and became his adopted son, assuming his master's family name. The few woodcuts bearing his signature were all created around 1517, when he was only 17 years old. It is uncertain whether he knew Titian. In any case, Titian's monumental woodcuts and earlier examples must have had a great appeal to the young Domenico. The present woodcut, his largest and most ambitious, depicts the massacre of all firstborn male children of Bethlehem, as ordered by King Herod with the intention of killing the infant Jesus. The scene is enclosed by large architectural elements, the foreground is dense with figures, their poses conveying a sense of drama and pathos.

No early impressions of this print appear to have survived. The blocks were acquired by the publisher Vieceri in the late 17th century and all known impressions bear his address and to varying degrees show losses and wormholes in the block.



85

ATTRIBUTED TO FRANCESCO DENANTO (ACTIVE AROUND 1532)

The Beheading of Saint John the Baptist

woodcut, circa 1530-40, on laid paper, with an indistinct Circle and Cross watermark (possibly Briquet 3013, dated circa 1539), a strong but uneven impression of this extremely rare print, trimmed to and presumably inside the borderline or subject, with the usual vertical central fold, various skilfully repaired tears, splits and small losses
Sheet 383 x 482 mm.

\$7,000-10,000

£5,500-7,800
€6,200-8,800

LITERATURE

Nagler Vol. II, 1261.2

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



86

FRENCH, 16TH CENTURY (RUE MONTORGUEIL?)

Le diable d'argent

woodcut, probably second half of the 16th century, on laid paper, without watermark, a good and strongly printed impression of this very rare, unrecorded print, just beginning to show some wear in places, trimmed to or just inside the borderline, fractionally inside the subject at the lower sheet edge, a few short nicks, some creasing and with pale scattered foxing, otherwise in very good condition
Sheet 323 x 471 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

LITERATURE

See M. de Meyer, *Le diable d'argent évolution du thème du XVI e au XIX e siècle*, in *Arts et traditions populaires*, No. ¾ (Juillet-Décembre 1967), pp. 283-290.
See S. Lepape, *Gravures de la Montorgueil*, Paris, 2015.

In this anonymous French woodcut, the Money Devil stands on a treasure chest, surrounded by religious and institutional representatives trying to shoot him down with cannons, muskets and other weapons. The Money Devil, a popular subject of French vernacular culture, has its roots in the 16th century. According to Maurice de Meyer, the earliest representation of the subject can be found in a hand-coloured woodcut in the Rijksmuseum (RP-P-1950-412), a satirical broadsheet of Reformation propaganda. This print, dating circa 1560-1574, and the present impression share many common traits, including the composition and the poem divided into three tablets. In the example in the Rijksmuseum, however, the central figure of the devil is reversed and the print lacks the landscape in the background. Furthermore, the poem is printed in letterpress text, while in our copy, the inscriptions are xylographic. Above all, in the present impression the cutting of the image is superior to the Amsterdam version, more intricate and detailed, suggesting the influence of the German woodcut tradition.

The Amsterdam version bears the address of Jacques Boussy (1533 – before 1587), a print-seller based on the Rue Montorgueil, where several print-sellers and publishers were established between circa 1540 and 1650, among them the Boussy Family, François Desprez and Hoyau & Mathurin. The latter published a woodcut of a similar, more complex, composition with a figure of Death instead of the Devil, with a similar border to our impression (Lepape no. 277). Jacques Boussy, the publisher of the Amsterdam version, was the son of Jean Boussy I (d. 1547), the first publisher to settle in Rue Montorgueil. It seems plausible that the more primitive and recent Amsterdam version is based on an earlier woodcut from the rue Montorgueil, possibly the present one.

We are grateful to Vanessa Selbach of the Bibliothèque nationale de France for her help in cataloguing this lot.



87

NICCOLÒ BOLDRINI (ACTIVE CIRCA 1530-70) AFTER TITIAN (CIRCA 1488-1576)

Caricature of the Laocoön

woodcut, circa 1540-1545, on laid paper, watermark Letters, a good but slightly later impression, with gaufirage verso, with thread margins or trimmed to or just outside the borderline, with some retouches in pen and ink, a vertical fold, otherwise in good condition
Block & Sheet 278 x 401 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Passavant 97.
H. W. Janson, *Titian's Laocoön Caricature and the Vesalian-Galenist Controversy*, in: *The Art Bulletin* 28, 1946, pp. 49-53.
P. Dreyer, *Tizian und sein Kreis*, Berlin, 1971, pp. 53-53, nr. 25;
D. Rosand and M. Muraro, *Titian and the Venetian Woodcut*, Washington, 1976, pp. 188-190, nr. 40.
S. Howard, *On Iconology, Intention, Imagos, and Myths of Meaning*, in: *Artibus et Historiae* 17, 1996, p. 85.

The print is a caricature of the famous *Laocoön* group, excavated and unearthed in 1506 near Nero's *Domus Aurea* in Rome, which had a great impact on Renaissance, Mannerist and Baroque art.

It is not clear what prompted Titian to make a drawing of a simian version of the *Laocoön*, of which he himself owned a cast. Perhaps he was just exasperated by reverence for the famous Hellenistic sculpture amongst his fellow artists and the educated public, and saw a risk of artists 'aping' classical art rather than studying it as source of inspiration and innovation.

Titian's drawing is sadly lost, as is the vast majority of his *corpus* as a draughtsman, due to the dissipation of his workshop material after his death in 1576. His idea however survives in the present woodcut by the *vicentino* Niccolò Boldrini. It marks an important moment in Boldrini's career between his close relationship with Titian and his later, more independent development as a woodcutter.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

89

GIUSEPPE SCOLARI (ACTIVE 1550-1600)

Saint Jerome

woodcut, circa 1600, on laid paper, without watermark, a very good impression of this uncommon print, second, final state, printing with much gaufrage, trimmed to the borderline on all sides, a narrow margin at lower right, with the usual horizontal drying crease, a pale brown stain near the mouth of the lion, tipped down at the upper left corner, otherwise in good condition
Block & Sheet 526 x 370 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

D. Rosand and M. Muraro, *Titian and the Venetian Woodcut*, Washington, 1976, pp. 302-303, nr. 97B (another impression illustrated).

As in the previous woodcut of *Saint George*, Scolari used the burin to carve long, sweeping parallel lines of different density into the woodblock to create a rich and varied tonality. However, *Saint Jerome* attests to another aspect of Scolari's inventiveness: his radical reworking of the woodblock between the first and second states. He transformed the composition in several areas by cutting out large parts of the already chiselled block and inserting plugs into the gaps in the block, which could be newly carved. In this fashion, he altered the position of the Saint's leg and reworked the drapery in the present second state of the print. As a result, the figure of the Saint is more dynamic, seemingly stepping forward into space, whilst the drapery emphasises the shape of the body underneath. These changes to the block for compositional purposes suggest that Scolari was not only the designer of this print, but that he also cut the block himself – a laborious process that was usually done by a craftsman rather than the artist.

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

88

GIUSEPPE SCOLARI (ACTIVE 1550-1600)

Saint George and the Dragon

woodcut, circa 1600, on laid paper, watermark Fleur-de Lys and indistinct countermark, a very good impression of the second state (of three), with the gap at the lower edge and a couple of small wormholes in the block, printing strongly and with sharp relief verso, with small margins, a curved backed tear at upper right, another short tear at centre right, generally in good condition
Block 528 x 364 mm., Sheet 535 x 373 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

D. Rosand and M. Muraro, *Titian and the Venetian Woodcut*, Washington, 1976, p. 301, nr. 96 (another impression illustrated)

This woodcut by Giuseppe Scolari is exceptionally dramatic, not just in its imagery but also in its comparatively monumental scale. The suspense in the composition is intensified by the artist's unique handling of the tools used to incise the woodblock. The typical mode of carving with crosshatching is abandoned in favour of the use of a burin in most areas to create flowing lines of black and white. These long lines swirl in opposing directions, amplifying the rearing movement of the horse about to crash its hooves onto the beast below. The apparent look of terror on the saint's face adds a nervous energy to the scene, which captures the moment of his lance breaking in two, having just speared the mouth of the dragon. Little is known about Scolari and only nine prints are firmly attributed to him. He is only known to us today through this small oeuvre of woodcuts as none of his paintings or drawings survive.





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

90

**FRANCESCO MAZZOLA, CALLED PARMIGIANINO (1503-1540)
AFTER RAPHAEL**

Saints Peter and John healing the Cripples at the Gate at the Temple

etching and chiaroscuro woodcut printed from two blocks in two shades of mushroom, circa 1525-30, on laid paper, a very good, strong and clear impression of the second, final state, Mistrali's third, final state, trimmed to or fractionally into the subject, laid onto an 19th century card mount with gilt and wash borders and crayon and ink framing lines, a tiny paper loss at the upper right sheet corner, generally in good condition, framed
Sheet 265 x 395 mm., Mount 433 x 547 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

An old unidentified inscription in brown ink, G 125 (1), at lower right *recto* (not in Lugt).

Sir Peter Lely (1618-1680), London (Lugt 2092); probably his sale, Sonnius, Lankrink and Thompson, London, 11-18 April 1688 or, Walton, London, 15 November 1694 and following days.

Ambrose Cardew (1865-1942), London (Lugt 1134).

Hugh Scrutton (1917-1991), London (according to the below and without mark).
With Christopher Mendez, London, 1983.

Acquired from the above, then by descent to the present owner.

LITERATURE

Bartsch 7; Bartsch 27 (Chiaroscuro); Mistrali 1; see Gnann 59; see Takahatake 38

This experimental combination of two mediums, etching and chiaroscuro woodcut, is a rare instance of a direct collaboration between Parmigianino as an etcher and either Ugo da Carpi or Antonio da Trento as a woodcutter. The four registration holes at the corners of the sheet are evidence for the way the woodblocks, providing the shading, were superimposed onto Parmigianino's etching.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

91

**ANTONIO DA TRENTO ((1508-1550)
AFTER FRANCESCO MAZZOLA, CALLED
PARMIGIANINO (1503-1540)**

*Virgin with the Christ Child and Saint John
the Baptist*

chiaroscuro woodcut printed from two blocks in black and green, 1520-1560, on laid paper, without watermark, a good but slightly later impression, beginning to show some wear in places, trimmed on or just inside the borderline, a minor crease at the upper right corner, a pale brown stain at lower centre, otherwise in good condition
Sheet 189 x 230 mm.

\$1,000-1,500

£780-1,200
€880-1,300

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 12



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

92

**NICCOLÒ VICENTINO (ACTIVE CIRCA
1540-50) AFTER RAPHAEL (1483-1520)**

The Miraculous Draught of Fishes

chiaroscuro woodcut printed from three blocks in black and two shades of greenish-grey, circa 1540s, on laid paper, without watermark, a very good impression of the third, final state, published by Andrea Andreani, 1609, with his address and date, trimmed to or just outside the borderline, with much gaufage, with thread margins or trimmed to the borderline, in very good condition, framed
Block 237 x 346 mm., Sheet 239 x 347 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

LITERATURE

Bartsch 13 (Chiaroscuro); see Gnann 45 (as Ugo da Carpi); see Takahatake 41

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

93

ANDREA ANDREANI (1558/59-1629) AFTER JEAN DE BOULOGNE, CALLED GIAMBOLOGNA (1529-1608)

Pilate washing his Hands (right half)

chiaroscuro woodcut printed from four blocks in black and three shades of grey, 1585, on laid paper, without watermark, a fine, clear and strong impression, trimmed to or just outside the borderline, the lower right corner torn and re-attached, a few repaired paper splits, the sheet laid down and backed along the sheet edges, otherwise in good condition, framed
Block 438 x 323 mm., Sheet 442 x 323 mm.

\$3,000-5,000

£2,400-3,900
€2,700-4,400

LITERATURE

Bartsch 19



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

94

ANDREA ANDREANI (1558/59-1629) AFTER RAFFAELINO DA REGGIO (1550-1578)

The Entombment

chiaroscuro woodcut printed from four blocks in black and three shades for grey, 1585, a very fine impression of this uncommon woodcut, printing very sharply and with great contrasts, trimmed to the borderline, laid down onto a laid paper support, a small repaired hole at upper centre, the upper right corner made-up, framed
Block & Sheet 415 x 320 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

LITERATURE

Bartsch 24; Gnann 199 & 200; Takahatake 101





All but one of the present plates are still on William Roscoe's old mounts. The red crayon numbers on the reverse of the mounts seem to point to Philippe's sale in 1808, where Roscoe appears to have bought the prints. Blundell in turn probably acquired the prints through Hesketh in Roscoe's sale at Winstanley's in Liverpool, following his bankruptcy in 1816.

Andrea Andreani began to work on this series upon his return to Mantua in the mid-nineties of the 16th century, after having spent eight years in Siena. As a model, he made use of drawings after Mantegna's *Triumphs*, by Bernardo Malpizzi, a Mantuan painter whose dedication to Duke Vincenzo Gonzaga had itself been cut and printed by Andreani in the rare title-page of the series, adorned with a design of Mantegna's bust from the funeral chapel in church of Sant'Andrea.

Each sheet, printed from four or five blocks, shows a work of remarkable accuracy. One of the nine sheets still preserves a portion of one of the pilasters, printed from a supplementary block, meant to be used to join the sheets, in order to display the prints in a frieze-like way.

This series of chiaroscuro woodcuts, published in 1599, remained for centuries the main source of knowledge of Mantegna's monumental masterpiece, which left the Gonzaga court in 1628, acquired by the agent Daniel Nys on behalf of Charles I of England.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

96

ANDREA ANDREANI (1558/59-1629) AFTER GIOVANNI FORTUNA (1535-1611)

Allegory of Death

chiaroscuro woodcut printed from five blocks in black, beige, two shades of grey and ochre, 1588, on laid paper, without watermark, a very good impression of this rare print, the first state (of two), before the roundel added to the hub of the wheel, with narrow margins, the lower right corner made-up with ochre ink, a flattened vertical fold at centre and a few horizontal creases partially split in places, a diagonal crease at lower left, a few scattered foxmarks in the lower subject, otherwise in good condition, framed Block 506 x 336 mm., Sheet 520 x 341 mm.

\$7,000-10,000

£5,500-7,800
€6,200-8,800

LITERATURE

Bartsch 13; Takahatake 103

To our knowledge only two other impressions have been offered at auction in the past thirty years.

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

97

BARTOLOMEO CORIOLANO (CIRCA 1599 – CIRCA 1676) AFTER GUIDO RENI (1575-1642)

Two Sybils

two chiaroscuro woodcuts printed from two blocks in black and olive green and in black and greyish blue, respectively, circa 1640, on laid paper, without watermark, very good impressions, B. 3 with small to narrow margins, with very pale time staining, a few soft flattened folds, B. 5 trimmed to or just inside the borderline and fractionally inside the subject at right, the tip of the upper left corner made up, a repaired tear at the lower left corner, otherwise in good condition

Block 285 x 190 mm., Sheet 297 x 198 mm. (B. 3)
Sheet 283 x 219 mm. (B. 5) (2)

\$1,500-2,500

£1,200-1,900
€1,400-2,200

PROVENANCE

Chevalier Joseph-Guillaume-Jean Camberlyn (1783-1861), Le Haye and Brussels (Lugt 514); his sale, Guichardot, C. P.: Delbergue, Paris, 24 April 1865 and 11 following days, lot 639 ('Très belle épreuve'). (B. 3)

Peter Vischer (1751-1823), Basel (Lugt 2115 & 2116). (B. 5)

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 3 & 5

Naoko Takahatake, *Coriolano*, in: *Print Quarterly*, no. 27, 2010, p. 126, no. 14 & 16.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

98

BARTOLOMEO CORIOLANO (CIRCA 1599 – CIRCA 1676) AFTER GUIDO RENI (1575-1642)

The Alliance of Peace and Abundance

chiaroscuro woodcut printed from two blocks in black and light brown, 1627, on laid paper, without watermark, a good impression of the fourth, final state, laid onto a laid paper support, trimmed on the borderline, a couple of vertical paper splits at the lower left and right sheet edges, otherwise in good condition

Sheet 215 x 115 mm.

\$1,000-1,500

£780-1,200
€880-1,300

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 10



The Count Antonio Maria Zanetti was a leading figure of the Italian art scene in the late 17th and 18th century: artist, art historian, collector and connoisseur, he revived the interest in chiaroscuro woodcut after more than a century. Particularly keen on Bolognese and Venetian painting, he created and published prints after Sebastiano Ricci and in particular Parmigianino. His etchings and chiaroscuro woodcuts after Parmigianino were united in his *Raccolta di varie stampe a Chiaroscuro, tratte dai disegni originali di Francesco Mazzuola, detto il Parmigianino e d'altri insigni autori*. Complete sets or even single prints, like the present lots, rarely come to the market. The last complete album to be offered at auction – Zanetti's magnificent personal copy – came from the collection of Juan de Beistegui (Christie's, Paris, 10 September 2018, EUR 181,250).



(actual size)

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

99

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

A Winged Genius

chiaroscuro woodcut printed from three blocks in black, bluish grey and ochre, 1722, on laid paper, without watermark, a very good, strong impression of this very rare print, with narrow to thread margins, with the remnants of a gilt borderline at the sheet edges, a couple of short tears at the sheet edges, otherwise in very good condition

Block 155 x 77 mm., Sheet 157 x 80 mm.

\$1,000-1,500

£780-1,200

€880-1,300

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 15

To our knowledge only two other impressions of this print have been offered at auction within the last thirty years, both in different colour variations.

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

100

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

Saint Andrew seated on his Cross

chiaroscuro woodcut printed from four blocks in two shades of green, blue and olive, 1724, on laid paper, without watermark, a very good impression of this very rare print, the colours fresh, with narrow to thread margins, some printer's creases, in very good condition

Block 206 x 132 mm., Sheet 209 x 134 mm.

\$1,500-2,500

£1,200-1,900
€1,400-2,200

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 26

Another impression of this print, in a different colour variant, is in the Beistegui album of Zanetti's prints.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

101

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

An Old Shepherd

chiaroscuro woodcut printed from three blocks in two shades of brown and pale green, 1722, on laid paper, without watermark, a good impression of this very rare print, with narrow to thread margins, with some gaufrage verso, a tiny skinned area on the tree at the upper sheet edge, minor pale scattered foxing, otherwise in very good condition

Block 169 x 112 mm, Sheet 171 x 115 mm.

\$1,200-1,800

£940-1,400
€1,100-1,600

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 22

To our knowledge only two other impressions of this print have been offered at auction within the last thirty years.





PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

102

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

The Virgin seated with Saints Jerome and Francis

chiaroscuro woodcut printed from two blocks in black and blueish-grey, 1720-1740, on laid paper, a fine, strong and even impression of this rare print, the colours fresh, trimmed to the subject (as issued), on Zanetti's original paper mount with a grey wash border and gilt and brown ink framing lines, generally in very good condition
Block 196 x 103 mm., Sheet 236 x 143 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 29

To our knowledge only three other impressions of this print have been offered at auction within the last thirty years.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

103

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

Saint John the Baptist in the Wilderness

chiaroscuro woodcut printed from two blocks in black and sky blue, 1725, on laid paper, without watermark, a good, clear impression of this rare print, printing a little unevenly in the background foliage, trimmed just outside the borderline, with traces of original gilt framing lines at the border, some pale scattered foxing in the lower sheet, otherwise in good condition
Block 217 x 134 mm., Sheet 220 x 137 mm.

\$1,500-2,500

£1,200-1,900
€1,400-2,200

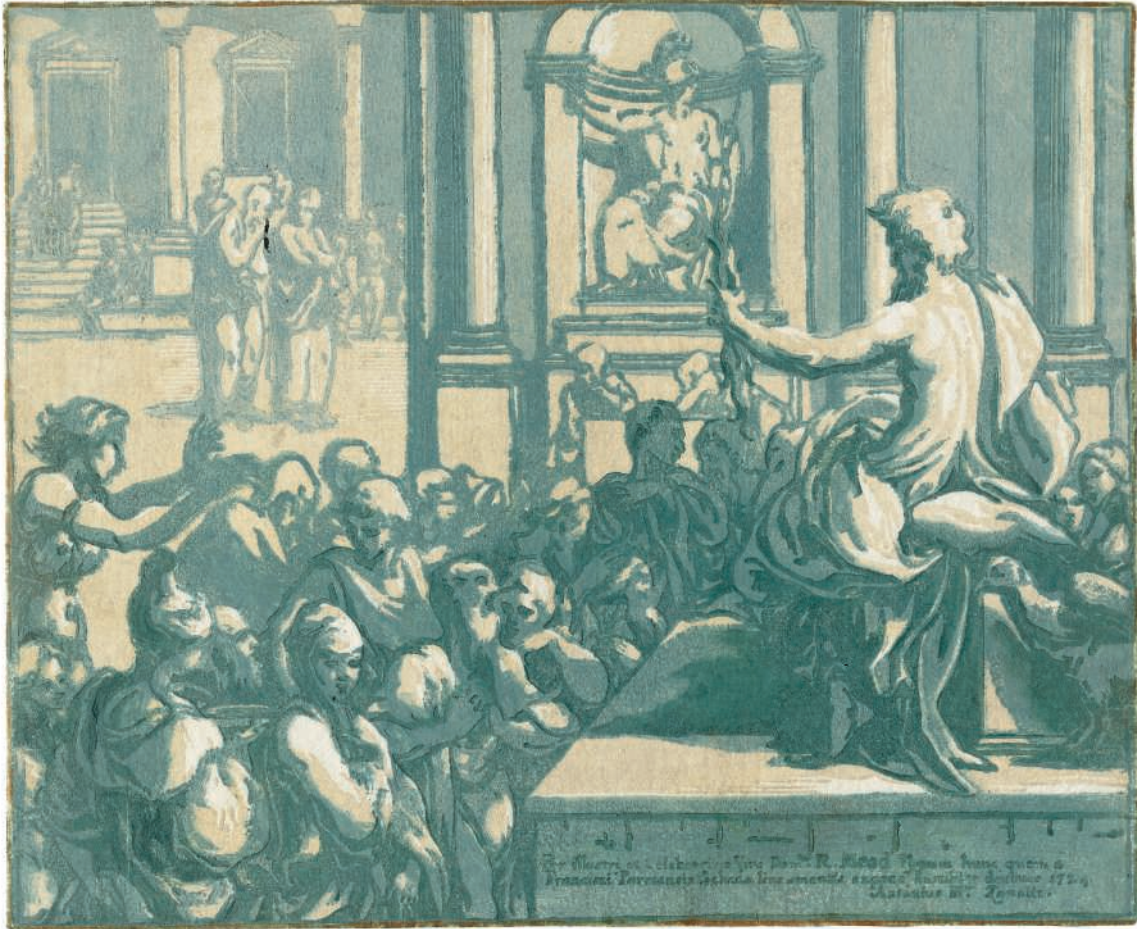
PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 30

To our knowledge only four other impressions of this print have been offered at auction within the last thirty years.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

104

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

The Interior of a Temple, or: The Pagans assemble around the Statue of Jupiter to worship

chiaroscuro woodcut printed from three blocks in two shades of blue and beige, 1724, on laid paper, without watermark, a very good impression of this rare print, trimmed on the borderline on all sides, a gilt borderline along the sheet edges (abraded in places), in very good condition
Sheet 226 x 276 mm.

\$2,500-3,500

£2,000-2,700
€2,200-3,100

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 40

To our knowledge only four other impressions of this print have been offered at auction within the last thirty years.

The identity of the French printmaker Leon Davent, previously known as *Maître LD*, was only confirmed in 1974. He was one of the most prolific engravers of the Fontainebleau workshop, although his production at the French Court lasted for no longer than 5 years. While his earliest prints were executed with the burin, he subsequently employed the relatively new technique of etching to translate the works of Giulio Romano, Parmigianino and Primaticcio into the graphic medium. It was probably Primaticcio who had brought Davent to Fontainebleau.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

105

LÉON DAVENT (ACTIVE 1540-1556) AFTER GIULIO ROMANO (CIRCA 1499-1545)

Jupiter's Eagle bringing the Water of the Styx to Psyche

engraving, circa 1540-56, on laid paper, watermark Small Circle, a good, early impression of this very rare print, printing clearly and with good contrasts, with margins, on a square sheet, some creases and surface dirt mainly in the margins, generally in good condition
Plate 213 x 403 mm., Sheet 225 x 406 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 46; Zerner, Jenkins 2

To our knowledge only one other impression of this print has been offered at auction within the last thirty years.

We are grateful to Catherine Jenkins, London, for her help in cataloguing this and the following lots.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

106

LÉON DAVENT (ACTIVE 1540-1556) AFTER FRANCESCO PRIMATICCIO (1505-1570)

Hercules dressed as a Woman

etching with engraving, circa 1540-45, on laid paper, watermark Tilted Bunch of Grapes (see Jenkins, p. 116, fig. 4.10, similar to Briquet 13065, circa 1485-1530), a good impression of this very rare print, printing with a light plate tone and many wiping marks, beginning to show some wear in places, slightly unevenly trimmed, with narrow to thread margins or trimmed to the platemark, the sheet laid down, some repaired tears, the corners repaired, a few pale moisture stains

Plate 280 x 437 mm., Sheet 284 x 442 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 55; Zerner, Jenkins 10

To our knowledge only one other impression of this print has been offered at auction within the last thirty years.

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

107

LÉON DAVENT (ACTIVE 1540-1556) AFTER FRANCESCO PRIMATICCIO (1505-1570)

Alexander mastering Bucephalus

etching, circa 1541-45, on laid paper, without watermark, a good but slightly later impression of this scarce print, Zerner's first state (of two), with many wiping marks, trimmed inside the platemark, a repaired paper loss at the right sheet edge, extensively made-up in pen and ink, other minor repairs, some pale staining

Sheet 345 x 226 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

A.P.F. Robert-Dumesnil (1778-1864), Paris (Lugt 2200); his sale, Vautier & Clément, Paris, 26 March 1862, lot 6 (FF 4.25); Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 12; Zerner, Jenkins 50





PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

108

LÉON DAVENT (ACTIVE 1540-1556) AFTER FRANCESCO MAZZOLA, CALLED PARMIGIANINO (1503-1540)

Virgin and Child with Saints

etching, *circa* 1540/45, on laid paper, countermark (associated with Grapes watermark), a good but slightly later impression (second half 16th century), beginning to show some wear in places, trimmed to or just outside the borderline, a few moisture stains, a vertical flattened fold, some short repaired tears

Plate & Sheet 239 x 183 mm.

\$2,000-3,000

£1,600-2,300

€1,800-2,600

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 1; Zerner, Jenkins 57

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

109

LÉON DAVENT (ACTIVE 1540-1556)

Landscape with Arched Tomb and an Obelisk

etching, *circa* 1540-56, on thin laid paper, without watermark, a good impression of this very rare print, trimmed to or just inside the platemark, a short tear at the upper sheet edge, the four corners torn and repaired, with pale time staining and occasional pinpoint foxmarks
Plate & Sheet 163 x 241 mm.

\$1,500-2,500

£1,200-1,900

€1,400-2,200

PROVENANCE

A. Thomassin, his stamp *recto* (Lugt 184); Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Passavant 103; Herbet 7; IFF p. 296, no. 7

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





PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

110

MASTER IQV (ACTIVE CIRCA 1536-1545) AFTER FRANCESCO PRIMATICCIO (1505-1570)

Rebecca and Eliezer at the Well

etching with engraving, circa 1543-45, on laid paper, a good, clear but slightly later impression of this very rare print, printing with a light plate tone and many wiping marks, beginning to show some wear in places, with narrow to thread margins below, trimmed to or just inside the platemark elsewhere, the sheet laid down to a thick support sheet, a short repaired tear at the left sheet edge, some pale time staining, otherwise in very good condition
Plate & Sheet 365 x 326 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

A. Thomassin, his collector's stamp *recto* (Lugt 184); Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 81 (Anonymous); Jenkins 31

To our knowledge only one other impression of this print has been offered within the last thirty years.

VARIOUS PROPERTIES

111

ANONYMOUS, AFTER JEAN COUSIN THE ELDER (CIRCA 1490 - 1560)

A Man holding a Tablet

engraving, circa 1544, on laid paper, without watermark, a good impression of this extremely rare print, with thread margins, trimmed just inside the platemark in places, a tiny made-up paper loss at the left sheet edge, a very short tear at the upper sheet edge, generally in good condition
Plate 211 x 148 mm., Sheet 212 x 149 mm.

\$8,000-12,000

£6,300-9,400
€7,100-11,000

PROVENANCE

Ernest-Théophile Devaulx (1831 - 1901), Paris, dated 1863 (Lugt 670).

LITERATURE

Robert-Dumesnil, vol. X, p. 15;
Ambroise Firmin-Didot, *Étude sur Jean Cousin*, L'institut de France, Paris, 1872, no. 6, p. 110.

Both the subject and attribution of this very rare print remain unresolved. Tentatively attributed to Jean Cousin in 1865 by Robert-Dumesnil, it was more firmly assigned to Cousin by Firmin-Didot in his monograph of 1872, on the basis of its style and 'seriousness'. Current scholarship is divided as to whether Cousin engraved any prints himself; although the present engraving is now generally believed to be after a design by Cousin by an unknown artist. Surviving examples are of the greatest rarity: Firmin-Didot knew of only two impressions, one in the Bibliothèque impériale, Paris (now Bibliothèque nationale de France), and another in the collection of M. de Baudicour, the whereabouts of which are not known.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN



112

**RENÉ BOYVIN (CIRCA 1525 - CIRCA 1625)
AFTER ROSSO FIORENTINO (1494-1540)**

The Enlightenment of François I

engraving, circa 1545-55, on laid paper, watermark Small Fleur-de-Lys under Quatrefoil (similar to Briquet 7082, circa 1544), a very good impression of this scarce print, with thread margins or trimmed to or just inside the borderline in places, with a vertical central fold (partially split), a backed vertical tear at the upper centre, some minor foxing Plate & Sheet 282 x 427 mm.

\$2,000-3,000

£1,600-2,300

€1,800-2,600

PROVENANCE

An unidentified collector's mark, in black verso. Carl Julius Kollmann (1820-1875), Dresden (Lugt 1584), his stamp *recto*. Paul Delaroff (1852-1913), St. Petersburg and Pavlovsk (Lugt 663); Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Robert-Dumesnil 16; Herbet 28



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

113

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

David cutting off the Head of Goliath

engraving, 1540, on laid paper, watermark Fleur-de-Lys with Letters PM, a fine impression of this uncommon print, showing much fine relief *recto* and *verso*, with margins, some scattered foxing, a short tear in the lower margin at centre, otherwise in good condition Plate 356 x 455 mm., Sheet 371 x 486 mm.

\$2,000-3,000

£1,600-2,300

€1,800-2,600

PROVENANCE

Unidentified, probably late 19th or early 20th century (Lugt 874b). Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 6

The print is based on Giulio Romano's fresco in Loggia di Davide at the Palazzo del Te, Mantua.



VARIOUS PROPERTIES

114

PAOLO FARINATI (1524-1606)

Saint Peter

etching, circa 1560, on laid paper, without watermark, a very good impression of this extremely rare print, with thread margins, trimmed on or just inside the platemark but outside the borderline in places, two spots of foulbiting rubbed out, the sheet backed, otherwise in good condition
Plate 118 x 78 mm., Sheet 120 x 79 mm.

\$1,500-2,000

£1,200-1,600
€1,400-1,800

LITERATURE

Bartsch 1

To our knowledge, no other impression has been offered at auction within the last thirty years. Apart from the impression in the Albertina, illustrated in Bartsch, we have not been able to find any other examples in public collections. The present impression shows less wear and seems earlier than the one in the Albertina.

115

**GIULIO FONTANA (ACTIVE 1562-1578)
AFTER TIZIANO VECELLIO, CALLED
TITIAN (CIRCA 1485/90-1576)**

The Battle of Cadore

etching, 1569, on laid paper, watermark Crossed Arrows with Star (similar to Briquet 6299), a very good impression of this extremely rare, large etching, trimmed to or just inside the subject, a paper loss at upper right made-up with pen and ink, some tears and small made-up losses at the sheet edges
Sheet 434 x 548 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

PROVENANCE

Pierre Mariette II (1634-1716), Paris, with his ink inscription verso dated 1667 (Lugt 1790).

This etching by Giulio Fontana, the brother of Giovanni Battista Fontana, depicts Titian's painting at the Palazzo Ducale, Venice, which was destroyed in the fire of 1577.

The impression in the British Museum is on the same paper as the present one, although without watermark, and shows similar defects at the sheet edges. The two impressions are equal in quality, but it is interesting to see how much the inking of the plates varied, thus giving emphasis to different parts of the composition.

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





PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

116

**NICOLAS BEATRIZET (1507/15-1573)
AFTER ENEA VICO (1523-1567) AND
AFTER MICHELANGELO BUONAROTTI
(1475-1564)**

A Bacchanal with Putti carrying an Ass into a Cooking-Pot

engraving, circa 1540-53, on laid paper, watermark Anchor in a Circle with a Star, a good impression, with narrow to thread margins, a few short repaired tears, some small stains, otherwise in good condition
Plate 287 x 401 mm., Sheet 290 x 404 mm.

\$1,000-1,500

£780-1,200
€880-1,300

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 40



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

117

GIORGIO GHISI (1520-1582) AFTER LUCA PENNI (AFTER 1504-1557)

The Calumny of Apelles

engraving, 1560, on laid paper, with an indistinct watermark, a very good impression of the third state (of five), trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline, the lower right sheet corner slightly creased and rubbed, otherwise in good condition
Sheet 368 x 322 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

Thomas Kerrich (1748-1828), Cambridge (see Lugt 2443), inscribed *T Kerrich/ M.C.C./ 1784* in brown ink verso.

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 64; Bellini 40; Lewis & Lewis 27

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

118

GIORGIO GHISI (1520-1582) AFTER MICHELANGELO BUONAROTTI (1475-1564)

Five Plates, from: The Sistine Chapel

five engravings, circa 1570-75, each on two joined sheets of laid paper, including: **The Eritrean Sybil**, without watermark, a fine, dark impression of the first state (of five), made-up paper losses along the sheet edges, laid down to a support sheet; **The Prophet Ezekiel**, watermark Kneeling Saint with Cross in Shield (Lewis 57, circa 1570-1538), a good impression of the third state (of five), trimmed to or just inside the platemark, backed at the sheet edges, a few small paper losses and touches of pen and ink; **The Prophet Joel**, without watermark, a good but later impression of the fourth state (of five), with small to thread margins; **The Prophet Jeremiah**, watermark Letters in Shield (Lewis 47, circa 1690), a good, dark impression of the third state (of four), the sheet skilfully remargined, with touches of pen and ink in places; and another impression of **The Prophet Jeremiah**, without watermark, a later impression of the third state (of four), with narrow to thread margins, a repaired paper loss at the upper right sheet edge and other repairs

Sheet 565 x 429 mm. (L. 45)

Plate & Sheet 566 x 444 mm. (L. 46)

Plate 566 x 424 mm., Sheet 574 x 429 mm. (L. 44)

Sheet 574 x 441 mm. (L. 48)

Plate 566 x 436 mm., Sheet 572 x 442 mm. (L. 48/2) (5)

\$2,000-3,000

£1,600-2,300

€1,800-2,600

PROVENANCE

Naudet, dated 1810 (active 1763 – circa 1830), Paris (Lugt 1937). (L. 48/2 only)

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 17-18, 21-22; Lewis & Lewis 44-46, 48; Bellini 14-16,18



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

119

CHERUBINO ALBERTI (1553-1615) AFTER MICHELANGELO BUONAROTTI (1475-1564)

Portion of the Ceiling of the Sistine Chapel, from: Sibyls and Prophets from the Sistine Chapel Vaults

engraving, 1577, on laid paper, watermark Praying Saint in a Shield, a very good but later impression of this very rare print, published in 1628, trimmed to or just inside the platemark, the tip of the upper right corner made up, pale scattered pinpoint foxmarks, some creases, otherwise in good condition
Plate & Sheet 429 x 544 mm.

\$1,000-1,500

£780-1,200

€880-1,300

PROVENANCE

Collection Defer-Dumesnil (19th century), Paris (Lugt 739); their sale, Boudin & Danlos, Paris, 17-18 May 1901 (lot 165, with others, 'très belles épreuves'; Ff. 13).

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch 72



To our knowledge only one other impression of this print has been offered at auction within the last thirty years.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

120

**PIERRE BIARD THE YOUNGER (1592-1661)
AFTER MICHELANGELO BUONARROTI
(1475-1564)**

The Delphian Sybil

etching, circa 1610-61, on laid paper, without watermark, a very good impression of this very rare print, printing with a light plate tone and many wiping marks, with thread margins or trimmed inside the subject, a few short repaired tears, handling creases, pale stains and surface dirt; together with **A Slave**, by the same hand, circa 1610-61, on laid paper, watermark Grapes with Fleurs-de-Lys, a good but slightly later impression, showing touches of wear on the slave's body and face, trimmed inside the subject, a strip of the lower edge re-attached, a few pale stains and other, smaller defects

Plate 327 x 214 mm, Sheet 328 x 216 mm. (RD. 23)
Sheet 393 x 201 mm. (RD. 24) (2)

\$2,000-3,000

£1,600-2,300
€1,800-2,600

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

ENGRAVED

Robert-Dumesnil 23-24

To our knowledge only one other impression of **The Delphian Sybil** and no other impressions of **A Slave** have been offered at auction within the last thirty years.

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

121

**MARTINO ROTA (CIRCA 1520-1583) AFTER MICHELANGELO BUONARROTI
(1475-1564)**

The Last Judgement

engraving, 1569, on laid paper, watermark Crescent with Star and Bend, probably an unrecorded proof impression of the second, final state, with rework on the boat at the lower edge, with narrow to thread margins; together with a copy of the same by **Matthäus Greuter** (1564 or 1566-1638), engraving, after 1569, on laid paper, without watermark, a good impression of the second state (of three), with narrow to thread margins; and **two copies of the same by Léonard Gaultier** (circa 1561 - circa 1630 or 1641), engraving, circa 1600, on laid paper, without watermark, good to very good impressions, with small to thread margins

Plate 321 x 232, Sheet 323 x 235 (and similar) (4)

\$1,500-2,500

£1,200-1,900
€1,400-2,200

PROVENANCE

Ernest-Théophile Devaulx, 1883 (1831-1901), Paris (Lugt 670). (on H. 20, unrecorded)
Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

See Bartsch 28; see Hollstein 20 (Greuter); IFF 17 (Gaultier);
See M. Pelc, *Rotina grafička interpretacija Michelangelova*, Zagreb, 1993, pp. 39-40.





VARIOUS PROPERTIES

122

HENDRICK GOLTZIUS (1558-1617) AFTER CORNELIS CORNELISZ. VAN HAARLEM (1562-1638)

The Dragon devouring the Companions of Cadmus

engraving, 1588, on laid paper, watermark Posthorn, a very good impression of the third state (of four), with narrow to thread margins, trimmed on the platemark above, the usual vertical central fold with short splits above and below, the tip of the upper and lower left corners made up, otherwise in good condition
Plate 252 x 317 mm., Sheet 255 x 325 mm.

\$3,000-5,000

£2,400-3,900
€2,700-4,400

LITERATURE

Bartsch 262; Hollstein 329; Strauss 261; New Hollstein 329

Hendrick Goltzius is considered the greatest engraver since Albrecht Dürer and arguably even exceeded him in sheer technical virtuosity, which is particularly evident in this print in the rippling muscles of the dragon's victim. Goltzius seems to delight in the sheer brutality of the scene, as the dragon bites off the face of the hapless fighter. With all its gory detail, such as the severed head in the foreground and the strewn-about skulls, bones and body parts, the print is reminiscent and stands in the tradition of Vittore Carpaccio's much earlier painting of *Saint George and the Dragon* at the Scuola degli Schiavoni in Venice. Goltzius's composition is based on the painting by Cornelis van Haarlem now in the collection of the National Gallery, London.

123

HENDRICK GOLTZIUS (1558-1617)

Landscape with a Shepherd Couple

woodcut in black heightened with white, circa 1597-1600, on blue laid paper, a very good impression printing clearly and with much relief, New Hollstein's and Bialler's first variant (of two), with the wider break in the upper left borderline, with narrow to thread margins, the paper faded to greyish-green, the gaps in the borderline touched in with pen and ink, a few small rust spots, a surface abrasion at upper right, otherwise in good condition

Block 112 x 145 mm., Sheet 114 x 148 mm.

\$7,000-10,000

£5,500-7,800
€6,200-8,800

PROVENANCE

John Arthur Giles Gere (1921-1995), London, Keeper of the Department of Prints and Drawings, British Museum, 1973-81, inscribed *Best wishes for Christmas & the new year from John Gere*. Arthur Ewart 'Hugh' Popham (1889-1970), Plymouth & London, Keeper of the Department of Prints and Drawings, British Museum, 1945-54; presumably a gift from the above. Joscelyn Frank née Farjeon (1917-2002); a gift from the above; then by descent to the present owner.

LITERATURE

Bartsch 243; Hollstein 379; Strauss 409; New Hollstein 308
N. Bialler, *Chiaroscuro Woodcuts - Hendrick Goltzius and his Time*, (ex. cat.) Rijksmuseum, Amsterdam and Cleveland Museum of Art, Cleveland, 1993, no. 50 (another impression illustrated).



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

124

JONAS SILBER (ACTIVE 1572-1589)

Saturn

punched engraving, 1582, a roundel printed from a square plate, on laid paper, watermark Double-headed Eagle, a fine impression of this rare print, on a square sheet with small margins, trimmed partially inside the platemark but outside the subject at left, a few unobtrusive printer's creases, some minor folds and creases outside the subject, generally in very good condition
Plate 120 x 120 mm., Sheet 124 x 125 mm.

\$1,500-2,500

£1,200-1,900
€1,400-2,200

LITERATURE

Nagler 405.8; Hollstein 2 (as Stephanus)

VARIOUS PROPERTIES

125

**CHRISTOFFEL JEGHER (1596 - CIRCA 1652-53) AFTER
PETER PAUL RUBENS (1577-1640)**

The Temptation of Christ by the Devil

woodcut, 1630, on laid paper, with an indistinct watermark and countermark, a very good, rich and even impression of the second state (of three), with narrow to thread margins, backed along the sheet edges, with the usual vertical fold, some light-staining, generally in good condition, framed
Block 322 x 428 mm., Sheet 324 x 430 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

George Usslaub (born 1845), Marseille (Lugt 1221).
Possibly Gaston de Ramaix (Lugt 4099).

LITERATURE

Hollstein 6





PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

126

PETER PAUL RUBENS (1577-1640)

Saint Catherine

etching with engraving, circa 1620-30, on laid paper, without watermark, a very good, strong impression of the third, final state, with narrow to thread margins, the sheet corners and part of the lower sheet edge damaged and repaired, some pale time staining and pinpoint foxmarks
Plate 296 x 198 mm., Sheet 300 x 202 mm.

\$3,000-5,000

£2,400-3,900
€2,700-4,400

PROVENANCE

Charles Howard Hodges (1764-1837), Amsterdam (Lugt 552); Staatliche Museen zu Berlin, Kupferstichkabinett (Lugt 1606), with their de-accession stamp (Lugt 2482); Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Hollstein 1

This etching is considered to be the only print to be executed by Rubens himself.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

127

JACQUES BELLANGE (1575-1616)

Caspar, from: The Three Magi

etching, circa 1612-1616, on laid paper, without watermark, a good, clear impression of this rare print, second, final state, trimmed to the platemark but outside the borderline, a horizontal repaired tear and some other short repaired tears and splits, pale time staining and occasional pinpoint foxmarks, framed
Plate & Sheet 284 x 168 mm.

\$3,000-5,000

£2,400-3,900
€2,700-4,400

LITERATURE

Robert-Dumesnil 35; Walch 27; Griffiths & Hartley 31a



(actual size)

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

128

JACQUES CALLOT (1592-1635)

Les Caprices: Deuxieme Serie gravée à Nancy

48 etchings, circa 1621, on laid paper, without watermark, including frontispiece and dedication, lacking Plates 5 and 24, good, uniform impressions of the first state (of two), some foxing, with small to thread margins, the frontispiece trimmed to or just outside the borderline, a few small repaired paper losses, some pale light-staining and scattered foxing
Plate 53 x 77 mm., Sheet 62 x 87 mm (and similar)

(48)

\$1,500-2,500

£1,200-1,900

€1,400-2,200

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Lieure 428-433, 435-453, 455-477



VARIOUS PROPERTIES

129

JACQUES CALLOT (1592-1635)

Les Grandes Misères de la Guerre

the complete set of 18 etchings including title, 1633, on laid paper, seven plates with watermark Posthorn (similar to Lieure 44), one with watermark Strasbourg Lily under Elector's Hat (?), the others without watermark, a fine, uniform set, the frontispiece third, final state, the others second state (of three), with the plate number but before the erasure of Silvestre's address, the final plate third state (of four), trimmed on or just inside the platemark but retaining a fillet of blank paper outside the borderline and below the text, thread margins in places, a few plates with some thin spots, a couple with small repairs, generally in very good condition

Sheets 83 x 188 mm. (and similar)

(18)

\$5,000-7,000

£3,900-5,500

€4,400-6,100

LITERATURE

Lieure 1339-1356



(actual size)

130

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Bald-headed Man in Profile right: the Artist's Father (?)

etching, 1630, on laid paper, partial watermark Foolschap with five-pointed Collar (probably Hinterding K.a), a good impression of New Hollstein's fifth, final state, showing wear in the densely hatched areas, with exceptionally wide margins, occasional pale scattered foxing, a short repaired tear in the upper left margin, otherwise in good condition
Plate 69 x 58 mm., Sheet 150 x 106 mm.

\$7,000-10,000

£5,500-7,800

€6,200-8,800

LITERATURE

Bartsch, Hollstein 292; Hind 23; New Hollstein 62

131 No Lot

132

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Bearded old Man in high Fur Cap, with Eyes closed

etching, circa 1635, on firm laid paper, without watermark, a good but later impression of the second state (of four), showing some wear in the densely hatched areas in the hat, his brow, beard and hair, trimmed on or just inside the platemark, generally in good condition
Sheet 112 x 100 mm.

\$3,000-5,000

£2,400-3,900

€2,700-4,400

LITERATURE

Bartsch, Hollstein 290; Hind 130; New Hollstein 148



(actual size)



(actual size)

133

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Young Man in a Velvet Cap (Petrus Sylvius)

etching with touches of drypoint, 1637, on laid paper, with a small watermark fragment, a fine impression of the second, final state, printing with tiny touches of burr on the left eye, in the hair, on the upper lip and chin, with narrow margins, in very good condition
Plate 96 x 83 mm., Sheet 98 x 86 mm.

\$12,000-18,000

£9,400-14,000
€11,000-16,000

PROVENANCE

Henry Studdy Theobald (1847-1934), London (Lugt 1375); his sale, H.G. Gutekunst, Stuttgart, 12-14 May 1910, lot 687, described as *Sehr seltenes Blatt in prachtvollem Abdruck*.
Francis Bullard (1862-1913), Boston (Lugt 982); probably by descent to his sister, Katherine Bullard (died 1920).

LITERATURE

Bartsch, Hollstein 268; Hind 151; New Hollstein 164

This print is generally thought to be executed in pure etching, however it seems that Rembrandt employed tiny flicks of drypoint to add little accents to the the face and hair of the sitter.



(actual size)

134

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Old Man with a divided Fur Cap

etching with drypoint, 1640, on laid paper, without watermark, a fine impression, printing with much burr on the hand and along the lower borderlines, with a lightly wiped plate tone and fine wiping marks, with narrow margins, some tiny repairs at the lower left sheet edge, otherwise in very good condition, framed
Plate 150 x 138 mm., Sheet 155 x 141 mm.

\$18,000-25,000

£15,000-19,000
€16,000-22,000

PROVENANCE

Unidentified, a purple stamp with another, probably a duplicate or de-accession stamp, above (not in Lugt).

LITERATURE

Bartsch, Hollstein 265; Hind 170; New Hollstein 182

This is a fine and very atmospheric impression, with unusual, pronounced streaks of wiped tone above the sitter's hat toward the upper plate edge.



(actual size)

135

REMBRANDT HARMENSZ. VAN RIJN (1606-1669) AFTER JAN LIEVENS (1607-1674)

The Second Oriental Head

etching, circa 1635, on laid paper, without watermark, a very good, rich impression, just beginning to show a few spots of wear, with thread margins, trimmed to or on the platemark above, a few tiny touches of grey wash added to the front and back of his collar, otherwise in very good condition
Plate 152 x 126 mm., Sheet 153 x 127 mm.

\$15,000-25,000

£12,000-19,000
€14,000-22,000

LITERATURE

Bartsch, Hollstein 287; Hind 132; New Hollstein 150



(actual size)

136

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Saskia with Pearls in her Hair

etching, 1634, on laid paper, with a small watermark fragment, a very fine impression of New Hollstein's first state (of two), even the finest lines printing very clearly and with good contrasts, with narrow margins, generally in very good condition
Plate 86 x 67 mm., Sheet 88 x 69 mm.

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE

Dr Maximilian Wellner, Prague, with his blindstamp *recto* (Lugt 1921).

Unidentified written initials *W* and *HA*. verso.

With Craddock & Barnard, London.

Gordon W. Nowell-Usticke (1894-1978), Christiansted, St. Croix, Virgin Islands (without mark and not in Lugt); acquired from the above; his sale, Parke-Bernet Galleries, New York, 31 October – 1 November 1967, lot 54 (\$1,700).

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

LITERATURE

Bartsch, *Hollstein* 347; *Hind* 112; *New Hollstein* 136

The present impression compares favourably to the equally fine Cracherode impression in the British Museum. The dark areas of the Cracherode impression have however been strengthened with grey wash, especially in the hair and eyes.

137

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Studies of the Head of Saskia and others

etching, 1636, on laid paper, without watermark, a good impression of the first state (of two), just beginning to show some wear in the hair and shadow to the left of Saskia's face at centre, trimmed on or just inside the platemark, two tiny foxmarks in the lower left corner, pale adhesive stains in the corners showing though *recto*, otherwise in good condition
Sheet 150 x 126 mm.

\$4,000-6,000

£3,200-4,700
€3,600-5,300

LITERATURE

Bartsch, Hollstein 365; Hind 145; New Hollstein 157



138

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait with Saskia

etching, 1636, on laid paper, without watermark, a very good impression of the third state (of four), with margins, a tiny trace of red pigment in the lower margin, generally in very good condition
Plate 105 x 96 mm., Sheet 118 x 105 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

LITERATURE

Bartsch, Hollstein 19; Hind 144; New Hollstein 158



139

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait etching at a Window

etching and drypoint, 1648, on laid paper, watermark Seven Provinces (Hinterding A.a.b, dated after 1665), a very good impression of New Hollstein's fifth state (of nine), with small margins, two hairlines in the subject, unobtrusive flattened creases at right, otherwise in good condition
Plate 155 x 128 mm., Sheet 163 x 130 mm.

\$25,000-35,000

£20,000-27,000

€22,000-31,000

LITERATURE

Bartsch, Hollstein 22; Hind 229; New Hollstein 240

Self-Portrait drawing at a Window is Rembrandt's last etched self-portrait, and six years separated it from the one before; six years of trouble and hardship during which his wife Saskia died, his financial situation deteriorated, and his relationship with Geertge Dirck, the nursemaid of his young son Titus, turned sour and culminated in a court battle. This study displays a very different sensibility than those of the previous decade, which show him in elaborate costume, posing and posturing for the public. If the previous self-portraits concentrated on external appearance, this is much more a description of the man within. Adorned in plain working clothes he sits intently studying his own reflection in a mirror in order to capture it on a copper plate. He holds an etching needle in his right hand and the plate, unseen by the viewer, sits on a folded cloth supported on two thick books. The architecture is indeterminate, and the window serves only to throw a strong oblique light on his features, enhancing the mood of introspection. He seems to be saying to himself as much as to the viewer: 'This is who I am, this is what I do'.



(actual size)

PROPERTY FROM THE COLLECTION OF DIANA ROCKEFELLER

140

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Lutma, Goldsmith

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

\$40,000-60,000

£32,000-47,000
€36,000-53,000

PROVENANCE

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

LITERATURE

Bartsch, Hollstein 276; Hind 290; New Hollstein 293

The etched portraits of the late 1650's are arguably Rembrandt's greatest and most elaborate. During this period he depicted a number of fellow artists, collectors, publishers and craftsmen – men whom he respected and was friendly with. While his family portraits are mostly quick, spontaneous sketches, these more formal portraits are complex investigations into the character of his sitters. The present portrait of the goldsmith Jan Lutma is perhaps one of the most captivating portraits of all.

Jan Lutma (circa 1584-1669) was one of the leading goldsmiths and jewellers in Amsterdam at the time, and a great collector of prints – his son Jan Lutma the Younger was an etcher. There is a gentle pride in the way the aging craftsman presents himself, seated in a large armchair, surrounded by the accoutrements and products of his profession: a hammer and punches are placed on the table next to him; there is a chased silver bowl; and in his right hand he holds a figurine or candlestick.

Yet Rembrandt shows him sunk deep in thought, almost unaware or simply uninterested in the act of portrayal. His eyes are shadowed and half-closed, attesting to the fact that his eyesight was beginning to wane. This work is testament to Rembrandt's skill and deeply considered approach to his sitter; he conveys the sense of gentle resignation, as Lutma's passion for his work is threatened by his age and failing eyesight – an issue of some concern to Rembrandt himself.

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



(actual size)

141**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)***A Scholar in his Study ('Faust')*

etching, drypoint and engraving, circa 1652, on oatmeal paper, a very fine, atmospheric impression of New Hollstein's rare first state (of seven), printing with rich burr to the cloak and right arm, the hand holding the mirror printing strongly and with burr, with thread to narrow margins on three sides, trimmed on the platemark above, a small unobtrusive rust spot at lower right, generally in very good condition

Plate 207 x 154 mm., Sheet 211 x 161 mm.

\$120,000-180,000

£94,000-140,000

€110,000-160,000

PROVENANCE

August Artaria (1807-1893), Vienna (Lugt 33); possibly his posthumous sale, Artaria & Co., Vienna, 6-13 May 1896, lot 794 ('*Superbe épreuve avec beaucoup de barbes. État fort rare.*') (Fl. 410; to Gutekunst).

André-Jean Hachette (1873-?), Paris (Lugt 132); his sale, M. Rousseau, Paris, 11 June 1953 (Fr. 210,000).

LITERATURE

Bartsch, Hollstein 270; Hind 260; New Hollstein 270

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

This is one of Rembrandt's most mysterious prints, and has been the subject of debate for over three hundred years. The subject is clearly a scholar, surrounded by the tools of his trade. What is less clear is the significance of the apparition by which he is transfixed. The earliest title given to the print is found in Clement de Jonghe's inventory of 1679, where it is described simply as *Practising Alchemist*. In 1731 the inventory of the Dutch collector Valerius Röver identified the print as *Doctor Faustus*, the name by which it is still commonly known today. Whilst this title was only coined later, it seems fairly safe to assume that Rembrandt based his print on the legendary magician and alchemist: it is known that Christopher Marlowe's *Tragic History of Doctor Faustus* was performed in Amsterdam about 1650. One possible explanation is that the print is meant to demonstrate that scholars, and mankind in general, no matter how keenly they search after knowledge, can only perceive the truth as if in a glass darkly – in other words indirectly and distorted. Human knowledge is limited, and it is only through Jesus Christ, symbolised by the disc with the Latin acronym INRI, that we can partake of perfect knowledge hereafter.

In the late 1640s-50s Rembrandt began to experiment increasingly with different papers, in particular oriental papers which arrived with the ships of the Dutch East India Company, and with oatmeal paper, thus exploring the effects of different paper surfaces and tones on the printing and the atmosphere of the image (see also lot 148). It is only the most important subjects of this period which can be found on a variety of supports, which are without exception early lifetime impressions and certainly indicate Rembrandt's immediate involvement. The choice of oatmeal paper with its warm grey tone and soft, slightly mottled surface lends this dark interior a particularly haunting, nocturnal mood.

New Hollstein records a total of eight impressions of the first state printed on oatmeal paper (Amsterdam, Boston, Hamburg, London, New York, Norwich, Rotterdam & Vienna). The present impression is superior to the Cracherode impression on oatmeal in the British Museum.



142

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Uytenbogaert, 'The Goldweigher'

etching and drypoint, 1639, on laid paper, watermark Strasbourg Bend (see Hinterding C. a.), a fine, early impression of New Hollstein's second state (of three), printing with much burr on the coat and very good contrasts, with small margins, a repaired horizontal split, some minor foxing, otherwise in good condition

Plate 252 x 204 mm., Sheet 258 x 211 mm.

\$30,000-50,000

£24,000-39,000
€27,000-44,000

PROVENANCE

Richard Harris (b. 1937), New York (Lugt 4364).

LITERATURE

Bartsch, Hollstein 281; Hind 167; New Hollstein 172
C. White, *Rembrandt as an Etcher*, New Haven and London, 1999 pp. 135-136.
E. Hinterding, *Rembrandt the Printmaker*, London, 2000, pp. 170-173.

The acquaintance between Rembrandt and Jan Uytenbogaert (1608-1680), chief tax collector in Amsterdam, may have begun in Leyden, where the artist was working and living at the time, Uytenbogaert was studying Law. They may have also met a few years later in Amsterdam, as both shared an interest in prints and an eagerness in print collecting. In 1639, Rembrandt bought his house on Breestraat but soon defaulted the payment due to a lack of funds and was helped by the tax collector, who interceded for him. It cannot be a coincidence that the present etching was made by Rembrandt that same year, possibly to express his gratitude for Uytenbogaert's intervention. The artist depicts him in his office engaged in his daily duties, weighing and recording bags of money handed to him by a kneeling servant. It is almost a genre scene and the sitter is dressed in 16th century costume, including a luxurious fur coat, rendered with drypoint with rich, velvety fur.

143

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Abraham casting out Hagar and Ishmael

etching with touches of drypoint, 1637, on laid paper, without watermark, a very good impression, printing with a light plate tone, just beginning to show a little wear inside the door and under Abraham's coat, with thread margins, a thin, unobtrusive oblique cut from the upper right sheet edge to the lower right corner, the sheet backed

Plate 127 x 96 mm., Sheet 128 x 98 mm.

\$3,000-5,000

£2,400-3,900

€2,700-4,400

LITERATURE

Bartsch, Hollstein 30; Hind 149; New Hollstein 166



(actual size)

144

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jews in the Synagogue

etching and drypoint, 1648, on laid paper, partial watermark Foolschap (probably Hinterding K.a, dated circa 1650), a very good impression of New Hollstein's second state (of nine), with thread margins, trimmed to the platemark in places at right, some pale scattered foxing, otherwise in good condition

\$7,000-10,000

£5,500-7,800

€6,200-8,800

PROVENANCE

Unidentified, partial stamp in blue (not in Lugt).

LITERATURE

Bartsch, Hollstein 126; Hind 234; New Hollstein 242



(actual size)



145

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ and the Woman of Samaria: An arched Print

etching and drypoint, 1657, on thin wove paper, a later impression of the fourth state (of five), printed with a slightly mottled plate tone, trimmed on or just inside the platemark, in good condition
Plate & Sheet 126 x 160 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

LITERATURE

Bartsch, Hollstein 70; Hind 294; New Hollstein 302

146

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Raising of Lazarus: Small Plate

etching with drypoint, 1642, on laid paper, countermark VA (Hinterding B.a.), a fine impression of the first state (of two), with the delicate lines on Lazarus's forehead still visible, with small margins, in very good condition, framed
Plate 149 x 112 mm., Sheet 155 x 119 mm.

\$7,000-10,000

£5,500-7,800
€6,200-8,800

PROVENANCE

Unidentified paraphe in brown ink.
Ambroise Firmin-Didot (1790-1876), Paris (Lugt 119); his sale, Danlos, Delisle, Pawlowski, Paris, 16 April - 12 May 1877, lot 812 ('Très-belle épreuve') (Fr. 40).
Albert Hubert (-1908), Paris (Lugt 130); his sale, A. Danlos, Paris, 25-29 May 1909, lot 676 ('Très-belle épreuve du ter état; petite marge') (Fr. 220).

LITERATURE

Bartsch, Hollstein 72; Hind 198; New Hollstein 206





147

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ healing the Sick: 'The Hundred Guilder Print'

etching with drypoint and engraving, circa 1648, on warm ivory silk, a very good, rich impression of New Hollstein's second state (of four), with Captain Baillie's re-work, printing with strong contrasts, the silk adding a luminous quality to the light areas, with small to narrow margins, the silk sheet mounted onto a conservation-grade fabric board, a few frayed fibres at the sheet edges and inside the subject at lower left, a few minor scuffs in the subject, generally in good condition, framed

Plate 282 x 397 mm., Sheet 296 x 410 mm.

\$20,000-30,000

£16,000-23,000
€18,000-26,000

LITERATURE

Bartsch, Hollstein 74; Hind 124; New Hollstein 239

...also here is the rarest print published by Rembrandt, in which Christ is healing the sick, and I know that in Holland [it] has been sold various times for 100 guilders and more; and it is as large as this sheet of paper, very fine and lovely, but ought to cost 30 guilders. It is very beautiful and pure.'

So states Jan Meyssens of Antwerp to Carolus van den Bosch, Bishop of Bruges, in a letter dated 9 February 1654. This extract provides the clue as to how this print gained its famous sobriquet: the print was so desirable that only a few years after its creation it was exchanging hands for the exceptionally high price of 100 guilders.

Christ healing the Sick was a significant turning point in Rembrandt's development as an etcher; it is his first major work in which light and shadow

were used to obtain such expressive power. By depicting four separate strands of the narrative of Matthew 19 in one composition, Rembrandt was embarking on the ambitious task of uniting all elements harmoniously. The image is almost at the risk of falling into two discrete halves: the left sketchy and bright, the right densely worked and dark. Yet through careful composition and the introduction of a halftone, Rembrandt managed to balance the image and created a continuous tableau, with Christ as the focal point of this highly complex composition. It is his most 'painterly', most ambitious and possibly most sought-after print.

The present impression was printed by Captain William Baillie (circa 1724-1810), who in 1775 acquired the heavily worn plate and, being an engraver himself, skilfully reworked it before printing a limited run of one hundred impressions, before cutting the plate into three pieces from which he printed separate images. The quality of Baillie's impressions is remarkable and his reworking of the 'Hundred Guilder Print' is one of the rare cases of a successful restoration of a printing plate.

Of the limited edition of one hundred impressions from the complete plate, Baillie used a variety of supports. There was a distinct price difference, with the most expensive impressions printed on silk or Japan paper at a cost of 5 guineas (£5-5), almost double the price of the impressions on French paper at £2-12. As the impressions printed on this support were so costly it is clear that few were made. Indeed New Hollstein records only two impressions of this state printed on silk (Baltimore Museum of Art; Kunstsammlungen zu Weimar). To our knowledge only one other impression on silk has been offered at auction in the last thirty years.

148

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Saint Jerome reading in an Italian Landscape

etching and drypoint, circa 1653, on firm, warm-tinted oatmeal paper, a very fine, atmospheric impression of the second, final state, printed with much burr on the lion's mane, in the foliage, on the bridge, underneath the farmhouse and elsewhere, with considerable tone and pronounced horizontal wiping marks, some light sulphur tinting in the sky at right, trimmed to or on the platemark, a small, unobtrusive repair at the upper left sheet edge, a few small rust spots, generally in very good condition
Plate & Sheet 259 x 211 mm.

\$300,000-400,000

£240,000-310,000

€270,000-350,000

PROVENANCE

Unidentified, initials Pc or Lc (?) in brown ink verso (not in Lugt).

K.F.F. von Nagler (1770-1846), Bavaria and Berlin (Lugt 2529); sold as part of his collection to the Prussian state in 1835; then Kupferstich-Sammlung der Königlichen Museen, Berlin (Lugt 1606); with their de-accession stamp (Lugt 2398) and sold in the late 19th century, possibly at Lepke, Berlin, 30 October – 9 November 1871, lot 1279 (Th. 140; to Amsler).

With Lucien Goldschmidt, New York.

Acquired from the above by the current owner in 1975.

EXHIBITED

Grolier Club, New York, *From Dürer to Whistler*, 18 November 1998 – 15 January 1999.

University of San Diego, *Rembrandt Prints 1648-1658: A Brilliant Decade*, 20 March – 22 May 2015, no. 11 (ill.).

LITERATURE

Bartsch, Hollstein 104; Hind 267; New Hollstein 275

Adrian Eeles, *Rembrandt Prints 1648-1658: A Brilliant Decade*, University of San Diego (exh. cat.), 20 March – 22 May 2015, no. 11 (ill.), p. 44.

Erik Hinterding, *Rembrandt's Etchings from the Frits Lugt Collection*, Fondation Custodia, Paris, 2008, no. 88, p. 224-5, ill. Vol. II, p. 100 (another impression illustrated).

Erik Hinterding, Ger Luijten; Martin Royalton-Kisch, *Rembrandt the Printmaker*, London 2000, no. 72, p. 293-96 (other impressions illustrated; see also p. 296, fig. a for the preparatory drawing).

Christopher White, *Rembrandt as an Etcher – A Study of the Artist at Work*, New Haven & London, 1999 (2nd ed.), p. 247-251, fig. 340 (another impression illustrated).



As a scholar and hermit, Saint Jerome seems to have been the favourite saint of artists, who may have seen in him a kindred spirit, an archetype of the artistic soul. Albrecht Dürer devoted no less than six prints to him, Rembrandt created no fewer than seven etchings on the subject, and countless other artists depicted him either as a scholar in his study or as a hermit during his period of ascetic penance in the Syrian desert.

Jerome (347-420 AD), was born in Dalmatia and baptised in Rome around 360-66 AD. He travelled widely between Rome, Trier, Greece, Antioch and Constantinople. Although his native language was Illyrian, he is above else known for his work on the Vulgate, the translation of the Bible from Hebrew and Greek manuscripts into vulgate Latin. Together with Saint Gregory the Great, Saint Ambrose and Saint Augustine of Hippo, he is one of the Four Fathers of the Western Church.

In Rembrandt's *Saint Jerome in an Italian Landscape* we see him as an old man, sitting comfortably reclined in a pastoral landscape beneath a tree. His slippers have fallen off his feet and he is completely immersed in the book he is reading. We can only identify him as Saint Jerome by the lion standing behind him on a rocky outcrop, overlooking the landscape and guarding the saint's secluded spot. Rembrandt has omitted his other attributes – the skull and the crucifix – and instead of the usual cardinal's hat has given him a broad-brimmed sun hat.

This is not the traditional image of the saint doing penance in the wilderness, but of the old scholar enjoying the last rays of sunshine and a moment of solitude outdoors. By straying far from the traditional iconography, Rembrandt has in fact created an almost entirely secular image. The contemporary viewer may still have understood the little bird on the tree-stump as a subtle reference to the Holy Ghost inspiring the saintly scholar, and the sunshine as a metaphor for divine light. Yet to us it seems that it is not the saint but the landscape and the play of light and shade within it, which are the true protagonists of the scene.

From the sketchily etched saint, bathed as it seems by the evening sun, across the similarly cursory yet wonderfully vivid lion in the shade, the eye is drawn once more into the light, towards the large farmhouse in the background. It is this meticulously described building on the hill which gave this print its customary name. To connoisseurs of 16th century Venetian art, this structure is instantly recognizable and brings to mind the landscapes of Giorgione, Titian and their followers – Rembrandt's towered farmhouse is almost certainly based on the engraving of *Shepherds in a Landscape* by Giulio and Domenico Campagnola.

Early commentators regretted the seemingly 'unfinished' state of this print, yet it is precisely this interplay of a sparsely sketched foreground and a highly detailed background, and of light and darkness, which give the composition rhythm and depth and bring the scene to life. In this print Rembrandt's deliberate, masterful use of blank paper to indicate sunlight on the one hand, and heavy drypoint to imitate deep shadows on the other, is particularly effective.

It was during this period in his career, the late 1640s to the late 1650s (rightly called 'a brilliant decade' by Adrian Eeles), that Rembrandt increasingly began to experiment with seemingly unfinished compositions, as well as with the extensive use of drypoint, and with printing on a variety of different papers (see also lot 141). Impressions of *Saint Jerome in an Italian Landscape* exist on Japanese paper, European laid paper and oatmeal paper, such as the present example. It appears that Rembrandt or possibly Clement de Jonghe, who owned the plate following Rembrandt's bankruptcy, only chose white European papers as the drypoint began to wear, thus providing greater contrast between the printed lines and the paper tone. The difference in atmosphere and mood of the scene, depending on the paper tone and surface is remarkable: while impressions on white European paper give the impression of a sun-drenched morning or afternoon, impressions on yellowish Japanese or even darker, slightly speckled oatmeal paper lend the scene a distinctly crepuscular feel. In the present impression, the gentle warmth of the evening sun and the cool air emerging from the shade is almost palpable.

With a fine, early impression such as the present one, it becomes apparent why *Saint Jerome in an Italian Landscape* is one of Rembrandt's most desirable and charming etchings.





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

149

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Landscape with a Cottage and a large Tree

etching, 1641, on laid paper, without watermark, a very good impression of this large landscape, printing with a subtle plate tone in places and very light vertical wiping marks, without the usual vertical central fold, with thread margins, fractionally trimmed inside the platemark above, some pale scattered foxmarks, otherwise in very good condition, framed
Plate 128 x 321 mm., Sheet 130 x 323 mm.

\$70,000-100,000

£55,000-78,000

€62,000-88,000

PROVENANCE

Viscount Fitzharris, Earl of Malmesbury (1907-2000); his sale, Christie's, London, 21 April 1950, lot 49 (with three others) (£168; to Colnaghi).

With P. & D. Colnaghi, London, their stock number C. 27761 in pencil *verso*, acquired at the above sale.

P. P. Magnus, acquired from the above, 9 July 1956 (£126).

LITERATURE

Bartsch, Hollstein 226; Hind 178; New Hollstein 198

In this etching Rembrandt has juxtaposed rather dilapidated buildings and a broken wheel in the foreground, a common *Vanitas* symbol in Dutch landscapes, with an orderly townscape on the horizon. This could initially be read as a fairly straightforward moral commentary on the consequences of industry and idleness, such as in near-contemporary works by Jacques de Gheyn II (1565-1629) and Jan van de Velde II (1593-1641). However, Rembrandt's treatment of the subject is more compassionate. He seems to infer a sympathy with the older, bucolic way of life as he lovingly depicts the details of this idyllic place and the atmosphere of the wide Dutch landscape under a vast open sky.



VARIOUS PROPERTIES

150

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Cottage and Farm Buildings with a Man sketching

etching, 1645, on laid paper, watermark Arms of Ravensburg with Initials BM (Hinterding B.a.), a brilliant, very atmospheric impression of New Hollstein's only state, printing with a subtle, varied plate tone and many light wiping marks in the sky, with small margins, in very good condition
Plate 129 x 209 mm., Sheet circa 137 x 219 mm.

\$60,000-80,000

£47,000-62,000
€53,000-70,000

LITERATURE

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

The present impression prints more richly and tonal, with fine black accents in the roof and elsewhere, and is generally superior to the Cracherode and Slade impressions in the British Museum.

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

151

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Three Trees

etching with engraving and drypoint, 1643, on laid paper, with an indistinct countermark, a very good impression of this important print, with good contrasts and remarkable clarity in the foreground, the sulphur tinting printing clearly in the sky, with a subtle plate tone, small margins on all sides, an unobtrusive flattened vertical crease, a short tear at upper left, otherwise in very good condition, framed Plate 211 x 280 mm., Sheet 216 x 284 mm.

\$250,000-350,000

£200,000-270,000
€220,000-310,000

PROVENANCE

Sir Hans Sloane (1660-1753), London (Lugt 1364).
With Knoedler & Co., New York, with their stock number K.9086 in pencil *verso*.

LITERATURE

Bartsch, Hollstein 212; Hind 205; New Hollstein 214

Few landscape prints in the history of art rival the evocative power of Rembrandt's *The Three Trees*. The chiaroscuro he had first perfected in his historical paintings is used here in the largest and most ambitious of his etched landscapes, and the strong overplay of shadow demanded all of Rembrandt's technical mastery.

Based on the countryside around Amsterdam, Rembrandt graduated distance and atmosphere with breathtaking subtlety, using etched lines of varying density. The three sturdy trees, of uncertain species, are starkly silhouetted against a clear patch of sky, and seem to echo the three crosses in Rembrandt's other great masterpiece.

Where it differs from other landscape etchings is the vivid depiction of the elements at work. Yet the human life depicted in the print – the angler and his wife in the foreground at lower left, the workers in the fields beyond, the cartload of peasants on the dyke behind the trees, the artist resolutely ignoring the approaching storm, and most intriguingly the lovers secreted in the bushes lower right – none of them respond to the climatic drama unfolding around them.

The present impression is particularly notable for its clarity in the foreground, allowing the viewer to appreciate the small details Rembrandt chose to hide in the shady area below the hill, such as the pair of lovers amongst the bushes at lower right, the doe further to the left or the figure crouching by the water's edge, details which are often over-inked and drowned out in other impressions.





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

152

CLAUDE GELLÉE, CALLED CLAUDE LORRAIN (1600-1682)

Le Bouvier

etching, 1636, on laid paper, without watermark, a fine, atmospheric impression of Mannocci's third state B (of six), with margins on three sides, trimmed on the platemark at left, some very pale, unobtrusive foxing, otherwise in good condition, framed

Plate 130 x 202 mm., Sheet 145 x 206 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

PROVENANCE

With P. & D. Colnaghi, London, their stock number C 46047 in pencil *verso*.

With Kennedy Galleries, New York, their stock number a. 1947 in pencil *verso*.

LITERATURE

Mannocci 18



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

153

LUDOLF BACKHUYSEN I (1630-1708)

Seascapes with Views of the IJ and Amsterdam, Rotterdam, Katwijk, etc.

the complete set of ten etchings, 1701, on cream laid paper, watermarks Arms of Amsterdam and Letters, with the title-page and the mezzotint portrait of the artist made by J. Gole, very good impressions of the third, final state, the full sheets, with time staining and scattered foxing, some handling creases, thread bound

Plate 197 x 260 mm., Sheet 330 x 425 mm., and similar (H. 1-10)

Plate 167 x 237 mm., Sheet 330 x 425 (title page)

Plate 185 x 145 mm., Sheet 330 x 245 (mezzotint)

\$4,000-6,000

£3,200-4,700
€3,600-5,300

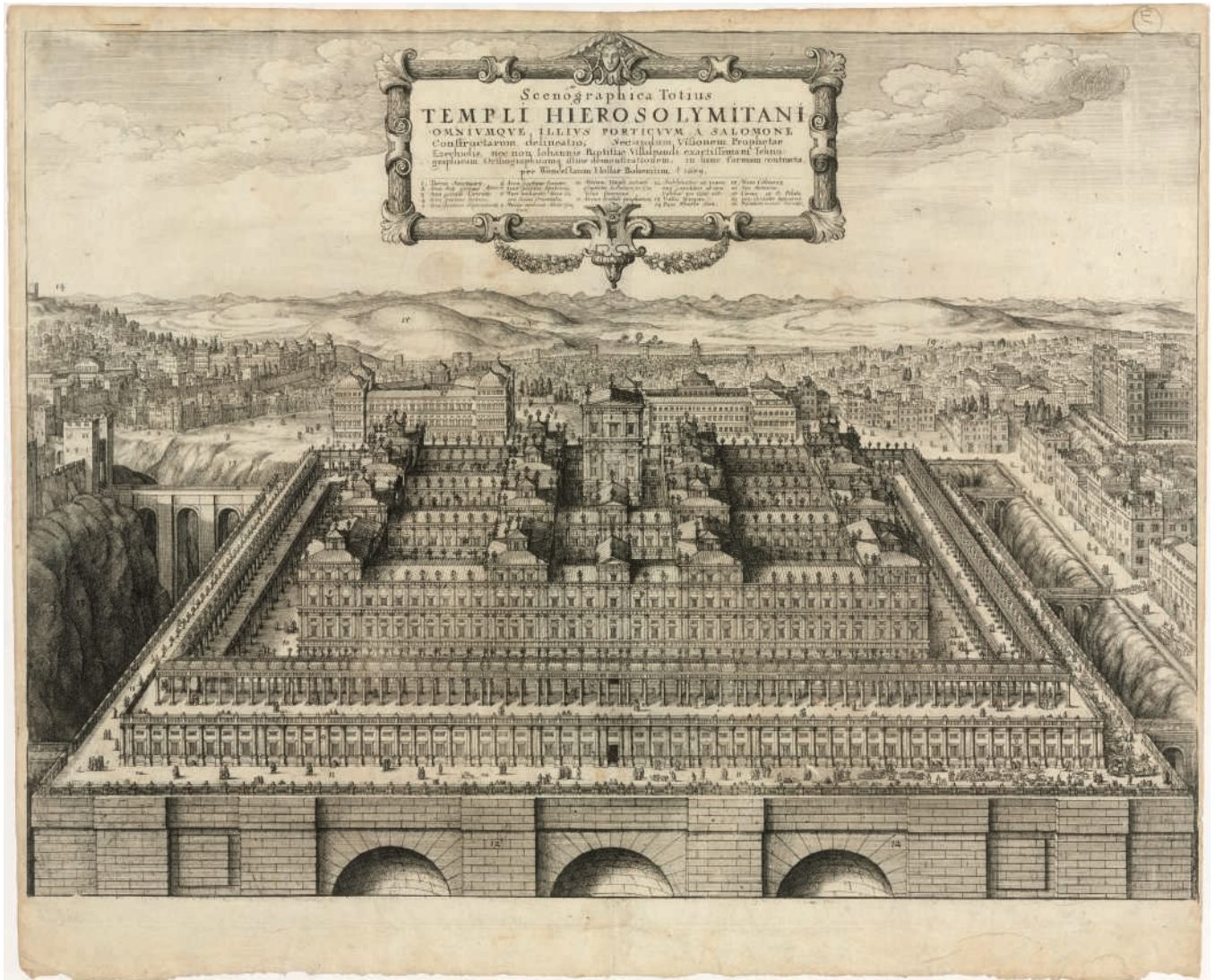
PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Bartsch, Hollstein 1-10

This set of seascapes by Backhuysen is very rare. To our knowledge no other complete set has been offered at auction in the past twenty years.



VARIOUS PROPERTIES

154

WENCESLAUS HOLLAR (1607-1677)

Scenographica totius Templi Hierosolymitani

etching, 1659, on laid paper, without watermark, a very good, clear impression of this rare print, with margins above and below, a deckle edge below, trimmed to the platemark at left and right, formerly bound and with the usual vertical central fold (as issued), pale staining and small nicks at the sheet edges
Plate 397 x 521 mm., Sheet 430 x 521 mm.

\$3,000-5,000

£2,400-3,900
€2,700-4,400

LITERATURE

Pennington 1131



155

WENCESLAUS HOLLAR (1607-1677)

Prospects of London before and after the Great Fire

etching, 1666, on two joined sheets of laid paper, watermark Arms of Amsterdam (Laurentius 177, dated 1665), a fine, early impression of this rare print, second state (of five), with small margins, a repaired tear at upper left, otherwise in good condition, framed
 Plate 225 x 680 mm., Sheet 245 x 698 mm. (overall)

\$30,000-50,000

£24,000-39,000

€27,000-44,000

PROVENANCE

With David Bannister, Cheltenham.

Acquired from the above by the present owner in 1982.

LITERATURE

Pennington 1015; Hind 19; New Hollstein 1917

Richard T. Godfrey, *Wenceslaus Hollar – A Bohemian Artist in England*, Yale Center for British Art, New Haven, 1994-95, (exh. cat.), no. 105 (another impression illustrated).

In a prospectus of 1660, the Bohemian artist Wenceslaus Hollar announced his intention to make a map of London which would transcend in scale and ambition all previous attempts of the subject: '10 Foot in bredth, and 5 Foot upward wherein shall be expressed, not onely the Streets, Lanes, Alleys, etc: proportionally measured; but also the Buildings (especially of the principal Houses, Churches, Courts, Halls; etc) as much resembling the likeness of them, as the Convenience of the roome will permit'. Hollar had already proved his mastery of the subject with the magisterial panorama *The Long View of London from Bankside*, published in Amsterdam in 1647, which had surpassed Claes Jansz. Visscher's famous view of 1616 in its exquisite execution and extraordinary detail. Hollar's grand map, however, was never completed. On 2 September 1666, a fire in a baker's kitchen in Pudding Lane quickly became a conflagration, burning for four days and destroying vast swathes of the city, including the old Saint Paul's Cathedral. The writer and diarist John Evelyn (1620-1706) memorably described the scene:

Oh the miserable and calamitous spectacle!...God grant mine eyes may never behold the like, who now saw above 10,000 houses all in one flame; the noise and cracking and thunder of people, the fall of towers, houses, and churches, was like an hideous storm, and the air all about so hot and inflamed that at last one was not able to approach it, so that they were forced to stand still and let the flames burn on, which they did for near two miles in length and one in



breadth... Thus I left it this afternoon burning, a resemblance of Sodom, or the last day. It forcibly called to my mind that passage—non enim hic habemus stabilem civitatum: the ruins resembling the picture of Troy. London was, but is no more! (John Evelyn, 3 September 1666).

Hollar himself would certainly have witnessed the fire firsthand and, in its aftermath, employed his experience of documenting the city to record the full extent of the destruction in this double prospect of London before and after the great fire. In the upper panel Hollar used his earlier panorama of 1647 as the basis for the view of the city in its former glory, as seen from the steeple of Saint Mary Overy, now Southwark Cathedral. In the panel below, from the same viewpoint, he meticulously and dispassionately observed its devastation, from the outer walls of the Tower of London to Blackfriars Stairs and Fleet Street: a wasteland of crumbling walls and rubble, interspersed with towers and chimney stacks and the burnt-out carcasses of churches, carefully numbered and identified in the key below.

Within a few months the print was in circulation. It elicited the praise of Samuel Pepys (1633-1703) in a diary entry of 22 November 1666: 'my Lord Bruncker did show me Hollar's new print of the City, with a pretty representation of that part which is burnt, very fine indeed'. Clearly intended

for a populace taking stock of the damage and beginning the reconstruction of the city, Hollar's prospect would almost certainly have been used by Christopher Wren and Robert Hooke in their plans for a new and grander metropolis. The print was sold by the newly established print-seller John Overton 'at the White Horse, in Little Brittain, next doore to little S. Bartholomewes gate'. Overton's shop in Giltspur Street without Newgate had itself been destroyed in the fire, forcing him to relocate to temporary premises near Saint Bartholomew's Gate, close to where the conflagration had burned itself out. In 1668 the shop was moved back to reconstructed Newgate, as indicated by a change to the address in the third state of the print which shows the new location, adjacent to Saint Sepulchre's Church, 'on the corner of the little Old Baly neere the fountaine taurn without Newgate'.

Despite it clearly having been in some demand, as evidenced by the successive re-addressing of the plate, impressions of this important, historical print are rare. New Hollstein records a total of 27 impressions in public collections, including only eight impressions of the present second state. To our knowledge, this is the only example to have appeared at auction in the last forty years. It prints a little more sharply and richly than the very good, but slightly trimmed impression in the British Museum.



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

156

CLAUDE MELLAN (1598-1688)

The Holy Face, or: The Veil of Saint Veronica

engraving, 1649, on laid paper, watermark letters BC, a very good impression of the second, final state, printing with plate tone at upper left, with small to narrow margins, pale time staining and pale scattered foxmarks, a short repaired tear and a few nicks at the margins, some soft handling creases at the corners and elsewhere, some tiny abrasions at lower left
Plate 431 x 314 mm., Sheet 437 x 320 mm.

\$2,500-3,500

£2,000-2,700
€2,200-3,100

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Le Blanc 33; Montaignon 25; IFF 21

PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

157

NICOLAS DE PLATTEMONTAGNE (1631-1706) AFTER PHILIPPE DE CHAMPAIGNE (1602-1674)

The Dead Christ in the Sepulchre

etching and engraving, 1654, on laid paper, without watermark, a very good impression of the second, final state, with narrow margins, three short tears in the margins supported with paper hinging tape *recto* and *verso*, scattered foxing at the sheet edges.
Plate 335 x 591 mm., Sheet 355 x 602 mm.

\$3,000-5,000

£2,400-3,900
€2,700-4,400

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Robert-Dumesnil 9; Le Blanc 4





PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

158

**GERARD EDELINCK (1640-1707) AFTER PETER PAUL RUBENS (1577-1640) AFTER
LEONARDO DA VINCI (1452-1519)**

The Battle of Anghiari

engraving, circa 1657-1666, on laid paper, watermark Large Cross in Circle and countermark Letters, a very good, atmospheric impression of the third, final state, unevenly trimmed, with narrow to thread margins or trimmed to the borderline in places, three small paper losses at the sheet edges, repaired and made-up in pen and ink, a few short repaired tears, a few pale stains
Plate 451 x 612 mm., Sheet 453 x 615 mm.

\$1,500-2,500

£1,200-1,900
€1,400-2,200

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

LITERATURE

Robert-Dumesnil 44



INVENZIONI
CAPRICI DI CARCERI
ALE ACQUA FORTE
DATE IN LUCE
GIOVANI
BOUCHARD IN
ROMA MERCANTE
AL CORSO

VARIOUS PROPERTIES

159

GIOVANNI BATTISTA PIRANESI (1720-1778)

Carceri

the complete set of 14 etchings, circa 1749-50, on laid paper, watermark Fleur-de-Lys in Single Circle (Robison 5), a very fine, early set of the First Edition, Second Issue, printed with a light, selectively wiped plate tone, all but two plates in the first state, the *Title Plate* (R. 29) and *The Giant Wheel* (R. 35) second state (as usual for this issue), published by Giovanni Bouchard, Rome, 1750-58; with **Raccolta di varie vedute di Roma**, including the title page and 94 etchings, including 48 by Piranesi, the others by Anesi, LeGeay, Duflos and Bellicard, Second Edition, published by Bouchard, Rome, 1752; **Trofei di Ottaviano Augusto**, with the title page and nine plates, First Edition, published by Bouchard, Rome, 1753; and **two plates from Vedute di Roma** (*Veduta del Tempio di Cibele & Veduta del Tempio di Giove tonante*), 1758 and 1756, both first state (of five and six, respectively), before Bouchard's address and price; all with margins, in very good condition, the double-page plates bound with wide paper guards in an 18th century Italian vellum binding, with contemporary end-papers, the binding lacking the spine and with some wear (book) Plates 545 x 410 mm. (and similar) (*Carceri*) Sheets 521 x 682 mm. (and similar) Overall 533 x 385 mm. (book)

\$180,000-250,000

£150,000-190,000

€160,000-220,000

PROVENANCE

Sir Jeffry Wyatville RA (1766-1840), Burton-on-Trent, London (with his bookplate).
With Bernard Quaritch Ltd, London.
Acquired from the above; then by descent to the present owner.

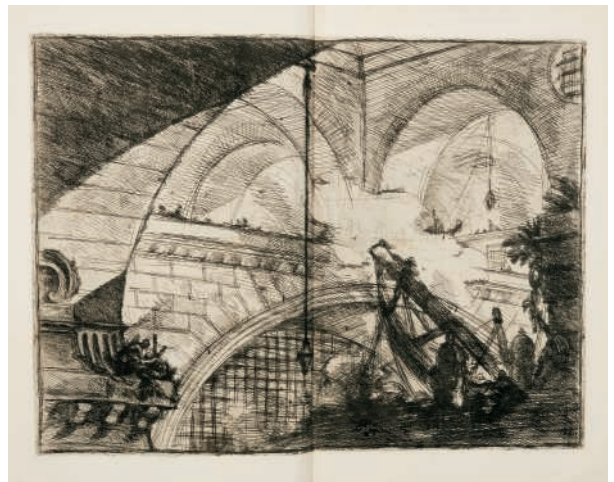
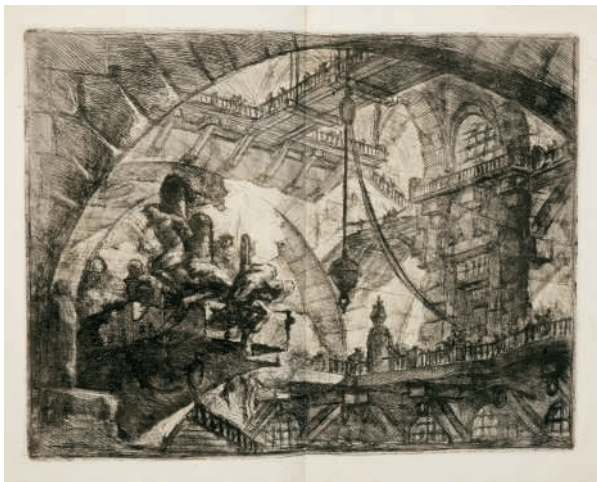
LITERATURE

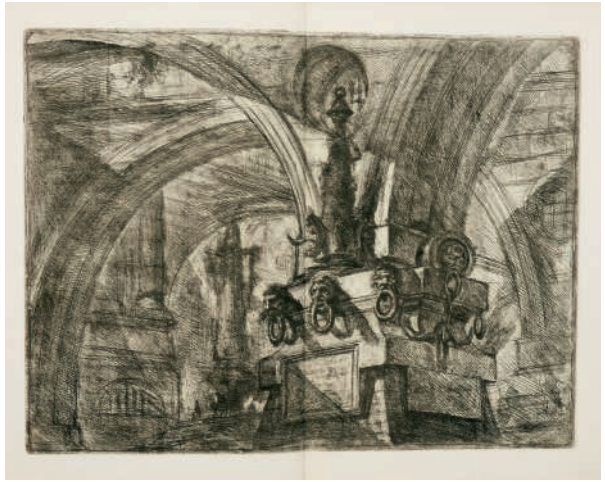
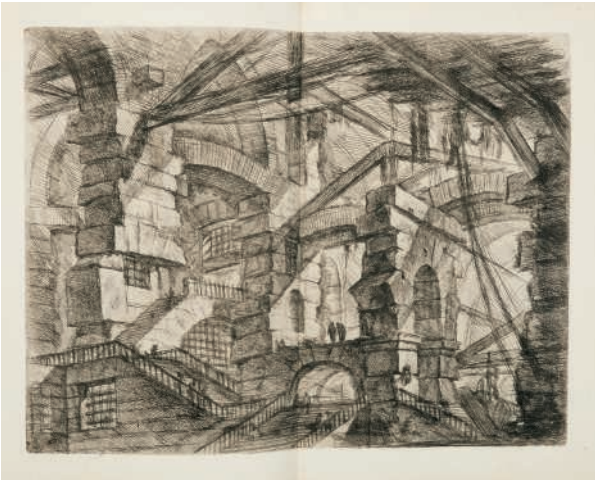
Carceri: Focillon 24, 27, 29-37; Hind 1, 3-4, 6-16; Robison 29-42
Raccolta: Focillon 72-119; Hind p. 7
Trofei: Focillon 133-143; Hind p. 82
Vedute: H. 44 & 47

In his census of early sets of the *Carceri* of 1986, Andrew Robison records ten sets of the First Edition, First Issue and 19 of the Second Issue. The present set was not included in his count. It is earlier than the set from the Collection of Arthur and Charlotte Vershbow, from the Third Issue, which was sold in these rooms on 9 April 2013 for US\$ 459,000 – the current record price for the *Carceri*.

The present fine copy comes from the collection of the celebrated architect and landscape designer Sir Jeffry Wyatville, who oversaw the extensions and alterations to Windsor Castle and Chatsworth House in the 19th century.

It is only in copies of the First Edition that the spontaneity, energy and virtuoso draughtsmanship with which Piranesi made the *Carceri* can be fully appreciated. For the later editions, he reworked the plates with increasing density, and the impressions seem heavy and turgid in comparison.







PROPERTY FROM A PRIVATE WEST COAST COLLECTION

160

GIOVANNI BATTISTA PIRANESI (1720-1778)

Title Page, from: Carceri

etching with engraving and sulphur tint or open-bite, 1749-50, on laid paper, watermark Fleur-de-Lys in Single Circle (Robison 5), a very fine impression of the first state (of nine), with wide margins, in very good condition, framed
Plate 540 x 414 mm., Sheet 715 x 525 mm.

\$25,000-35,000

£20,000-27,000
€22,000-31,000

LITERATURE

Focillon 24; Hind 1; Robison 29

The present very rare first state, before the name of the publisher was corrected from BUZARD to BOUCHARD, was published in the First Edition, First Issue only. Robison records only ten complete sets from this earliest edition.

PROPERTY FROM THE COLLECTION OF THE LATE HON. CHRISTOPHER LENNOX-BOYD

161

RICHARD EARLOM (1743-1822) AFTER JOSEPH WRIGHT OF DERBY (1734-1797)

A Blacksmith's Shop

mezzotint, 1771, on Auvergne laid paper, watermark Name of Jesus and countermark, a fine, rich and clear impression of the second state (of three), published by John Boydell, London, with the scratched inscription, with narrow margins, pale scattered foxing, the sheet slightly toned, framed
Plate 611 x 432 mm., Sheet 617 x 440 mm.

\$2,500-3,500

£2,000-2,700
€2,200-3,100

PROVENANCE

The Hon. Christopher Lennox-Boyd (1941-2012).

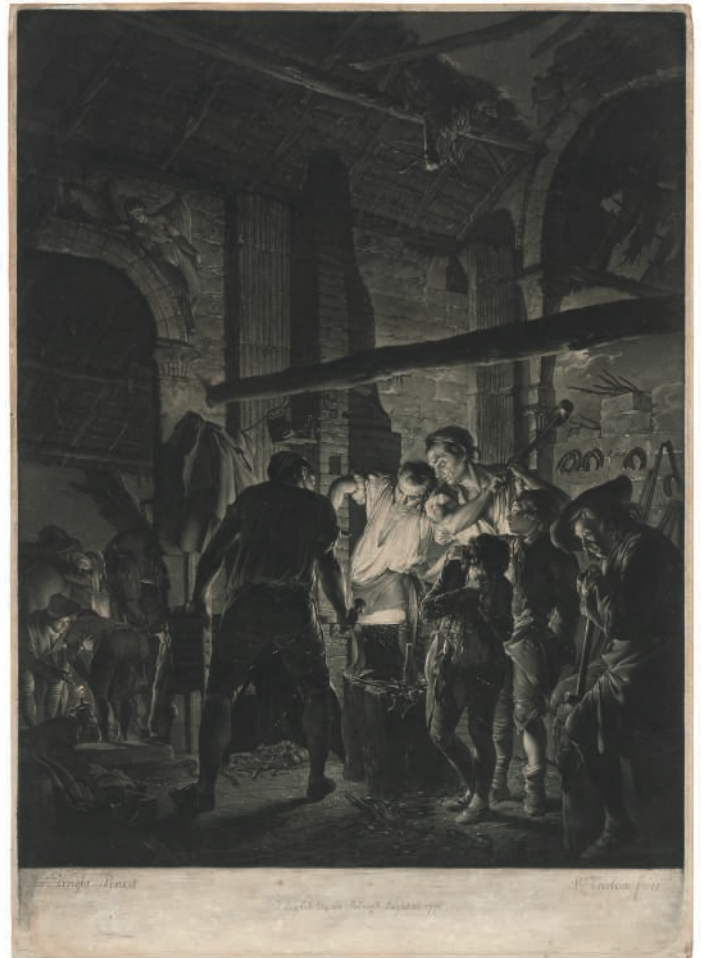
LITERATURE

Egerton P7 (this impression cited).

Joseph Wright was one of the artistic giants of 18th century Britain, whose paintings frequently depicted contemporary scientific and industrial scenes. His fascination with the dramatic effects of light and shade made his works particularly suitable for the publication as mezzotint prints.

Wright's painting *A Blacksmith's Shop* of 1771, the first of five paintings on the subject of a blacksmith and forge, succeeds in elevating everyday labour into a noble pursuit. The 1st Lord Melbourne (1744-1828) visited the painter in Derby and purchased the painting before it was complete, some 6-8 months prior to the exhibition at the Society of Artists in London between May and June 1771. Astonishingly, under the publishing directorship of Boydell, Richard Earlom's mezzotint was ready for distribution by August of the same year. The painting is now at the Yale Centre for British Art.

Christopher Lennox-Boyd amassed a comprehensive and unrivalled collection of British mezzotints and was the outstanding authority on the subject.



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

162

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

El agarrotado (The garrotted Man)

etching, circa 1778, on stiff wove paper, without watermark, a fairly good impression from the small Second Edition (of four), published circa 1830, trimmed inside the platemark above and below, with small margins at left and right, a couple of small unobtrusive stains at the sheet edges, otherwise in good condition
Sheet 315 x 230 mm.

\$5,000-7,000

£3,900-5,500
€4,400-6,100

LITERATURE

Delteil, Harris 21

Goya's first works in the print medium were his etchings of 1778 after paintings by Velázquez. As the earliest etching of his own composition, *El agarrotado* stands at the beginning of his oeuvre as an independent printmaker. It is a bewildering choice of subject, as one must assume that the image of a garrotted man would have been almost impossible to sell. Right from the beginning, Goya put his personal, artistic, political and personal interests above commercial considerations, as he would 35 years later with *Los Desastres de la Guerra*. Thus began his career as a printmaker with an unflinching eye for human suffering and cruelty.



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

163

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Que se la llevaron! (Plate 8 from: *Los Caprichos*)

etching and aquatint, circa 1797-98, on laid paper, without watermark, a very good impression from the First Edition, published by the artist, Madrid, 1799, in an edition of approximately three hundred impressions, printing with strong contrasts and without any wear, with wide margins, some very minor, unobtrusive staining and foxing in the margins, in very good condition
Plate 213 x 150 mm., Sheet 309 x 207 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

LITERATURE

Delteil 45; Harris 43

VARIOUS PROPERTIES

164

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

El amor y la muerte & Nohubo remedio (Plates 10 & 24 from: *Los Caprichos*)

two etchings with burnished aquatint, circa 1797-98, on laid paper, without watermarks, very good impressions from the First Edition, published by the artist, Madrid, 1799, in an edition of approximately three hundred impressions, with wide margins, *El amor y la muerte* with a small paper loss at the lower right sheet corner, both with slightly irregular left sheet edges, surface dirt and stains in the margins, the subjects in good condition
Plate 216 x 153 mm., Sheet 308 x 198 mm. (H. 45)
Plate 215 x 151 mm., Sheet 308 x 198 mm. (H. 59)

\$4,000-6,000

£3,200-4,700
€3,600-5,300

PROVENANCE

A small heart-, leaf- or flower-shaped mark in pen and ink verso (not in Lugt). (H. 45 & 59)

LITERATURE

Delteil 47 & 61; Harris 45 & 59



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

165

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

Otro modo de cazar á pie (Plate 2 from: *La Tauromaquia*)

etching with burnished aquatint, drypoint and burin, 1815-16, on laid paper, without watermark, a very good impression from the small First Edition of unknown size, published by the artist, Madrid, 1816, with wide margins, with deckle edges at right and below, a couple of small foxmarks, some creases in the margins and inside the platemark but outside the image

Plate 244 x 352 mm., Sheet 320 x 440 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

LITERATURE

Delteil 225; Harris 205



VARIOUS PROPERTIES

166

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

Fiero monstruo! (*Fierce Monster!*)

etching with drypoint and engraving, circa 1812-20, on wove paper, without watermark, a strong, tonal impression, probably a proof aside from the two posthumous editions of 1958-59, printed at the Calcografía Nacional, Madrid, with wide margins, probably the full sheet, the paper toned, time staining at the sheet edges

Plate 175 x 217 mm., Sheet 277 x 373 mm.

\$2,000-3,000

£1,600-2,300
€1,800-2,600

LITERATURE

Delteil 200; Harris 201

The First Edition of this plate was printed in small numbers for the Academicians of San Fernando in 1958-59. The Second Edition was limited to 110 impressions and was printed for public distribution in 1959. Harris does not record any editions or proof impressions on wove paper, such as the present one. As an un-described proof, it does however share some characteristics of the Second Edition as described by Harris, with the plate not cleanly wiped but printed with a plate tone, and the sharp plate edges cutting into the paper.





167

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

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

lithograph, 1825, on wove paper, without watermark, a fine, bright impression, printing with great contrasts, from the edition of one hundred, printed by Gaulon, Bordeaux, 1825, with wide margins, a repaired tear in the lower margin, some pale foxing and staining in the margins
Image 310 x 405 mm., Sheet 430 x 585 mm.

\$40,000-60,000

£32,000-47,000

€36,000-53,000

PROVENANCE

Charles Lambert Rutherston (died 1928), Bradford, Yorkshire (Lugt 593).
Metropolitan Museum of Art, New York (Lugt 1943), with their duplicate stamp (Lugt 5212), initialled in pencil FBD (?) and numbered 20.60.1.
Possibly with Kennedy Galleries, New York, with a stock number A 92955 in pencil verso.

LITERATURE

Delteil 286; Harris 283

El Famoso Americano, Mariano Ceballos (lot 167) and Picador caught by a Bull (Bravo Toro) (lot 168) are two of four large lithographs collectively known as the Bulls of Bordeaux, which Goya executed towards the end of his long life, still keen to experiment and to explore new working methods. The unstable political situation in Spain had led Goya to seek exile in France in 1824, firstly in Paris and later that year in Bordeaux where he met the French lithographer Gaulon, who had opened a workshop there in 1818. Gaulon encouraged Goya to experiment with the new medium of lithography, drawing directly on the stone with a lithographic crayon and using a scraper to obtain highlights, a method which Géricault and Delacroix were already using to brilliant effect.

Goya's working method was witnessed by his friend, the painter Antonio Brugada, who was in Bordeaux with him:

'The artist worked at his lithographs on the easel, the stone placed like a canvas. He manipulated his crayons like brushes and never sharpened them. He remained standing, walking backwards and forwards every other minute to judge his effects. Usually he covered the whole stone with a uniform grey tone and then removed with the scraper those parts which were to appear light: here a head, a figure; there a horse, a bull. Next the crayon was again employed to



strengthen the shadows, the accents, or to indicate the figures and give them movement. You would perhaps laugh if I said that all Goya's lithographs were executed under the magnifying glass. In fact, it was not in order to do very detailed work but because his eyesight was failing' (quoted in: Robert Hughes, Goya, London, 2004, pp. 391.)

This was probably not quite the way Goya created the *Bulls of Bordeaux* – much of the surface of the stone was left clear of grey tone – but there was plenty of scraping and re-touching, and the whole effect is much rougher, more emphatic and painterly than his early etchings. The present impressions are great examples of Goya's use of lithography, a medium which allowed him great spontaneity and directness in the making of the print.

Although in commercial terms the project was a failure, technically and artistically the *Bulls of Bordeaux* were an astounding achievement, and are today considered amongst the greatest graphic works. One of the first major artists to experiment with the new technique, this series shows how quickly and easily he mastered the process despite his advanced age and the physical impediments he had begun to suffer.

168

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Picador caught by a Bull (Bravo Toro), from: The Bulls of Bordeaux

lithograph, 1825, on light wove paper, without watermark, a fine, bright impression, printing with great contrasts, from the edition of one hundred, printed by Gaulon, Bordeaux, 1825, with wide margins, some repaired tears in the margins, a stain in the upper right corner, some other minor stains elsewhere

Image 307 x 412 mm., Sheet 424 x 530 mm.

\$40,000-60,000

£32,000-47,000
€36,000-53,000

LITERATURE

Delteil 287; Harris 284



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

169

A Collection of Self-Portraits and Artists' Portraits

comprising 44 prints in various techniques, 18th and early 19th century, including **Joseph Bergler** (1753-1829), *Self-Portrait of the Artist drawing*, etching, 1802; and other portraits by Bergler; **Johann Gottlieb Glume** (1711-1778), *Self-Portrait of the Artist drawing*, etching, 1747, apparently a proof before letters; and *Self-Portrait of the Artist drawing*, etching, 1748; **Anton Graff** (1736-1813), *Self-Portrait holding a Pen*, etching; **Warner Horstink** (1756-1815), *Self-Portrait holding a Drawing and a Pen*, etching 1773; **Joseph Fischer** (1769-1822), *Self-Portrait with an injured Foot*, etching with aquatint, 1798, and a working proof of the same print, before aquatint; *The Artist and his Wife on a Carriage, with an Easel*, etching, and six other prints by Fischer; **Cornelis van Noorde** (1731-1795), *Self-Portrait of the Artist drawing*, woodcut, 1748; and others, etchings, 1763 and 1765; **Aleksandr Orlovsky** (1777-1832), *Self-Portrait with Pen and Sketchbook*, lithograph, 1820; **Bartolomeo Pinelli** (1781-1835), *Ritratto dell'Autore (Self-Portrait of the Artist in his Studio)*, etching; **Ludwig Schwanthaler** (1802-1848), *Self-Portrait aged 23*, lithograph; **Cornelis Troost** (1696-1750), *Self-Portrait*, mezzotint, after 1739, a proof before letters; and others, on various papers, some sheets with foxing, generally in good condition
412 x 339 mm. (and smaller) (44)

\$4,000-8,000 £3,200-6,200
€3,600-7,000

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

For a complete list of works, please see christies.com



PROPERTY FROM THE COLLECTION OF ULRICH AND ALFRED OCHSENBEIN

170

FEODOR IWANOWITSCH KALMÜCK (1764-1832)

Self-Portrait: A Drawing and three Prints

the drawing in pencil, 1798, inscribed '- par moi mem a Rome. 98. -', laid down to a support sheet with ink borderlines; together with **The portrait of FEDOR, a Kalmuck Slave (Drawn & Engraved by himself)**, etching, 1815, on laid paper, without watermark, the English text printed from a separate plate, with wide margins, some minor staining and a few foxmarks, generally in good condition; **Self-Portrait (Feodor Iwanowitsch)**, lithograph, on wove paper, with margins; and **Self-Portrait (Feodor Iwanowitsch Kalmouck)**, lithograph, on wove paper, with margins; all generally in good condition
 Drawing 122 mm. (diameter), Sheet 565 x 419 mm.
 Etching 136 x 88 mm., Sheet 285 x 196 mm.
 Lithograph 193 x 130 mm., Sheet 290 x 218 mm.
 Lithograph 106 x 65 mm., Sheet 267 x 187 mm.

(4)

\$3,000-5,000

£2,400-3,900
 €2,700-4,400

PROVENANCE

Ulrich Ochsenbein (1811-1890) and Alfred Ochsenbein (1883-1919), Switzerland; then by descent.

This very skilful and delicate self-portrait in pencil, drawn in Rome when the artist was 34 years old, seems to have been the model for the subsequent self-portrait etching of 1815 and one of the lithographs, also included in this lot. Below the etching, he printed a separate plate with a brief note in English, relating his highly unusual biography and career: *'The portrait of*

FEDOR, a Kalmuck Slave (Drawn & Engraved by himself); who was given by the present Empress of Russia, to her Mother the Margravine of Baden; having shewn a disposition for the Arts the Margravine sent him to Rome, in order to improve himself in Painting & Drawing; he now resides at Carlsruhe, where he enjoys the reputation of a clever artist. Publ.d Augs.t 1.1815.'

He remained in Italy for nearly nine years, mostly in Rome, and recorded many works of classical antiquity and the Renaissance in drawings and prints. His series of engravings depicting Lorenzo Ghiberti's bronze doors of the Baptistry of Florence are in the Metropolitan Museum, New York. After his study years, he travelled together with other artists, including Giovanni Battista Lusieri (1755-1821), to Greece where, commissioned by the Earl of Elgin, he documented the sculptures of the Acropolis and other temples in drawings and plaster casts. The plan to publish his drawings in London as a print series failed, as Lord Elgin was held in France as a prisoner of war. A large album of drawings of Greek antiquities remained in London (now in the British Museum), while Feodor Iwanowitsch himself returned to Karlsruhe, where he entered the service of the Margrave of Baden as a court painter.

Born on the border of Russia and Mongolia and abducted by Cossacks at the age of three, he was brought to Saint Petersburg where he became a page boy at the court of Catherine the Great. At the age of six he was sent to Germany, and although from then on he spent the rest of his life in Europe, he never seems to have tried to forget or hide his Central Asian origins. He proudly carried the by-name 'Kalmück' and in the self-portraits depicts himself sporting a trimmed fur hat, presumably aware that his exotic looks and personal history was a source of fascination for patrons and the public alike.

171

JEAN-ETIENNE LIOTARD (1702-1789)

The Large Self-Portrait

mezzotint with roulette and engraving, circa 1778-80, on laid paper, indistinct Words watermark, a very good impression of this rare and important print, a proof before letters, with wide margins, a horizontal printer's crease, flattened folds at the left and right of the image and along the platemark below, some pale staining in the margins, otherwise in good condition
Plate 447 x 398 mm., Sheet 550 x 438 mm.

\$50,000-70,000

£39,000-55,000

€44,000-61,000

PROVENANCE

With Arsène Bonafous-Murat, Paris.

Acquired from the above by the present owner in 1993.

LITERATURE

Humbert, Revilliod & Tilanus 8; Roethlisberger & Loche 522

Regency to Empire – French Printmaking 1715-1814, The Baltimore Museum of Art & The Minneapolis Institute of Arts, 1985, exhib. cat., no. 84 (an impression after letters illustrated).

The pastel upon which this mezzotint is based was made in Geneva around 1770 (Musée d'Art et d'Histoire, Geneva), and exhibited at the Royal Academy in London in 1773. In the print the artist presents himself gazing directly at the viewer, clasping his chin with his hand and wearing his characteristic fez, with the added detail of the chair back which is absent in the drawing. Whereas the pastel relies on the contrast of the figure's vivid colouration with the dark background, in the mezzotint Liotard explores the effects of chiaroscuro without the aid of colour. In his treatise on painting *Traité des principes et des règles de la peinture*, published in 1781, Liotard wrote with reference to this print: 'I have tried to render a fine chiaroscuro and although my shadows are strong, they are soft at the same time without sacrificing clarity. The shadow of the hair and the linen are a bit more brown than the weakest light in the clothes, detaching the half-figure from the surface'. It has been suggested that Liotard was introduced to the mezzotint technique while he was in London from 1773-75, however his experimental approach is very different to that of contemporaries such as Thomas Frye. Liotard's use of roulette and engraving on top of mezzotint to enhance contours and to reinforce shadows creates the impressive three-dimensionality of the self-portrait, as well as a sense of weight and solidity often absent in the soft-focus surfaces of more conventional burnished mezzotints.

Regarded as his masterpiece in the print medium, impressions of this important self-portrait are extremely rare. The first catalogue of Liotard's graphic oeuvre by Humbert, Revilliod & Tilanus (1897) cited a total of seven impressions, comprising two proofs before letters (British Museum, London & Rijksmuseum, Amsterdam) and five with letters (National Gallery of Washington; Musées d'Art et d'Histoire, Geneva; ETH, Zurich). Since then, two further proofs before letters have come to light, one in the Metropolitan Museum, New York, and the present one. Only one impression, with letters, has been offered at auction within the last thirty years (Christie's, London, 8 April 2009, lot 29; now Fondation Custodia, Paris).





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

172

JOHANN ANTON RAMBOUX (1790-1866)

Double Portrait of the Painter Konrad Eberhard and his Brother Franz

lithograph, 1822, on a joined sheet of Chinese paper on a cream wove paper support, a fine impression of this very rare lithograph, printed by Johann Anton Selb, Munich, with wide margins at the sides and narrow margins above and below, occasional pale foxing and soft handling creases, the subject in good condition, framed
Image 316 x 345 mm., Sheet 327 x 436 mm.

\$50,000-70,000

£39,000-55,000
€44,000-61,000

PROVENANCE

With C. G. Boerner, Düsseldorf and New York, *Neue Lagerliste No. 97*, 1991, no. 65.

Acquired from the above by the present owner.

LITERATURE

R. Arnim Winkler, *Die Frühzeit der deutschen Lithographie, Katalog der Bilddrucke von 1796-1821*, Prestel-Verlag, Munich, 1975, no. 648.2.

G. Bartrum, *German Romantic prints and drawings from an English Private Collection*, The British Museum, 2011 (exh. cat.), no. 7 (another impression illustrated).

In this lithograph, Johann Anton Ramboux revisited his double portrait of the brothers Konrad and Franz Eberhard painted in Rome in 1822 (Wallraf-Richartz Museum, Cologne). The sculptors Konrad and Franz were members of the Lukasbrüder, a circle of German artists who rejected neo-classicism and extolled a return to religious painting inspired by the art of the Middle Ages and early Renaissance, a stance which earned them the pious epithet 'the Nazarenes'.

The genre of the double portrait, or *Freundschaftsbild* ('friendship picture'), was an important subject for this group of artists, who held an idealised view of friendship as integral to the life of the artist, associating it with medieval guilds and confraternities. The romantic writer Friedrich Schlegel in his novel *Lucinde* (1799) articulated this notion of friendship as 'a wonderful symmetry of the most characteristic qualities, as if it had been predestined that one friend should complement the other in every way. All their thoughts and feelings grow companionable through the mutual stimulation and development of what is holiest in them' (G. Bartrum, 2011, p. 46). Ramboux's subtle composition, in which the brothers are shown shoulder to shoulder, suggests this unity of character and a shared sense of spiritual purpose. It has justly been described as one of the great accomplishments of 19th century lithography and one of the most striking portraits of the period.

Double Portrait of the Painter Konrad Eberhard and his Brother Franz was printed in a very small number of impressions, probably for the Eberhards themselves to distribute amongst friends. The approach of the Munich based printer Johann Anton Selb appears to have been experimental, and there was no standard edition. Some impressions were printed with an additional tint tone on wove paper; the present impression is without this tint and one of only a few on China paper. As the format of the lithograph was larger than the available China paper, the sheet was enlarged with an additional strip below, before being rolled onto a wove paper support. The fine texture of this paper perfectly displays Ramboux exquisite handling of the medium, evoking the sheen of a silverpoint drawing.

We are aware of 17 impressions in public collections. In 1975 Winkler recorded nine examples in German museums. Another one is at the Art Institute of Chicago and since then a further seven have entered museum collections. Remaining impressions in private hands are of the utmost rarity.



VARIOUS PROPERTIES

173

JAMES ABBOTT McNEILL WHISTLER (1834-1903)

The Two Doorways

etching, 1879-80, on laid paper, without watermark, signed on the tab with the butterfly device and inscribed *imp.*, Kennedy's fourth state (of five), Glasgow's sixth state (of 13), a very fine, richly tonal impression, selectively wiped to create watery effects, with thread margins (as issued), in very good condition

Plate & Sheet 203 x 295 mm.

\$20,000-30,000

£16,000-23,000
€18,000-26,000

PROVENANCE

Unidentified blindstamp initials JRF(?) in a circle (not in Lugt).
With Colnaghi & Co., London, with their stocknumbers C. 1425 and C. 37448 verso.
Charles C. Cunningham (born 1934), Boston (Lugt 4684).

LITERATURE

Kennedy 193; Glasgow 221

END OF SALE

INDEX

A

Alberti, C., 119
Aldegrevier, H., 57-63
Altdorfer, A., 53-56
Andreani, A., 93-96
Anonymous, 15th cent., 1, 2

B

Backhuysen, L., 153
Baldung, H., 42-44
Beatrizet, N., 116
Beham, B., 64
Beham, H.S., 66-78
Bellange, J., 127
Biard, P., 120
Binck, J., 65
Boldrini, N., 87
Boyvin, R., 112
Bruegel, P. (the Elder), 51, 52
Bry, J. T. de, 80
Burgkmair, H. (after), 39

C

Callot, J., 128, 129
Campagnola, D., 84
Coriolano, B., 97, 98
Cousin, J. (the Elder), 111
Cranach, L. (the Elder), 45-47

D

Davent, L., 105-109
Denanto, F. (attr.), 85
Dürer, A., 17-35

E

Earlom, R., 161
Edelinck, G., 158

F

Farinati, P., 114
Fontana, G., 115
Fortuna, G. (after), 96
French, 16th cent., 86

G

Ghisi, G., 117, 118
Goltzius, H., 122, 123
Goya, F. de, 162-168

H

Heyden, P. van der, 37, 51
Holbein, H. (the Younger), 48
Hollar, W., 154, 155

I

Italian, 16th cent., 82
Iwanowitsch Kalmück, F., 170

J

Jegher, C., 125

L

Lautensack, H., 49
Leyden, L. van, 40, 41
Liotard, J.-E., 171
Lorck, M., 36
Lorrain, C., 152

M

Massys, C., 50
Master E.S., 3
Master IQV, 110
Master MZ, 14-16
Meckenem, I. van, 4, 10, 11
Mellan, C., 156
Meyer, D.T., 81
Monogrammist AG, 13
Monogrammist FVB, 12
Monogrammist L, 38

P

Parmigianino, 90
Pencz, G., 79
Piranesi, G.B., 159, 160
Plattemontagne, N. de, 157

R

Ramboux, J. A., 172
Rembrandt, 130-151
Rota, M., 121
Rubens, P. P., 125, 126

S

Schongauer, M., 5-9
Scolari, G., 88, 89
Scultori, G. B., 113
Silber, J., 124

T

Titian (Circle of), 83
Trento, A. da, 91

V

Vicentino, N., 92

W

Whistler, J. A. M., 173

Z

Zanetti, A. M., 99-104

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8 WATCHES & CLOCKS

- 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.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid 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 US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 auction 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
 - (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (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, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (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 States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - (ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
 - (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
 - (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 you.

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 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.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect **purchase lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) 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 Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.
- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot**

originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

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.

Δ 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.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ next to its lot number.

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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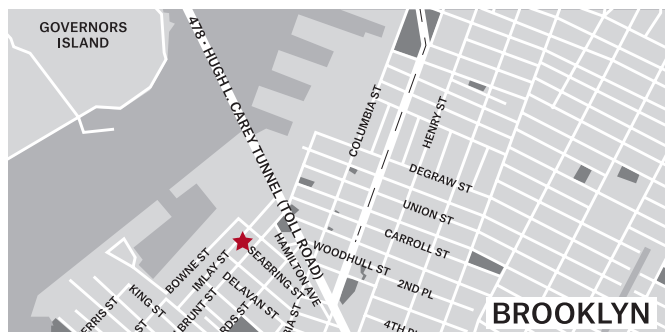
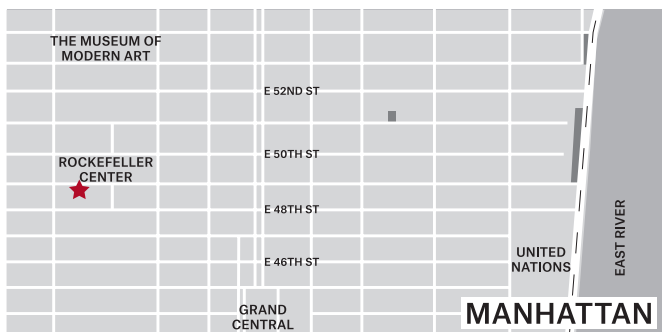
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SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

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PIETRO BERRETTINI, CALLED PIETRO DA CORTONA (CORTONA 1596-1669 ROME)

Study of a nymph, her arms outstretched

black and white chalk

7¼ x 9¼ in. (18.3 x 23.5 cm.)

\$180,000-250,000

OLD MASTER & BRITISH DRAWINGS

New York, 31 January 2019

VIEWING

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[DÜRER, ALBRECHT].

Apocalypsis cu[m] figuris. [Nurnberg, Albrecht Durer, 1498].

Complete set of 16 plates.

€150,000–200,000

BIBLIOTHÈQUE MARC LITZLER

Paris, 19 February 2019

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For a complete salerooms & offices listing go to christies.com

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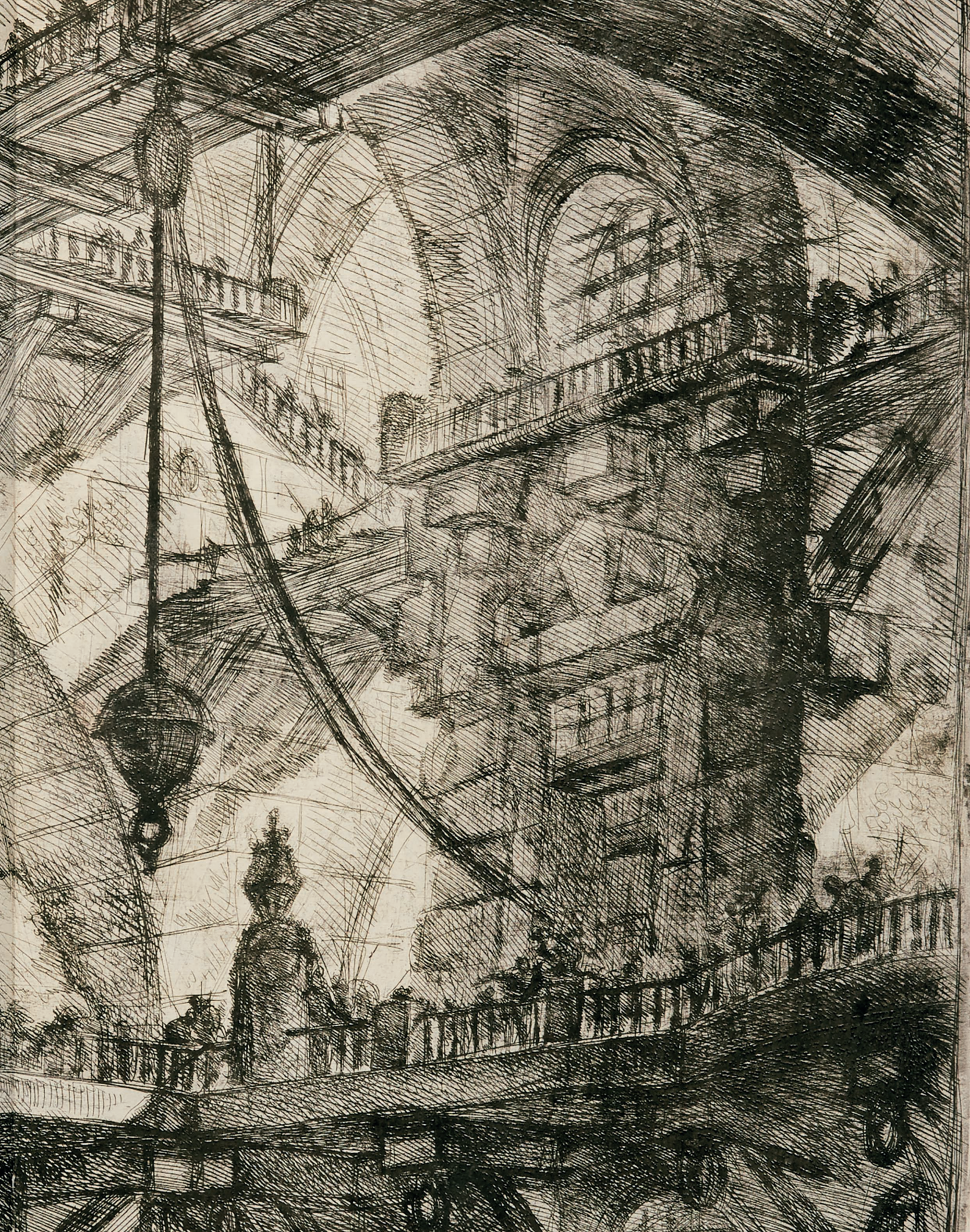
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