

THE
SAM JOSEFOWITZ
COLLECTION

GRAPHIC MASTERPIECES BY REMBRANDT VAN RIJN



CHRISTIE'S

Rembrandt's
1639



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REMBRANDT, HIS CAREER AS AN ETCHER

by Jaco Rutgers

Why the young and ambitious Rembrandt took up etching at a time he was still beginning to make a name for himself as a painter is a mystery. Maybe he was convinced that multiples on paper that were easily spread would contribute to his fame. He was to become the greatest etcher of his day and one of the most appreciated printmakers of all time, for critics and collectors alike.

Rembrandt had been active as a painter in his native Leiden for a few years when he signed and dated his first two etchings in 1628, one being *The Artist's Mother: Head only, full Face* (see lot 5). He may have started printmaking a little earlier, but a flood of prints was created between 1628 and 1631, around a hundred in total - almost a third of his entire oeuvre as an etcher. When it comes to size and subject matter, his output in these days was quite limited in scope: mostly small, sketchy prints of beggars and peasants, as well as so-called 'tronies'. In this sale, *Beggar with a wooden Leg* (see lot 56) is one of the most accomplished examples of the first category. 'Tronies' or character heads of old man and women, with different facial expressions, hairdos and hats, are here represented by *Old Man with a flowing Beard* (see lot 44) and *Woman with a high Headdress: Bust* (see lot 47), for instance. Studies of his own head while making faces, such as *Self-portrait, frowning: Bust* (see lot 2) and *Self-Portrait in a Cap, wide-eyed and open-mouthed* (see lot 4), would also have been understood as 'tronies'.

Both the beggars and the 'tronies' had a double function for Rembrandt. On the one hand, they were studies for his history paintings. Many figures in different poses showing all sorts of emotions contributed greatly to the diversity of historic scenes. And on the other hand, he was training his hand as an etcher: five states for the relatively simple *Self-Portrait leaning forward: Bust* (see lot 1), for example, can in this phase be explained as the artist experimenting with the medium to perfect his technique. It seems that Rembrandt himself was quite unappreciative of some of these early etchings, as they were initially not printed in a commercial edition, which explains their rarity: *Old Woman seated in a Cottage, with a String of Onions on the Wall* (see lot 55) of circa 1629 is only known in two impressions of the first state. It was only printed in a larger edition two years later, after Rembrandt's monogram and the date 1631 had been added to the plate, as he was getting more self-confident as a printmaker. These initial years are best understood as a period of learning for the artist: much trial and many errors.

And yet, Rembrandt's efforts did pay off. By the time he had settled in Amsterdam around 1634, he had fully mastered the technique of etching. Through the use of various patterns of hatching and variations in the

thickness of individual lines, he was able to depict all manner of scenes with convincing spatial arrangements, motion and facial expressions. The results of his broad repertoire are such diverse compositions as the spectacularly dramatic night scene *The Angel appearing to the Shepherds* (see lot 17) with the herdsmen and animals fleeing in panic in all directions, and the tranquil and intimate *Woman reading* (see lot 46). Both prints date from the same year 1634.

Rembrandt's move from Leiden to Amsterdam not only bolstered his career as a painter, it also had an effect on his work as an etcher. In this metropolitan city, he became part of a circle of art collectors of works on paper, collectors who were interested in the history of printmaking and sought only the best, early impressions and other rarities. This motivated Rembrandt in many ways. For instance, he started playing with well-known motives invented by his illustrious predecessors: he included the winged dragon from a famous print by Albrecht Dürer in his own *Adam and Eve* (NHD 168/B.28, see lot 13) of 1638 and based the pose of his 1639 *Self-Portrait leaning on a Stone Sill* (see lot 10) on Raphael's *Portrait of Baldassare Castiglione*. Moreover, to show himself as a universal artist who mastered all aspects of the trade, even surpassing the great masters of the 16th century, Dürer and Lucas van Leyden, he further diversified his subject matter. He took up landscape etching, with *The Three Trees* (see lot 17, Old Masters Part I) of 1643 as the absolute highlight, and even tried his hand at a still-life, *The Shell* (see lot 70), in 1650.

The contacts with his new collector friends also inspired Rembrandt to make special editions of his prints. He catered to this connoisseurs' market, for instance, by pulling more impressions than necessary of proof states of his etchings. Around 1630, intermediate states were only printed as working proofs, to be able to closely follow the etching process, and are extremely rare. Later on, he ran small, exclusive editions of his still unfinished prints, or made minor adjustments to finished ones, undoubtedly to satisfy the demand of enthusiasts for such things. Famous examples are impressions of *The 'House with the Tower' seen from the Amstelveenseweg* (see lot 42) of circa 1650 with and without the cupola on top of the tower in the right background and the rare *Woman sitting half-dressed beside a stove* (see lot 68) of 1658 with and without the cap on her head. These seemingly trivial revisions of the compositions do not appear to have had any direct artistic goal. Likewise, impressions on special types of paper, such as vellum and oriental papers, as well as the counterproofs (see *Abraham's Sacrifice*, lot 15; and *The French Bed*, lot 18, Old Masters Part I) he pulled must have appealed to these print enthusiasts.

In the meantime, Rembrandt kept experimenting and improving his technique. One of the developments around 1640 was an increased use of drypoint in combination with etching. To produce an etching, a copperplate is first covered with a wax ground into which the artist scratches with a needle to expose the metal where a line is desired. Subsequently, the bare parts of the metal are exposed to acid which bites out clean, regular lines into the copper. This indirect technique contrasts with the use of drypoint where a needle is used to scratch lines directly into the copper. In this manner, a more irregular line was created which locally caused accumulations of ink during the printing process, for many printmakers an undesirable side effect. However, Rembrandt learned to make good use of it. A deeper shade of black with an almost velvety quality could thus be achieved, enabling him to create a more convincing perspective in the darker passages of his compositions. The downside of the use of drypoint is that it is a very fragile technique which allows only a modest number of really good impressions with the desired effect to be printed. The subtle use of shades of black in *Saint Jerome in a dark Chamber* (see lot 32), of 1642, included here in a very fine impression, demonstrates the possibilities of this mixed technique beautifully.

Of course, Rembrandt took matters a considerable step further later on. In the last phase of his printmaking career from the 1650s onwards, he began creating some prints that were exclusively done in drypoint. The dramatic effect of the drypoint technique, as it was used in the very large plates of *Christ crucified between the two thieves* ('*The Three Crosses*') (see lot 19, Old Masters Part I) of 1653 and *Christ presented to the people* ('*Ecce Homo*') (see lot 20, Old Masters Part I) of 1655 can hardly be overstated. They have the impact of Rembrandt's paintings made in his characteristically broad and loose, late manner that we have come to appreciate more and more in modern times. The prints completed entirely with the drypoint needle are rare exceptions, however. Predominantly, Rembrandt continued to work in a combination of the etching and drypoint techniques, although he varied and adapted the ratio between one and the other considerably from one subject to another. For instance, the contrast between the black of the heavy drypoint passages and the blank areas in *Saint Jerome in an Italian landscape* (see lot 31) of circa 1653, especially in the magnificent first-state impression offered here, is astonishing and creates the effect of the scene bathing in warm Italian sunlight. In one of his latest etchings, *Jupiter and Antiope: the larger Plate* (see lot 69) of 1659, the use of drypoint is much more subtle and seems mainly used to help shape the body of the nude princess as well as the drapery in the background. It is for these infinite variations and experimentations that Rembrandt must be considered one of the most imaginative etchers in European art. The

sheer variety of his oeuvre, so magnificently on display in this catalogue, in combination with his astounding technical abilities, make him one of the greatest printmakers of all time. Rembrandt as an etcher had it all: talent, skill, and courage.

The many states, versions and exclusive editions of his prints he created most certainly appealed to the collectors of his time, and possibly even more so to those in the centuries to follow. In fact, they undoubtedly contributed to allure of Rembrandts etchings as collectables. Owning an impression of every print he ever made is already impossible, let alone assembling an impression of every state - although over four centuries, collectors certainly tried to get as far as possible. In recent times, Sam Josefowitz got farther in this pursuit than anyone else.

When Erik Hinterding and I embarked on compiling the new *catalogue raisonné* of Rembrandts etchings, we fully agreed that the Josefowitz collection had to be examined.

The size and incredible scope of this collection, as well as the rarities it comprises, made it commendable, even necessary, to allow for an exception to the rule for *Hollstein* authors not to consider private collections. When in 2013 *The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700: Rembrandt* appeared in seven volumes, Sam's collection (listed as 'Lausanne'), together with the collection of the late Eberhard W. Kornfeld, which was eventually bequeathed to the Kunstmuseum Basel, were the only private collections included amongst many grand old public museums. Sam Josefowitz recognized Rembrandt's exceptional qualities as a printmaker, as he strove to assemble a collection of his etchings that covered all aspects of his oeuvre: self-portraits, portraits, genre, nudes, landscapes, and history prints. Uniquely, over decades of searching, waiting and buying, he was able to acquire many subjects in multiple impressions: different states, counterproofs, various sorts of paper, and variations in the manner of inking. In his collecting, Sam resembled exactly the type of collectors that Rembrandt printed for after his move to Amsterdam: the connoisseurs of his own circle.

Dr Jaco Rutgers
Tilburg, October 2023

Dr Jaco Rutgers is an independent art historian and print scholar. He is the co-author of the *The New Hollstein, Dutch and Flemish Etchings, Engravings and Woodcuts, 1450-1700 - Rembrandt*, published in 2013.

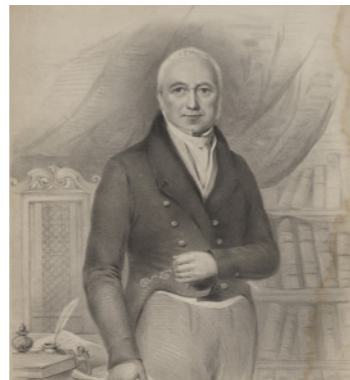
SOME EMINENT REMBRANDT COLLECTORS



Jan Six (1618-1700), Amsterdam (Lugt 1539a and 1539b)
Rembrandt Harmensz. van Rijn, *Jan Six*, 1647.
The Rijksmuseum, Amsterdam.
Photo: The Rijksmuseum.



John Barnard (1709-1784), London (Lugt 219, 1419 and 1420)
James McArdell, *Portrait van John Barnard*, 1754.
The Rijksmuseum, Amsterdam.
Photo: The Rijksmuseum.



Edward Rudge (1763-1846), Abbey Manor, Evesham, Worcestershire, and London (Lugt 900)
Lowes Cato Dickinson, *Edward Rudge*, early 19th century. The National Portrait Gallery, London.
Photo: © National Portrait Gallery, London.



Jan Gijsbert Verstolk van Soelen (1776-1845), The Hague and Soelen (Lugt 2490)
Lodewijk Anthony Vintcent, *Jan Gijsbert Verstolk van Soelen*, 1840



Francis Seymour Haden (1810-1910), London and Arlesford (Lugt 1048-1049, 1227, 2286, 3554 and 3938)
Hubert von Herkomer, *Portrait of Sir Francis Seymour Haden*, 1892. Clark Art Institute, Acquired by the Clark, 1989.23.
Photo: The Clark.



John Pierpont Morgan (1837-1913), New York (Lugt 1509)
Photograph by Bain News Service.
Photo: George Grantham Bain Collection (Library of Congress).



Edmond de Rothschild (1845-1934), Paris (Lugt 900c)
Photo © Andrusier / Bridgeman Images.



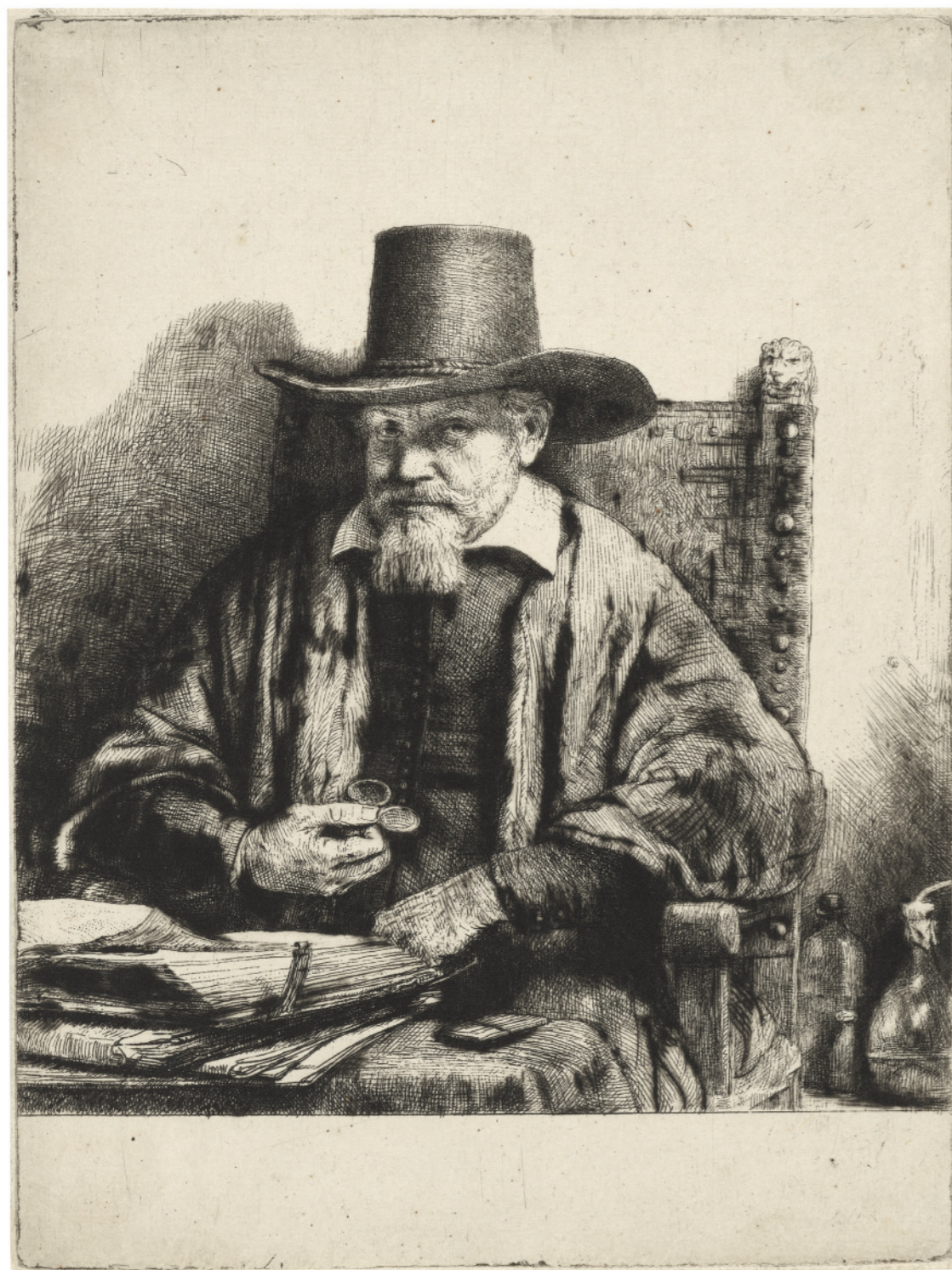
Isaac de Bruijn (1872-1953) and Johanna Geertruida de Bruijn-van der Leeuw (1877-1960), Muri bei Bern (not in Lugt)
Photograph by Philips Christiaan Visser.



Frits Lugt (1884-1970), Maartensdijk and Paris (Lugt 1028 and 3030)



Sam Josefowitz (1921 - 2015), Lausanne (Lugt 6093 and 6094)



(Illustrated actual size)

SAM JOSEFOWITZ: THE REMBRANDT COLLECTION AND ITS CONTEXT

by Nicholas Stogdon

The painter-printmaker can be a painter who early discovers printmaking (Dürer, Rembrandt, Picasso), or more rarely a printmaker who comes to painting, perhaps having trained as an engraver; will think of these two forms, if not necessarily of equal status in the world, as commensurable means of creativity with a potential for financial and reputational reward; and would (or should) be sufficiently entrepreneurial to distribute or arrange the distribution of their printed oeuvre – in contrast to those legions of printmakers who, from the 16th century until the invention of photography, merely enriched a publisher. For the painter, etching became the medium of choice, once it had become commercially viable (the plates used by early practitioners were of iron and soon rusted, so Dürer abandoned it), because it only required, at least for a beginner, an ability to draw, while engraving took years of training.

That Dürer and Rembrandt, a study in contrasts, the one grave and disciplined in his life as in his art, the other not so, were and remain the most esteemed and successful exponents of this breed is manifested by the survival of great numbers of contemporary impressions from most of their plates (let alone later ones of Rembrandt's, whose matrices became assets valuable to publishers until the 20th century). Some explanation of this is due, in the present context, as to why this should be so. Rembrandt started to make prints in 1625 or 1626 and was soon set on the course of intensive investigation and the restless experimentalism which was to characterise his career. As his confidence grew he began, in 1628, to sign and date his etchings and it was not long before ones by, and even after him, were being copied in Paris and elsewhere. His inexhaustible inventiveness, typified in his early career by those many studies of attitude and expression which were so attractive to artists and publishers abroad, appealed to his contemporaries as much as to those often grudging later 17th- and 18th-century commentators who were otherwise predisposed to a more academic or decorous mode and a concomitant fastidiousness in choice of subject matter. His use of drypoint, never fully exploited by earlier printmakers, was initially used to intensify passages in his etchings, though often to only short-term advantage, and he sometimes resorted to it out of inexperience, or laziness. Later on he came to use it as a fully-fledged means of expression, as a sort of simulacrum

of the impasto of his paintings, having come to terms, we have to assume, with its mutability. His inventiveness is a consequence of a seemingly never-satisfied striving for command of every means of expression within a given discipline; in the prints, of the drypoint or etching needle on a copper plate, of the plate's subsequent manipulation in the acid bath, and in the wiping of ink which made it possible to create a wide variety of effects from the same matrix. And it is this sense of progress towards an end, not perfection in any conventional sense, to which the appeal of the prints has been due; shifting trajectories are the norm, not the exception. Though as if to acknowledge that Rembrandt did not stand wholly outside the parameters of 'convention', or to state that to a certain extent it was the 'art of Rembrandt' that mattered, the market made its own declarations: the most fully resolved plates, generally speaking, made the most consistently advanced prices from early times. These were *Christ healing the Sick* (called 'The Hundred Guilder Print'), the *Portrait of Jan Six*, both brought by Rembrandt to a 'high degree of finish', and the large upright *Ecce Homo* and *The Descent from the Cross*, both the product of a close but short-lived collaboration with Jan van Vliet.

The status of 'finish' within each class of subject matter is an interesting topic, as is the market's view, which reflects preferences in any given period. But what is also fascinating and not so easy to explain is the acceptability and even clamour for that considerable number of plates which, early in their existence at least, had technical imperfections of such a pernicious sort that one might have thought that no impressions would have been issued at all, let alone numerous ones: plates foul-bitten and ill-bitten, with over-heated and perforated grounds, full of grainy areas which could not all be disguised as atmospheric effects, and craquelure which would do credit to a *trompe-l'oeil* painter. And, following this train of thought, we note the many imperfect impressions that were cast on to commercial waters, from botched and better executed plates alike, ones with printer's creases, slipped printing and double printing. But sold they were, and prized to this day; the allure must be the thing, overriding any seeming lack of concern for niceties of appearance.

Opposite:
Rembrandt Harmensz. van Rijn (1606-1669)
Arnout Tholinx, Inspector
etching and engraving with drypoint, circa 1656
first state (of two)
The Sam Josefowitz Collection

For the prints, at least, Rembrandt had two markets, a general and a specialised one, rather than a single and potentially finicky individual customer (as for a painted portrait), to decide what was acceptable and what was not. At least a part of this market clearly had an appetite for these quirky products, which can scarcely be equated with the traditional role of the print, from the artist's own hand or not, as a means of disseminating his 'art', or renown. No doubt some element of the appeal lay in that part of the collecting spectrum occupied by the newish craze for variety, with a distant parallel in the issue of Nanteuil's portraits with minuscule differences of state comprised merely of marginal flicks and dots. If the acidulous Arnold Houbraken thought of many of Rembrandt's alterations as ploys, and cynical ones at that, whose were the more so! It would be fair to add, too, that if the rules obtaining in the art and practice of etching and drypoint can be so described, Rembrandt rewrote them.

Rembrandt's affairs unravelled disastrously as a result of his incautious and unwise purchase of a grand house; shocks to economic and social life and a decline in his portrait commissions put payments on it, and its running costs, beyond his means. He seems to have lost control of his plates around 1653, and Erik Hinterding's research has shown that there is an abrupt cessation of accumulating paper supplies after this date, which is highly unusual; for normally a printmaker, such as my own investigations have found to be the case with Martin Schongauer, and as is also true of Dürer, had a large and growing stock of plates and would use bigger and bigger batches of paper. But this is not the case with Rembrandt, whose later plates were printed on a sort of hand-to-mouth basis or in small editions on precious Japan paper and vellum. That said, he must at least have been freed from the quotidian grind of meeting a demand for impressions from his considerable stock of earlier plates. Three examples in this collection suffice to exemplify the range and audacity, the versatility of his response. The portraits of *Arnout Tholinx* (see fig. 1) and *Lieven van Coppenol* (see lot 54) could not be more different. We do not know the exact circumstances of either commission, or even if that was what they were; but we can allow ourselves inferences. The first is among the greatest portrait prints ever made, but could probably never have existed in many more than the dozen or so impressions, in two states, which survive today, and is thus private in intent. The second has a different air of duty about it, was built up and then maintained over a number of states, and thus designed for a distribution to collectors (possibly by Rembrandt) and to a wider audience (by the self-aggrandising sitter). The evidence of *The Three Crosses* (see lot 19, Old Masters Part I) however, points in two directions: arguably Rembrandt's most famous work of art, precisely because it is a print, and the greatest work of art in any of the print media, it was kept going against all the physical odds inherent in the medium of drypoint. It yielded up the usual limited number of impressions in the first two states, was revitalised in the third, then radically transformed to achieve longevity, and survives in over eighty impressions in the fourth state alone. In this instance it can hardly be said that Rembrandt had no concern for the long-term consequences of experimentation. His integrity and undimmed command of the medium are also demonstrated by the reflective late nude plates which effectively closed his career as printmaker, for he made only one (uncharacteristic) portrait between the *Woman with the Arrow* and his death in 1669.

The market for Rembrandt's etchings has never dimmed, and diminished infrequently, due only to contrary economic winds. Occasional 'competition' at the top of the market has sometimes had some aesthetic rationale: high prices for Marcantonio Raimondi's prints in the 18th and 19th centuries were due partly to the status of engraving in the hierarchy of techniques, and partly to the prestige of Raphael. At other times market anomalies, more explicable in a social context,

brought other classes of print to the fore: during the 'portrait mania' of the late 18th and early 19th centuries, an extra lot in the famous Barnard sale in 1784, a relatively unassuming etching of *Sir Thomas Chaloner* by Wenceslaus Hollar, then thought to be after Holbein, made £59.17.0, while five impressions of *The Three Crosses*, sold separately, made the combined price of £8.4.6; and in the early years of the 20th century, when enormous sums were paid for English mezzotints and colour plates, a record price for a print, £3045, was set in 1923 for a mezzotint after Sir Joshua Reynolds. This was superseded the following year by the Josefowitz portrait of *Arnout Tholinx*, in Rembrandt lore the most famous impression of his rarest portrait, which made £3780. The self-same impression of the mezzotint appeared in 2013, and sold for £1100!

The contemporary market for Rembrandt's richly varied oeuvre is not easy to demonstrate, beyond stating the obvious that there must have been a large demand because so many contemporary impressions survive. Apart from the book with his prints in the sale of his possessions, and record of the shipment of 189 prints to Antonio Ruffo which arrived in Sicily the month after Rembrandt's death, there is scant evidence. The comprehensive collection which belonged to J. P. Zomer (1641-1724) was sold in London in 1720-21. If great collections of Rembrandt prints were made and remained in Holland in the 18th century, and to a lesser extent in France and elsewhere too, the market migrated inexorably across the Channel and North Sea and remained firmly rooted in London until the later 19th century. After this the German and French museums and collectors came to the fore, joined by American dealers towards the end of the 19th century. The extraordinary fecundity of fine material in the markets of the past is now a cliché, but the truth; the variety of provenances of sheets in the Josefowitz collection gives a hint of it. If Barnard had five impressions of *The Three Crosses*, this was then a very inexpensive print compared with rare states of the rare portraits, of *Jan Six* and *Arnout Tholinx*. In some sale catalogues there are hundreds of Rembrandt lots. Often the same impressions are being recycled, and this is a reminder of how short-lived many cabinets have been, even quite well-known ones; death, recklessness, boredom, bankruptcy and mortal illness, all have prompted dispersals. George Hibbert supposedly sold his prints in 1809 'to portion one of his daughters'. Yet other cabinets have remained unseen for decades or more than a century; the main buyers of the 1920s, such as Isaac de Bruijn and his wife Johanna Geertruida van der Leeuw, and Frits Lugt, suddenly had on offer in the 1924 Edward Rudge auction at Christie's, the collection of a bygone era, in quantities of impressions and a variety of states that would have been exciting in the 18th century when Rudge had started to buy (he died in 1846). Some great early 20th-century collections, such as those of J. P. Morgan and Edmond de Rothschild, became institutionalised, as much later did that of Frits Lugt, a significant presence from the 1920s onwards. From 1922 the 339 Rembrandts of Otto Gerstenberg's almost all went to the United States; he owned three impressions of *The Three Crosses*, two later impressions of the *Ecce Homo* and only a copy of *Arnout Tholinx*, though he had many fine sheets including two in the Josefowitz collection. Both these then belonged to Harris Whittemore (d. 1927), who had a smallish but exceptionally choice group of old masters, and it was from his heirs that Richard Zinser, by the early 1940s an expatriate, bought numerous exceptional prints, including the *Tholinx* portrait which had been acquired for Whittemore in 1924 (the underbidder being Lugt). Zinser had become a print dealer by then, but he formed a collection comprising almost all the best sheets that he handled; whatever the artist, these were on the whole of the very highest quality, particularly the Rembrandts, and I was able to acquire for Sam Josefowitz some of the rarest, including again the *Tholinx*, *Old Haaringh* and *Young Haaringh*, and the

so-called *Spanish Gypsy*. The one great rarity that Sam regretted missing, but had not bought as he had recently suffered a grievous bereavement, was the Barnard impression, also once Zinser's, of *The Phoenix*.

Opportunities vaguely comparable to those of an earlier era diminished markedly after the Second World War; but nuggets were to be found. Dwelling only on prints that later belonged to Josefowitz, one notes first Eldridge Johnson's collection, sold in New York in 1946. The collection of the Weisbachs, father and son, was sold in 1954. Some old collections re-surfaced: Carlyon's, an early 19th century one, was bought by Colnaghi's in 1959-60, and the appearance of the Cronstern prints, at Christie's in 1991 and 1992, was a welcome surprise. The Rembrandts in this latter collection had mostly been acquired in the 18th century, with the first state of the *Ecce Homo*, bought by Josefowitz, the most valuable item in an early inventory, while *The Shell* (see lot 70) added in the 19th century, was another Josefowitz purchase. Felix Somary's collection was split between heirs; from it came the first state of *The Entombment*, the fourth state of *The Three Crosses*, and, later, *Abraham entertaining the Angels* on Japan paper. Also divided between heirs was Albert Blum's collection; some of it was sold at auction, and some privately by August Laube, notably the fifth state of the *Ecce Homo* (see lot 20, Old Masters Part I).

Considering their presentation in two-volume hardback catalogues, the collections of Gordon Nowell-Usticke (1967, 1968) and Viscount Downe (1970, 1972) were not exceptional, though there were some fine sheets in the former, such as the first state of *The Flight into Egypt: a Night Scene* (see lot 20), then bought by Zinser. Josefowitz's first large batch of auction acquisitions was from the Downe sale, mainly through Ira Gale; they bought a group of rare little self-portraits and other early, if modest, plates. It had been a chance encounter on a plane, in 1968, with this decidedly eccentric dealer, that Sam's foray into the world of prints really begins. Gale, an American expatriate living in London, was an audio engineer but also an art dealer (and was to bring Andy Warhol's play *Pork* to London in 1971). On the flight he was reading the 1966 Tate Gallery catalogue of Pont-Aven pictures to which Sam had lent liberally. The next day Gale sold him a Gauguin monotype and his first two Rembrandts; in June that year Gale bought the severely cut first state of *The Three Crosses*, and when selling it to Sam in 1970 explained the odd truncation of the vellum as reflecting the shape of the hind-quarters of the beast that had involuntarily given up its skin to a good cause!

Many other early acquisitions were on the whole rather unsure, as can be imagined, and made at secondary galleries. Later came more selective purchases from public sales, such as that of Otto Schäfer, but more important were the good relations established with various dealers: particularly, as early as 1969, with August Laube (d. 1989), an astute and knowledgeable man who over the next decade and a half sold or acquired for Josefowitz many of his most outstanding prints. From Robert Light came such significant additions to the collection as *The Three Trees* (see lot 17, Old Masters Part 1), the first state of *Jan Lutma, Goldsmith* (see lot 51), the third state of *The Entombment* (see lot 25), all from the fine ensemble formed with his help by Charles Cunningham, whose collection also yielded up *The Presentation in the Temple* (see lot 19), the third state of *The Three Crosses* and *The Clump of Trees with a Vista*.

So, in leaner times for collectors, the making of the Josefowitz Collection has of necessity been a matter of persistence; forty years of good advice, patient self-education, and imagination. Opportunities are lost through bad timing, and

some states of various prints will never again be seen on the market. But today's buyer of old master prints stands on the shoulders of others who have gone before, which is part of the fascination. Among the great collectors of the more distant past represented herein are many who are renowned, and others who deserve to be: Astley, or one should say Arthur Pond, Aylesford, Hawkins and Buccleuch, Baring, Barnard, Joseph Browne, Esdaile, Griffiths, Haden, Joseph Harding, Hibbert, Houbraken, Baron van Leyden, Maberly, Pole Carew, the collection associated with Remy's name, Röver, Rudge, Six, Verstolk, and John Woodhouse. Scarce and fine quality sheets do appear, and once a good structure has been established, the chance to add flesh and colour can occur surprisingly often, for oddities and impressions which might not suit a conventional taste, or be a desideratum of a 'highspot' collector, give context and character. Money is required, of course, but the imagination is needed to make a real collection and not just a spotty ensemble of the best available impressions of a narrow range of the better-known subjects. Increasingly confident connoisseurship and intellectual satisfaction follow. Sam had these advantages: he was not ashamed of his early forays into the market - they were part of the experience - and he came to understand the merits of having numerous states of the same plate, and even the place in a collection of a sheet in compromised condition that nevertheless spoke to its companions. Chance always plays a part too: an impression that the market sniffed at, such as the curious impression of the *Descent from the Cross by Torchlight*, picked up reasonably after a sale in 1987, was made sense of soon after, in this case by the Seymour Haden impression of the same subject, bought in 1988 (see lot 24).

It is perhaps surprising that no other private collection formed in the last century will have matched this one for its comprehensiveness. If the most spectacular individual masterpiece is the portrait of *Arnout Tholinx*, the only impression on the market in the 20th century, the most appealing feature of the collection is the remarkable accumulation of different impressions of the same print, ones that show additions or subtractions or solutions of a creative or even of a practical nature, others that display the uses of varied supports for different effects, and yet others that combine these attributes. There are the first, third and final states of the *The Flight into Egypt*; two impressions of *Christ Preaching* ('*La Petite Tombe*'), one on European paper (see lot 22), another on Japan, both early but in dramatic contrast; three states of the *Ecce Homo* and of *The Three Crosses*; three impressions of *The Entombment*, including a first state on pale oriental paper and a later, utterly sepulchral one, on vellum; a magnificent first state on a deep-toned Japan paper of *Saint Jerome reading in an Italian Landscape* (see lot 31) and two impressions of the second state, one on oatmeal paper. Among the landscapes are the very rare first state of *The Omsal* (see lot 38), and a second state; the portraits include two impressions, both once in the celebrated Hawkins collection, of *Old Haaringh*, one on vellum (see lot 21, Old Masters Part I), and no less than five impressions of *Jan Lutma*, two first states, one very early, one almost certainly a maculature (see lot 52), and three impressions of the second state, on Japan, on oatmeal and on European paper. Finally, there are no less than five different plates represented by an ordinary impression and a counterproof (see lot 15 and lot 18, from Old Masters Part I).

Nicholas Stogdon
Oxfordshire, August 2023

Nicholas Stogdon, scholar and former print dealer, is the author of the catalogue of this collection, published privately in 2011 under the title *A Descriptive Catalogue of the Etchings by Rembrandt in a Private Collection, Switzerland*.



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GRAPHIC MASTERPIECES BY REMBRANDT VAN RIJN

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Graphic Masterpieces by Rembrandt van Rijn, Thursday 7 December 2023 at 6.30pm

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ACKNOWLEDGEMENTS

This sale is the result of the collective efforts of many people, both inside and outside the company, and we owe them all an enormous debt of gratitude, first and foremost Sam Josefowitz himself for hosting generations of Christie's specialists and sharing his enthusiasm and knowledge.

We are very grateful to Nicholas Stogdon and Jaco Rutgers for their contributions to this catalogue. A huge thanks goes to Erik Hinterding, Olenka Horbatsch, Sarah Mallory, Epco Runia, and their colleagues at the Rijksmuseum, the British Museum, The Morgan Library and the Rembrandthuis; to Giulia Bartrum, Angelito Kertokarijo, Armin Kunz, David Llewellyn, for their help, advice and time, and for being good sports. Within Christie's, we are indebted to the support and efforts of Noel Annesley, Keith Gill, David Llewellyn, Dominic Lynch, Murray Macaulay, Jussi Pylkkänen, Carole Wagemans, Emily Wood, and the global Print Department for their unwavering dedication, inspiration, and countless hours of hard work.

Stefano Franceschi Richard Lloyd Tim Schmelcher

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THE FOLLOWING FIVE LOTS
WILL BE OFFERED IN THE SALE

OLD MASTERS PART 1

LONDON, 7 DECEMBER
2.30 PM

THE COLLECTION OF SAM JOSEFOWITZ: A LIFETIME OF DISCOVERY AND SCHOLARSHIP

*17

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Three Trees

etching with engraving and drypoint

1643

on laid paper, watermark Foolscap with five-pointed Collar (Hinterding A.a.a.)

a brilliant, early and very atmospheric impression of this highly important landscape

printing very richly and darkly, with great depth, intense contrasts and selectively wiped highlights

the sulphur tinting in the sky very pronounced

Plate 214 x 280 mm.

Sheet 221 x 287 mm.

£300,000-500,000

US\$370,000-610,000

€350,000-570,000

PROVENANCE:

Sir Henry James Johnson, Sotheby's, London, 18 May 1926 (*'With the sulphar [sic] tints and drypoint touches characteristic of the earliest impressions'*).

With P. & D. Colnaghi & Co., London, 1926 (with their stocknumber C.64707 in pencil verso).

Isaac de Bruijn (1872-1953) and Johanna Geertruida de Bruijn-van der Leeuw (1877-1960), Muri bei Bern (without mark and not in Lugt); acquired for Fl. 15,700; bequeathed to the Rijksprentenkabinet, Amsterdam, in 1961.

Rijksprentenkabinet, Amsterdam (Lugt 2228a, and their duplicate stamp; inv. no. RP-P-1962-72).

With Robert M. Light, Boston; acquired in exchange from the above, for a third state-impression of *Christ presented to the people* (*'Ecce Homo'*) (inv. no. RP-P-1975-1; with three others), in January 1975.

Charles C. Cunningham Jr. (b. 1934), Boston (without his mark, see Lugt 4684); acquired from the above.

Sam Josefowitz (Lugt 6094, on the window mount verso); acquired from the above in 1978 (through Robert M. Light); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 212; Hind 205; New Hollstein 214 (this impression cited)

Stogdon 93

SELECTED LITERATURE:

C. S. Ackley, et al., *Rembrandt's Journey - Painter, Draftsman, Etcher*, exhibition catalogue, MFA Publications, Boston, 2003, p. 190-192 (another impression illustrated).

K. Clark, *Landscape into Art*, John Murray, London, 1976, p. 60-61.

E. Hinterding, G. Luijten, M. Royalton-Kisch, *Rembrandt the Printmaker*, exhibition catalogue, British Museum Press, London, 2000, no. 48, p. 207-209 (another impression illustrated).

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

C. P. Schneider, *Rembrandt's Landscapes - Drawings and Prints*, exhibition catalogue, National Gallery of Art, Washington D.C., 1990, no. 75, p. 240-242 (another impression illustrated).

C. White, *Rembrandt as an Etcher: A Study of the Artist at Work*, Yale University Press, New Haven and London, 1999, second edition, p. 219-221.





Fig. 1 Rembrandt Harmensz. van Rijn (1606-1669), *Landscape with a Stone Bridge*, oil on panel, circa 1638
The Rijksmuseum, Amsterdam
Photo: The Rijksmuseum.

The Three Trees is one of the most celebrated and memorable landscapes in the history of art. As early as 1751, Edmé-François Gersaint compiled the first catalogue - in effect the first catalogue raisonné in the history of Western art - of Rembrandt's graphic works. He described this print as 'one of the finest and most finished that Rembrandt made... engraved with great taste and effect' (quoted in: Hinterding, 2008, p. 391).

Landscape, as a subject in its own right, forms only a small part of Rembrandt's printed oeuvre, comprising 25 etchings and drypoints created over a period of twelve years, between 1640 and 1652. In these prints Rembrandt largely eschewed the dramatic chiaroscuro seen in his paintings of the previous decade in favour of a more fluid, spontaneous execution - an approach to landscape also very much in evidence in his drawings at the time. The exception is *The Three Trees*, which is the largest and most ambitious landscape composition and a *tour-de-force* of the effects of light and shade. It is, in this sense, the most painterly of his landscape etchings, with its dramatic description of the sunlight breaking through after a storm closely related to his painting *Landscape with a Stone Bridge* of 1637 (fig. 1).

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

portrayal of meteorological phenomena, it prompts comparisons with Giorgione's *Tempesta*, circa 1508, or even with the rain and snow images of the Japanese *ukiyo-e*-masters. Rembrandt employed every printmaking technique available to him - etching, engraving, drypoint and sulphur tinting - on this plate to create the most complex and painterly of all his landscape prints.

Although the scene is a virtuoso depiction of the natural world, exquisitely rendered in all its atmosphere and detail, *The Three Trees* seems laden with an inexplicable metaphysical significance. Kenneth Clark described this tension eloquently: 'Rembrandt was one of the most sensitive and accurate observers of fact who has ever lived....In his landscape drawings of the 1650's, every dot and scribble contributes to an effect of space and light...the white paper between three strokes of the pen seem full of air. Yet when he came to paint he felt that all these observations were not more than the raw material of art. For him, as for Rubens, landscape painting meant the creation of an imaginary world, vaster, more dramatic and fraught with associations than that which we can perceive for ourselves'. (K. Clark, 1976, p. 60-61).

The Three Trees presents an eternal dialogue between earth and sky, the human and the elemental, the everyday and the sublime, evoking a sense of the diminutive scale of man, of awe in the face of creation, and of intimations of a wider, more expansive reality.

The present, exquisite example was previously in the collection of some of the most discerning Rembrandt connoisseurs of the 20th century, Isaac de Bruijn and his wife Geertruida van der Leeuw, and later Charles C. Cunningham, amongst others. It is undoubtedly a very early impression, with the watermark Foolschap with five-pointed collar, which Erik Hinterding records for the very first edition of this plate.



THE COLLECTION OF SAM JOSEFOWITZ: A LIFETIME OF DISCOVERY AND SCHOLARSHIP

*19

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ crucified between the two Thieves: 'The Three Crosses'

drypoint

1653

on laid paper, watermark Strasbourg Bend (Hinterding D.a.b)

a very fine impression of the extremely rare third state (of five)

printing with much burr and a subtle, selectively wiped plate tone

Plate 387 x 455 mm.

Sheet 396 x 465 mm.

£1,000,000-1,500,000

US\$1,300,000-1,800,000

€1,200,000-1,700,000

PROVENANCE:

Hofbibliothek Vienna; then Albertina, Vienna (Lugt 5d; with their stamp and de-accession stamp; see also Lugt 174 & 1260); their duplicates sale, C. G. Boerner, Leipzig, 3 May 1932, lot 61 ('... *Abdruck von herrlicher Qualität, mit feinem Plattenton, schwerem Grat in den Seitenpartien und mit großer Leuchtkraft des breiten Lichtstrahls in der Mitte. [...] Wasserzeichen Lilienbekröntes Wappen.*' (M 23,000; to Dr Kann for Schocken).

Salman Schocken (1877-1959), Margonin, Zwickau and Jerusalem (without mark and not in Lugt). Sotheby's, London, 29 November 1966, lot 16 (£ 30,000; to Maison).

With Faerber & Maison, London.

Charles C. Cunningham Jr. (b. 1934), Boston (Lugt 4684); acquired from the above (through Zinser). With Robert M. Light, Santa Barbara, California (on behalf of the above).

Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above (through Laube); then by descent to the present owners.

EXHIBITED:

Museum of Fine Arts, Boston, and Pierpont Morgan Library, New York, *Rembrandt: Experimental Etcher*, 1969, no. 58 (ill.).

REFERENCES:

Bartsch, *Hollstein* 78; Hind 270; New *Hollstein* 274

(this impression cited)

Stogdon 40 (this impression illustrated)

SELECTED LITERATURE:

C.S. Ackley, *et al.*, *Rembrandt's Journey - Painter, Draftsman, Etcher*, exhibition catalogue, Museum of Fine Arts, Boston, 2004, pp. 247-253, no. 168 (another impression illustrated).

K. Althaus, *Rembrandt - Die Radierungen aus der Sammlung Eberhard W. Kornfeld*, exhibition catalogue, Kunstmuseum, Basel, 2005-2006, pp. 183-185, no. 77 (fourth state illustrated).

H. Bevers, P. Schatborn, B. Welzel, *Rembrandt: The Master & his Workshop - Drawings & Etchings*, exhibition catalogue, New Haven, 1991-1992, pp. 264-269, no. 35 (another impression illustrated).

J. Bikker, *Rembrandt - Biography of a Rebel*, Amsterdam, 2019, pp. 138-139, no. 94 (another impression illustrated).

J. Bikker, G.J.M. Weber, M.E. Wieseman, E. Hinterding, *Rembrandt - The Late Works*, London, 2014, pp. 159-60, no. 63 (another impression illustrated).

A.T. Eeles, R. A. Hoehn, *Rembrandt Prints 1648-1658: A Brilliant Decade*, exhibition catalogue, Robert and Karen Hoehn Family Galleries, San Diego, 2015, pp. 48-51, no. 13 (another impression illustrated).

J. A. Ganz, *Rembrandt's Century*, Munich, 2013 (another impression illustrated).

E. Hinterding, G. Luijten, M. Roylton-Kisch, *Rembrandt the Printmaker*, exhibition catalogue, British Museum, London, pp. 297-304, no. 73 (another impression illustrated).

N. Stogdon, *A Descriptive Catalogue of the Etchings of Rembrandt in a private Collection, Switzerland*, privately printed, 2011, pp. 64-74, nos. 39-41 (this impression illustrated).

C. White, *Rembrandt as an Etcher - A Study of the Artist at Work*, New Haven and London, 1999, 2nd edition, pp. 77-88, fig. 103 (another impression illustrated).





Fig. 1 Lucas van Leyden (circa 1494-1533), *Golgotha*, engraving, 1517
The Rijksmuseum, Amsterdam.
Photo: The Rijksmuseum.

Few prints in European art history are of equal importance and so unanimously admired as Rembrandt's *Christ crucified between the two Thieves*, commonly known as *The Three Crosses*. Most multi-figure Calvary scenes, popular in the Netherlands in the 15th and 16th century but no longer in Rembrandt's time, allowed the viewer to calmly observe the scene from the outside (fig. 1). Rembrandt, by contrast, throws us into the midst of the event as it unfolds. His print is a turmoil of light and darkness, of hard, straight lines and dense crosshatching, of highly worked details and loosely sketched, seemingly unfinished passages, all adding to a sense of movement and immediacy, to invoke an almost cinematic experience. Frederik Schmidt-Degener, director of the Rijksmuseum from 1922-41, summarised the achievement of this work thus: 'Only once, in Rembrandt's vision, has the Christian imagination truly dwelt on Golgotha.' (F. Schmidt-Degener, quoted in: Eeles/ Hoehn, 2015, p. 11). Other scholars and print connoisseurs have, from different perspectives, expressed the importance of this work no less emphatically.

According to Holm Bevers, 'Rembrandt's psychologically penetrating study of terrified humanity has no equal in the iconography of Calvary' (Bevers, 1991, p. 264); James Ganz felt that 'the death of Christ on the cross has never been depicted with such graphic intensity or raw expressive force' (Ganz, 2013, p. 133); Nicholas Stogdon considered it 'the most celebrated of all prints' (Stogdon, 2011 p. 71); and Adrian Eeles called it 'an unforgettable masterpiece of print-making' (Eeles, 2015, p. 48). For Erik Hinterding 'this monumental print is one of the highlights of his etched oeuvre and a key point in the history of the graphic arts.' (Bikker, 2014, p. 159).

The year of its creation, 1653, must have been a difficult year for Rembrandt and for Holland, as the dispute with his former maid and lover Geertje Dircks rumbled on, and the Anglo-Dutch War (1652-54) put an enormous strain on the economy of the country, gravely affecting the demand for luxury goods and art commissions. It

was at this point that Rembrandt embarked on the creation of his most ambitious and demanding print in subject, technique and size. He decided to depict the pivotal event of Christianity, to do it entirely in drypoint, and on a scale never before attempted.

Of the four gospels, Rembrandt followed Saint Luke's account most closely:

And when they were come to the place, which is Calvary, there they crucified him, and the malefactors, one on the right hand, and the other on the left. Then said Jesus, Father, forgive them; for they know not what they do. And they parted his raiment, and cast lots. And the people stood beholding. ... And it was about the sixth hour, and there was a darkness over all the earth until the ninth hour. And the sun was darkened, and the veil of the temple was rent in the midst. And when Jesus had cried with a loud voice, he said, Father, into thy hands I commend my spirit: and having said thus, he gave up the ghost. Now when the centurion saw what was done, he glorified God, saying, Certainly, this was a righteous man. And all the people that came together to that sight, beholding the things which were done, smote their breasts, and returned. (Luke 23; 33-48)

The composition is divided quite evenly into three parts, horizontally and vertically. The upper third is entirely taken up by the sky, dark towards the sides and bright at the centre, where an intense light falls in shafts from above. In the middle section are the three crosses, with Christ slightly off-centre to the right. His body has sunk deep below the crossbeam, His eyes are closed, the mouth half open. We see His ribcage and thin, stretched abdomen. A loincloth is wrapped around His waist, the feet are nailed next to each other to the Cross. To the right below, we see a group of mourners, including Mary Magdalene clutching the foot of the Cross. Saint John stands behind her, his hands raised to his head in despair. Below him on the ground, the fainting Virgin is consoled and supported by a group of women around her. Further to the right stands the cross of one of the thieves, bathed in

light. His body is painfully bent over the crossbeam, with his arms pulled back and down, tied to the trunk. The centurion mentioned by Luke has dismounted his horse and cast off his helmet, as he kneels with his outstretched arms raised, facing the figure of Christ. This is the moment of his conversion, as Christ has just breathed his last breath, the apex of the Passion, the turning point of the work of Redemption.

To the left of Christ are two Roman cavalry soldiers on horseback, one with a tall lance, the other pointing his sword at Christ's thigh. Further to the left stands the cross with the second thief, his face and body partially shaded. Below him, a foot soldier is leading the centurion's horse away. Towards the left edge, Rembrandt has placed a group of soldiers with a raised standard and lances, including a commander on horseback and a man reaching with a staff and sponge towards the good thief.

In the lower left third of the sheet another small crowd of mourners has turned away, about to leave the cruel scene, including a bareheaded man, presumably Simon of Cyrene. Two women have fallen to the ground in panic or despair, a running dog adds to the sense of tumult and chaos. The lower centre is dominated by two figures, presumably Joseph of Arimathea and Nicodemus, hurrying towards a cave in the lower right corner - the future tomb of Christ, where the two men will bury Him.

To create this astonishing print, Rembrandt employed the drypoint method, whereby the design is scratched directly into the plate rather than etched into the copper by acid. In the process, small barbs of metal are raised alongside the scratched lines, creating rough ridges. When the plate is inked up, the ink gets caught in these barbed ridges, resulting in deeply black, velvety lines and blurred areas, an effect called 'burr'. It is astonishing to observe with what virtuosity Rembrandt employed the drypoint technique to its full potential on such a monumental scale. As a result, *The Three Crosses* has the immediacy and spontaneity of a drawing. 'As far as we know, with the possible exception of two small sketches for individual figures, he worked directly on the plate without the aid of compositional drawings. His control and mastery were such that no preparation on paper was necessary. For him, drypoint became another tool for drawing.' (White, 1999, p. 81)

The Three Crosses exists in five states. In print-making terms, a change in 'state' denotes a deliberate alteration to the plate and consequently to the printed image. The first state of *The Three Crosses* already shows the complete composition, no unfinished proofs exist. The second state differs from the first only in that Rembrandt added a few lines of shading at the right sheet edge. In the present third state, Rembrandt strengthened the shading here and there, and finely modelled the face of Simon of Cyrene, who now becomes a focus point and identification figure for the viewer. At this point Rembrandt considered the print finished, and signed and dated the plate at the lower centre left: *Rembrandt.f.1653*. Impressions of the third state are generally more cleanly wiped than those of the first two states, although some do have a light, selectively wiped tone, such as the present one. The majority of impressions of the first state were printed on vellum, while all of the second and most of the third state were printed on white paper with a Strasbourg Bend watermark. In the fourth state, Rembrandt famously transformed the image completely instead of reworking it, as the drypoint began to wear. He scraped and burnished off much of the previous design, removed many figures, added some, and obscured much of the plate with long and heavy, vertical lines of shading, leaving only the central section slightly brighter. James Ganz described this state as 'a tour de force of draftsmanship and printmaking in which emotion eclipses intelligibility.' (Ganz, 2013, p. 133) Finally, the Amsterdam printer Frans Carelse (d. 1683) acquired the plate, engraved it with his name, and printed a small number of impressions of the fifth and final state. (For the most recent census of impressions, please see: Bikker, 2014, p. 159-60.)

The present sheet was formerly in the Imperial Court Library ('Hofbibliothek') in Vienna, one of the grandest and oldest print cabinets in Europe, preceeded only by Bibliothèque Nationale in Paris. The core of the print collection was formed by Prince Eugène de Savoie (1663-1736), with the help of the French family of print

dealers, Mariette. In 1737 the collection became property of the Emperor Charles VI. In 1921, the prints and drawings of the Hofbibliothek were united with those of the equally venerable collection of the Duke Albert Casimir of Sachsen-Teschen (1738-1822), to form the Albertina, one of the world's greatest collections of graphic arts. The depth and quality of the holdings of these two august collections meant that they included many duplications, even of some of the rarest and finest prints, some of which were deaccessioned following the merger of the two cabinets. This impression of *Christ crucified between two Thieves: 'The Three Crosses'* (3rd State) was one of those duplications and sold in one of the Albertina sales, in 1932.

Before the reappearance on the market of the Plessen-Cronstern impression, also of the third state, last year (Christie's, London, 7 June 2022, sold for £1,482,000), no other impression of the first three states had been on the market for over three decades. About twenty impressions are known of the first state, including a fragment and a trimmed one (Josefowitz Collection), which are still in private hands. Of the ten known impressions of the second state, two remain in private collections. Of the present third state, 22 examples of are recorded, with only three still in private hands, including the present impression.

Rembrandt's *Christ crucified between two Thieves: 'The Three Crosses'* is, in Christopher White's words, 'one of Rembrandt's most moving work in any medium' (White, 1999, p. 88), and this very fine sheet presents one of the last chances to acquire an early state of this majestic print.



The Master of the Die (fl. 1530-1560), *The Conversion of the Centurion*, engraving, 1532
The Metropolitan Museum of Art, New York.
Photo: The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949.

THE COLLECTION OF SAM JOSEFOWITZ: A LIFETIME OF DISCOVERY AND SCHOLARSHIP

*20

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ presented to the People ('Ecce Homo')

drypoint

1655

on heavy laid paper, without watermark

a very fine impression of the very rare fifth state (of eight)

printing with considerable burr and a pronounced, subtly modulated plate tone

with fine wiping marks and inky plate edges

Plate 358 x 455 mm.

Sheet 361 x 459 mm.

£1,000,000-1,500,000

US\$1,300,000-1,800,000

€1,200,000-1,700,000

PROVENANCE:

Robert Stayner Holford (1808-1892), London and Westonbirt, Gloucester (Lugt 2243); his posthumous sale, Christie's, London, 11-14 July 1893, lot 417 (£51; to L. Meder of Amsler & Ruthardt).

With Amsler & Ruthardt, Berlin; acquired at the above sale.

Valentin Weisbach (1843-1899), Berlin (Lugt 2539b); acquired from the above; then by descent to his son Werner Weisbach (1873-1953), Berlin and Basel (without mark, see Lugt 2659a).

Albert W. Blum (1882-1952), Switzerland and Short Hills, New Jersey (Lugt 79b); acquired from the above, circa 1949 (according to Lugt); then by descent.

With August Laube, Zurich; acquired from the heirs of the above.

Sam Josefowitz (Lugt 6094; on the support sheet *recto*), acquired from the above in 1980; then by descent to the present owners.

REFERENCES:

Bartsch, *Hollstein* 76; *Hind* 271; *New Hollstein* 290 (this impression cited)

Stogdon 36

SELECTED LITERATURE:

C. S. Ackley, *et al.*, *Rembrandt's Journey - Painter, Draftsman, Etcher*, exhibition catalogue, MFA Publications, Boston, 2003.

H. Bevers, P. Schatborn, B. Welzel, *Rembrandt: the Master and his Workshop - Drawings and Etchings*, exhibition catalogue, Yale University Press, New Haven and London, 1991.

J. Bikker, G. J. M. Weber, M. E. Wieseman, E. Hinterding, *Rembrandt - The Late Works*, National Gallery Company, London, 2014.

A. T. Eeles, *Rembrandt's Ecce Homo: A Census of Impressions*, in: *Print Quarterly*, Vol. XV, 1998.

E. Hinterding, G. Luijten, M. Royalt-Kisch, *Rembrandt the Printmaker*, exhibition catalogue, British Museum Press, London, 2000.

E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, THOTH Publishers, Bussum & Fondation Custodia, Paris, 2008, no. 62 & 62a, p. 162-166.

Charles M. Rosenberg, *Rembrandt's religious prints: the Feddersen collection at the Snite Museum of Art*, Indiana University Press, with the Snite Museum of Art, University of Notre Dame, Bloomington, Indiana, 2017.

N. Stogdon, *A Descriptive Catalogue of the Etchings by Rembrandt in a Private Collection, Switzerland*, privately printed, 2011.

C. White, *Rembrandt as an Etcher: A Study of the Artist at Work*, Yale University Press, New Haven and London, 1999 (2nd edition).

C. White, *Rembrandt as an Etcher, in Rembrandt: a genius and his impact*, National Gallery of Australia, Canberra, 1997.





Fig. 1 Lucas van Leyden (circa 1494-1533), *The Large Ecce Homo*, engraving, 1520
The Rijksmuseum, Amsterdam.
Photo: The Rijksmuseum

Rembrandt's stubborn devotion to his art, and to printmaking in particular, is nowhere more apparent than in *Christ presented to the People* ('*Ecce Homo*'), especially as we consider the circumstances under which he created this stupendous and majestic print. 'His constant experiments indicate the pleasure [Rembrandt] took in the actual working on the plate... Only a man in love with the technique could have developed such mastery, but unlike several other distinguished printmakers, he controlled his ardour for the medium to the extent that it became the primary *raison d'être*.' (White, 1999, p. 4).

1655 was a difficult year for the artist, as he became unable to afford the repayments for his house. Bankruptcy was looming, new commissions were not coming in, and he was beginning to sell his possessions at auction. Over the previous couple of years, he had been painting little, and completed only a few, albeit astonishing paintings, including *Aristotle with a Bust of Homer* (1653; Metropolitan Museum of Art), and *Portrait of Jan Six* (1654; Six Foundation, Amsterdam). In 1655, he had just completed his work on *Christ crucified between the two Thieves* ('*The Three Crosses*'), his largest, most ambitious and experimental print so far, by radically changing the plate and reprinting it in the fourth state. Rather than settling for easier, more commercial work – either in painting or in etching – Rembrandt at this point decided to create another monumental print, once again in pure drypoint, equally complex and ambitious, and just as radical: *Christ presented to the People* ('*Ecce Homo*'). He must have felt that, in working on *The Three Crosses*, he had discovered something only he could do: to draw directly and vigorously into the copper of the plate and create an image of such immediacy and dramatic force as had never been achieved before in the print medium – and he wanted to do it again. Remarkably, Rembrandt chose to depict an earlier stage in the Passion of Christ, the moment His fate is finally sealed:

Therefore when they were gathered together, Pilate said unto them, Whom will ye that I release unto you? Barabbas, or Jesus which is called Christ? For he knew that for envy they had delivered him. When he was set down on the judgment seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him. But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas. Pilate saith unto them, What shall I do then with Jesus which is called Christ? They all say unto him, Let him be crucified. 23 And

the governor said, Why, what evil hath he done? But they cried out the more, saying, Let him be crucified. 24 When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it. (Matthew 27:17-25)

The starting point, once again, may have been a print by the great Dutch printmaker of the previous century, Lucas van Leyden (circa 1494-1533): *The Large Ecce Homo* of 1510 (fig. 1). Until then, Lucas's engraving was the definitive depiction in print of this biblical event, a highly ambitious, panoramic, multi-figure composition – the obvious work for Rembrandt to compete with. What would happen, Rembrandt seem to have thought, if I moved the viewpoint much closer to the central figures? Instead of allowing us to observe the event from a comfortable distance, he decided to thrust us almost into it. Christopher White described this strategy best: 'In the design of his compositions of the 1650s Rembrandt favoured simpler patterns, balancing horizontal accents against verticals. His figures acquired a greater scale and monumentality within their setting. The background, whether architectural or landscape, is brought forward in direct relationship with the figures, playing an essential role in establishing the overall design. This is nowhere more overpoweringly evident than in *Christ Presented to the People*, located in an imposing architectural setting that appears to be an inner courtyard. The various levels allow the introduction, without crowding, of a variety of participants and human reactions. Above all the simple starkness of the architecture, with its sense of claustrophobia, movingly conveys Christ's spiritual isolation.' (White, 1997, p. 384)

If *The Three Crosses* can be called 'cinematic', with all the frantic movement, high drama and intense lighting, then *Ecce Homo* is 'theatrical': the stage is set and the tragedy unfolds, slowly and inevitably. Christ is presented on a raised terrace in front of Pilate's palace. He stands barefoot and dressed with a loin cloth at the edge of the platform, his hands tied together in front of him. Pilate, with the attributes of his high office and power – turban, large cloak and long staff – stands to the left. His head slightly tilted, he points towards Christ with a questioning gesture: 'What shall I do then with Jesus...?' Slightly behind and between them stands the other prisoner, the murderer Barabbas, tied to the same rope as Christ. Their three heads are framed by the darkness of the palace portal behind them. On the dais, they are surrounded by soldiers with raised spears and halberds, and officials including a scribe taking notes of the proceedings and a valet carrying a ewer and basin,

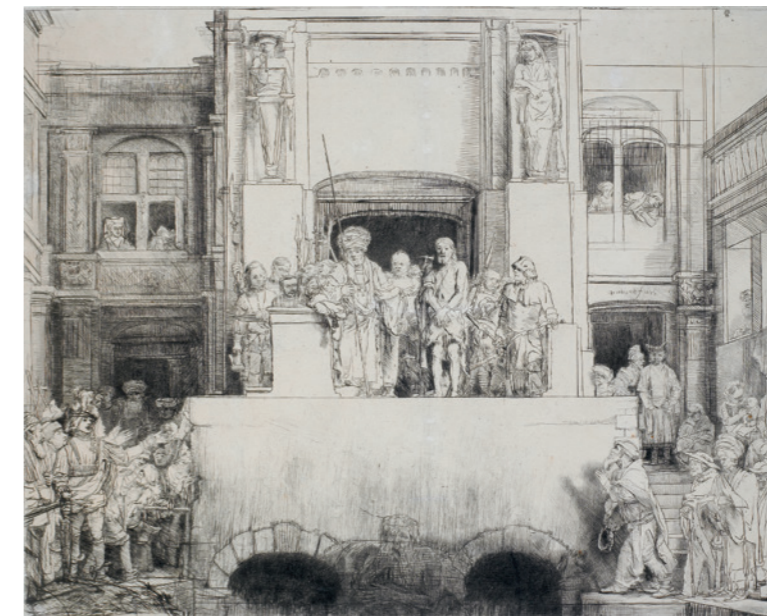


Fig. 2 Rembrandt Harmensz. van Rijn (1606-1669), *Christ Presented to the People* ('*Ecce Homo*'), drypoint, 1655, eighth, final state
The Sam Josefovitz Collection

ready for Pilate's ceremonial washing of hands. Behind Christ, just above his right shoulder, somebody is raising a hammer, a foreshadowing of Him being nailed to the Cross. On the façade above and to the left and right of the portal are two caryatids, symbols of the virtues of stately power: Fortitude and Justice. Sat back on either side of the building, various figures are seen in the window, watching the scene below. The veiled woman in the window on the left is Pilate's wife, who had been tormented by a foreboding dream. Through the window next to her, we see a soldier in armour taking her pleading message to Pilate. On the ground below the terrace, a small crowd has been brought together by the judgement: men and women, youths and children, most seen from behind or in a lost profile. Others are standing even closer to the edge of the image at left, including a splendidly dressed commander with a large plumed hat. All eyes are directed at Jesus, whose hands gesture towards Him. On the right, a small group of dignitaries in cloaks and hats is standing close together, presumably the 'chief priests and elders' mentioned in the Gospel of Matthew. One bearded man steps forward – the only figure truly in motion in this image – and casts an ominous shadow onto the wall of the dais. Yet this crowd is not a raging mob. A few people seem agitated, others just curious, and while some – such as the mother with an infant on the steps are right – seem wholly unconcerned by the proceedings. Rembrandt does not demonise the people gathered here, and by pushing the viewer almost in the midst of them, he seems to suggest that we are part of them, implicit in the judgement.

There was a strong Netherlandish pictorial tradition that emphasized how common humanity condemned Christ. The inclusion of contemporary costume was clearly part of this tradition. The point is reinforced by using as a backdrop a building designed in the contemporary Dutch style of civic architecture. Its features bear a marked resemblance to the new Amsterdam Town Hall (now the Royal Palace) designed by Jacob van Campen, which was opened in 1655 – the very year in which this print was made. In this way a distant historical event was given an immediacy and relevance to a contemporary viewer: 'Historians have noted the particular manner in which Rembrandt depicted Christ's presentation to the people derived not only from the artist's visual sources, but also from contemporary Netherlandish judicial practice. In capital cases, at the conclusion of the trial, the condemned criminal, accompanied by magistrates bearing the staff symbolic of their judicial office, was typically displayed to the public, either on a balcony or on a tribune in front of city hall.' (Rosenberg, 2017, p. 309)

The print is executed entirely in drypoint on a huge plate, which Rembrandt eventually cut down by about 25 mm in height in the fourth state, thereby removing the architrave of the building above the caryatids. The façade now covers almost the entire surface of the plate, like the backwall of a Roman theatre. In the preceding states, he increasingly added shading and details, especially to the architecture, such as the balustrade and the shadows above the door at right. Yet, still in the present fifth state large parts of the building are merely suggested, with hard lines drawn with the help of a ruler. Many of the characters seem equally 'unfinished'. Rembrandt at this point had mastered the depiction of light and shadow in etching and the modelling of bodies and shapes with shading. It is testimony to his boundless artistic curiosity that with *Ecce Homo* he took a different approach: the majority of figures, in particular the crowd at lower centre, is described in outlines only, with only the burr of the drypoint lending substance and depth. Even the body of Jesus is barely articulated, making Him appear all the more vulnerable.

Rembrandt understood, perhaps better than any painter-printmaker before him, that the image is created in the mind of the viewer. By leaving large parts of the composition sketchy and seemingly incomplete, he not only draws in the viewer to engage with the image, he also gives us the impression of seeing something unfold: the event is not finished and frozen in time, but takes place right before our eyes.

Of the first four states, only one example is still in private hands: the impression of the first state from the Josefovitz Collection (Stogdon no. 35), sold at Christie's, London, in 2018 (£2,648,000). Of the fifth state, 38 impressions are recorded in public collections, and only one has been offered at auction within the last thirty years. The example offered here is thus one of the last privately owned examples of this highly important print in its original composition – before Rembrandt changed it drastically in the later states (fig. 2).

Nicholas Stogdon considers the present sheet 'an extremely fine and effective impression of this state... as might be expected from the Holford provenance', whose collection, as he says, 'was replete with impressions of the highest order' (Stogdon, 2011, p. 58 & 362). It was acquired by the very discerning Valentien Weisbach, and later sold by his son Werner to his friend and 'novice' Albert Blum, one of the great old master print collectors of the 20th century.

THE COLLECTION OF SAM JOSEFOWITZ: A LIFETIME OF DISCOVERY AND SCHOLARSHIP

*21

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Thomas Haaringh ('Old Haaringh')

drypoint, possibly with touches of burin

circa 1655

on vellum

a very fine, early impression of this rare print

one of only three examples printed on vellum

third, final state

printing very richly and velvety, with much burr and very painterly, atmospheric effects

with a carefully and selectively wiped plate tone

Sheet 181 x 148 mm.

£200,000-300,000

US\$250,000-370,000

€230,000-340,000

PROVENANCE:

Probably William Young Ottley (1771-1836), London (without mark, see Lugt 2663); his sale, Thomas Philipe, London, 19 March 1804 (and following days), 4th day, lot 86 ('... on vellum - very rare') (£ 12).

Probably Thomas Lloyd (circa 1757-1843), London (without mark and not in Lugt); his sale, G. Jones, London, 1 July 1825, lot 393 ('...rare, a fine early impression on parchment, producing the effect of a Picture') (£ 1.15; to Ottley).

Probably William Young Ottley (1771-1836), London (without mark, see Lugt 2663); his posthumous sale, Sotheby's, London, 17 May - 1 June 1837, lot 72 ('Extremely rare') (£ 7; to Ottley).

Probably Warner Ottley (1774-1846), London (brother of the above; without mark and not in Lugt).

John Heywood Hawkins (1802/03-1877), London and Bignor Park, Sussex (Lugt 1471, and his code **εT/ο/ω** in pencil verso).

Probably with P. & D. Colnaghi & Co., London; acquired from the above.

Walter Francis Duke of Buccleuch (1806-1884), London & Dalkeith, Scotland (without his mark, see Lugt 402); probably acquired from the above; his posthumous sale, Christie's, London, 19-22 April 1887, lot 2010 (£ 26; to Colnaghi).

With P. & D. Colnaghi & Co., London.

Paul Mathey (1844-1929), Paris (Lugt 2100b); his sale, Hôtel Drouot (expert L. Delteil), Paris, 9 April 1924, lot 123 ('Superbe épreuve sur parchemin (légèrement rognée dans le haut)') (Fr. 16,000) (cited in Lugt).

Marcel Mirault (1860-1929), Tours (Lugt 1892a); his posthumous sale, M. Rousseau & J. Caillac, Paris, 18 May 1938, lot 21 ('Superbe épreuve du 2e état, chargée de barbes, sur parchemin [...]. Fort rare. Dutuit considérait cette planche comme le chef-d'oeuvre des

portraits gravés par le maître. Ancienne collection P. Mathey, vente 9 avril 1924, n. 124 [sic] (reproduit)') (Fr. 33.000) (cited in Lugt).

Sotheby's, London, 26 April 1978, lot 119 (to Salamon). With Harry Salamon, Milan.

Sam Josefowitz (Lugt 6094; on the support sheet recto); acquired from the above in 1982; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 274; Hind 287; New Hollstein 291 (this impression cited)
Stogdon 115

SELECTED LITERATURE:

K. Althaus, *Rembrandt – Die Radierungen aus der Sammlung Eberhard W. Kornfeld*, Freiburger Graphische Betriebe, Freiburg im Breisgau, 2005.

S. S. Dickey, *Rembrandt: Portraits in Print*, John Benjamins Publishing Co., Amsterdam, 2004, p. 107.

E. Hinterding, G. Luijten, M. Royalton-Kisch, *Rembrandt the Printmaker*, exhibition catalogue, British Museum Press, London, 2000, p. 326-328 (another impression illustrated).

E. Hinterding, *Rembrandt Etchings from the Frits Lugt Collection*, THOTH Publishers, Bussum & Fondation Custodia, Paris, 2008, no. 202, p. 488-489.

N. Stogdon, *A Descriptive Catalogue of the Etchings by Rembrandt in a Private Collection, Switzerland*, privately printed, 2011, no. 115, p. 200-203 (this impression illustrated).

C. White, *Rembrandt as an Etcher: A Study of the Artist at Work*, Yale University Press, New Haven and London, 1999, second edition, p. 156-158 (another impression illustrated).



(Illustrated actual size)

When this portrait of Thomas Haaringh was offered in an auction in London in 1825, it was described as 'rare, a fine early impression on parchment, producing the effect of a Picture'. What the cataloguer at the time so succinctly expressed is that the image, as a result of being on vellum or parchment, looks more like a painting than a print.

In his later years as a printmaker, from around 1655 onwards, Rembrandt increasingly experimented with printing on different papers and supports. On occasion he printed a few important subjects, including the first state of *'The Three Crosses'* (see the note for *The Three Crosses*), on vellum. Made from goat, sheep or calf skin, this was an antiquated material that had been used extensively in the production of manuscripts up to the end of the 15th century, but rendered more or less obsolete with the rapidly increased manufacture and distribution of paper in the 16th century. In Rembrandt's time, vellum was mainly used for important state or legal documents. As a support for printing, vellum was an unusual choice, since the smooth and glassy surface of the polished skin is far less absorbent than paper. As a result, the ink sits differently on the surface, lending the image an almost liquid, wash-like appearance. Rembrandt used vellum mostly for prints executed with drypoint, which would print with rich burr - the fine metal barbs caused by the drypoint needle scratching directly into the copper plate, which catch ink and leave blurred, velvety marks on the print. As a consequence of printing a densely worked drypoint plate onto vellum, as is the case here, the image is almost non-linear. In the present impression, this magnificent portrait is largely made up of tonal areas in finest shades of grey and black, with a few brighter highlights, such as the sitter's right hand, collar, the left side of his face and his wispy white hair. The overall effect is indeed that of an exquisite little grisaille painting.

Since 1617 until his death, Thomas Jacobsz. Haaringh (*circa* 1586-1660), was the Concierge or chief administrator of the Amsterdam Town Hall, a post which included responsibilities as Bailiff to the Court of Insolvents. It was in this role that he was in charge of the bankruptcy proceedings and sales of Rembrandt's possessions following his bankruptcy in 1656. Prior to his declaration of insolvency in 1656, Rembrandt had tried to raise some funds by holding an auction of objects from his collection in 1655 at the Keizerskron pub in Amsterdam. It was Thomas Haaringh's younger cousin Pieter who acted as the auctioneer. We can assume that Rembrandt had already known the Haaringhs before his financial difficulties caught up with him, especially the older, Thomas, who was a collector of drawing and prints. It is however unlikely to be a coincidence that Rembrandt produced a printed portrait of each of them in the year 1655, as it became increasingly clear that he was unable to repay his debts on the house in Sint Anthoniesstraat. Perhaps he wanted to ingratiate himself to the two men who were to have a significant influence on his pecuniary circumstances, perhaps he simply struck up a friendship with them. It is also possible that they themselves commissioned these portrait prints as a last, friendly gesture to provide some income for the artist.

Whatever the circumstances of the creation of this portrait, Rembrandt decided to execute it almost entirely in drypoint, and it would have been clear to him that the plate could never be printed in great numbers (see Althaus, 2005, no. 91, p. 212). It seems therefore very likely that this portrait was a personal tribute or commission, pulled only in a few impressions to be given to the sitter, some friends and collectors. This is corroborated by the rarity of the *'Old Haaringh'*, which in early impressions is almost unobtainable. The first two states exist in only one impression each, both on Japan paper (Albertina, Vienna; and Bibliothèque National, Paris). Of the third state, a few impressions on Japan paper are known, but only three on vellum, including the present example. The other two are at the Museum of Fine Arts, Boston, and the Collection Dutuit, Paris. Eugène Dutuit (1807-1886) himself, as one of the earlier cataloguers of this print noted, considered this print as *'le chef-d'oeuvre des portraits gravés par le maître'*, and it is - alongside the famous, yet even more elusive portrait of *Arnout Tholinx* - undeniable one of his greatest portraits in the print medium. In the present impression on vellum, in which the image seems to hover on the surface, it has an extraordinary, ghost-like vivacity and presence. Only a small print, it has the haunting quality found in some of the finest painted portraits by the artist.



9

THE
SAM JOSEFOWITZ
COLLECTION

GRAPHIC MASTERPIECES BY REMBRANDT VAN RIJN

LONDON, 7 DECEMBER
6.30 PM



9

SELF-PORTRAITS & FAMILY



*1

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait leaning forward: Bust

etching

circa 1629

on laid paper, without watermark

a very fine impression of this extremely rare, early little portrait

third state (of five)

printing strongly and sharply

with fine vertical wiping marks

trimmed to the platemark

a few tiny, unobtrusive repairs

Plate & Sheet 43 x 40 mm.

£25,000-35,000

US\$31,000-43,000

€29,000-40,000

PROVENANCE:

With Craddock & Barnard, London.

Captain 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 3 ('a very fine impression of this rare

work') (\$ 1,600; to Nathanson).

With Richard Nathanson, London.

Sam Josefowitz (Lugt 6094; on the support sheet

recto); acquired from the above in 1975; then by

descent to the present owners.

REFERENCES:

Bartsch, Hollstein 5; Hind 36; New Hollstein 13 (this

impression cited)

Stogdon 53

This delightful, if slightly sombre, little self-portrait is one of the earliest in Rembrandt's printed oeuvre. It is one of a series of very small self-portraits made in the years 1628-31, as Rembrandt was still living in Leiden and just starting off as an independent artist and printmaker. They are perhaps best understood as facial studies, with the artist using himself as a model, rather than planned and composed self-portraits. They nonetheless capture his likeness perfectly, which we know so well from his many painted, drawn and etched self-portraits, at all ages, with his characteristic curly hair, round face, broad nose and penetrating eyes. This tiny sheet in particular conveys the intense concentration with which the young artist observes his own features in the mirror, therein reminiscent of the great, later *Self-Portrait etching at a Window* of 1648 (NH 240). All his attention is focused on the face, the rest of his body and his garments are of no interest whatsoever. *Self-Portrait leaning forward: Bust* is a rapid sketch, yet in its diminutive format contains 'Rembrandt in a capsule' and anticipates his *virtuoso* late style: by concentrating on what matters and leaving everything else to the viewers imagination.

The etching was made by re-using the plate of *The Flight into Egypt: A Sketch* (1628; NH 4), which Rembrandt must have considered a failure. Only two impressions of the full composition are known (Rijksmuseum, Amsterdam; Paris, Bibliothèque Nationale), printed before he cut the plate into different pieces. Of the *Flight into Egypt*, he only kept and further developed the part depicting *Joseph and the Ass's Head*. The present self-portrait was etched on another section of the plate, with the head of the Virgin still visible, upside down at the top of the plate, in the first two states. For the present third state, the artist cut the plate down even further, burnished out the background and reworked the face and hair. The first and second state of the portrait are only known in one impression each (Rijksmuseum, Amsterdam; Rothschild Collection, Louvre, Paris). In the fourth and fifth state, he added a few lines and hatching here and there. No posthumous states exist, and all are very rare. To our knowledge, no other impression has been offered at auction within the last thirty years.



(Illustrated actual size)



(Illustrated actual size)

*2

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait, frowning: Bust

etching

1630

on laid paper, without watermark

a very good impression of this scarce early portrait

third, final state

with narrow to thread margins

in good condition

Plate 73 x 60 mm.

Sheet 75 x 63 mm.

£15,000-25,000

US\$19,000-30,000

€18,000-29,000

PROVENANCE:

François Debois (d. circa 1845), Paris (Lugt 985, dated 1837).

Domingo Guillermo de Arozarena (around 1860), probably Havana and Paris (Lugt 109).

Marsden Jасael Perry (1850-1935), Providence, Rhode Island (Lugt 1880); his sale, H. G. Gutekunst, Stuttgart, 18-23 May 1908, lot 1107 ('*Vorzüglicher alter Abdruck. Aus den Sammlungen Debois und Arozarena*') (Mk. 28; to F. Meyer).Dr J. Barnes Burt (d. 1953), Bath (Lugt 382b); his sale, Sotheby's, London, 26 May 1943, lot 90 ('*Third state, from the M. J. Perry and Arozarena Collections*') (£ 2; to Craddock & Barnard).

With Craddock & Barnard, London.

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 6 (to Gale for Josefowitz).

Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 10; Hind 30; New Hollstein 68 (this impression cited)

Stogdon p. 255

Created by the 24-year-old artist in 1630, this is one of the most attractive of his small, early self-portraits. Slightly larger in size than most of this period, in this plate he has clearly gained in stature and confidence since his first etched depictions of himself (see lot 1). Although as much a study of a particular facial expression as a true self-portrait, there is an element of swagger and arrogance about it. In its aplomb and pose, one shoulder forward and the face turned to confront the viewer, it foreshadows the famous *Self-Portrait leaning on a Stone Sill* (see lot 10), that most flamboyant of all his etched self-portraits.

There is something amusing - and certainly endearing - about this portrait of the artist as an angry young man, with his wild hair, tight lips and furrowed brow, staring down the viewer.

This impression of the third, final state comes with remarkable pedigree, with Debois, Arozarena, Perry and Viscount Downe amongst its previous owners.



(Illustrated actual size)

*3

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait in a heavy Fur Cap: Bust

etching

1631

on laid paper, without watermark

a very good impression of this rare little portrait

printing strongly and with good contrasts

just beginning to show a little wear around his right eye

trimmed to or just outside the platemark

in very good condition

Plate & Sheet 63 x 58 mm.

£15,000-25,000

US\$19,000-30,000

€18,000-29,000

PROVENANCE:

Werner Weisbach (1873-1953), Berlin and Basel (Lugt 2659a); presumably by descent from his father Valentin (1843-1899), Berlin (without mark, see Lugt 2539b); his sale, Klipstein & Kornfeld, Bern, 11 March 1954, lot 201 ('*Sehr schöner, früher Abdruck und ganz frisches Exemplar. Mit dem ringsum sichtbaren Plattenrändchen.*') (CHF 290; to Bjørklund).

George Bjørklund (1887- after 1968), Stockholm (without mark, see Lugt 1138c); his sale, Klipstein & Kornfeld, Bern, 4 June 1957, part of the Rembrandt collection sold in one lot, 241a.35 ('*Prachtvoller und tadelloser Druck aus der Sammlung W. Weisbach.*'). With Mayfair Kunst A.G. (Ira Gale), Zug (with his number 28110/RZ in pencil verso). Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above in 1971; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 16; Hind 56; New Hollstein 80 (this impression cited)

Stogdon p. 257

Rembrandt always had a *penchant* for fancy dress and interesting headgear, some historic and exotic, some quotidian - berets, plumed hats, broad- and narrow-brimmed hats, fur caps - as this early, small self-portrait attests to. The print is signed with his initials RHL ('Rembrandt Harmensz. Leidensis') and dated 1631, the year he moved to Amsterdam. Whether he was still living and working in Leiden at the time he etched this plate cannot be said with certainty. By 1633 however, he was no longer using his initials, but signed with his full first name.

He has matured since his earliest self-portraits (see lots 1 and 2) and grown a proper moustache, where before there was only a bit of fluff on his upper lip, and is beginning to show an interest in depicting different textures in etching, such as the fur of his collar. The evocation of different surfaces and fabrics was a skill he would bring to absolute perfection in painting much earlier than in etching, with the extensive use of drypoint in prints such as *Jan Lutma, Goldsmith* (see lot 51) or *Arnout Tholinx, Inspector* (NH 294). It was certainly easier to achieve these effects in oil paint than in black ink only, as his portrait painting of the fur trader *Nicolaes Ruts* (Frick Collection, New York) of the very same year, 1631, demonstrates.

This small print is also an early example of Rembrandt's very effective use of blank paper, in that he left part of the collar and his neck white and undefined, thereby creating contrast and tension.

The *Self-Portrait in a heavy Fur Cap: Bust* exists in one state only. The present impression is printed with a light veil of plate tone, and the smoky vertical band of wiping marks across the left part of the figure adds atmospheric shading to the image.



(Illustrated actual size)

*4

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait in a Cap, wide-eyed and open-mouthed

etching and drypoint

1630

on laid paper, without watermark

a very good impression of this famous small portrait

second, final state

printing clearly and with good contrasts

just beginning to show a little wear on the tip of the nose and in the hair

trimmed to or just inside the platemark, partially remargined

in good condition

Sheet 52 x 45 mm.

£20,000-30,000

US\$25,000-36,000

€23,000-34,000

PROVENANCE:

George Hibbert (1757-1837), London (Lugt 2849, *recto*); his sale, Thomas Philipe, London, 17 April 1809 (and following days), 15th day, lot 269 (with another print and copy of it) (£ 7; to Forster).

Possibly Lavinia Forster (1774-1858), London, daughter of Thomas Banks (without mark and not in Lugt; see Lugt 2423).

The Carlyon Family, Tregrehan House, Cornwall; probably acquired by Thomas Carlyon (*circa* 1755-1830) or William Carlyon (1781-1841); then by descent to Tristram R. G. Carlyon (1877-1957); sold *en-bloc* with most of the Rembrandt collection to Colnaghi by the executors in 1958.

With P. & D. Colnaghi & Co., London (with their stocknumber *R464* in pencil *verso*).

Sam Sair (1905-1967), Oxbow, Saskatchewan (without mark and not in Lugt); acquired from the above in 1960.

With P. & D. Colnaghi & Co., London (with their stocknumber *C38036* in pencil *verso*).

Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 320; Hind 32; New Hollstein 69 (this impression cited)

Stogdon 133

'Rembrandt, lips parted and eyes open wide, fixes the viewer with his stare. A harsh light from the upper left plays across his face, casting the underside of his cap, forehead and left cheek into deep shadow. The left shoulder across which Rembrandt looks towards the viewer is only cursorily indicated, and the turn of his head increased the impression of spontaneity. The image suggests a snapshot of a face captured in a moment of alarm. In the very small scale of the etching the figure is pushed close to the picture plane thus enhancing its presence. This print belongs to a group of physiognomic studies. Their varying sizes suggest, however, that the group was not conceived as a series. Rembrandt used his own face as the model from which to observe and record various emotions. Even though no preparatory drawing for this etching has survived, other prints in this group were based on drawings. The intention nonetheless, is to give an impression of uninhibited spontaneity, as if the etching had been produced while the artist was looking at his own reflection in a mirror.' (B. Welzel, in: Bevers, 1991, p. 170)



(Illustrated actual size)

*5

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Artist's Mother: Head only, full Face

etching

1628

on laid paper, without watermark

a very good impression of this scarce early portrait

second, final state

printing strongly and with good contrasts

just beginning to show some wear in the fine, densely worked areas around her face (as is common)

with margins

in very good condition

Plate 64 x 65 mm.

Sheet 75 x 75 mm.

£4,000-6,000

US\$4,900-7,300

€4,600-6,900

PROVENANCE:

Baron J.G. Verstolk van Soelen (1776-1845), The Hague and Soelen (according to Clément, without mark, see Lugt 2490); presumably his sale, De Vries, Amsterdam, 26 October 1847 (and following days), lot 790 or 791 ('*Tête de la mère de Rembrandt*') (Fr. 20; to Guichardot).

With Guichardot, Paris.

Ferdinand Lambert Joseph van den Zande (1780-1853), Paris (without mark, see Lugt 2680).

Émile Galichon (1829-1875), Paris (Lugt 856); his sale, Clément, Paris, 10-14 May 1875, lot 578 ('*superbe épreuve avec marge. Collections Verstolk de Soelen et Vanden Zande*') (Fr 130; to Kramm).

Christiaan Kramm (1797- 1875), Utrecht (without mark, see Lugt 581 and 585). Alexander John Godby (1853-1934), Baltimore (Lugt 1119b); his sale, Sotheby's, London, 29 January 1935, lot 250 (£ 7; to Craddock & Barnard).

With Craddock & Barnard, London.

Norman Walker (b. 1871), West Tanfield, Yorkshire, and Leeds (Lugt 1989b).

With Kennedy Galleries, New York (their stocknumber *a49878* in pencil *verso*).

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (without mark, see Lugt 719a); his posthumous sale, Sotheby's, London, 7 December 1972, lot 223 (£ 950; to Oscar).

Sam Josefowitz (Lugt 6094; on the support sheet *recto*); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 352; Hind 2; New Hollstein 6 (this impression cited)

Stogdon p. 344

The precise way in which it is rendered suggests that Rembrandt, seated opposite his mother, etched this portrait directly onto the plate. He modelled the face with a profusion of fine lines and the shadows cast by the headdress over her hooded features are observed with meticulous care. In the first state - of which only one impression is known - the face is where one would expect it to be in a portrait bust, towards the upper edge of the picture space. However, Rembrandt must have been dissatisfied with the result and cut the plate down. As a result, in the present second state his mother's chin appears to rest on the lower platemark. Despite the odd composition, this etching must have been in demand, since Rembrandt printed it in at least two editions. From early on, the collectors of Rembrandt's seem to have had a taste for the strange and unusual, and this tiny portrait has always been sought after.

*6

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*The Artist's Mother seated at a Table, looking right: three Quarter Length*

etching

circa 1631

on laid paper, countermark ISI or IS (Hinterding a.)

a fine impression of the second state (of three)

printing strongly and with good contrasts

with touches of burr on the hands, tip of the nose and eyes

with margins

in very good condition

Plate 149 x 131 mm.

Sheet 172 x 150 mm.

£12,000-18,000

US\$15,000-22,000

€14,000-21,000

PROVENANCE:

With August Laube, Zurich (their stocknumber 32570

in pencil verso).

Sam Josefowitz (Lugt 6094; on the support sheet

recto); acquired from the above in 1970; then by

descent to the present owners.

REFERENCES:

Bartsch, Hollstein 343; Hind 52; New Hollstein 91 (this

impression cited)

Stogdon p. 342

This portrait has long been identified as Rembrandt's mother, Neeltgen Willemsdochter van Zuytbroeck (circa 1568-1640). The sitter appears in several etchings made between 1628 and 1632, and one of these plates (NH 87) listed in 1679 as *Rembrandt's moeder* in the estate inventory of the Amsterdam print dealer Clement de Jonghe, who later owned a number of Rembrandt's printing plates. Like other portraits of the period it has a certain formality which Rembrandt no doubt hoped would impress potential patrons, and in many respects it is more an elaborate study after a model than a conventional portrait. The old woman is shown in half-figure, facing to the right with her hands folded in front of a low table. Her wrinkled face and hands are depicted in exquisite detail, framed by the dark headdress and fur-trimmed shawl. The artist probably drew her face, which is lightly bitten, from life directly onto the plate, and then added the more heavily etched headdress and rest of the figure later.

The etching must have been a commercial success since it was reprinted several times in the 1630's and 40's, and it was influential much beyond Rembrandt's lifetime: over to centuries later, James McNeill Whistler (1834-1903) turned to the print for inspiration when he painted the famous portrait of his own mother, repeating the old woman's pose and the starkness of the composition (fig. 1).



Fig.1 James Abbott McNeill Whistler (1834-1903), *Arrangement in Grey and Black No. 1*, oil on canvas, 1871, Musée d'Orsay, Paris. Photo: Bridgeman Images.



(Illustrated actual size)

*7

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Self-Portrait with Saskia

etching

1636

on laid paper, without watermark

a brilliant impression of the first state (of four)

printing sharply and with great contrasts

with fine vertical wiping marks, pronounced plate impurities and a subtle plate tone

with margins

in very good condition

Plate 104 x 94 mm.

Sheet 115 x 103 mm.

£50,000-70,000

US\$61,000-85,000

€58,000-80,000

PROVENANCE:

Johann Andreas Boerner (1785-1862), Nuremberg (Lugt 270, dated 1820 and with his code Z. V. Vz in brown ink verso); his posthumous sale, R. Weigel, Leipzig, 22 January 1863 (and following days), lot 852 ('*Schöner Abdruck, die Platte schmutzig*') (Rh. 5.1; to Boerner).

With C. G. Boerner, Leipzig.

Carl Schlösser (1827-1884), Elberfeld (Lugt 636); his sale, F.A.C. Prestel, Frankfurt, 7 June 1880 (and following days), lot 474 ('*Épreuve de toute beauté du premier état avant les retouches au burin (...)* Extrêmement rare de cette beauté. Avec des marges de 5mm. Coll. J. A. Boerner') (Mk. 671; to Hagens).

Franz von Hagens (1817-1899), Dresden (Lugt 1052a); his sale, C. G. Boerner, Leipzig, 2-3 May 1927, lot 458 ('*Brillanter des seltenen ersten Zustandes, mit den Häkchen auf der Stirn der Saskia. [...] Aus den Sammlungen J. A. Boerner und Schlösser*') (Mk. 2,200; to Strölin).

With Alfred Strölin Sr. (1871-1954), Paris (without mark and not in Lugt).

With Kennedy Galleries, New York (their stocknumber a 14847 in pencil verso).

With David Tunick, New York (his code DTMMKMLKH in pencil verso).

With August Laube, Zurich (his stocknumber 35028 in pencil verso).

Sam Josefowitz (Lugt 6094); acquired from the above in 1978; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 19; Hind 144; New Hollstein 158 (this impression cited)

Stogdon 1

This is a particularly fine and beautiful example of this famous double-portrait of Rembrandt and his wife Saskia. An impression of the first state, before Rembrandt removed the little accidental curved line on her forehead, it printed with exceptional sharpness and clarity, especially in the densely worked area below his hat at right, which wore so quickly. The contrasts are very pronounced, the small impurities of the plate show clearly, and the plate edges are inky and tonal, all adding to the presence of the figures and the atmosphere of the image.

When Rembrandt etched this plate in 1636, they were married for two years. They had been engaged and living together a year before their marriage, a practice which does not seem to have been unusual. It was the betrothal rather than the wedding, in fact, that marked the beginning of the union. Saskia van Uylenburgh was born in 1612 into a large and influential family in Leeuwarden, the capital of the northern province of Friesland, where her father served as burgomaster. Saskia and Rembrandt undoubtedly met through her cousin, the art dealer Hendrick van Uylenburgh (circa 1587 - 1661), with whom Rembrandt, since his move to Amsterdam in 1631, was living and working at his house and studio on the Sint Anthoniesbreestraat (today Jodenbreestraat).

Although Rembrandt frequently depicted Saskia, as herself or in disguise, as sitter or model, in paintings, drawings and prints, in finished works and quick sketches or study sheets, this is the only portrait of the couple. Traditionally, husbands and wives had been portrayed separately on pendant paintings, although in 1633 the artist had painted his first large double-portrait, *Lady and Gentleman in Black*, one of the paintings famously stolen from the Isabella Stewart Gardner Museum in Boston in 1990. As a double-portrait of the artist with his wife, this

etching is almost without precedent in print, with the notable exception of the double-portrait of *Israhel van Meckenem with his Wife Ida* of around 1490 (see fig. 1), which Rembrandt may well have known.

Self-Portrait with Saskia shows the artist prominently in the front, while Saskia sits at the back of the table. Both are dressed in 16th century costume, presumably as a way of placing the image – and himself as an artist – in the Renaissance tradition. Rembrandt seems to be at work, seemingly drawing the very scene he is observing in the mirror, although this is certainly a ploy, as the two portraits were very likely created in at least two separate sittings. Despite the slightly disjointed aspect of the two figures, there is a great tenderness and pride in their proximity on the sheet, and the way he presents her as his wife, with such poise and quiet confidence. He must have loved her very much, as his many depictions of her suggest, most poignantly the sketches of her being ill, and it is sad to think that only six years later Saskia would no longer be alive.



Fig.1 Israhel van Meckenem (1440/45-1503), *Self-Portrait of the Artist with his Wife, Ida*, engraving, circa 1495-1500 The Philadelphia Museum of Art. Photo: Philadelphia Museum of Art, Rosenwald Collection



(Illustrated actual size)



*8

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Bearded Man, in a furred Oriental Cap and Robe: the Artist's Father?

etching and engraving

1631

on laid paper, without watermark

a very fine, rich impression of the fourth state (of five), before the plate was cut down with great sculptural quality, much inky relief and a selectively wiped plate tone on the man's cloak

the filing marks at the right plate edge still visible

with narrow marings

in good condition

Plate 146 x 129 mm.

Sheet 149 x 133 mm.

£12,000-18,000

US\$15,000-22,000

€14,000-21,000

PROVENANCE:

Sotheby's, New York, 14 May 1992, lot 193 (\$16,500).

Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired at the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 263; Hind 53; New Hollstein 85 (this impression cited)

Stogdon p. 322

Aside from the many portraits and studies of himself, Rembrandt frequently used acquaintances, friends and family members as models. Whilst in some instances the identity of the sitter is uncertain, this bearded man in a fur cap has often been identified as the artist's father, the Leiden miller Harmen Gerritsz. van Rijn (circa 1568-1630). The art historian, etcher and early cataloguer of Rembrandt's prints Charles Blanc was the first to make this suggestion, and thought that it served as a companion piece to *The Artist's Mother seated, in an oriental Headdress: Half Length* (NH 86). However, in his early work Rembrandt repeatedly portrayed a number of older men, and we have too few clues to determine with absolute certainty which of them was his father.

The print is one of Rembrandt's first experiments in biting out a composition in various phases. Erik Hinterding in his landmark catalogue *Rembrandt: Etchings from the Frits Lugt Collection* (Hinterding, 2008, p.462) identifies the difficulties he encountered in fine-tuning the consecutive biting rounds, whereby successive immersions into the acid bath added new elements to the composition. The face was very lightly etched to begin with, the moustache, beard and fur cap were added later and bitten out more heavily. The way in which the image was built up through layering can be seen most clearly in the man's cloak, which is made up of heavy lines over a more lightly etched initial design.

Although without a watermark to prove it, this is undoubtedly an early impression, with all the fine details and three-dimensional effects Rembrandt had intended.



(Illustrated actual size)

*9

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Saskia with Pearls in her Hair

etching

1634

on laid paper, without watermark

a very good impression of this delicate print

first state (of two)

printing clearly and with good contrasts

with thread margins, trimmed to the platemark in places

in good condition

Plate & Sheet 87 x 67 mm.

£12,000-18,000

US\$15,000-22,000

€14,000-21,000

PROVENANCE:

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (without mark, see Lugt 719a); his posthumous sale, Sotheby's, London, 7 December 1972, lot 218 (£ 1,500; to Oscar).

Sam Josefowitz (Lugt 6094); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 347; Hind 112; New Hollstein 136 (this impression cited)

Stogdon 135

The young woman depicted in this charming portrait is Rembrandt's wife, Saskia van Uylenburgh (1612-42). Their marriage took place in July 1634, the same year in which this etching was made. Their conjugal happiness is reflected in the frequency with which Saskia appears in Rembrandt's art at this time. Here Rembrandt seems to catch Saskia in a moment of reflection, looking away from the viewer with quiet introspection. Her clothing is fashionable and their prosperity as a couple signalled by the string of pearls which adorns her hair and neck, and the large pearl earring glistening in the light. The etching is executed with great fluency, from the broad, heavily bitten strokes which give shape and volume to her dress, bodice and puffed sleeves, to the delicate cross hatching and finer lines for her face and hair. After Saskia's untimely death, and during a period of financial difficulty for the artist, one of Rembrandt's pupils, Philips Koninck (1619 - 1688), acquired from his master a pearl necklace that had belonged to Saskia, and it has been suggested that it might have been this very necklace. In this tender study there is no foreboding of future tragedy. As Christopher White comments: '*We feel complete empathy with the artist, as he lovingly draws the day-dreaming girl who happens to be his wife*' (White, 1999, p. 124-125).

*10

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Self-Portrait leaning on a Stone Sill*

etching with touches of drypoint

1639

on laid paper, without watermark

a very fine impression of this famous and important self-portrait

second, final state

printing very sharply, with great clarity and contrasts

with thread margins

some pale grey wash at the sheet edges, a few tiny touches of wash elsewhere

in good condition

Plate 206 x 163 mm.

Sheet 208 x 165 mm.

£80,000-120,000

US\$98,000-150,000

€92,000-140,000

PROVENANCE:

Probably Joseph Vallette (d. 1807), The Hague (see Lugt 2478a, with initials *J.J.V* or *J.J.V* in pencil verso); his posthumous sale, experts P. van der Schley, J. de Bosch, J. Yver, C. S. Roos and J. de Vries, Amsterdam, 26 October 1807, lot 22 (Fl. 18; to Josi).

Christiaan Josi (1768-1828), Amsterdam and London (without mark, see Lugt 573); his posthumous sale, Christie's, London, 18-21 March 1829, lot 44 ('*Very Brilliant Impression*') (£ 2.2; to Seguier).

William Seguier (1771-1843), London, First Conservator of the Royal & National Galleries (without mark, Lugt 2277), acquired at the above sale; his posthumous sale, Christie's, London, 29 April - 3 May 1844, lot 229 (£ 2.12; to Smith).

With W. & G. Smith, London, acquired at the above sale.

Charles Sackville Bale (1791-1880), London (Lugt 640); his posthumous sale, 9-14 June 1881, lot 2591 (£ 42; to Thibaudeau).

With Alphonse Wyatt-Thibaudeau (*circa* 1840 - *circa* 1892), Paris and London (without mark, see Lugt 2473).

Francis Seymour Haden (1818-1910), London and Arlesford (Lugt 1227); his sale, Sotheby's, London, 15-19 June 1891, lot 357 (£ 91; to Danlos).

With Danlos, Paris.

Alfred Hubert (1831-1908), Paris (Lugt 130); probably acquired from the above; his posthumous sale, Danlos, Paris, 25-29 May 1909, lot 649 ('*Superbe épreuve. Col. on Seymour-Haden*') (Fr. 8,900; to Keppel).

With Frederick Keppel & Co., New York (their code *EHOX.EV* in pencil verso).

Albert William Scholle (1860-1917), San Francisco and New York (Lugt 2923a).

With Kennedy Galleries, New York (their stock number *a60537* in pencil verso).

General Brayton Ives (1840-1914), Farmington, Conn. and New York (without mark and not in Lugt); his posthumous sale, Thomas E. Kirby, American Art Association, New York, *Catalogue of the masterpieces of engraving and etching: collected by the late General Brayton Ives*, 12-14 April 1915, lot 716 ('...*One of the very finest impressions in existence... from the Beham [sic], F. S. Haden and Alfred Hubert Collections*'). (\$ 3,300; to Hahlo).

With Harlow & Co., New York

Harris Whittemore (1864-1927), Naugatuck, Conn. (Lugt 1384a); then by descent.

With David Tunick, New York (with his code *DTTAMKHHH* in pencil verso); on consignment from an heir of the above.

Sam Josefowitz (Lugt 6094); acquired from the above in 1993; then by descent to the present owners.

EXHIBITED:

Museum of Fine Arts, Boston, *Art in New England: Paintings, Drawings, Prints, from Private Collections in New England*, 1939, no. 251, p. 128.

REFERENCES:

Bartsch, Hollstein 21; Hind 168; New Hollstein 171 (this impression cited)

Stogdon 2



(Illustrated actual size)



Fig.1 Titian (active circa 1506-1576), *Portrait of Gerolamo (?) Barbarigo*, oil on canvas, circa 1510
The National Gallery, London.
Photo: The National Gallery, London.



Fig.2 Rembrandt Harmensz. van Rijn (1606-1669), *Drawing based on the Portrait of Baldassare Castiglione by Raphael*, pen and ink with brown wash, 1630
The Albertina Museum, Vienna.
Photo: The Albertina Museum.

Few artists depicted themselves as regularly as Rembrandt. Possibly unique in European art, he painted himself at least forty times, and etched no fewer than 31 self-portraits in a printmaking career that stretched over four decades. In 1639, aged 34, Rembrandt created the largest – and grandest – of his self-portraits in print, *Self-Portrait leaning on a Stone Sill*. It is offered here in a magnificent example of the second state. Only 17 impressions of the first state are known, and although several of these show pen and ink additions by the artist, he in the end made only a tiny correction to the band of the beret in the second state. The two states must have been made in quick succession, and although the present sheet has no watermark to prove it, the quality of this impression leaves little doubt that this is very early. Even the finest lines, in the hair and the *pentimenti* around the beret print with absolute clarity, and the subtle modulations of light and shade, in the face, the hair and in the sumptuous garments, are perfectly articulated, lending the image a great presence and sense of three-dimensionality. Sumptuously dressed in 16th century fashion and with the luxurious folds of his sleeve draped over the wall in the foreground, his pose emulates both Titian's *Portrait of Gerolamo (?) Barbarigo* of circa 1510 (National Gallery, London, inv. no. NG 1944) (fig.1) and Raphael's *Portrait of Baldassare Castiglione*, 1515 (Musée du Louvre, Paris, inv. no. 611). Rembrandt knew both paintings, and had made a drawing after Raphael's portrait in the same year (fig. 2), when it was sold as part of the estate of Lucas van Uffelen. It was then bought by the diplomat Alfonso Lopez, and remained in Amsterdam, together with the portrait by

Titian, which Lopez also owned. By associating himself with two of the greatest painters of the Italian Renaissance, he not only placed himself in their tradition, he also presented himself as the young, fashionable artist of the day. In the same year he made this flamboyant self-portrait, 1639, he bought the large house on Sint Antoniesbreestraat (today's Rembrandthuis) right next to Hendrick van Uylenburgh's house, where his career in Amsterdam had begun. Within a few years' time, his fortunes were to change: Saskia would die of tuberculosis, his painting style would fall out of favour with the wealthiest patrons, his own pupils secured the contracts he failed to receive, and the repayments for the house became unaffordable. But now he was at the height of his success and received commissions from the rich burghers of Amsterdam and the court in The Hague. He was the most celebrated artist in the Netherlands, and the future looked bright. It is interesting to note that, even in a portrait as staged and calculated as the *Self-Portrait leaning on a Stone Sill* Rembrandt allowed – perhaps cherished – an element of spontaneity or accident: he did not, when working on the second state of the plate, remove the *pentimenti* on the outline of the cap, nor did he make any attempt to further elaborate or remove the undefined scribbles in the lower right of the image.

The provenance of the present sheet goes back to the early 19th century, and includes some very esteemed Rembrandt collectors: Christiaan Josi, William Segurier, and the artist Seymour Haden, amongst others.





*11

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Studies of the Head of Saskia and Others

etching
1636
on laid paper, without watermark
a brilliant, early impression of this delicate print
first state (of two)
printing sharply, with great clarity and unusual intensity
with a subtly varied plate tone
with thread margins
in very good condition
Plate 151 x 126 mm.
Sheet 152 x 127 mm.

£15,000-25,000
US\$19,000-30,000
€18,000-29,000

PROVENANCE:

With Kunsthandel Helmut H. Rumbler, Frankfurt am Main.
Sam Josefowitz (Lugt 6094; on the support sheet verso); acquired from the above in 1984; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 365; Hind 145; New Hollstein 157 (this impression cited)
Stodgon 142

This etching belongs to a small number of study sheets in which Rembrandt's wife Saskia is the primary subject (NH 157-58, 161-62). They belong to the tradition of model-books, compilations of a variety of expressions and poses to be kept and referenced at a later date. This example depicts six heads, five of which are Saskia, from several view-points, either wearing a hat or a hood, or her head uncovered revealing her lustrous hair. The remaining study at the left is that of a turbaned old woman. The central portrait, gazing out at the viewer, is strikingly similar to her likeness in the etching *Self-Portrait with Saskia* (lot 7) of the same year, though in reverse. The hat worn in the vignette at the lower left, Saskia in the guise of a shepherdess, is reminiscent of the wide-brimmed hat worn in the silverpoint drawing of the *Portrait of Saskia as a Bride*, 1633 (Kupferstichkabinett, Staatliche Museen zu Berlin; inv. no. KdZ 1152). A drawing in pen and brown ink from the same period, depicting four studies of Saskia in various attitudes of sleep or repose and cradling an infant (Museum Boijmans van Beuningen, Rotterdam; acc. no. R 83), shares with this sheet a remarkable spontaneity and intimacy.



*12

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Sheet of Studies with the Head of the Artist, a Beggar Man, Woman and Child

etching and engraving
1651
on laid paper, watermark Foolscap with five-pointed Collar (Hinterding K.e.a.)
a very fine, strong and clear impression of this very rare portrait
printing with a light, even plate tone, the plate impurities showing strongly
trimmed on or just inside the platemark
in good condition
Sheet 110 x 91 mm.

£40,000-60,000
US\$49,000-73,000
€46,000-69,000

PROVENANCE:

Johann Carl Dietrich Hebich (1818-1891), Hamburg (Lugt 1250); his sale, H. G. Gutekunst, Stuttgart, 15 November 1880 (and following days), lot 403 ('*Vorzüglicher Abdruck, äusserst selten*') (Mk. 225; to Sträter).
Dr August Sträter (1810-1897), Aachen, Germany (without mark, see Lugt 787).
With The Fine Arts Society, London or Edinburgh (according to Nowell-Usticke's catalogue).
Captain Gordon W. Nowell-Usticke (1894-1978), Christiansted, St. Croix, Virgin Islands (without mark and not in Lugt); his sale, Parke-Bernet Galleries, New York, 31 October - 1 November 1967, lot 40 (\$1,000).
Eric Kaufman, New York (without mark and not in Lugt).
Sotheby's, New York, 14 November 1981, lot 880 (\$18,700; to Josefowitz).
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

EXHIBITED:

The Grolier Club, New York, *Catalogue of Etchings and Dry Points by Rembrandt selected for Exhibition at the Grolier Club of the City of New York*, New York, April-May 1900, cat. no. 186.

REFERENCES:

Bartsch, Hollstein 370; Hind 230; New Hollstein 261 (this impression cited)
Stodgon 144

The last of Rembrandt's etched sheets of studies and the rarest, this plate features a self-portrait in the centre, surrounded by two vignettes, of a beggar with his hands cupped asking for alms at the left and, at a 90 degree turn to the right, a beggar woman accompanied by a child in the lower half of the plate. The self-portrait bears a strong resemblance to *Self-portrait etching by a Window*, 1648 (NH 240), with the artist's fuller, middle-aged features and determined expression, though less formal and lacking the hat. The figures of the beggar woman and child, and to a lesser extent that of the man, are reminiscent of the family group in *A blind Hurdy-Gurdy Player and Family receiving Alms*, 1648 (NH 243). The plate is signed and dated 'RL 1651' below these figures, however, as Rembrandt replaced his monogram with his full signature in the 1630's, some early scholars suggested that the date actually read 1631, and that it was in fact a portrait of Rembrandt's father or brother. More recent watermark research, however, supports the dating of the plate to circa 1648, which is consistent with the stylistic parallels to *Self-portrait etching by a Window* and *A blind Hurdy-Gurdy Player and Family receiving Alms*. This leaves the anachronistic monogram and date of 1651 something of a mystery.

9

BIBLICAL SCENES



*15

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Adam and Eve

etching

1638

on laid paper, watermark fragment Foolschap (probably Hinterding ZZ.zz)

a fine impression of the second, final state

printing sharply and richly and with strong contrasts

a thread margin below, trimmed to or just outside the platemark elsewhere

in good condition

Plate 162 x 116 mm.

Sheet 163 x 118 mm.

£60,000-90,000

US\$74,000-110,000

€69,000-100,000

PROVENANCE:

Unidentified, stamped star or flower (not in Lugt).

Carl Schlösser (1827-1884), Elberfeld (Lugt 636);

his sale, F.A.C. Prestel, Frankfurt, 7 June 1880 (and following days), lot 479 (*Épreuve de toute beauté; on n'en peut voir de plus belle; du premier état avec le reflet de lumière sur la cuisse droite d'Ève...*) (Mk. 170; to Thibaudeau).

With Alphonse Wyatt Thibaudeau (1840-1893), Paris and London (without mark, see Lugt 2473).

Edward Smith Jr. (2nd half 19th century), London (Lugt 2897); probably acquired from the above; his sale, Sotheby's, London, 20 November 1880, lot 14 (*First state, from the Schloesser collection*) (£ 8.8; to Thibaudeau).

With Alphonse Wyatt Thibaudeau (1840-1893), Paris and London (without mark, see Lugt 2473).

With Tomas Harris (1908-1964), London (Lugt 4921).

Richard Dawnay 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a).

With P. & D. Colnaghi, London (with their stocknumber C 26429 in pencil verso, crossed out).

Sam Josefowitz (Lugt 6094; on the window mount verso); acquired from the above in 1979; then by descent to the present owners.

EXHIBITED:

Sogo Museum of Art, Yokohama, Fukuoka Art Museum, National Museum of Modern Art, Kyoto, *Rembrandt and The Bible*, 1986-1987, no. 57.

REFERENCES:

Bartsch, Hollstein 28; Hind 159; New Hollstein 168

(this impression cited)

Stogdon p. 260



(Illustrated actual size)



Fig.1 Albrecht Dürer (1471–1528), *Adam and Eve*, engraving, 1504
Sold, Old Master Prints, January 2023, Christie's New York, Lot 160



Fig.3 Rembrandt Harmensz. van Rijn (1606–1669),
Adam and Eve (Study for Bartsch 28), pen in brown ink and brown wash, 1638.
Universitaire Bibliotheken Leiden.
Photo: Universitaire Bibliotheken Leiden.



Fig.2 Albrecht Dürer (1471–1528), *Christ in Limbo*, from:
The Passion, engraving, 1512
The Metropolitan Museum of Art, New York.
Photo: The Metropolitan Museum of Art, The George Khuner
Collection, Gift of Mrs. George Khuner, 1968.

A very rich and strong impression, this is undoubtedly from an early printing of the second state. The first state, before some minor changes to the hillock against which Adam is leaning, exists in two examples only. The present sheet is remarkable for its intense contrasts, despite a light veil of plate tone.

A comparison of Rembrandt's version of the Fall of Man with the most famous depiction of the scene, Albrecht Dürer's engraving of 1504 (fig. 1), is an obvious one, and the disparity between the two could not be greater. Dürer sought to depict the first man and woman as models of physical perfection, therein emulating the ideals of the Italian Renaissance, and lending dignity to that pivotal moment of Genesis. Rembrandt on the other hand, never much interested in ideal beauty, portrays the two as a quarrelling Dutch couple. Their bodies are a little flabby, Adam's hair is unkempt, as if he's just crawled out of bed, while Eve's has grown all the way down to her bottom. There is something comical about watching these two very ordinary people decide inadvertently about the fate of mankind. Rembrandt further heightened the amusing aspect of the scene by depicting the serpent as a large, bat-winged dragon and adding a very rotund elephant to the background landscape. The dragon may in fact be a reference to Dürer, for it is quite similar to the dragon tormenting Adam in *Christ in Limbo* from the *Engraved Passion* (fig. 2).

By describing the print as comical, it is not implied that Rembrandt didn't take this etching seriously. In fact, it is rare in his printed oeuvre that preparatory studies are known, yet in this case two surviving drawings (David H. Felix Collection, Philadelphia; and Prentenkabinet, Leiden) suggest that Rembrandt considered thoroughly about how to best capture the story. The sheet in Leiden even depicts both figures twice (fig. 3). It is characteristic of Rembrandt's humanity that he was less concerned with the Fall of Man as a mythical event of universal consequences, and more with the psychology of the situation as an interaction between two people. Rather than trivialising the momentous act, he aims to understand and visualise Adam's and Eve's motivations from within: 'Eve, with the experienced calculating look of someone who is aware that the prey is at her command, holds up the apple with both hands. [...] Adam stretches forth to take the apple while the other arm is raised [...]. This becomes not so much a gesture of horror but one of awareness, and his forefinger is raised as if he were spelling out the consequences to himself, and at the same time warning Eve. He is a man torn between right and wrong and the farouche look and wild hair emphasise the turmoil of his senses versus his conscience.' (White, 1999, p. 41).



*14

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Abraham caressing Isaac

etching

circa 1637

on laid paper, watermark fragment, probably Basel Crosier

a very fine, early impression of the first state (of three)

printing very sharply, with remarkable clarity even in the finest lines and great contrasts

with a subtle plate tone and very light vertical wiping marks

with narrow margins

in very good condition

Plate 118 x 90 mm.

Sheet 122 x 92 mm.

£25,000-35,000

US\$31,000-43,000

€29,000-40,000

PROVENANCE:

Unidentified, Dutch inscription in pencil *verso* (not in Lugt).Unidentified, *paraphe* in brown ink *verso* (not in Lugt).

With Paul Prouté, Paris.

Sam Josefowitz (Lugt 6094); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 33; Hind 148; New Hollstein 165

(this impression cited)

Stogdon 5

This is a very fine, early impression of this small, carefully and subtly etched plate, printing with a light plate tone. As Nicholas Stogdon pointed out, 'The biting of this plate produces a range of tones, from a crisp black at left to a delicate silverpoint at right, so the transitional area concentrated on the child's head has to be successful, as it is here.' (Stogdon, no. 5, p. 10)

Whether Rembrandt intended to depict Abraham and Isaac or Jacob and Benjamin is uncertain and seems impossible to determine (see Ackley, *Rembrandt's Journey*, no. 64, p. 131). Whatever the true subject of the print, it is a delightful and very tender depiction of the elderly father cuddling his young son, whose face is beaming with joy. The fact that the father looks away towards the viewer emphasises the physical bond between the two, as he cups the child's chin in one hand and buries the other in his locks. The scene is full of life and beautifully observed detail, such as the son standing with one foot placed on top of the other, in the way little boys do.

The depiction of the child seems to be based on a child Rembrandt knew and used to sketch on several occasions, for example in the drawing of a *Woman with a Child descending a Staircase* (fig. 1).



Fig.1 Rembrandt Harmensz. van Rijn, (1606-1669) *Woman with a Child descending a Staircase*, pen and brown ink and wash, circa 1636
The Morgan Library & Museum, New York.
Photo: The Morgan Library & Museum / Art Resource, NY/ 2023
Scala, Florence.



(Illustrated actual size)

*15

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Abraham's Sacrifice*

counterproof (of the etching and drypoint)

1655

on laid paper, without watermark

a very fine example

printing with remarkable clarity, strong contrasts and depth

with touches of burr on Abraham's robe, to the right of the logs and elsewhere

a thread margin above, trimmed to or just inside the platemark elsewhere

in very good condition

Sheet 156 x 133 mm.

£25,000-35,000

US\$31,000-43,000

€29,000-40,000

PROVENANCE:

Captain Alfred Walter Francis Fuller (1882-1961),
London (without mark and not in Lugt); presumably by
descent to his wife, Mrs Estelle W. Fuller (d. 1981).

Mrs I. Teed; probably by descent from the above; her
sale, Sotheby's, London 13 July 1972, lot 91.

Sam Josefowitz (Lugt 6094); acquired at the above
sale; then by descent to the present owners.

EXHIBITED:

Les Musées d'Art et d'Histoire, Cabinet des Épreuves,
Geneva, *États & Achèvement dans la Gravure du XVI au
XX Siècle*, 1986.

REFERENCES:

Bartsch, Hollstein 35; Hind 283; New Hollstein 287
(this impression cited)

Stogdon 7



(Illustrated actual size)



Fig. 1 Rembrandt Harmensz. van Rijn (1606-1669), *Abraham's Sacrifice*, etching and drypoint, 1655
The Sam Josefowitz Collection.
Photo: © The British Museum.



Fig. 2 Rembrandt Harmensz. van Rijn (1606-1669), *The Angel preventing Abraham from sacrificing his Son, Isaac*, red and black chalk, with grey and light brown wash, circa 1634-35
The British Museum, London.
Photo: The British Museum.

This rare counterproof of *Abraham's Sacrifice* is an excellent and very attractive specimen of the process, and one of an important and very desirable subject. Counterproofs are created by placing a freshly printed impression, with the ink still wet, onto another sheet and putting it through the press once more. The image is thereby transferred to the second sheet, but in reverse. Through the double-transfer – from plate to print to counterproof – the image of the counterproof is in the same direction as on the plate. This reversal allowed to explore and test some changes the artist might want to make to the plate in a subsequent state, for example by drawing onto the counterproof. Some counterproofs with additions in pen and ink by Rembrandt are known. These clearly served as intermediate working proofs, used to further develop and improve the composition of the respective plate. However, by far not all of Rembrandt's counterproofs are manipulated in this way, including this example, which suggests that they were made for another purpose. It is likely that these counterproofs were produced as a finished print in their own right, to satisfy a specialised collector's market hungry for such variants and oddities, with the particular appeal of the counterproof being a mirror image of the etching itself. It was therefore worth having both, as is indeed the case in the Josefowitz collection (see fig. 1).

The present sheet is remarkably strong and clear for a counterproof, which tends to be weaker than a direct impression from the plate. It has even picked up some burr in places, so it must have been taken from a rich, early impression. The reversal of the orientation is interesting and worth comparing with the primary

version, as it changes our perception of the scene. Here, the focus is on Abraham's right hand with the dagger, and the Angel's hand holding back his arm, rather than Abraham's left hand covering his son's eyes. The Angel appears less prominent, and our attention seems directed more towards the imminent bloodshed than the last-minute rescue. The viewer's gaze is also directed towards the steep ravine, down from Mount Moriah. The precipitous landscape on the one hand lends the scene a heightened sense of menace and drama, while the view onto the resting companions and the travellers on the road are reminiscent of depictions of the *Agony in the Garden* (see lot 23). This is perhaps a wilful association, as the sacrifice of Isaac has been interpreted as an Old Testament foreshadowing of the sacrifice of Christ, and both as a test of obedience to the Lord. Another counterproof of *Abraham's Sacrifice*, with similar amounts of burr but printing less sharply, is in the British Museum (inv. no. 1843,0513.241), which also holds a drawing by Rembrandt of the same subject. The drawing, in black and red chalk with grey wash has been dated to the mid-1630s (inv. no. 1897,1117.5; fig. 2) It shows a slightly later moment of the event, as the Angel holds back Abraham's hand, and he let's go of the knife. The youth's position is also different, kneeling, but with his torso and head pulled back, but the two compositions are clearly related. About twenty years lie between the drawing and the print, and it is intriguing to think whether Rembrandt, after all this time, went back to his initial sketch when he set out to make the etching.



*16

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

David in Prayer

etching and drypoint
1652
on laid paper, without watermark
a very fine impression of the first state (of three)
printing strongly, with great clarity and intense contrasts
with touches of burr on the bedcover
with thread margins, trimmed on the platemark in places
in very good condition
Plate 142 x 94 mm.
Sheet 143 x 95 mm.

£12,000-18,000
US\$15,000-22,000
€14,000-21,000

PROVENANCE:

With P. & D. Colnaghi & Co., London (their stocknumber C 26925 - crossed out - and C 27765 in pencil verso).
Mabel H. Perkins (1880-1974), Grand Rapids, Michigan, Art Collector (without mark and not in Lugt); bequeathed to the Mabel H. Perkins Foundation; their sale, Sotheby's, New York, 19 November 1981, lot 822 (\$ 16,500; to Rumbler).
With Kunsthandel Helmut H. Rumbler, Frankfurt am Main.
Sam Josefowitz (Lugt 6094; on the support sheet verso); acquired from the above in 1984; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 41; Hind 258; New Hollstein 268 (this impression cited)
Stogdon 9

Stylistically and technically, *David at Prayer* is an unusual print within Rembrandt's oeuvre. Executed mainly with etching and only a few touches of drypoint on the blanket on the bed, there is not much variation in the strength and depth of the lines. Furthermore, much of the figure of David and other elements of the composition are rendered not with outlines, but with areas of light and shade. Instead of 'describing' the figure and his surroundings, Rembrandt relies strongly on hatching to suggest the volume and shape of things. It is an intriguing technique, which lends *David in Prayer* a very different feel from most of his prints, but it is only effective when the contrasts between light and darkness are strong and vivid.

The present impression achieves this perfectly: the lines are clear and sharp, yet richly saturated and gathered into areas of absolute blackness, while the highlights, presumably light flooding in from a window, are bright and luminous. The play of light and shade imbue this impression with a flickering, nervous energy which corresponds with the inner tension of the scene. The drypoint on the bedspread, which so quickly disappears, is printing strongly here and adds texture and softness to the cloth.

The print depicts King David, after secretly watching Bathsheba bathing and forcing her to commit adultery with him (2 Samuel 11:4-5), saying his prayer of repentance:

*Have mercy on me, O God,
according to your unfailing love;
according to your great compassion
blot out my transgressions.
Wash away all my iniquity
and cleanse me from my sin.
For I know my transgressions,
and my sin is always before me.* (Psalm 51.1-3)

The luxurious bed against which David is kneeling in prayer – very similar to the type of furniture depicted in *The French Bed* (see lot 69) – is no doubt a reference to the carnal sin David has committed with Bathsheba, while the harp in the foreground serves as an attribute of David, for the viewer to recognise him and understand the scene. The harp itself refers to an earlier episode from the life of David:

And Saul sent to Jesse, saying, Let David, I pray thee, stand before me; for he hath found favour in my sight. And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him. (1 Samuel 16:22-23)

The story of David would have been very familiar to both a Jewish and a Christian audience, as he was understood to be the author of the psalms, and often cited and praised as a model for penitence.



(Illustrated actual size)

*17

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Angel appearing to the Shepherds

etching, engraving and drypoint

1634

on laid paper, watermark Strasbourg Lily (Hinterding C.g.)

a brilliant impression of the third state (of six)

printing with dramatic contrasts, remarkable clarity and great luminosity

with tiny touches of burr on the angel and elsewhere

with small margins

in very good condition

Plate 262 x 218 mm.

Sheet 265 x 223 mm.

£70,000-100,000

US\$86,000-120,000

€81,000-110,000

PROVENANCE:

Edward G. Kennedy (1849-1932), Ireland and New York (Lugt 857).

With Kennedy & Co., New York (their stock numbers A36364 and 16161 in pencil verso).

Sotheby's Parke-Bernet, New York, 6-8 May 1975, lot 543 (\$ 8.500).

With Ira Gale, Marina del Rey, California.

Sam Josefowitz (Lugt 6094; on the support sheet recto); acquired from the above in 1981; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 44; Hind 120; New Hollstein 125 (this impression cited)

Stogdon 12



Fig.1 Hugo van der Goes (circa 1440-1482), *The Birth of Christ* (detail), circa 1480, oil on wood panel
Gemäldegalerie, Berlin.
Photo: © NPL - DeA Picture Library / Bridgeman Images.

The *Angel appearing to the Shepherds* of 1634 is one of Rembrandt's first religious etchings on a large scale. The present, very fine impression allows us to fully admire the many delightful elements of this richly varied composition: the angel and the little putti swirling in the sky around the Holy Spirit, almost invisible in the blinding light, and the stunned shepherds and their animals, fleeing in terror, all suddenly illuminated by the celestial apparition, while the rest of the scene, the two figures emerging from the cave at lower right, curious to see what's causing the tumult, the distant landscape by night, the travellers down by the river with their fires reflected in the water, and the dense forest with a gnarled old tree and a palm at the edge, all fading into nocturnal twilight. The various parts of the composition each strike a very different tone: the angel does have a certain severity and grandeur about him, while the scene of the panic-stricken herdsmen and beasts is almost burlesque in its vivacity, in contrast with the quiet, lyrical feel of the distant landscape at night. Yet, Rembrandt brings it all together in a grand tableau. Much of the effect of this print relies on the rich, saturated blacks in the foreground, and the subtle gradations of greys and blacks in the background scenery and the tiny highlights within it, such as the small light in the house on the bridge or the reflections of the campfire in the water. In later impressions, the darkest areas deteriorate to a patchy grey, while the landscape across the river becomes completely indistinct. In the present example, these different aspects are perfectly balanced and articulated.

Although undoubtedly early, this impression is a bit of a mystery, as it seems to differ in some tiny details of the distant landscape from all other impressions. For example, the tower on the horizon furthest to the right is usually quite slender, but much broader here. Also, the large central building on the hill appears to have a gabled roof, a detail not observed in other examples. Overall, the buildings on the hill seem more clearly articulated than in other impressions of any state, including the unique impression of the first state (British Museum, London; inv. no. F.4.80) and the two relevant impressions of the second state in Vienna and Amsterdam (Albertina, inv. no. DG1926/75; and Rijksmuseum, inv. no. RP-P-OB-84). The only other second state-impression, at the British Museum, has been painted over in this area. Whether these small variations on the present sheet are the result of inking alone or whether Rembrandt was in fact trying out small adjustments in this area, is difficult to affirm.

The *Angel appearing to the Shepherds* is one of the earliest night scenes etched by Rembrandt, a genre that would become something of a speciality of the artist. It is interesting to note that the Annunciation to the Shepherds was one of the subjects first depicted in European art as a true night scene, with the angel as an active light source, illuminating the pictorial space. Once of the earliest examples in painting is Taddeo Gaddi's fresco of 1328-38 in the Capella Baroncelli at Santa Croce in Florence, but Rembrandt would have certainly known Flemish examples, either in paintings or miniatures, of the motif (fig. 1).



*IS

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Adoration of the Shepherds: A Night Piece

etching, engraving and drypoint

circa 1657

on laid paper, without watermark

a very fine, warm and atmospheric impression of the very rare fourth state (of eleven)

printing with great clarity, much burr and intense contrasts

with very effectively wiped, luminous highlights

with small margins

in very good condition

Plate 150 x 197 mm.

Sheet 156 x 203 mm.

£40,000-60,000

US\$49,000-73,000

€46,000-69,000

PROVENANCE:

With Paul Prouté, Paris.

Sam Josefowitz (Lugt 6094; on the support sheet

recto); acquired from the above in 1989; then by

descent to the present owners.

REFERENCES:

Bartsch, Hollstein 46; Hind 255; New Hollstein 300

(this impression cited)

Stogdon 13

Night scenes, both indoors and outdoors, were a challenge Rembrandt seems to have cherished as a printmaker, and this very fine impression of the *Adoration of the Shepherds: a Night Piece* demonstrates both the difficulties the genre posed and the extraordinary daring and skill with which he approached it.

It is a very hushed and tender scene: the Virgin is resting, huddled around the sleeping Christ child, while Joseph is awake, reading and quietly watching over them. A group of shepherds, men, women and a child, have entered the stable, but keeping a distance from the Holy Family, as if not to disturb them. The scene is lit by two light sources, a hidden lamp or fire behind Joseph and the lantern held by the foremost shepherd, creating a few highlights: the top of Joseph's book, the Virgin's headband and cuff, and the face of the woman peeking from behind the man with the lamp. Everything else, including the Child's face, is visible in twilight or shrouded in almost complete darkness. As viewers, we are drawn into this intimate scene, our eyes are trying to adapt and see in the darkness, and thereby becoming part of the group of shepherds, the first to see the Son of God.

To achieve the effect of such darkness in etching, large parts of the plate have to be covered with dense cross-hatching, while leaving those areas catching a little light and visible in twilight slightly more open. This poses a number of artistic and technical challenges: not only do these subtle gradations in density require a virtuoso command of the etching needle – which Rembrandt clearly possessed. It

is also extremely difficult to ink up and wipe such a densely worked plate before printing, for it to result in an impression that is at once saturated and transparent. Too little ink, and the print would appear uneven and grey; too much ink, and the tiny highlights and middle tones would be drowned out and become illegible.

Furthermore, very dense crosshatching quickly shows wear as the tightly spaced lines begin to flatten and merge. Instead of velvety black, the image then starts to look patchy and ill-defined.

Given these difficulties, Rembrandt's achievement in creating this print is all the more astonishing, and they explain the fact that fine, early impressions such as the present one are extremely rare. He worked through three previous states, printing only a few trial proofs of each, before arriving at the present state. New Hollstein records two impressions of the first state, three of the second and third state respectively, and eight of the present, fourth state, all in public collections. Rembrandt then made further changes before printing the first proper edition: 25 impressions of the fifth state are known. From them on, he struggled against wear to keep the plate printable and took it through three further states. The eighth state is the last by his hand and in his lifetime, and another three campaigns to rework the plate occurred after his death (9th-11th state). This is hence the earliest state, and possibly the last recorded impression of it, to still be obtainable.



*19

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*The Presentation in the Temple in the dark Manner*

etching and drypoint

circa 1654

on laid paper, countermark PB (Hinterding A.a.)

a fine impression of this rare print

printing very strongly, cleanly wiped, with intense contrasts and luminous highlights

with much burr and remarkable relief, also showing *verso*

with margins

in very good condition

Plate 209 x 161 mm.

Sheet 218 x 170 mm.

£120,000-200,000

US\$150,000-240,000

€140,000-230,000

PROVENANCE:

A. P. F. Robert-Dumesnil (1778-1864), Paris (Lugt 2200, *recto*); his sale, Phillips, London, 12-14 April 1836, lot 50 ('with two lines of margin, fine and very rare') (£ 2; to White).

Probably William Benoni White (d. circa 1878), London (without mark, see Lugt 2592) or his brother William Johnstone White (d. circa 1870), London (without mark, see Lugt 2564).

George John Morant (1799-1865?), London (Lugt 1823); his sale, Foster, London, lot 410 ('very fine') (£ 2.5; to Evans).

With A. E. Evans & Sons, London; acquired at the above sale.

Wilhelm Eduard Drugulin (1825-1879), Leipzig (Lugt 2612).

Rudolf von Seydlitz (d. 1870), Żólkiewka (formerly Pilgramshain), Poland (Lugt 2283).

Charles C. Cunningham Jr. (b. 1934), Boston (Lugt 4684).

Sam Josefowitz (Lugt 6094; on the support sheet *verso*); acquired from the above in 1988; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 50; Hind 279; New Hollstein 285 (this impression cited)

Stogdon 17



(Illustrated actual size)



Fig.1 Rembrandt Harmensz. van Rijn (1606-1669), *The Presentation in the Temple in the dark Manner*, etching and drypoint, circa 1654, on Japanese paper
The Rijksmuseum, Amsterdam.
Photo: The Rijksmuseum.

The Presentation in the Temple, in the dark Manner is a rare print - especially in fine impressions such as the present one - despite being highly finished and one of the most majestic and dramatic compositions of Rembrandt's etched oeuvre. Presumably the darkness of the composition only allowed for a small print run before the plate began to wear, and the artist, at this point of his career, was creating prints for a small circle of connoisseurs rather than for a mass market. Together with *Christ at Emmaus: large Plate*, *Descent from the Cross by Torchlight* and *The Entombment*, it is one of a group of prints of similar dimensions depicting scenes from the Life of Christ (see lots 24-26). We can only speculate whether Rembrandt ever intended to complete a full cycle of etchings on this subject. At various times in his life, Rembrandt returned to the theme of *The Presentation in the Temple* or *Simeon in the Temple* and produced three etchings and two paintings of the subject (Hamburger Kunsthalle, inv. no. HK-88; and National Museum, Stockholm, inv. no. NM 4567), all very different in style and focus. The subject is based on the Gospel of Luke (2:22-39) and usually combines two related episodes: the actual presentation of the Christ child to the priest - mosaic law required parents to present their first-born son at the temple - and Simeon's song of praise. Simeon was an old and pious man in Jerusalem to whom it was revealed '... by the Holy Ghost that he should not see death before he had seen the Lord's Christ'. When he saw Mary and Joseph with the Child at the temple, he recognized Him as the Messiah, and offered a song of praise.

In the present etching, Rembrandt depicts the presentation in an unconventional manner by focusing almost entirely on Simeon and the priest, while Mary kneels humbly at left, with Joseph - almost an after-thought in the composition - peeking over her shoulder. The scene takes place in a side chapel of the temple, and the intimacy and sanctity is further heightened by the intense darkness of the space. Even the Child's head, surrounded by a pale halo, lies in the dark - perhaps a foreshadowing of His death to come. 'Darkness and light', as Clifford Ackley rightly pointed out, 'are the principal actors here' (Ackley, 2003, p. 66). Only a few intense highlights seek out Simeon and the priest. Dominating the entire composition however and binding the two figures further together is the temple guardian or high priest, who stands towering above the scene, with the little light there is flickering on his opulent garments, headgear and the staff, which points directly down to Simeon. This is one of the most grandiose and awe-inspiring figures in all of Rembrandt's printed oeuvre. In printing this plate, Rembrandt experimented much with different papers and in particular with selectively wiped plate tone. Some impressions, such as one of the two Cracherode impressions in the British Museum (F.4.97) or one on Japanese paper at the Rijksmuseum (inv. no. RP-P-1962-27; see fig. 1), are so rich in tone that the entire background is almost drowning in black ink, with only a few spots of light glinting in the darkness. The present impression is richly black, yet cleanly wiped, thus striking a balance between the atmospheric chiaroscuro of the composition and the telling of the story, which is literally obscured in the more experimental versions. It is similar in character, yet more balanced and even, than the second Cracherode impression (British Museum, London, inv. no. F.4.97).



*20

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*The Flight into Egypt: a Night Piece*

etching and drypoint

1651

on laid paper, watermark fragment Foolschap

a brilliant, luminous impression of the very rare first state (of ten)

printing very sharply and strongly

cleanly wiped to obtain dramatic contrasts

trimmed to or just outside the platemark

in very good condition, backed

Plate 127 x 110 mm.

Sheet 129 x 111 mm.

£40,000-60,000

US\$49,000-73,000

€46,000-69,000

PROVENANCE:

August Artaria (1807-1893), Vienna (Lugt 33); his posthumous sale, Artaria & Co., Vienna, 6-13 May 1896, lot 229 ('*Sehr schöner Druck dieses äusserst seltenen Zustandes. Von Duthuit unter den Seltenheiten der Sammlung citirt*') (Fl. 400; to Davidsohn).
 Paul Davidsohn (1839-1924), London, Vienna & Berlin (Lugt 654); his sale, C. G. Boerner, Leipzig, 26-29 April 1921, lot 46 ('*Abdruck von unvergleichlicher Schönheit und Frische im äusserst seltenen wirklich ersten Plattenzustand, in dem die Unterlippe Josefs noch verlängert erscheint...*') (Mk. 62,000) (to Bum) (cited in Lugt).

Possibly Alfred Bum (1864-1936), Cottbus (without mark and not in Lugt).

With Kleeman Galleries, New York.

Captain 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, 30 April - 1 May 1968, lot 258 (...*Blum* [sic], Vienna, 1942. *Purchased from the Kleeman Galleries* ...) (\$ 10,500; to Zinser).

Richard H. Zinser (circa 1883-1983), Forest Hills, New York (Lugt 5581, with his pencil inscription on the support sheet); acquired at the above sale; then by descent to his daughter Suzanne A. Rosenberg.
 With N. G. Stogdon, Middle Chinnock, Somerset; on consignment from the above.

Sam Josefowitz (Lugt 6074; on the support sheet recto); acquired from the above; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 53; Hind 253; New Hollstein 262

(this impression cited)

Stogdon 20

E. Duthuit, *L'oeuvre complet de Rembrandt*, Paris, 1883, Vol. II, p. 171 (this impression cited).



(Illustrated actual size)



Fig.1 Rembrandt Harmensz. van Rijn (1606-1669), *The Flight into Egypt: a Night Piece*, etching and drypoint, 1651, third state (of ten)
The Sam Josefowitz Collection.



Fig.2 Rembrandt Harmensz. van Rijn (1606-1669), *The Flight into Egypt: a Night Piece*, etching and drypoint, 1651, sixth state (of ten)
The Sam Josefowitz Collection.

This beautiful impression of the first state of *The Flight into Egypt: a Night Piece* is one of the small jewels of the Sam Josefowitz Collection. Even in this early state, the composition feels quite complete and finished, and Rembrandt must have been happy with it, as a total of 19 impressions of this state are known, with all but the present one in public collections.

It is a very concentrated composition, showing not much more than Mary and Joseph trotting along through a hilly, wooded landscape, which is merely hinted at rather than described in detail. The Virgin is seated sideways on the donkey, led by Joseph. She is clothed in a heavy cloak covering her head, arms and feet. She seems to clutch the Child close to her, sheltering Him below her garments, but we may just glimpse the back of His head: a short curved line below her chest. Joseph is carrying a brightly-lit lantern, casting long shadows onto the ground. Yet this does not seem to be the only light source. The sky at upper right is quite transparent, with some spaced vertical lines suggesting rays of light. Although rather bright, this is clearly a night scene, perhaps lit by the full moon.

This very cleanly wiped example shows the whole composition with brilliant clarity and intense contrasts, superior in that respect to the impression in the Morgan Library (inv. no. B 047-054). Already in this first state, Rembrandt was tempted to explore the nocturnal aspect of the scene further, as he printed at least four impressions with a heavy plate tone (see British Museum, inv. no. F.4.103). These

experiments with plate tone and selective wiping did not seem to have satisfied him, as took the plate in rapid succession through four more states, printed in very small numbers, in which the scene becomes increasingly darker. In the sixth state, of which he produced the first sizeable print run of this plate, the image is almost completely blackened, with the lantern as the only highlight, casting a faint twilight at the figures of Joseph, Mary and the donkey.

The Josefowitz Collection also includes fine examples of the third and sixth states, which together with the present first state, form a fascinating ensemble. To see the three versions sides by side is an almost cinematic experience, as if witnessing their journey in time, as night falls (figs. 1 & 2).

The Holy Family's Flight into Egypt and the Rest on the Flight into Egypt are amongst Rembrandt's most frequent motifs, and he returned to them in no fewer than eight etchings, several drawings and at least three paintings. It may have been a popular theme, but apart from commercial reasons, Rembrandt must have had an artistic affinity for it. Perhaps it afforded him the opportunity to explore the subject of figures in a landscape in a wide variety of ways (see also lots 21 & 28). The present sheet comes with illustrious provenances – August Artaria, Paul Davidsohn, the Rembrandt connoisseur and cataloguer Captain Nowell-Usticke, Richard Zinser – and has always been very desirable, as it consistently achieved very high prices for a print of such modest size.



*21

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*The Flight into Egypt: altered from Seghers*

etching, engraving and drypoint

circa 1652

on laid paper, watermark Strasbourg Lily (Hinterding C.a.b)

a brilliant impression of this very rare and highly unusual print

fourth state (of six)

printing very richly and clearly, with burr and a few selectively wiped highlights

with great depth, especially in the distant landscape, and much inky relief in the areas reworked by Rembrandt

trimmed to the platemark, fractionally inside the subject above and below

in very good condition

Sheet 205 x 283 mm.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000

PROVENANCE:

Janet Marqusee (née Morland) (1931-2001) and John Edwards Marqusee (1928-1999), New York (without mark and not in Lugt).

Sam Josefowitz (Lugt 6094); acquired from the above in 1970; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 56; Hind 226; New Hollstein 271 (this impression cited)

Stogdon 23





Fig. 1 Hercules Seghers (1589-1638), after Adam Elsheimer (1578-1610), after Hendrick Goudt (1583-1648), *Tobias and the Angel*, etching, circa 1630-1633
The Rijksmuseum, Amsterdam.
Photo: The Rijksmuseum.

The Flight into Egypt: altered from Seghers is one of the most remarkable prints in Rembrandt's graphic oeuvre, and unique in that he re-purposed not just the plate, but also the composition by another artist. Hercules Seghers (1589-1638) was an artist from Haarlem, who like Rembrandt spent much of his artistic life in Amsterdam, but preceded him by a generation. His specialty were intricate landscape paintings, often imaginary and mountainous, with stupendous weather - and light effects. As a printmaker, he is one of the great oddities in European art: he created a small body of extraordinary etchings, mostly landscapes and tree studies, often printed in colours, of a glittering, haunting, ethereal beauty. No two of his impressions are the same and all of his prints are extremely rare (today, only two prints by Seghers still remain in private hands). Rembrandt was an admirer of this elusive and - from the little we know of him - rather hapless artist: according to his bankruptcy inventory, he owned eight paintings by the older artist. We can only assume that Rembrandt also had some of Seghers' prints in his collection, but from the present etching we do know that he owned one of his plates.

The plate originally depicted Tobias and the Angel. Seghers very rarely depicted figures, and while the landscape on this plate was entirely of his own design, the figures were based on an engraving by Hendrick Goudt (circa 1583-1648) after a painting by Adam Elsheimer (circa 1578-1610). Only two impressions of Seghers' print have survived, one in Amsterdam (Rijksmuseum; inv. no. RP-P-OB-796, see fig. 1) and one in the Rothschild Collection in Paris (Louvre; inv. no. 2368 LR), each printed in a different shade of grey.

We do not know how or when Rembrandt obtained the plate. Seghers had been dead for 15 years by the time he started reworking the plate. Rembrandt burnished out the figures of Tobias and the Angel and in the second state inserted the Holy Family on their Flight into Egypt into the landscape. Remnants of the Angel's wings can still be seen amongst the foliage of the trees at upper right.

The fact that Rembrandt decided to leave large parts of Seghers' landscape untouched is remarkable, as their etching methods could not be more different. Seghers built up his landscapes out of tiny, almost molecular structures of varying density, while Rembrandt's style, in particular when it came to landscapes, is far more linear and cursory. The difference can clearly be seen, for example in the trees at centre right, which Rembrandt added to cover the burnished area, or in the heavily reworked foreground - although Rembrandt did keep Seghers' delightful lizard.

Only minor changes occurred after the second state, and all states are rare.

The present impression is a very fine example of the fourth state, printed with selectively wiped highlights in the distant landscape and the face of Joseph, to draw attention to the narrative of the print, as Nicholas Stogdon points out (Stogdon, no. 23, p. 35).

The Flight into Egypt: altered from Seghers is a fascinating, multi-layered case of artistic influences, inspiration, and appropriation, and a beautiful tribute by one great artist to another.



*22

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ preaching ('La Petite Tombe')

etching and drypoint
 circa 1657
 on laid paper, without watermark
 a brilliant, early 'black sleeve' impression of the first state (of two)
 suffused with burr, printing with great clarity, contrasts and remarkable depth
 with margins
 in very good condition
 Plate 154 x 207 mm.
 Sheet 164 x 216 mm.

£70,000-100,000
 US\$86,000-120,000
 €81,000-110,000

PROVENANCE:

George Hibbert (1757-1837), London (Lugt 2849, *recto*); his sale, Thomas Philipe, London, 17 April 1809 (and following days), 13th day, lot 54 ('*Little La Tombe, so called after a painter of that name - the subject is Christ preaching to the people - BRILLIANT, with the burr*') (£ 3.15; to Champernowne).
 Arthur Melville Champernowne (1871-1946), Dartington Hall, Totnes, Devon (Lugt 153); his sale, Sotheby's, London, 1 February 1911, lot 84 ('*very fine and full of burr, with margin*') (£ 260; to Colnaghi; cited in Lugt).
 With P. & D. Colnaghi & Obach, London.
 Eldridge Reeves Johnson (1867-1945), Wilmington, Delaware & Philadelphia (without mark and not in Lugt); his posthumous sale, Parke-Bernet Galleries, New York, Part II, 3-4 April 1946, lot 140 ('*Brilliant proof impression*') (\$ 1,000; to Kennedy).
 With Kennedy & Co., New York.
 Captain Gordon W. Nowell-Usticke (1894-1978), Christiansted, St. Croix, Virgin Islands (without mark and not in Lugt); his sale, Parke-Bernet Galleries, New York, 30 April - 1 May 1968, lot 284 (\$ 9,500; to Kennedy).
 With Kennedy Galleries, New York.
 With Aldis Browne Fine Arts, New York.
 Sam Josefowitz (Lugt 6094; on the support sheet *verso*); acquired from the above in 1984 (through Frederick Mulder); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 67; Hind 256; New Hollstein 298 (this impression cited)
 Stogdon 31



Christ preaching or '*La Petite Tombe*' is the smallest and last of Rembrandt's great, multi-figure compositions of scenes from the Life of Christ. It was created about eight years after the famous *Christ healing the Sick* ('*The Hundred Guilder Print*') and at about the same time or just after Rembrandt had completed work on his two most radical and ambitious endeavours in printmaking, *Christ crucified between the two Thieves* ('*The Three Crosses*') and *Christ presented to the People* ('*Ecce Homo*') (see lots 19 & 20, Old Masters Part I)

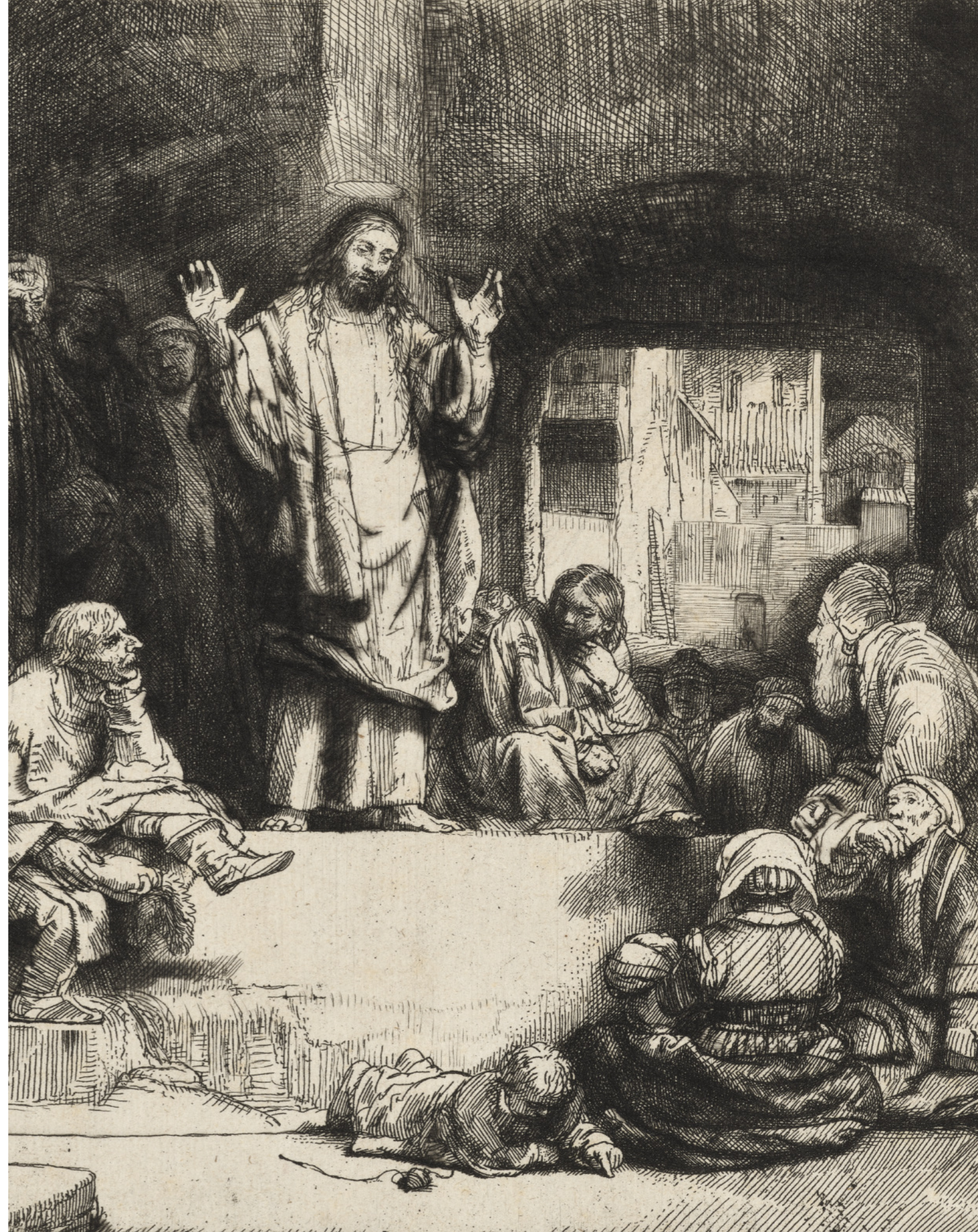
We can only speculate why Rembrandt, at this point in his career, decided to make a print of a similarly important subject, *Christ preaching*, on a more modest scale. Perhaps he was disheartened by the effort his two monumental drypoints - '*The Three Crosses*' and '*Ecce Homo*' - had required to create and print, and disappointed by the financial gains they had brought. It may have felt reasonable and commercially viable to apply his recent experiences and lessons learned to a more manageable project: a smaller plate, without the need for extra-large and expensive sheets of paper or vellum - and with drypoint, but without relying entirely on it and having to cope with its transience.

There may have been another, very practical instigation for the creation of this print: it could have been a commission. The etching's nickname '*La Petite Tombe*' derives from the description of the plate in Clement de Jonghe's estate inventory, who had later come into possession of the plate. This title was then adopted by Gersaint in his first methodical catalogue of Rembrandt's prints of 1751, and has stuck ever since. This is clearly a misunderstanding, for the print does not depict a 'little tomb'. The description in de Jonghe's inventory was probably an abbreviation of 'La Tombe's small print' and thus referred to the either Nicolaes or Pieter de la Tombe, who both had relations with Rembrandt. It seems likely that one or the other de la Tombe owned or commissioned the plate.

Whatever the circumstances of its conception, *Christ preaching* is more finished and unified, more controlled and balanced than the aforementioned, larger prints. The figure of Christ is imposing enough and his listeners numerous, yet the whole scene feels intimate and engaging. Rembrandt achieved this by setting it within a confined space, yet giving it depth by allowing a distant view through the gateway. By arranging the crowd in an almost complete circle, only leaving a gap in the front, the viewer becomes part of Christ's audience. This sense of proximity and immediacy is further heightened by the care with which Rembrandt has depicted the individual figures. Some, in particular the man seated on the left and the older one directly behind him, have the veracity of true portraits.

The child lying in the foreground, oblivious to the words of Jesus, is an endearing detail, but also an artistic device: it adds an element of 'real life' to the event and brings it into the here and now. It is furthermore self-referential allusion the myth of artistic genius: the gifted child, inexorably drawing in the sand.

The present example is a brilliant impression with beautiful contrasts of light and shade and a great sense of depth, printing with rich burr in the folds of Christ's cloak and elsewhere. Nicholas Stogdon particularly noted 'lines of drypoint following the curve of the archway [...] charged with ink but quite distinct, a feature characteristic of the very best early pulls...' (Stogdon, no. 31, p. 44).



*25

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Agony in the Garden

etching and drypoint
circa 1652
 on laid paper, without watermark
 a fine impression of the first state (of three)
 printing with strong contrasts and considerable burr, inky plate edges at upper left
 with narrow margins
 in very good condition
 Plate 112 x 83 mm.
 Sheet 114 x 86 mm.

£50,000-70,000
 US\$61,000-85,000
 €58,000-80,000

PROVENANCE:

Henry Danby Seymour (1820-1877), London and Trent (see Lugt 176); by inheritance to his brother Alfred Seymour (1824-1888), London and Trent (Lugt 176); his sale, Christie's, London, 4 April 1878, lot 50 (£ 3.13.6; bought back by the family).

Jane Margaret Seymour (1873-1943), Knoyle, Wiltshire (see Lugt 176); her sale, Sotheby's, London, 26 April 1927, lot 95 (£ 31; to Craddock & Barnard).
 With Craddock & Barnard, London.

Norman Walker (b. 1871), West Tanfield, Yorkshire, and Leeds (Lugt 1989b).

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (without mark, see Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 78 (£ 1,600; to Laube for Josefowitz).

Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 75; Hind 293; New Hollstein 269 (this impression cited)
 Stogdon p. 274

This moving and tender little plate, depicts the moment as Jesus is struggling with His fate, but ultimately accepting of His sacrifice. It is one of the most heartrending episodes in the Life of Christ, related in the Gospels of Mark, Matthew and Luke. The scene in this etching, as in most depictions of the subject, is a composite of elements from all three Gospels.

Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples, Sit ye here, while I go and pray yonder. And he took with him Peter and the two sons of Zebedee, and began to be sorrowful and very heavy. Then saith he unto them, My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me. And he went a little further, and fell on his face, and prayed, saying, O my Father, if it be possible, let this cup pass from me: nevertheless not as I will, but as thou wilt. And he cometh unto the disciples, and findeth them asleep, and saith unto Peter, What, could ye not watch with me one hour? Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak. He went away again the second time, and prayed, saying, O my Father, if this cup may not pass away from me, except I drink it, thy will be done. (Matthew 26:36-43)

Mark's version is very similar, but the angel comforting Jesus is based on Luke's account:

And there appeared an angel unto him from heaven, strengthening him. (Luke 21:43)
 Rembrandt shows the moment the angel is giving solace to Jesus in his agony, as Judas and the soldiers approach in the distance through the city gate. The three disciples can be seen sleeping at the foot of the Mount of Olives, oblivious of the impending danger. The moon is breaking through the clouds, illuminating the desperate scene. It is astonishing how Rembrandt conveyed such drama and emotion in so small a format.

Being executed to large parts in drypoint, the plate wore quickly, and later impressions without burr lack atmosphere and depth. The present, cleanly wiped impression prints with considerable burr and strong contrasts, and effectively evokes the nocturnal aspect of the scene and the internal drama of this poignant moment.



(Illustrated actual size)

*24

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Descent from the Cross by Torchlight

etching and drypoint

1654

on laid paper, without watermark

a brilliant, very rich and clear impression of the first state (of four)

printing with much burr, great depth and dramatic contrasts

with selectively wiped plate tone, strong relief and inky plate edges

with small margins

in very good condition

Plate 210 x 161 mm.

Sheet 217 x 168 mm.

£50,000-70,000

US\$61,000-85,000

€58,000-80,000

PROVENANCE:

Unidentified, letters *uh* in brown ink (not in Lugt).

Numbered 86 in brown ink, lower margin *recto*, possibly by Nathaniel Smith, London (see Stogdon no. 42).

Julian Marshall (1836-1903), London (Lugt 1494); his sale, Sotheby's, London, 30 June 1864 (and following days), lot 1604 ('rich with bur [sic], and with margin, rare') (£ 5; to Marseille Holloway).

With Holloway & Son, London.

Francis Seymour Haden (1818-1910), London and Arlesford (Lugt 1227, stamped and with his pencil signature); his sale, Sotheby's, London, 15-19 June 1891, lot 431 (£ 4; to Ellis)

Sotheby's, New York, 25-27 February 1988, lot 666 (\$57,750; to Laube for Josefowitz).

Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

EXHIBITED:

Burlington Fine Arts Club, London, *Catalogue of the Etched Work of Rembrandt Selected for Exhibition at the Burlington Fine Arts Club*, 1877, p. 94, no. 160 (on loan from Seymour Haden).

The Fine Art Society, *About Etching (F. Seymour Haden Collection)*, London, 1879, Catalogue Part II, no. 97.

REFERENCES:

Bartsch, Hollstein 83; Hind 280; New Hollstein 286 (this impression cited)

Stogdon 42

From early on, Rembrandt was famed and admired for his handling of light. As early as 1699, the French artist, printmaker and critic Roger de Piles noted that 'He had a supreme understanding of light and dark.' (quoted by E. Hinterding, in: Bikker, 2024, p. 173). The first cataloguer of Rembrandt's prints, Edmé-François Gersaint, wrote in 1744: 'There has never been an artist so adept at using light and dark: his touch, both in his paintings and in his prints, was very skilled [...] his reputation is entirely due to his genius, his reflections and his continuous study of the effects of light in nature, which he portrayed with a surprising exactitude and force.' (quoted *ibid.*)

The Descent from the Cross by Torchlight is a prime example. Few of his prints are as dramatically lit, and in the present brilliant impression, this is realised to perfection. The cleanly wiped elements stand out starkly against the velvety, pitch-black background. Most startling is the hand reaching out of the dark towards the head of the dead Christ, the pivotal point of the composition - and an unforgettable gesture.

Some areas are left with a veil of tone, such as the top of the winding sheet, the lower part of the Cross, and the man standing on the right, to create an atmospheric middle tone. The foreground still catches some light from the torch, which appears to be the only light source, while the figures in the background at right disappear almost entirely into darkness.

If the lighting of the scene is daring, so is the composition. The central event of the narrative, the dead Christ being taken down from the Cross, is pushed into the upper left corner of the image and partially cut off. We see the dead body, some of the men lowering him down and the figure holding the torch. The Cross itself is not fully visible. The viewpoint is from the lower right towards the upper left, and the first detail that comes into focus is the foot of Christ still nailed to the Cross, only then does the gaze follow the legs towards His torso and lifeless head.

In the foreground we see the bier covered with the shroud to carry the dead body, rising at a slight angle from the lower left towards the right. The image is thus formally constructed along two trajectories: the winding sheet and the whole group around the Cross point downwards, the bier upwards. These verticals meet at the shadowy figure crouched over to arrange the shroud. This is Joseph of Arimathea, the true protagonist of the event:

When the even was come, there came a rich man of Arimathea, named Joseph, who also himself was Jesus' disciple: He went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered. And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed. (Matthew 27:57-60)

The print belongs to a small group of mid-sized prints, all created in or around 1654, on the Life of Christ. It may be that Rembrandt had envisaged a larger series, but he realised only four subjects, all of which are being offered in this sale: *The Presentation in the Temple, in the dark Manner*, the present *Descent from the Cross by Torchlight*, *The Entombment* and *Christ at Emmaus: the larger Plate* (lots 19, 25-26). In all of them, the depiction of light is the formal challenge that Rembrandt set himself, be it the supernatural light emanating from the apparition of Jesus in *Christ at Emmaus*, the barely lit internal spaces in the *Entombment* and the *Presentation in the Temple*, or the torchlight in the present plate, the latter three being true night scenes.

As Nicholas Stogdon points out, the present example, 'like almost every sheet from Haden's collection... it is in very choice condition.' (Stogdon, no. 43, p. 75)



(Illustrated actual size)

*25

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

etching and drypoint
 circa 1654
 on laid paper, watermark Double-headed Eagle (Hinterding E.a.)
 a superb, intensely atmospheric impression of this rare and important print
 third state (of four)
 suffused with a strong, varied and selectively wiped plate tone
 with much burr and remarkable inky relief
 with thread margins
 in very good condition
 Plate 210 x 161 mm.
 Sheet 211 x 162 mm.

£120,000-200,000
 US\$150,000-240,000
 €140,000-230,000

PROVENANCE:

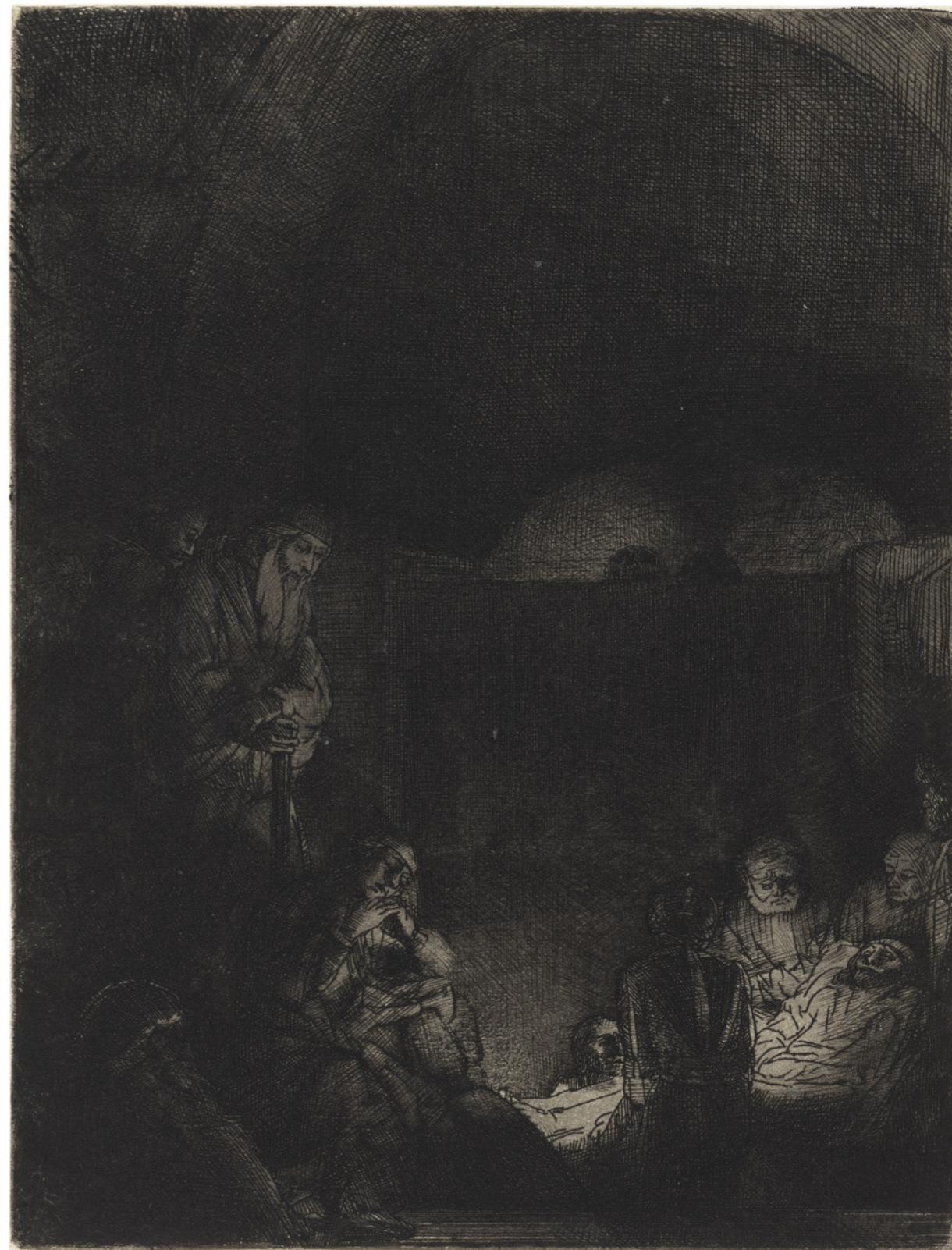
George Bjørklund (1887- after 1968), Stockholm (Lugt 1138c); his sale, Klipstein & Kornfeld, Bern, 4 June 1957, lot 203 (erroneously described as later impression of the fifth state, 'Späterer Abdruck, auf Papier mit dem Adler und Basler-Stab').
 Charles C. Cunningham Jr. (b. 1934), Boston (Lugt 4684).
 Sam Josefowitz (Lugt 6094; on the support sheet verso); acquired from the above (through Robert M. Light) in 1982; then by descent to the present owners.

EXHIBITED:

Museum of Fine Arts, Boston, and Pierpont Morgan Library, New York, *Rembrandt: Experimental Etcher*, 1969-1970, no. 83, p. 123, 132 (illustrated).
 Les Musées d'Art et d'Histoire, Cabinet des Épreuves. Geneva, *États & Achèvement dans la Gravure du XVI au XX Siècle*, 1986.

REFERENCES:

Bartsch, Hollstein 86; Hind 281; New Hollstein 284 (this impression cited)
 Stogdon 46



(Illustrated actual size)



Fig.1 Rembrandt Harmensz. van Rijn (1606-1669), *The Entombment*, etching and drypoint, circa 1654, first state (of four)
The Sam Josefowitz Collection.

More than any other plate in Rembrandt's oeuvre, *The Entombment* has been the object of his experimental approach to printmaking in the later years. Not only did he alter the plate drastically between the first and the second state, he also chose different supports - from European paper to Chinese and Japanese papers to vellum - from one impression to another, and manipulated each pull by leaving varying degrees of plate tone and wiping the tone selectively to modify the illumination and pick out different highlights. Of the later states, virtually no two impressions look the same, as Christopher White pointed out: '...the dark metamorphoses offer a highly personal vision employing all the chance methods at an artist's command, with each impression as unique as a monotype.' (White, 1999, p. 95)

Within the biblical narrative, *The Entombment* follows directly on from the *Descent from the Cross by Torchlight* (see lot 24). Joseph of Arimathea has brought the dead Christ to his own tomb, here depicted as a vaulted cave or chapel, where the body is now being lowered into the grave.

The first state is in pure etching, the shading and modelling of the space and the figures rendered in regularly and openly spaced hatchings, with strong lines of equal weight. Although darkness and light are suggested, the whole scene is clearly discernible (fig. 1). We see Joseph of Arimathea standing at left above the sunken grave, the Virgin is sitting to his feet, her hands clasped in sorrow, a group of other grieving women is huddled behind her. Three men are lowering the body into the grave, a fourth one has climbed down to support it from below. The light seems to come from a lamp covered by the foremost figure - or perhaps is

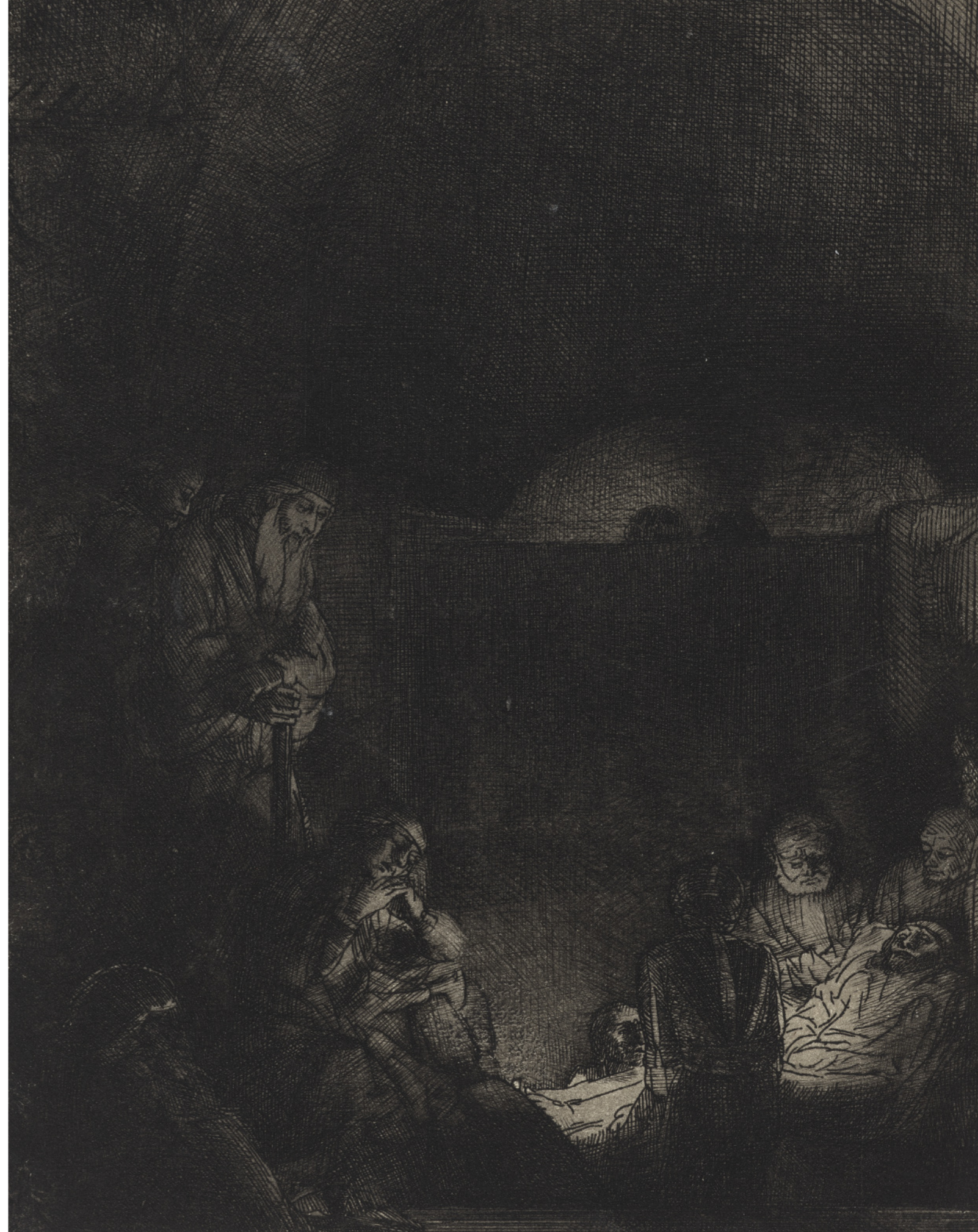


Fig.2 Rembrandt Harmensz. van Rijn (1606-1669), *The Entombment*, etching and drypoint, circa 1654, on vellum, fourth, final state
The Sam Josefowitz Collection.

emanating from the dead Christ Himself. Above this mournful scene - pushed into the lower left corner of the image, thereby reflecting the act of the entombment - we see the arch of the cavern, with two skulls resting on a ledge. Behind these gruesome *memento mori*, the space recedes into darkness.

Already in the second state, Rembrandt obscured the composition considerably with dense hatching in drypoint and engraving, turning it into a truly nocturnal scene, and made it even darker in the subsequent states. The present example is a superb, richly tonal impression of the third state on white European paper. It demonstrates perfectly what interested Rembrandt in his experiments with this plate: to see how far he could go in the depiction of darkness. Here, the enclosed space is more felt than seen, the figure of Joseph of Arimathea is covered with tone and only seen in a dim twilight, the other figures on the left edge have been all but swallowed up by darkness. What little light there is falls on the Virgin, the body of Christ and the men supporting His body. These figures too are covered with tone which thickens incrementally towards the edges of the grave. To see this print is an astonishing experience, not unlike entering a lightless room and having to wait for the eyes to adapt to the gloom.

This impression, from the outstanding collection of Charles C. Cunningham, strikes a wonderful balance between what is visible and invisible, between the narrative and the nocturnal atmosphere, and leaves the viewer in wonder at Rembrandt's exploration of the border between light and darkness. In a few other impressions, including one in the Josefowitz Collection (fig. 2), he took this experiment to the edge of the possibilities of printmaking.



*26

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Christ at Emmaus: the larger Plate*

etching with drypoint

1654

on firm, smooth Japan paper

a brilliant, warm impression of the rare first state (of five)

printing very strongly and sharply

with a subtle plate tone and inky plate edges

with small margins

in very good condition

Plate 210 x 161 mm.

Sheet 213 x 164 mm.

£70,000-100,000

US\$86,000-120,000

€81,000-110,000

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall; probably acquired by Thomas Carlyon (circa 1755-1830) or William Carlyon (1781-1841); then by descent to Tristram R. G. Carlyon (1877-1957); sold *en-bloc* with most of the Rembrandt collection to Colnaghi by the executors in 1958.

With P. & D. Colnaghi & Co., London (with their stocknumber *R. 531* in pencil *verso*).

Mr Boele van Hensbroek; acquired from the above in 1962.

Sotheby's, London, 29 June 1993, lot 200 (\$105,000, sold after-sale; to Josefowitz).

Sam Josefowitz (Lugt 6094; on the support sheet *verso*); acquired from the above; then by descent to the present owners.

REFERENCES:

Bartsch, *Hollstein* 87; *Hind* 282; *New Hollstein* 283

(this impression cited)

Stogdon 47



(Illustrated actual size)



Fig.1 Camillo Procaccini (1555-1629), *The Transfiguration*, etching, circa 1587-1595
Sold, Old Master Prints, January 2021, Christie's London, Lot 62

This exquisite first-state impression of *Christ at Emmaus: the larger Plate* printed on a beautiful sheet of ivory-coloured Japan paper is the last in the sequence of episodes from the Life of Christ Rembrandt treated in a group of four prints created in and around 1654, which are all presented here (see lots 19, 24-25). The print depicts one of the early sightings of the Risen Christ following His death on the Cross. According to the Gospel of Luke, two disciples including one called Cleopas left Jerusalem on the day the tomb of Christ has been found empty. On the road to Emmaus they encounter a stranger, and they talk to him about Jesus of Nazareth, His crucifixion and the rumour of His resurrection, and the stranger reprimands them for doubting the prophesies, which he recounts for them. *And they drew nigh unto the village, whither they went: and he made as though he would have gone further. But they constrained him, saying, Abide with us: for it is toward evening, and the day is far spent. And he went in to tarry with them. And it came to pass, as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him; and he vanished out of their sight.*

(Luke 24:28-31)

This is the moment Rembrandt has depicted here: the three have sat down at a table in the inn, Christ has broken the bread and offers the two halves to the disciples, in a gesture reminiscent of the Last Supper, and at last they recognise Him. The disciple at left has sprung to his feet, the other recoils in amazement. To add some 'everyday life' to the scene, Rembrandt has added the innkeeper in

the front, who seems only mildly interested in his guests, and a dog trotting along in the opposite direction, just behind him. Rembrandt has placed the table in the middle of a raised alcove with a canopy above, with the apparition of Christ seen frontally at the very centre of the image. The composition very much resembles an altar, no doubt a deliberate reference to the Holy Communion.

The plate is executed in a rapidly drawn, open style with wide-spaced hatchings, in manner not unlike the first state of *The Entombment* (see lot 25). Unlike the other three prints from this group, this is not a night scene, and yet Rembrandt's interest here too is the depiction of light. Christ's head and torso is barely defined, especially on His left, and the head is surrounded by radiating lines suggestive of the divine light emanating from Him. The vagueness of the figure of Christ evokes the ephemeral nature of this apparition: '... and he vanished out of their sight.' It is an effect that Camillo Procaccini (1555-1629) may have been the first to attempt in etching, in his *Transfiguration* of circa 1587-90 (fig. 1), a print that Rembrandt may well have known.

Impressions of the first state of *Christ at Emmaus: the larger Plate* are rare. New Hollstein records a total of 25 impressions, including 17 on Japanese or Chinese paper. In the second state, Rembrandt added some drypoint lines to the curtain and the disciple's hat at right. He also 'strengthened' the figure of Christ and the halo surrounding him, thereby diminishing the ethereal quality that is so captivating here. Two years later, he would return to the depiction of supernatural light in a yet more radical way (see lot 27).



*27

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ appearing to the Apostles

etching

1656

on laid paper, watermark Foolscap with five-pointed Collar (Hinterding J.a.b.)

a very fine, tonal and vibrant impression

printing strongly and clearly, with the usual slipped effect at left

with inky plate edges

with thread to narrow margins

in very good condition

Plate 162 x 210 mm.

Sheet 164 x 213 mm.

£40,000-60,000

US\$49,000-73,000

€46,000-69,000

PROVENANCE:

With Mayfair Kunst A.G. (Ira Gale), Zug (with his codes 4481 and 2404/RR in pencil verso).

Sam Josefowitz (Lugt 6094; on the support sheet recto); acquired from the above in 1972; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 89; Hind 237; New Hollstein 296 (this impression cited, erroneously as on Japan paper)
Stogdon 49

For Clifford Ackley, this 'image involves one of the most radical conceptions of the "light of divine revelation" in Rembrandt's work.' (Ackley, 2003, p. 229). Of his prints investigating the depiction of light and shade, it is certainly the most daring, alongside some impressions of *The Entombment* (see lot 25), yet in the opposite sense. If in the latter he tried emulate absolute darkness, *Christ appearing to the Apostles* is his attempt to depict a blinding, supernatural light.

Both in the sequence of biblical events and in the chronology of Rembrandt's printed oeuvre, this print of 1656 follows on from *Christ at Emmaus: the larger Plate* (see lot 26). The two disciples to whom the risen Christ appeared on their way to Emmaus have returned to Jerusalem, where the remaining disciples and followers are hiding in a house for fear of prosecution. As the two disciples relate their encounter to the others, Christ appears again.

And they rose up the same hour, and returned to Jerusalem, and found the eleven gathered together, and them that were with them, Saying, The Lord is risen indeed, and hath appeared to Simon. And they told what things were done in the way, and how he was known of them in breaking of bread. And as they thus spake, Jesus himself stood in the midst of them, and saith unto them, Peace be unto you. But they were terrified and affrighted, and supposed that they had seen a spirit. And he said unto them, Why are ye troubled? and why do thoughts arise in your hearts? (Luke 24:33-38)

We see the scene at the moment of Christ's sudden appearance, in a flash of divine light. But Rembrandt did not just indicate the rays of light emanating from His head, nor did he darken the surrounding space to create contrast and make the light stand out. In fact, there is very little shading, as his intention was to make the light penetrate the entire room. The figures gathered around the tall figure of Christ are described with sparse, cursory, interrupted lines, leaving large areas within the figures blank. Some have fallen on their knees, others are turning away, most have their eyes closed or even covered, to protect them from the glaring light of the apparition. The only solid shapes in this room are the chair at left and the bench at right, while the figures are tenuous, immaterial. As Nicholas Stogdon points out, the impression is slipped, in particular at left where many lines are double-printing. Remarkably, this phenomenon occurs often in examples of this print, and it is likely that, rather than being a printing defect, it is intentional. It seems that Rembrandt deliberately made the plate wobble in the printing to further heighten the ephemeral effects of the plate. It may not be without spiritual significance that, as a result, the figure of Christ is the most substantial, while all others are mere spectres.



*28

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Rest on the Flight into Egypt: lightly etched

etching and drypoint

1645

on laid paper, watermark fragment Foolschap with five-pointed Collar (Hinterding B.a.a.)

a fine, early impression of this delicate plate

printing with tiny touches of burr, fine horizontal wiping marks

and inky plate edges above and below

with a light, uniform plate tone

with small margins

in very good condition

Plate 131 x 116 mm.

Sheet 134 x 119 mm.

£8,000-12,000

US\$9,800-15,000

€9,200-14,000

PROVENANCE:

Edward Rudge (1763-1846), Abbey Manor, Evesham, Worcestershire, and London (without mark, as is

common, see Lugt 900); then by descent to his great-grandson John Edward Rudge (1903-1970); his sale, Christie's, London 16-17 December 1924, lot 80 (with two others; £ 68.5; to Colnaghi).

With P. & D. Colnaghi & Co., London (their inscription and possibly stocknumber 16767 in pencil verso).

Richard Dawnay, 10th Viscount Downe (1903-1965),

Wykeham Abbey, Yorkshire (without mark, see Lugt 719a.); his posthumous sale, Sotheby's, London, 26 November 1970, lot 62 (£ 65; to Ruth-Marie Muthmann of C. G. Boerner).

With C. G. Boerner, Düsseldorf.

Leslie E. Lancy (1911-1996), Ellwood City, Pennsylvania (Lugt 4796).

With David Tunick, New York (with his code *DTMI* in pencil verso).

Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above in 1978; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 58; Hind 216; New Hollstein 227

(this impression cited)

Stogdon 24

This delightfully quiet and tender plate, here in a fine and early impression of the only state, shows the Holy Family taking a break on their desperate journey to save Jesus from King Herod's intention to kill the newborn 'King of the Jews' in the Massacre of the Innocents (Matthew 2:1-23). They have sat down at the edge of the road. Mary and Joseph are talking to each other, she is lifting the blanket to show him that the Child is sleeping. Joseph, about to cut and share an apple, is looking over. In the background at upper left, a bird is hovering above its chick sitting on a branch to feed it – an allegory in miniature of parents caring for their child. Rembrandt etched this plate very lightly, presumably biting it once very briefly in the acid bath. As a result, the lines are very delicate and of similar weight, even in early impressions such as the present one. Quite deliberately, we must assume, Rembrandt wanted to give this print the appearance of a silverpoint drawing. The comparison of this print with two others of a closely related subject, *The Flight into Egypt* (see lots 20-21) is striking: the three prints, created within a period of eight years, are entirely different from each other in intention, style, technique, mood and effect. To consider these three prints alone reveals something fundamental about Rembrandt: his immense versatility as a printmaker and his boundless curiosity and willingness to experiment as an artist.



(Illustrated actual size)

9

SAINTS



*29

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Saint Peter in Penitence

etching and drypoint
1645
on laid paper, watermark fragment Strasbourg Lily (Hinterding G.zz.)
a very good impression of this rare, lightly etched print
printing with a light plate tone and inky plate edges
with narrow margins
in very good condition
Plate 133 x 117 mm.
Sheet 135 x 119 mm.

£8,000-12,000
US\$9,800-15,000
€9,200-14,000

PROVENANCE:

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 96 (£ 480; to Leighton).
With P. & D. Colnaghi & Co., London (their stocknumber C 26357 in pencil *verso*).
Sam Josefowitz (Lugt 6094); acquired from the above; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 96; Hind 217; New Hollstein 225 (this impression cited)
Stogdon p. 281

This very rare etching was created around the same time as *The Rest on the Flight into Egypt: lightly etched* (see lot 28), and is equally delicate, imitating a silver-point drawing. While this manner of etching adds a tenderness and lyrical lightness to the scene of the Holy Family at rest, it imbues the present scene a tragic fragility. Saint Peter is immediately identifiable by his attribute, the two keys he is holding in his hands. The print shows him just as he has realised that Christ's prophecy, made before His Captivity, has come true:

Now Peter sat without in the palace: and a damsel came unto him, saying, Thou also wast with Jesus of Galilee. But he denied before them all, saying, I know not what thou sayest. And when he was gone out into the porch, another maid saw him, and said unto them that were there, This fellow was also with Jesus of Nazareth. And again he denied with an oath, I do not know the man. And after a while came unto him they that stood by, and said to Peter, Surely thou also art one of them; for thy speech bewrayeth thee. Then began he to curse and to swear, saying, I know not the man. And immediately the cock crew. And Peter remembered the word of Jesus, which said unto him, Before the cock crow, thou shalt deny me thrice. And he went out, and wept bitterly. (Matthew 26:69-75)

This is the moment of Peter's greatest shame and sorrow. Not only does Rembrandt succeed in portraying these emotions through the expression and pose of the figure, but in etching the plate so lightly, he has also found a formal equivalent for the Saint's weakness.



(Illustrated actual size)

*50

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Saint Jerome beside a Pollard Willow*

etching with drypoint

1648

on laid paper, countermark LB (Hinterding A.b.)

a very fine, atmospheric impression of the fourth, final state

printing very darkly and richly

with much burr on the branch at right, the foreground, the signature and elsewhere

with small margins

in good condition

Plate 180 x 132 mm.

Sheet 184 x 136 mm.

£100,000-150,000

US\$130,000-180,000

€120,000-170,000

PROVENANCE:

Unidentified, initials GA in brown ink verso (Lugt 1133a).

Theodore Irwin (1827-1902), Oswego, New York (Lugt 1540).

With P. & D. Colnaghi & Co., London (inscribed *B. 103 //* by Harold Wright, with a stocknumber erased).Private Collection, New York (possibly L. E. Havemeyer); exhibited at Kennedy & Co., New York, January 1929, no. 54 (*From the Theodore Irwin Collection*).

Private Collection, New York; their sale, Sotheby's, New York, 11 May 1989, lot 112 (\$ 143,750; to C. G. Boerner for Josefowitz).

Sam Josefowitz (Lugt 6094, on the support sheet verso); acquired at the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 103; Hind 323; New Hollstein 244 (this impression cited)

Stogdon 52



(Illustrated actual size)



Fig.1 Albrecht Dürer (1471-1528), *Saint Jerome by the Pollard Willow*, drypoint, 1512
The Metropolitan Museum of Art, New York.
Photo: The Metropolitan Museum of Art, Fletcher Fund, 1919.

Arthur Hind's much-quoted aperçu that this print is 'a tree study with Saint Jerome thrown in' (Hind, 1932) is certainly a good description of this wonderful plate, presented here in a very fine impression with rich burr. The tree does certainly take centre-stage here, but Hind's witty characterisation omits the fact that the placement of Rembrandt's Saint Jerome beside the tree is not without tradition. The dead tree, often with a sole flowering branch as a symbol of regeneration, is traditionally found in depictions of the Saint in the wilderness. Two prints of the early 16th century, which Rembrandt could well have known, show Saint Jerome next to a prominent tree: Albrecht Dürer's *Saint Jerome by the Pollard Willow* of



Fig.2 Agostino Veneziano (1490-1540) after Marcantonio Raimondi (circa 1480-1530), *Saint Jerome and the Small Lion*, engraving, early 16th century
The Philadelphia Museum of Art, Philadelphia.



Fig.3 Rembrandt Harmensz. van Rijn (1606-1669), *Trunk of a Pollard Willow*, pen and ink with brown wash, circa 1648
Biblioteca Reale, Turin.
Photo: Su concessione del MiC-Musei Reali.

1512 (fig. 1) and Marcantonio Raimondi's *Saint Jerome and the small Lion* of early 16th century (fig. 2; here a reversed copy by Agostino Veneziano). In both prints, the saint sits at a makeshift desk somehow attached to the tree. In Dürer's iron etching, the tree is also a willow. Although the motive may be an established one, this particular, magnificent study of the ancient tree and the composition is entirely Rembrandt's own invention. The tree itself has been brought into connection with a drawing at the Biblioteca Reale in Turin (fig. 3). Although the attribution of the drawing to Rembrandt is not confirmed, the tree and its position is certainly very similar, with the reeds and water at its base. In any case, Rembrandt would have had plenty of opportunity to sketch an old willow, as these were traditionally planted in Holland along the dykes and canals, and pollarded, their branches being used for fences and baskets. What we know for certain is that Rembrandt began his work on the plate with the tree. He lavished his full attention on the depiction of this gnarled tree, with its cut and broken branches and its rugged, bulging trunk. In a charming detail, giving the whole image an idyllic lightness, he put a little bird on the top. Only subsequently and almost as an after-thought, did he add the saint and his attributes, the skull, his cardinal's hat and the lion, with drypoint in the middle ground. A few blades of grass and rushes are swiftly added to the foot of the tree, the gorge with a waterfall that serves as a background is merely hinted at. The whole print has a deliberately 'unfinished' feel, densely worked in some areas and only a few sketchy, almost careless lines elsewhere. In the course of his printmaking career, Rembrandt dedicated no fewer than seven prints to the subject of Jerome of Stridon (circa 342/347 -420 AD), the hermit saint and one of the four fathers of the Church. In its iconography, the print is a hybrid between two pictorial traditions: Saint Jerome in his Study, depicting the scholar at work; and Saint Jerome penitent in the Wilderness, shown in prayer or beating his chest with a rock. Here, the Saint has chosen a secluded dale and a makeshift desk by a brook to work quietly on his translation of the Bible into Latin. The mood, as Clifford Ackley put it, 'is more that of a sun-bathed summer retreat than of penitential isolation.' (Ackley, 2003, p. 222).



*51

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Saint Jerome reading in an Italian Landscape*

etching and drypoint

circa 1653

on firm, warm-toned Japan paper

a superb, atmospheric impression of the extremely rare first state (of two)

the drypoint work on and around the lion's mane, the tree stump and the figures on the bridge suffused with burr printing with a rich plate tone throughout and inky plate edges

the horizontal wiping marks and the sulphur tinting in the sky at right very pronounced

with small to narrow margins

in very good condition

Plate 259 x 205 mm.

Sheet 263 x 208 mm.

£500,000-700,000

US\$610,000-850,000

€580,000-800,000

PROVENANCE:

Ambroise Firmin-Didot (1790-1876), Paris (Lugt 119); his posthumous sale, Danlos fils & Delisle et G. Pawlowski, Paris, 16 April -12 May 1877, lot 861 ('*Extrêmement rare. - Magnifique épreuve, très chargée de manière noire, tirée sur papier du Japon.*') (Fr. 2.100; probably to Gutekunst).

Probably with H. G. Gutekunst (1832-1914), Stuttgart and London; acquired at the above sale.

Edward Smith Jr. (2nd half 19th century), London (Lugt 2897); Sotheby's, London, 20 November 1880, lot 54 ('*...first state on India paper, from the Didot Collection*') (£60; to Thibaudeau).

With Alphonse Wyatt Thibaudeau (1840-1893), Paris and London (without mark, see Lugt 2473); acquired at the above sale.

Francis Seymour Haden (1818-1910), London and Arlesford (Lugt 1227); presumably acquired from the above; his sale, 15 June 1891 (and following days), lot 418 (£58; to Deprez).

Presumably with Deprez & Gutekunst, London; acquired at the above sale.

Charles Williston McAlpin (1865-1942), New York (without mark and not in Lugt); by descent to his widow; bequeathed to Grolier Club in 1949.

The Grolier Club, New York; their sale, Christie's, New York, 1 November 1983, lot 118 (\$181,500; to Tunick).

With David Tunick, Inc., New York; acquired at the above sale.

Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above in 1983; then by descent to the present owners.

EXHIBITED:

The Grolier Club, New York, *Catalogue of Etchings and Dry Points by Rembrandt selected for Exhibition at the Grolier Club of the City of New York*, New York, April-May 1900, cat. no. 66.

REFERENCES:

Bartsch, Hollstein 104; Hind 267; New Hollstein 275 (this impression cited)
Stogdon 53





Fig.1 Giulio Campagnola (circa 1482-1516) and Domenico Campagnola (circa 1500-1564), *Shepherds in a Landscape*, engraving, circa 1515-1518
The Sam Josefowitz Collection.

This magnificent sheet has everything Rembrandt achieved as a printmaker in his later, experimental years: effortless draughtsmanship and compositional skills, complete command of the etching technique, daring and extensive use of drypoint, sulphur tinting and plate tone, a virtuoso combination of highly finished elements with rapidly sketched passages, perfectly realised here in one of the earliest pulls, charged with burr and printed on a beautiful piece of Japan paper. Saint Jerome (circa 341- 420) was one of the four Fathers of the Roman Church, and translator of the Old and New Testaments into Latin. His translation, known as the Vulgate, was declared the official Latin Bible by the Council of Trent eleven

centuries later. Saint Jerome, the scholar and the hermit saint, held a lifelong fascination for Rembrandt. He chose to depict him no less than seven times in etching alone, beginning in Leiden around 1629, and ending in the 1650's with the present plate.

Whereas the attributes of the penitent, skull and crucifix, were still evident in *Saint Jerome beside a Pollard Willow* (see lot 30), there is no reference to guilt or awareness of sin in the present work. This final Jerome is a contented old man, absorbed in his reading, shaded from the late afternoon sun by his wide-brimmed hat, with one of his slippers cast aside.

The buildings in the background, which gave this print its title, are reminiscent of those in Giorgione's and Titian's landscapes, of a type Rembrandt may have known from drawings or an engraving by Giulio and Domenico Campagnola (fig. 1). The lion, functioning here as the last and only attribute to identify the saint, is probably derived from an engraving by Cornelis Cort after Titian (fig. 2). Both these references show Rembrandt's knowledge of Venetian art.

Over the centuries, there has been a debate as to whether the print is finished or not, or rather whether the unfinished appearance was intentional. Comparison with a preparatory drawing suggests that he intended the foreground to be veiled in shadow, but as the etching developed, he decided to leave it light, thus keeping the tension between the swiftly drawn saint and the deep black shadows under the tree, in the dale below the farm buildings, and the heavy, almost abstract drypoint accent of the lion's mane. The burr, especially in this superbly rich and early impression, takes on a non-descriptive, compositional role, guiding the eye across the image from the lower left, across the saint to the lion and finally to the figures on the bridge.

In the 1650s, Rembrandt was using small supplies of exotic papers to explore the atmospheric effects different supports would have on the printed image. Nowhere is this more evident than in early impressions of *Saint Jerome reading in an Italian Landscape*. All 14 recorded impressions of the first state are printed on Japanese paper, but of different varieties and tones. The present impression, printed on a warm-toned, light brown sheet evokes a late afternoon, as the heat of the day is beginning to dissipate and the sunlight has shifted from bright white to warm yellow.



Fig.2 Cornelis Cort (1533-1578), After Titian (active circa 1506-1576), *Landscape in which Hieronymus is reading*, engraving, 1565
The Rijksmuseum, Amsterdam.
Photo: The Rijksmuseum.



*52

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Saint Jerome in a dark Chamber

etching, engraving and drypoint

1642

on firm laid paper, without watermark

a very fine, rich and dark impression of the second state (of three)

printing with remarkable clarity and modulation, even in the darkest areas

with subtle and very atmospheric light effects

some burr on the signature, the filing marks at the lower plate edge very pronounced

a touch of grey wash along the curtain at right

with margins

in very good condition

Plate 151 x 175 mm.

Sheet 165 x 190 mm.

£25,000-35,000

US\$31,000-43,000

€29,000-40,000

PROVENANCE:

With Helmut H. Rumbler Kunsthandel, Frankfurt am Main.

Sam Josefowitz (Lugt 6094, on the support sheet verso); acquired from the above in 1984; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 105; Hind 201; New Hollstein 212 (this impression cited)

Stogdon 56

With the conception of this print, Rembrandt set himself an almost impossible challenge, yet his decision to depict Saint Jerome, seated by his desk and pondering his translation of the Bible into Latin, in an almost entirely dark room with only some soft Netherlandish light coming in through a window, demonstrates his innate urge to experiment. Every surface of this extraordinary etching, apart from the window, is covered with dense crosshatching and the image emerges only by means of the finest gradations in density and direction of closely etched lines, thus creating different shades of black and dark grey. Just as our eyes adapt in time to actual darkness, our gaze only slowly penetrates the blackness of the ink covering the plate, and we begin to discern the room and the objects within: the staircase, the skull and cardinal's hat and ultimately, dimly, the lion crouching under the table. The mere idea to depict a spiral staircase seen from below in a darkened room is testimony to Rembrandt's confidence and his complete mastery of the etching process. Yet this plate is not just a display of staggering virtuosity. What separates Rembrandt from other highly skilled printmakers is the atmosphere and emotional depth he manages to convey in this image. Looking at this print, we truly have a sense of watching a scholar deep in thought, sitting under a creaking wooden staircase in an old Dutch house.

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

The present impression is undoubtedly very early and fine, with burr on the signature and without any wear even in the densest areas. At some point, some grey wash has been added in the window, to imitate a fold of the curtain which Rembrandt burnished away in the second state. Otherwise, the sheet is in beautiful condition, with wide margins and an almost pristine, velvety black surface.



55

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Saint Francis beneath a Tree praying*

etching and drypoint

1657

on laid paper, watermark Name of Jesus (Hinterding B.a.b.)

a brilliant impression of this rare print

second, final state

printing very richly, with abundant burr, particularly on the cross, tree and foliage

with selectively wiped plate tone and remarkable relief

with small margins

in very good condition

Plate 179 x 244 mm.

Sheet 183 x 248 mm.

£80,000-120,000

US\$98,000-150,000

€92,000-140,000

PROVENANCE:

Hans Freiherr von und zu Aufsess (1801-1872), Aufsess and Nuremberg (Lugt 2749).

Private Collection, New Zealand.

With C. G. Boerner, Düsseldorf; their catalogue,

Gedruckte Kunst von Schongauer bis Goya, Neue

Lagerliste 88, 1987, no. 44.

Sam Josefowitz (Lugt 6094; on the support sheet

verso); acquired from the above; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 107; Hind 292; New Hollstein 299

(this impression cited)

Stogdon 57





Fig.1 Attributed to Niccolò Boldrini (1500-1566) after Titian (active circa 1506-1576), *Saint Francis receiving the Stigmata*, woodcut, circa 1530. The Rijksmuseum, Amsterdam. Photo: The Rijksmuseum.

Religious scene, landscape, tree study? This rare print, created late within Rembrandt's oeuvre, is all of these things, presented here in a beautiful impression with rich burr and a subtly modulated plate tone. The plate is executed to a large degree in drypoint, and relies much on the presence of burr and tone for balance and atmosphere, which can vary significantly, as Nicholas Stogdon explains: *'Like other plates of the 1650s this one has the particular qualities that come of a masterly use of drypoint and the surface manipulation of ink in many permutations; hardly any two impressions are alike in pictorial effect, or indeed in mood.'* (Stogdon, 2011, p. 103)

The mystic Saint Francis of Assisi (circa 1181-1226) was a young patrician who rejected his rich inheritance for a life in poverty and preaching, and was canonised only two years after his death. He is particularly venerated in his hometown of Assisi in Umbria and at the Sanctuary of La Verna in the Apennine Mountains in Tuscany, where he is shown here. We see him at his hermitage in the densely wooded hills, kneeling in prayer, his hands folded on the open pages of a large bible, before a large crucifix. Somewhat departing from the iconography of the saint, Rembrandt depicted him as an elderly man. The hood of his simple monk's habit reveals his bearded face, with the eyes closed and mouth open as he speaks his prayers. The foreground is taken up by the trunk of an ancient tree. Behind it in the twilight of the forest stands a cross with an almost life-size Corpus Christi. In the middle ground to the right we see the hooded figure of a monk, seated and reading below a straw-covered roof, suggestive of the rustic nature of this mountain retreat. In the background, we see the nave and sturdy tower of a church, presumably the Basilica of La Verna.

It was here at La Verna that Saint Francis received the Stigmata in a state of religious ecstasy. The hooded monk at right is Brother Leo, who gave the first account of this miraculous event: *'Suddenly he saw a vision of a seraph, a six-winged angel on a cross. This angel gave him the gift of the five wounds of Christ.'* (G. K. Chesterton, *St. Francis of Assisi*, 14th ed., New York, 1924, p. 131) Rembrandt follows the pictorial tradition of Saint Francis and brother Leo in the 'wilderness' (fig. 1), yet does not show the moment of his stigmatisation. Perhaps this was 'too Catholic' a concept, and he deliberately depicted the saint simply in prayer, as a more sober act of the 'imitation of Christ'. That Rembrandt chose to devote this large and ambitious etching to him is in any case a sign of the veneration the Saint still attracted, even in Protestant Holland. As the founder of the Franciscan Order, the women's Order of Saint Clare, and the lay fraternity of the Third Order, Saint Francis is one of the most revered figures of Christianity, admired for his life of peace, diplomacy, and love for God's creation and all living things. *Saint Francis beneath a Tree praying* is reminiscent of the other two, highly important prints of saints in Rembrandt's oeuvre – *Saint Jerome reading in an Italian Landscape* and *Saint Jerome beside a Pollard Willow* (see lots 30-31) – and has indeed been mistaken for Jerome in the past. In all three prints, Rembrandt immersed the figure of the saint in the surrounding natural environment, which is perhaps a reflection of Rembrandt's own spiritual attitude. Printed in 1657, this *'may also be seen as the last of Rembrandt's landscapes'*. (Stogdon, p. 103)



9

LANDSCAPES



*54

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*View of Amsterdam from the Kadijk*

etching

circa 1641

on firm laid paper, watermark fragment Basilisk (Hinterding A'.a.a)

a very fine impression

printing very strongly, with intense contrasts in the foreground, and remarkable clarity and depth

with great presence even in the finest details in the background

with thread margins

in very good condition

Plate 112 x 153 mm.

Sheet 114 x 154 mm.

£50,000-70,000

US\$61,000-85,000

€58,000-80,000

PROVENANCE:

Metropolitan Museum of Art, New York (Lugt 1943), with their duplicate stamp (Lugt 1808h), inscribed 20/46/9 in pencil and initialled by William M. Ivins Jr. (Curator of the Prints Department) in blue ballpoint pen *verso*.

With Knoedler & Co., New York (with their stocknumber MK35136 in pencil *verso*).

Dr Friedrich Andreas Lieberg (1898 - after 1965), Kassel, Milan, Buenos Aires (Lugt 1681ter); presumably acquired from the above; his posthumous sale, *140 Radierungen von Rembrandt der Jahre 1629 bis 1665*, Kornfeld, Bern, 21 June 1979, lot 83 (CHF 69,000; to Laube for Josefowitz).

Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, *Hollstein* 210; Hind 176; New *Hollstein* 203

(this impression cited)

Stogdon 91

This is a very fine example of Rembrandt's famous view of Amsterdam, a remarkably compact and yet expansive view of the city from afar, with its church spires, many windmills at the edge of town and the large, looming warehouse of the Dutch East India Company in the middle. The skyline of the city itself occupies only a narrow strip of the print, while two thirds of the plate are left blank, to convey the vastness of the sky. The lower third is taken up by the marshlands outside of the city, with the reeds along the canals as dark accents, leading the eye towards the many buildings on the horizon. Rembrandt's vantage point is the Kadijk, the dyke on the north-eastern edge of Amsterdam, yet the panorama is not an accurate depiction of the city but rather an atmospheric rendition. The fact that the view from here is shown in reverse may indicate that Rembrandt drew it on the spot, directly onto the plate. Had he worked from a preparatory drawing, it seems plausible that he would have reversed the image when transferring it onto the printing plate. Some authors have, however, argued that Rembrandt took some liberties with the actual topography, and saw this as an indication that he manipulated the view in the studio, rather than drawing directly onto the plate what he saw.



(Illustrated actual size)

*55

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Landscape with a Cottage and a large Tree*

etching

1641

on laid paper, watermark fragment Strasbourg Lily (Hinterding N'.a.b.)

a very fine, luminous impression

printing strongly, with great clarity and depth

with atmospheric traces of plate tone or sulphur tinting in the sky above the cottage

with narrow margins

in very good condition

Plate 129 x 320 mm.

Sheet 133 x 324 mm.

£50,000-70,000

US\$61,000-85,000

€58,000-80,000

PROVENANCE:

With Craddock & Barnard, London.

Captain 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 96 (\$ 3,000; to Craddock &

Barnard).

With Craddock & Barnard, London.

Sam Josefowitz (Lugt 6094); acquired from the above

in 1969; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 226; Hind 178; New Hollstein 198

(this impression cited)

Stogdon 103

This is a particularly fine and atmospheric impression of this large and charming landscape. The whole sheet seems to vibrate with air and light, and all the little details that Rembrandt so lovingly describes come to life, including the cat on the thatched roof, to the right of the door.

Landscape with a Cottage and a large Tree is made up of elements which, in other hands, might have been used to comment on the effects of industry and idleness; the dilapidated farmhouse, complete with a broken cartwheel (a common *vanitas* symbol in Dutch landscapes) by the front door, contrasted with an orderly townscape on the horizon. Indeed, both Jacques de Gheyn II (1565-1629) and Jan van de Velde II (1593-1641) painted and engraved images that sharply contrasted virtue and vice in this way. Rembrandt, however seems more compassionate, and clearly had much sympathy with the older, bucolic way of life. It is intriguing that at a time when Amsterdam was one of the fastest-growing, most mercantile and modern cities in Europe, with many fine buildings and an elegant citizenry, Rembrandt preferred to depict a rustic country life, untouched by money or modernity.



*56

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Landscape with Cottages and a Hay Barn: Oblong

etching with touches of drypoint

1641

on laid paper, watermark fragment Strasbourg Lily (probably Hinterding C.zz.)

a very fine impression

possibly a proof before the plate was reduced at the top

printing richly and clearly, with great contrasts and depth

with touches of burr on the signature and elsewhere, a light plate tone in places

trimmed to or just outside the platemark on three sides, not showing the platemark above

in very good condition

Sheet 145 x 324 mm.

£50,000-70,000

US\$61,000-85,000

€58,000-80,000

PROVENANCE:

August Artaria (1807-1893), Vienna (with the firm's stamp, Lugt 90); his posthumous sale, Artaria & Co., Vienna, lot 749 (*Épreuve de toute beauté avec barbes*.

NB. Cette Épreuve est plus haute de presque un pouce, mais je ne crois pas que cela constitue un état; je pense que ça provient du tirage.). (Fl. 585; to Meder of Amsler & Ruthardt).

With Amsler & Ruthardt, Berlin; their sale, 17 April 1905 (and following days), lot 1135 (*Prachtvoller Abdruck dieser schönen und geschätzten Landschaft, voll Grat, von tadelloser Erhaltung (...) Abdruck vor Verkleinerung der Platte (...) Unikum.*) (Mk. 2130).

Rudolf Philip Goldschmidt (circa 1840-1914), Berlin (Lugt 2926).

Private Collection, New York (probably L. E. Havemeyer); exhibited and for sale at Kennedy & Co., New York, January 1929, no. 119.

With Frederick Keppel & Co., New York (their codes *CU* and *HEXV* in pencil *verso*).

With Theo Laurentius, Zaltbommel (inscribed *WB* and described in pencil *verso*).

With Kennedy Galleries, New York.

Sam Josefowitz (Lugt 6094); acquired from the above in 1980; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 225 (this impression cited); Hind 177; New Hollstein 199 (this impression cited)

Stogdon 102

W. von Seidlitz, 'Neue Nachträge zu Rembrandts Radierungen', in *Repertorium für Kunstwissenschaft*, Vol. 30, 1907, p. 249 (this impression cited).

In *Landscape with a cottage and a haybarn*, the distant views on either side of the cottage juxtapose town and country, urban and rural life. In fact, three elements are being contrasted - a rich city on the left, a wealthy manor house on the right, and a humble rural dwelling in the centre. Although realistic, it is undoubtedly a work of Rembrandt's imagination, created in his studio from various motifs observed in the surrounding countryside. The town in the distance at left is Amsterdam, and most scholars agree that the building on the right are the ruins of main residence of the amusingly named *Kostverloren* estate, which Rembrandt was to draw on more than one occasion (see Benesch 1270).

In an essay on Rembrandt's landscapes Cliff Ackley characterised the cottage as 'an island, a central mass or hub around which open space circulates. The circular motion around the farm is emphasized by well-worn curving paths and drainage ditches as well as patterns of light and shadow...The landscape is enlivened by signs of human activity that slowly reveal themselves: two children fishing in the ditch, a figure accompanied by a dog crossing a bridge over it, figures dimly perceived at the window and door of the cottage, and a boat moored in the river before *Kostverloren*.' (Ackley, 2003, p. 188-9)

This is undoubtedly an early impression, in which Rembrandt's play with light and shade in the foreground is beautifully realised and the distant views across the plain at left and right are clear yet slightly hazy, as on a summer day. The present sheet is a bit of a curiosity, as it is bigger than the recorded plate size of this print, yet no platemark is visible above. It has been speculated whether this might be a proof impression, before the plate was reduced in the sky at the top. The other possibility is that Rembrandt somehow 'padded out' or 'masked' the upper plate edge, so as to not leave an indentation on the paper, presumably with the aim of extending the blank, wide open sky even further at the top.



*57

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Windmill

etching with touches of drypoint

1641

on laid paper, without watermark

a brilliant and very atmospheric impression of this famous landscape

printing very clearly and with great contrasts

the sulphur tinting and craquelure in the sky very pronounced

trimmed to or just inside the platemark, with thread margins in places

in very good condition

Plate & Sheet 146 x 206 mm.

£40,000-60,000

US\$49,000-73,000

€46,000-69,000

PROVENANCE:

Auguste Alois Taevernier (1895-1976), Ghent (Lugt 3334); Kornfeld & Klipstein, Bern 14 June 1972, lot 142 (CHF 33,000).

Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

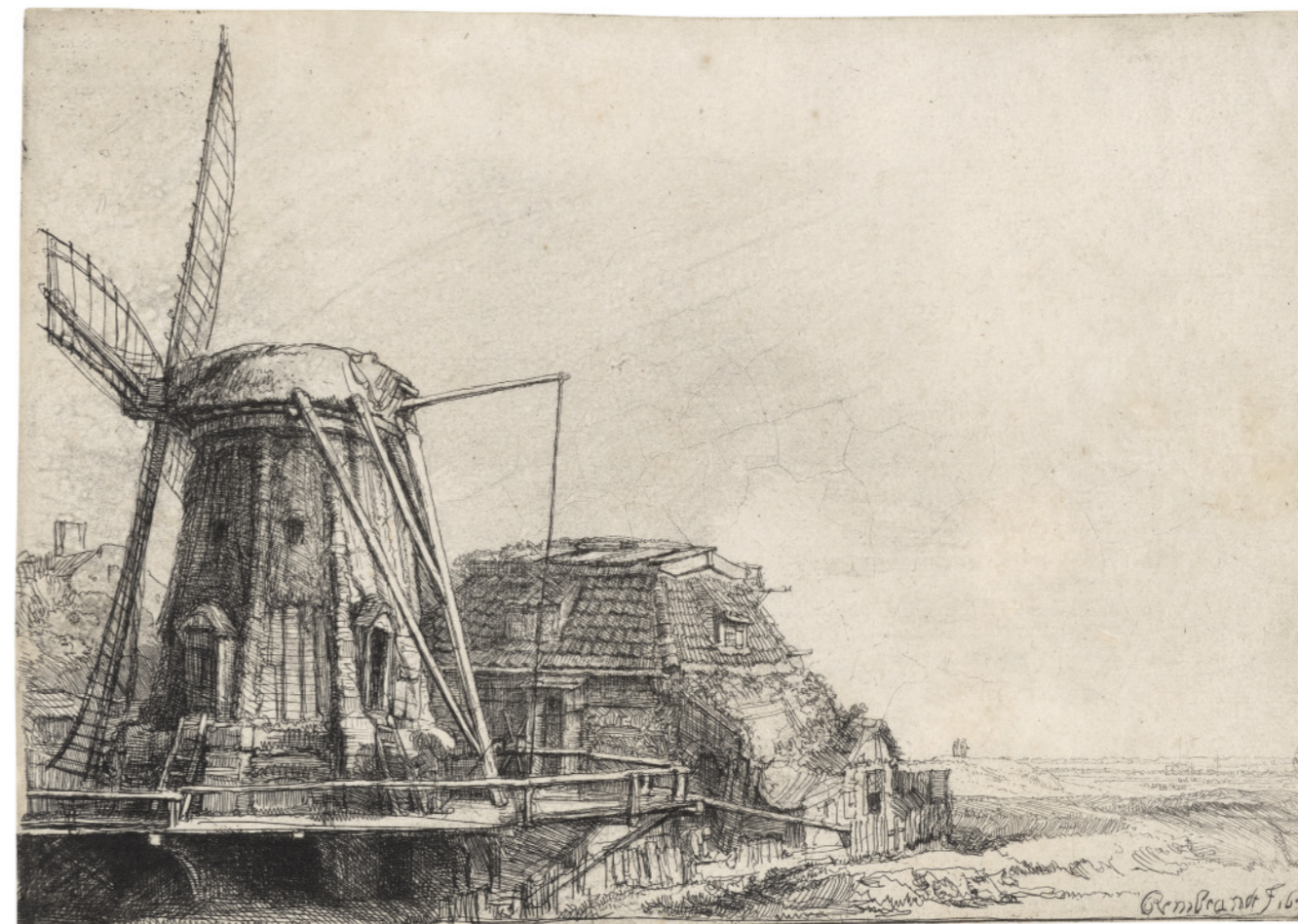
REFERENCES:

Bartsch, Hollstein 233; Hind 179; New Hollstein 200 (this impression cited)

Stogdon p. 316

The present sheet is an outstanding example of this very famous etching of a quintessentially Netherlandish building and landscape. Without much evidence at all and probably out of romantic sentiment, the windmill depicted here was long thought to be Rembrandt's birthplace at Katwijk; he was indeed the son of a miller. In 1915, however, Frits Lugt identified the building as the 'Little Stink Mill' on De Passeerder bulwark outside of Amsterdam, owned by the Leathermakers Guild – the use of cod liver oil in the treatment of tanned leather explains its nickname. The precise description of the construction, the mechanics of the mill and the details of the nearby cottage suggest that Rembrandt may have etched the plate *en plein-air*. The main body of the structure, cap, sails and platform are rendered with great accuracy, as are the anecdotal elements, such as the tiny figure of the miller about to climb the stairs into the mill with a sack on his back and the woman, possibly washing clothes, in front of the house. To achieve this level of precision, the artist may have used an etching needle thinner than usual. The buildings and the landscape is certainly rendered with an abundance of detail not found in his later 'economically etched landscapes' (M. Royalton-Kisch in: Hinterding, 2000, p. 187-88).

Yet the artist's attention is not limited to the intricate description of the buildings. Rembrandt took great interest in the atmospheric qualities of the scenery: the wide empty flatlands to the right, put into perspective by the two tiny figures standing on the bulwark; the deep, dark shadows under the platform of the mill; and the cloudy, windswept sky indicated by the irregular striations and tonal areas, presumably created by sulphur tint being brushed directly onto the plate, causing a superficial and localised corrosion of the plate. As characteristic of early impressions, the craquelure above the cottage is very pronounced – an accidental effect of fine cracks in the etching ground – which, although hardly descriptive of any meteorological phenomenon, adds substance and ambiance to the sky.



*58

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

etching and drypoint

1645

on laid paper, watermark Double-headed Eagle (Hinterding C.b.a)

a brilliant, early impression of the exceedingly rare first state (of three)

one of only three known impressions of this state

with rich accents of burr in the tree and lower left foreground, and remarkable clarity and depth

printing with a light plate tone, the sulphur tint in the blank sky very pronounced

with thread margins or trimmed on the platemark

in very good condition

Plate & Sheet 186 x 227 mm.

£150,000-250,000

US\$190,000-300,000

€180,000-290,000

PROVENANCE:

With Alfred Strölin Sr. (1871-1954), Paris and Lausanne

(without mark and not in Lugt); then by descent to his

son Alfred Strölin Jr. (1912-1974) Paris (without mark

and not in Lugt); his sale, Kornfeld & Klipstein, Bern, 8

June 1961, lot 82 (cited in Hollstein).

Kornfeld & Klipstein, Bern, 9 June 1978, lot 205 (CHF

37,500; to Laube for Josefowitz).

Sam Josefowitz (Lugt 6094); acquired at the above

sale in 1978; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 209 (this impression cited); Hind

210; New Hollstein 221 (this impression cited)

Stogdon 89



This large and important landscape is one of the great rarities in the Josefovitz Collection: it is one of only three known impressions of the first state. The other two are at the Rijksmuseum, Amsterdam and at the Art Institute of Chicago. The setting for this intriguing work is a peninsula bordered on one side by the Amstel River, known then and now as *De Omval*, after a ruin that had once stood there (*omvallen* means 'falling down' in Dutch). It is directly south of the centre of Amsterdam and would have been familiar to Rembrandt from his many walks beyond the bounds of the old city. Apart from this important etching, he sketched this location in at least three drawings, all from the early 1650s. The scenery is complex, almost busy, as one's eye shifts from the prospect of a shipyard and a windmill on the far bank, to the enigmatic figure with a stylish hat seen from behind in the middle ground, and finally to the ancient, gnarled tree in the foreground to the left. Easily overlooked are the two lovers hidden in the dense foliage to the left of the tree's base. Cynthia Schneider, amongst other commentators, linked hidden erotic subjects to events in the artist's personal life during the early 1640s. Shortly after the death of his wife Saskia in 1642, Rembrandt had an affair with his son Titus' nursemaid Geertje Dirx, who was soon succeeded both as nanny and lover by Hendrickje Stoffels (Schneider, 1990, p. 196-9). It is also possible that this was known as a meeting place for lovers, at the edge of town and with less of a risk of being seen, and that the artist's local contemporaries would have understood the reference and found it amusing. Either way, we can agree with Schneider that with this print 'Rembrandt combined the idyllic and the industrial, the rural and the urban, to create a thoroughly modern pastoral. The couple, lost in their own world, provide a poignant counterpart to Rembrandt's slice of Amsterdam scenery...In *The Omval* he literally created a Dutch Arcadia.' (ibid.)

The Omval is one of the first instances of extensive use of drypoint in a landscape etching by Rembrandt. From the present, brilliant impression of the first state, full of heavy burr in the tree and the lower right background, it is clear that he struggled to integrate the drypoint work into the etched overall composition. Although these accents of burr seem unbalanced, they have an energising effect on the image. From a modern perspective, the drypoint work in this print functions as a welcome irritant by directing the eyes restlessly from one point to another across the sheet. Rembrandt would use drypoint in a similar, yet arguably more accomplished way in some of his later masterpieces, including *Saint Jerome reading in an Italian Landscape* (see lot 31) or even the portrait of Arnout Tholinx (see page 6). In very fine, early examples such as the ones presented in this catalogue, and indeed in *The Omval* here, the burr takes on a compositional function, rather than a descriptive one, and instill the image with a nervous tension that seems to come directly from the artist's hand. (see Schneider, 1990, p.196-9)



*59

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Small Grey Landscape: a House and Trees beside a Pool

etching

circa 1640

on laid paper, without watermark

a fine impression of this very rare little landscape

printing clearly and strongly

trimmed to or fractionally inside the platemark

some tiny repairs and touches of grey wash

Sheet 37 x 82 mm.

£25,000-35,000

US\$31,000-43,000

€29,000-40,000

PROVENANCE:

Otto Gerstenberg (1848-1935), Berlin; inscribed by his secretary, Mr Montag, with the deaccession number *M-373* in pencil *verso* (without mark, see Lugt 1840c and 2785); presumably sold to Colnaghi & Co., London, and Harlow & Co., New York, with the majority of his collection.

Sir Hugh Seymour Walpole CBE (1884-1941),

Auckland, Cambridge and Keswick (without mark and not in Lugt).

With Leicester Galleries, London (on behalf of the above, according to Downe's catalogue).

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 7 December 1972, lot 160 (£ 2,100; to Ira Gale, presumably for Josefowitz).

Sam Josefowitz (Lugt 6094); presumably acquired from the above; then by descent to the present owners.

EXHIBITED:

Leicester Galleries, London, *The Art Collection of the Late Sir Hugh Walpole: Etchings, lithographs and woodcuts*, Part 3, 1945.

REFERENCES:

Bartsch, Hollstein 207; Hind 175; New Hollstein 181

(this impression cited)

Stogdon p. 310

This tiny etching is the very first landscape Rembrandt created in the print medium, around 1640. In miniature, we see a house by a pond surrounded by trees and shrubs. A figure stands in the doorway of the house, illuminated from inside, another is leaning over the edge of the water, perhaps to wash or clean something. With a little dash of the needle, Rembrandt added a duck at the lower centre. It is a charming scene, but what an inconspicuous beginning in a genre the artist would excel in! Only three years later he would create a landscape print that to this day is considered a masterpiece of the genre and of printmaking: *The Three Trees* (lot 17, Old Masters Part I). Perhaps this little print was just an amusement for the artist, etched on a scrap of a plate, but then he discovered he had a taste for landscapes and began to explore the genre further. Rembrandt must have printed it only in small numbers, for it is very rare, and even a very ambitious collector like Otto Gerstenberg deemed this unassuming little print worth having. There's magic in every beginning.



(Illustrated actual size)

*40

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

View of the Diemerdijk with a Milkman and Cottages ('Het Melkboertje')

etching and drypoint

circa 1650

on laid paper, without watermark

a very good impression of this small, rare landscape

third, final state

with some touches of pen and ink and grey wash

trimmed to or just outside the platemark

generally in good condition

Plate & Sheet 66 x 174 mm.

£12,000-18,000

US\$15,000-22,000

€14,000-21,000

PROVENANCE:

Unidentified, stamped star or flower (not in Lugt).

Josef Comesina de Pomal (1765-1827), Vienna (Lugt 429, dated 1812).

Samuel Graf von Festetics (1806-1862), Vienna (Lugt 926, dated 1847).

Joseph Daniel Böhm (1794-1865), Vienna (Lugt 271, 272 and 1442).

Ambroise Firmin-Didot (1790-1876), Paris (Lugt 119); his posthumous sale, Danlos fils & Delisle et G. Pawlowski, Paris, 16 April -12 May 1877, lot 968 ('*Second état. - Superbe épreuve, chargées de barbes. Extrêmement rare de cette qualité. Collections Comesina, Festetics and Böhm.*'). (Fr. 1720; to Schlösser).

Carl Schlösser (1827-1884), Elberfeld (Lugt 636); his sale, F. A. C. Prestel, Frankfurt, 7 June 1880 (and following days), lot 566 (Mk. 1,200; this impression cited in Lugt).

August Artaria (1807-1893), Vienna (Lugt 90; in pen and ink, probably redrawn).

Albert William Scholle (1860-1917), San Francisco and New-York (Lugt 2923a); probably sold through Harlow & Co., New York).

With August Laube Kunsthandel, Zurich.

Sam Josefowitz (Lugt 6094); acquired from the above in 2007; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 213; Hind 242; New Hollstein 255

In the early 1650's Rembrandt increasingly began to use drypoint for integral parts of his compositions, in particular in his landscapes, of which the *View of the Diemerdijk with a Milkman and Cottages* is a fine example. White describes it as 'one of the most perfect representations of the scenery around Amsterdam' (White, 1999, p. 236).

While in earlier prints, Rembrandt had only added some accents in drypoint to what were essentially complete, etched compositions, the present print marks a technical development by successfully integrating extensive drypoint work into an etched structure, something he had struggled to achieve hitherto.

Incidentally, the little figure walking with two buckets along the dyke has been identified not as a milkman but a fisherman, returning with a catch of herring, a sight Rembrandt would have encountered on his walks around the city. This view, like several others in a wide horizontal format so perfectly fitted for the flat landscapes of central Holland, is however not depicting any specific location. It is an idealized scenery that combines the wide open river terrain with intimate domestic architecture, and here 'for the first time in his prints Rembrandt obtains a perfect harmony between the two elements'. (White, *ibid.*)



(Illustrated actual size)

*41

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Landscape with three gabled Cottages beside a Road

etching and drypoint

1650

on laid paper, without watermark

a brilliant impression of this rare and important print

third, final state

suffused with velvety burr throughout, especially rich on the tree

printed a subtle plate tone, fine horizontal wiping marks, and inky plate edges

with narrow margins and square sheet corners above

in very good condition

Plate 161 x 203 mm.

Sheet 163 x 205 mm.

£120,000-180,000

US\$150,000-220,000

€140,000-210,000

PROVENANCE:

Unidentified, *paraphe* in brown ink *verso* (not in Lugt).

William Cortelyou (1763-1838) & Maria Van Voorhis

(1772-1834), Ten Mile Run, Somerset, New Jersey

(without mark and not in Lugt); according to Aldis

Browne.

A. P. F. Robert-Dumesnil (1778-1864), Paris (Lugt

2200); his sale, Phillips, London, 12-14 April 1836, lot

211 ('A Village near a High Road, Arched. Second state,

brilliant') (£ 6.6; to Tiffin).

With Walter Benjamin Tiffin, London.

With Kennedy Galleries, New York (their stocknumber

A77057 in pencil *verso*).

With Frederick Keppel & Co., New York (with his code

EOXV in pencil *verso*).

With Aldis Browne Fine Arts, New York.

Sam Josefowitz (Lugt 6094; on the support sheet

recto); acquired from the above in 1983; then by

descent to the present owners.

REFERENCES:

Bartsch, Hollstein 217; Hind 246; New Hollstein 248

Stogdon 94

Landscape with Three Gabled Cottages is perhaps the most atmospheric rendering of a theme that appears repeatedly in Rembrandt's etchings - a bucolic view down a country lane lined with cottages and trees. The print is closely related to a drawing, *Landscape with Cottages* (Benesch 835; Kupferstichkabinett der Staatlichen Museen, Berlin; inv. no. KdZ 3116), which depicts a similar cluster of farm buildings, known as *langhuizen* (fig. 1). The exact location of this etching has not been identified, however, the *langhuizen* (longhouses) were typical of the region around Amsterdam, particularly along the old roads, the Slotterweg, the Amstelveenseweg, and the Diemerdijk.

As the print varies from the drawing in several respects, it is generally thought that the artist composed the scene from more than one study. However, it has also been suggested that he had begun working on the plate outdoors, and completed



Fig.1 Rembrandt Harmensz. van Rijn (1606-1669), *Landscape with Cottages*, pen and brown ink, with brown wash, circa 1650
Kupferstichkabinett, Berlin.
Photo: Staatliche Museen zu Berlin, Kupferstichkabinett / Jörg P. Anders

it in the studio. This would explain the removal of a section of the tree, still faintly visible in the sky above the foliage over the central chimney. This combination of naturalistic observation and artistic intervention is typical of many of Rembrandt's etched landscapes, where fidelity to the subject is subordinate to composition and atmosphere.

This print is an early example in which Rembrandt executed the preliminary design for the landscape in etching, followed by extensive use of drypoint to create the marvellous tonal contrasts which characterise many of his later works. Fine impressions with rich burr in the tree, the roof at right and the small group of figures by the cottages, and with the atmospheric effects of platetone and wiping marks as present as pronounced as here, are rare and amongst the most desirable of Rembrandt's landscapes.



*42

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

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

etching and drypoint

circa 1650

on laid paper, watermark Strasbourg Lily (Hinterding E'a.a.) and countermark WK (Hinterding A.a.a.)

a very fine, atmospheric impression of this rare landscape

fourth, final state

printing with great contrasts and touches of burr, conveying a sense of movement to the scene

with an even plate tone, pronounced plate impurities and inky plate edges

with narrow to thread margins

in good condition

Plate 122 x 321 mm.

Sheet 124 x 322 mm.

£70,000-100,000

US\$86,000-120,000

€81,000-110,000

PROVENANCE:

Cabinet Brentano-Birckenstock (18th & 19th century),

Vienna and Frankfurt am Main (Lugt 345); their sale,

F.A.C. Prestel, Frankfurt am Main, 16 May 1870, lot

1361 (*Magnifique épreuve du second état sans le dôme*

sur la tour; les bords de la planche très-raboteaux)

(Fl. 301; to Gutekunst).

With H. G. Gutekunst, Stuttgart.

Theodore de Witt (1853-1924), New York and

Los Angeles (Lugt 2428).

With Kennedy Galleries, New York (their stock

numbers *A75113* and possibly *a5352*, *4994* and *a64218*

in pencil *verso*).

Ralph Thrall King (1855-1926), Cleveland (without

mark, see Lugt 2220); then by descent; Christie's,

New York, 10 May 1982, lot 85 (\$ 55,000; to Laube

for Josefowitz).

Sam Josefowitz (Lugt 6094; on the support sheet

recto); acquired at the above sale; then by descent

to the present owners.

REFERENCES:

Bartsch, Hollstein 223; Hind 244; New Hollstein 256

(this impression cited)

Stogdon 100

This is one of the rarest of Rembrandt's large landscape etchings, despite the fact that Rembrandt took this plate through four different states.

While the artist in his etched landscapes often deviated from the exact appearance of any specific location, this plate actually began as a remarkably precise record of an existing building, namely the building with the tower at right. In the very rare first and second states, the tower is taller and topped with a slightly exotic cupola and a short spire. It was precisely those characteristics which allowed I. Q. van Regteren Altena (1899-1980) to identify the house as that of the tax collector Jan Uytenbogaert, located on the Amstelveenseweg in the south-western outskirts of Amsterdam (Hinterding, 2008, p. 416). Curiously, either for compositional or commercial reasons, Rembrandt then changed the appearance of the tower in the third state by burnishing out its upper parts, thereby obliterating the true depiction of the place.

Although always interested in meteorological and atmospheric effects, Rembrandt in his landscapes usually refrained from depicting the sky with etched lines.

Exceptions are the tiny, early *Small Grey Landscape* (lot 39) and the famous *Three Trees* (see lot 17, Old Masters Part I). Generally, he preferred plate tone, wiping marks or sulphur tinting to depict such ethereal phenomena as clouds, mist or rain. In the present landscape however, he aimed for stronger weather effects and covered the left side and part of the lower sky with etched lines to indicate clouds and wind. The trees at left are still overcast and dark, while the rest of the copse and the buildings are bathed in sunshine. The effect is that of the sun suddenly breaking through receding rain clouds. The general idea is not dissimilar from *The Three Trees*, in which the etched clouds and engraved streaks of rain are even more prominent. The present plate is more understated, less dramatic and allegorical.

The almost blank foreground, so evocative of a meadow in bright sunlight, is one of the sparsest - and loveliest - passages in all of his landscape prints. Clifford Ackley remarked on Rembrandt's extraordinary ability to make us see something where there is, in fact, nothing: 'This radical, suggestive use of blank paper as light and space is still one of the most striking characteristics of Rembrandt's drawings and prints.' (Ackley, 2004, p. 14)



*45

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Panorama near Bloemendaal showing the Saxenburg Estate
(*'The Goldweigher's Field'*)

etching and drypoint

1651

on firm laid paper, without watermark

a fine impression of this delicate landscape

printing very clearly, with touches of burr throughout

with vertical wiping marks and inky plate edges

with small margins

in very good condition

Plate 121 x 316 mm.

Sheet 127 x 324 mm.

£50,000-70,000

US\$61,000-85,000

€58,000-80,000

PROVENANCE:

Hendrikus Egbertus Ten Cate (1868-1955), Almelo, Netherlands (Lugt 533b); probably sold to Craddock & Barnard in 1930.

With Craddock & Barnard, London.

Captain 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 103 (\$ 7,500).

With R. E. Lewis & Daughter, San Francisco.

Sam Josefowitz (Lugt 6094); acquired from the above in 1976 (with a counterproof of the same subject - see Stogdon no. 108); then by descent to the present owners.

EXHIBITED:

Les Musées d'Art et d'Histoire, Cabinet des Éстамpes. Geneva, *États & Achèvement dans la Gravure du XVI au XX Siècle*, 1986.

REFERENCES:

Bartsch, Hollstein 226; Hind 249; New Hollstein 257 (this impression cited)

Stogdon 107

This magnificently broad landscape represents a view from the dune Het Kopje near Haarlem. At left we see the huge church of Saint Bavo, and the church of Bloemendaal in the distance at right. In the middle ground, surrounded by trees and some scattered farm buildings, we can see the large main house of the Saxenburg Estate, with its large square tower and a tall spire with a weather vane. The estate was the property of Christoffel Thijsz, one of the two owners of Rembrandt's house in Sint Anthoniesbreestraat, which he had bought on credit in 1639. Rembrandt's inability to repay his debt in regular instalments to them would eventually lead to his bankruptcy in 1656. Perhaps this etching was done to appease his creditor, or it might just be the result of one of the frequent journeys he made to make his repayments.

Whatever the explanation, this rather sparse landscape is one of the finest panoramas in Dutch 17th century art. Fields, trees, grasses and buildings are reduced to their most basic forms and yet imbued with a wonderful sense of movement and understanding of the underlying structure of the land. (See Schneider, 1990, p. 260) It resembles Rembrandt's drawing style more than any other of his landscape etchings. His precision and economy of technique is breathtaking, as is his use of blank paper to suggest distance and atmosphere. The representation is so accurate as to have prompted the idea that he sketched it onto the plate *in situ*.

The lack of any buildings, trees or other 'points of interest' in the foreground makes the flat open Netherlandish landscape the main subject of the print, with the enormous sky above it and - in the words of Jacques Brel - 'cathedrals as only mountains' (J. Brel, *Le Plat Pays*, 1962). It is a joy to let the eye wander calmly across this vast plain and to observe some little signs of life, such as the tiny figure with a scythe, another carrying a huge load along a path and the group of people crouching on a field to gather crops further to the right - or the rather impressive duck house on the far left.

The traditional title, used by Gersaint, the author of the first catalogue of Rembrandt's prints in 1751, is misleading. He was clearly under the mistaken belief that the estate was owned by the Amsterdam tax collector Jan Uytenbogaert, whose portrait Rembrandt etched in 1639 (NH 172).



9

PORTRAITS





(Illustrated actual size)

*44

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Old Man with a flowing Beard

etching
1630
on laid paper, without watermark
a very fine impression of the second, final state
printing sharply, with good contrasts and a light plate tone
with small margins
in very good condition
Plate 99 x 82 mm.
Sheet 104 x 87 mm.

£12,000-18,000
US\$15,000-22,000
€14,000-21,000

PROVENANCE:

Six Collection (without mark, see Lugt 1539a; according to the Gutekunst catalogue of 1898); presumably Willem Six (1662-1733), Amsterdam, nephew of Rembrandt's patron Jan Six (1618-1700); presumably sold posthumously as part of his entire print collection, in one lot in 1734.
Presumably Jacobus Houbraken (1698-1780), Dordrecht and Amsterdam (without mark and not in Lugt); acquired as part of the collection at the above sale.
With Arthur Pond (circa 1705-1758), London (without mark, see Lugt 2038); acquired from the above.

John Barnard (d. 1784), London (Lugt 1419); his sale, Thomas Philipe, London, 16 April 1798 (and following days), lot 366 ('very fine - with a copy') (£ 1.7; to Hibbert).
George Hibbert (1757-1837), London (Lugt 2849, *recto*); his sale, Thomas Philipe, London, 17 April 1809 (and following days), 15th day, lot 263 (with a copy and another print; 'very fine') (£ 13.6; to Philipe; probably for Grave).

With Robert Grave Sr. (before 1752-1802), London (without mark and not in Lugt); his posthumous sale, Thomas Dodd, London, 6 February 1810 (and following days), 11th day, lot 101 (with two others; 'very fine') (£ 1; to Lansdowne).

Henry Petty Fitzmaurice, 3rd Marquess of Lansdowne (1780-1863), London and Bowood House, Wiltshire (without mark and not in Lugt).

Sotheby's, London, 14 May 1981, lot 642 (£6,913).

Sam Josefowitz (Lugt 6094; on the support sheet *verso*); acquired at the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 309; Hind 28; New Hollstein 63 (this impression cited)
Stogdon 131

This bust belongs to the group of studies Rembrandt made around 1630. The etching is closely related to a number of chalk drawings of men with long beards and downcast eyes that Rembrandt and Jan Lievens (1607-74) made at this time, although none of them is demonstrably a direct preliminary study. Indeed, this print might have been etched from life. We can almost feel Rembrandt's concentration in getting the baggy eyes and sunken cheeks right, and then the joy in swiftly scribbling the wispy hairs on the head. Much of the beard is left blank, giving somehow the impression of substance, and creating a beautiful contrast of white against the dark coat.

The sheet comes with an extraordinary provenance, going all the way back to the nephew of Rembrandt's patron Jan Six.



(Illustrated actual size)

*45

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Man in a broad-brimmed Hat

etching
1630
on laid paper, without watermark
a fine impression of this scarce print
printing strongly and clearly
still showing the smudges below the sitter's left eye
just beginning to show a little wear below the hat
with small margins
in very good condition
Plate 80 x 65 mm.
Sheet 86 x 68 mm.

£7,000-10,000
US\$8,600-12,000
€8,100-11,000

PROVENANCE:

With P. & D. Colnaghi & Co., London (their stocknumber C26370 in pencil *verso*).
With August Laube, Zurich.
Sam Josefowitz (Lugt 6094); acquired from the above in 1970; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 311; Hind 158; New Hollstein 73 (this impression cited)
Stogdon 132

The sitter of this small portrait has been tentatively identified as a Jewish Doctor or the collector and bookseller Samuel Smijters (see Hinterding, 2008, p. 533). With no concrete evidence either way, he still remains unnamed. It is a rare etching, and given the small size of the plate, the peculiar expression of the man and his rakish hat, it may well be considered a small study (or '*tronie*') rather than a genuine portrait. What's certain is that it exudes a distinctive charm and great immediacy, as the man seems to address us directly.

*46

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Woman reading

etching

1634

on laid paper, watermark Arms of Württemberg (Hinterding A.a.a.)

a brilliant, early impression of this rare print

second state (of three)

printing very sharply and evenly, with great contrasts

with much inky relief and horizontal wiping marks

with narrow margins

in very good condition

Plate 124 x 100 mm.

Sheet 127 x 104 mm.

£30,000-50,000

US\$37,000-61,000

€35,000-57,000

PROVENANCE:

With Robert Dighton (*circa* 1752-1814), London (Lugt 727, *recto*).

Sir Thomas Baring, 2nd Baronet (1772-1848), Stratton Park, Hampshire (without mark and not in Lugt); his sale, Christie's, London, 23 May 1831 (and following days), 2nd day, lot 92 (with four others) (£ 11.11; to Tiffin for Sheepshanks).

John Sheepshanks (1787-1863), Leeds and Blackheath, Kent (without mark, see Lugt 2333); his collection sold to W. & G. Smith, London in 1836.

With W. & G. Smith, London.

William Segquier (1771-1843), London, First Conservator of the Royal & National Galleries (without mark, see Lugt 2277); his sale, Christie's, London, 29 April 1844 (and following days), lot 608 ('*first state*') (£ 10.6; to Tiffin).

With Walter Benjamin Tiffin (1795-1877), London.

Joseph Maberly (1783-1860), London and Cuckfield, Sussex (without mark, see Lugt 1845); his sale, Sotheby's, London, 26 May 1851 (and following days), lot 702 ('*First state before the nose was lengthened, very fine and rare, from Sir T. Baring's and Mr. Sheepshanks's collection*') (£ 2.5; to Hawkins).

John Heywood Hawkins (1802/03-1877), London and Bignor Park, Sussex (Lugt 1471, with his code $\epsilon T/T\omega$ and inscribed '*From M. Segquier's Collection*' in pencil verso).

Probably with P.&D. Colnaghi & Co., London; acquired from the above.

Walter Francis Duke of Buccleuch (1806-1884),

London & Dalkeith, Scotland (Lugt 402); presumably acquired from the above; his posthumous sale, Christie's, London, 19-22 April 1887, lot 2077 (£ 31; to Thibaudeau).

With Alphonse Wyatt-Thibaudeau (*circa* 1840 - *circa* 1892), Paris and London (without mark, see Lugt 2473).

With Richard Gutekunst (1870-1961), Stuttgart, Bern and London (Lugt 2213a); his sale, Garland-Smith & Co., London, 2-3 December 1920, lot 143 (£ 23).

With Mayfair Kunst A.G. (Ira Gale), Zug.

Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired from the above in 1971; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 345; Hind 113; New Hollstein 137

(this impression cited)

Stogdon 134

This etching of a *Woman reading* has all the quiet, loving attention of a portrait of a family member, and yet we do not know who she was. There is nothing generic or 'picturesque' about her. Unobserved, as she seemingly is, her portrait could not be more personal, with her large nose, and her lips slightly puckered in concentration. Erik Hinterding gives the best summary of this very charming print:

'In 17th century art there was an abundance of figures reading, mostly saints, prophets or sibyls, or else lay people studying the Bible, and they also often feature in Rembrandt's oeuvre. This etching of 1634 is different because it shows a woman of his own day who is clearly reading something other than the Scriptures, and with great pleasure: she is completely absorbed in her book and has her hand cosily tucked under the fur of her jacket. There are no clear indications as to how the depiction should be understood. The iconography is rather unusual for the 17th century, although there are other examples. Because of its lively pattern the woman's headdress has been interpreted as oriental. A similar headdress (without an obvious pattern) can be seen in a drawing with two sketches of a woman reading that Rembrandt made shortly afterwards. The woman is portrayed almost with backlighting from the left, which provides particularly fine effects on her face and neck.' (Hinterding, 2008, p. 582)



(Illustrated actual size)



(Illustrated actual size)

*47

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Woman with a High Headdress: Bust

etching
circa 1630
on laid paper, without watermark
a fine impression of the second, final state
printing strongly and sharply, the long accidental scratches in the blank area prominent
some small touches of grey wash in places
with small margins
in very good condition
Plate 72 x 58 mm.
Sheet 76 x 61 mm.

£3,000-5,000
US\$3,700-6,000
€3,500-5,700

PROVENANCE:

With P. & D. Colnaghi & Co., London (with their stocknumber C.21246 in pencil verso).
Richard Dawney, 10th Viscount Downe (1903-1965), Wykeham Abbey, Scarborough (Lugt 719a); his posthumous sale, Sotheby's, London, 7 December 1972, lot 228 (£ 450; to Ira Gale for Josefowitz).
Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 358; Hind 83; New Hollstein 58 (this impression cited)
Stogdon 139

Starkly beautiful and captivating rather than charming, this small portrait of an unidentified elderly woman is, graphically and technically, an interesting anomaly, as Erik Hinterding explains:

'This old woman's features are not those of the model who is usually identified as Rembrandt's mother... She wears a fur-trimmed coat and her head is wound around with a cloth that also falls loosely around her neck. The light comes from the left which is rather unusual in Rembrandt's etchings, but what is most remarkable is the way the image is cut off irregularly along the bottom, below which large parts of the plate have been left blank. This was done by coating these areas of the plate with stopping-out varnish after the drawing in the wax ground was completed, but before biting, so that the etching acid can no longer get to the copper in these places. There are no other examples in Rembrandt's graphic oeuvre where this was done so rigorously.'

(Hinterding, 2008, p. 600)



(Illustrated actual size)

*48

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Old Woman sleeping

etching
circa 1636
on laid paper, without watermark
a very fine, strong and luminous impression of this rare print
printing with great clarity, contrasts and depth
with small margins
in very good condition
Plate 69 x 52 mm.
Sheet 75 x 58 mm.

£10,000-15,000
US\$13,000-18,000
€12,000-17,000

PROVENANCE:

Lensbaron Frederik Marcus Rosenørn-Lehn (1867-1951), Oreby, Denmark (without mark and not in Lugt); probably by descent from his father Christian Conrad (1827-1899); his sale, Winkel & Magnussen, Copenhagen, 1931, lot 207 ('*Brilliant impression with small margins. Slightly torn at left corner at top*') (Kr. 360; to Colnaghi).
With P. & D. Colnaghi & Co., London (with their stocknumber C.20680 in pencil verso).
With Harlow, McDonald & Co., New York (probably with their stocknumber M3891 in pencil verso); acquired from the above.
James H. Lockhart (1912-2002), Pittsburgh and Geneseo, New York (Lugt 4387); presumably sold privately after 1959.
With C. G. Boerner, Düsseldorf (with their stocknumber 7810 in pencil verso).

With Robert M. Light, Boston.

With August Laube, Zurich (with their stocknumber 30980 in pencil verso); possibly on consignment from the above.
Sam Josefowitz (Lugt 6094); acquired from the above in 1978; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 350; Hind 129; New Hollstein 160 (this impression cited)
Stogdon 136

Although much is known and agreed upon in the field of Rembrandt scholarship, there are still areas where debate is possible, and conclusions are liable to challenge. Whilst the identity of sitters is unsurprisingly open to conjecture, in this case even the very gender of the subject is uncertain. For the first 150 years of its existence this print was described by successive academics as a portrait of an old man. It was only in 1797 that the great cataloguer of old master prints, Adam Bartsch, listed it as *Vieille qui dort* (Old Woman sleeping), and so it has remained to this day. Nicholas Stogdon notes that the sitter bears a strong resemblance with Rembrandt's *Pancake Woman* (NH 144). Identifying the subject as such places this print firmly in the tradition of works illustrating the vices of laziness or idleness, by showing an old woman who has fallen asleep whilst reading the Bible. However, Rembrandt was not a moralising artist, and may simply have been intrigued by the challenge of representing a care-worn face in repose. The fact that she was reading a book gives, from a contemporary perspective, an interesting insight into the degree of literacy, even amongst the older and poorer citizens of Amsterdam at the time.



(Illustrated actual size)

*49

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Man in an Arbour

etching and drypoint

1642

on laid paper, without watermark

a very good impression of this rare, delicate portrait

printing very clearly, with a light plate tone

a narrow margin below, trimmed to the platemark elsewhere

in good condition

Plate 72 x 56 mm.

Sheet 73 x 57 mm.

£6,000-8,000

US\$7,300-9,700

€6,900-9,200

PROVENANCE:

Unidentified, stamped letter C or G *recto* (not in Lugt).Richard Houlditch Jr. (before 1736-1759), London (Lugt 2214, *recto*); probably by

descent by his father Richard Houlditch (circa 1659-1736) or bought from Arthur

Pond (without mark, see Lugt 2038); probably in his sale, London, 2 February 1745.

Nathaniel Smith (circa 1738-1809), London (Lugt 2296, with his shop code *AIEX* and,possibly number *N. 238* and price in brown ink *verso*); probably his posthumous sale,

Thomas Dodd, London, 26 April 1809 (and following days), lot 974 (with others).

Heneage Finch, 4th and 5th Earls of Aylesford (1751-1812) (1786-1859), London and
Packington Hall, Warwickshire (Lugt 58); sold with the entire collection to Woodburn
in 1846.

With Samuel Woodburn (1786-1853), London (without his mark; see Lugt 2584).

With W. & G. Smith, London; acquired as part of the stock from the above; their sale,
Sotheby's, London, 7-17 May 1849, lot 1324 (with another; 'fine from Lord Aylesford's
collection') (£ 1.2; to Weber).Hermann Weber (1817-1854), Cologne, Brussels & Bonn (without mark, see Lugt
1383); his posthumous sale, R. Weigel, Leipzig, 28 April 1856 (and following days), lot
366 (*Ancienne et superbe épreuve, les bords sales et raboteux. Fort rare*) (Mk. 17).Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire
(Lugt 719a); his posthumous sale, Sotheby's, London, 26 November 1970, lot 107 (£
1,600; to Laube for Josefowitz).Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the
present owners.

REFERENCES:

Bartsch, Hollstein 257; Hind 194; New Hollstein 208 (this impression cited)

Stogdon p. 318

The identity of the sitter for this small, rare etched portrait is not yet known. His attire and pose, with his arm resting on a balustrade, are reminiscent of the *Self-Portrait leaning on a Stone Sill* created three years earlier (see lot 10). Although the man's garments and the setting, with a row of books behind him, suggest some wealth and status, this portrait has none of the braggadocio of the self-portrait. With the lightly sketched surroundings, suggestive of a pillar overgrown with a blossoming climber, this print is much more romantic and pensive in mood. Edmé-François Gersaint (1694-1750), Parisian dealer and the author of the first systematic catalogue of Rembrandt's etchings, published in 1751, listed this as the first of the '*Portraits d'Hommes*', the genre he considered as Rembrandt's most attractive and accomplished.



(Illustrated actual size)

*50

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Girl with a Basket

etching

circa 1642

on laid paper, watermark unidentified Letters or Arms (Hinterding D'.a.)

a very fine impression of the very rare second state (of three)

printing very sharply and with great clarity

with fine horizontal wiping marks, a subtle plate tone and inky plate edges

trimmed to the platemark at left, with narrow margins elsewhere

in very good condition

Plate 86 x 63 mm.

Sheet 88 x 65 mm.

£15,000-25,000

US\$19,000-30,000

€18,000-29,000

PROVENANCE:

Sotheby's, London, 8 October 1970, lot 74 (to Ira Gale for Josefowitz).

Sam Josefowitz (Lugt 6094; on the support sheet *recto*); acquired at the above sale;

then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 356; Hind 195; New Hollstein 209 (this impression cited)

Stogdon 137

Although this endearing etching of a servant girl with a basket has all the charm and immediacy of a life sketch, taken of a person seen in an Amsterdam market and swiftly drawn onto the plate in the moment, it is in fact a work of historical imagination. 'Her clothes are German in origin and were certainly long out of date by Rembrandt's day. She wears a bodice with front lacing, and around her shoulders she has a typically German sixteenth century garment known as a 'Goller' (partlet). An old fashioned sixteenth century wide purse hangs from her belt. The girl wears a flat beret on her head and has a chin-clout around her chin. This is an item of medieval dress that had not been worn in Holland for centuries, but did still form part of German regional costumes' (Hinterding, 2008, p. 595). A precise source for Rembrandt's etching has not been identified, though Eric Hinterding cites costume prints of a similar type by Jost Amman (1539-91) and Hans Weigel (1549-77). Examples of the present second state of the etching, with the rough plate edge at left and before the reworking of the shadow on her forehead below the beret, are rare.

51

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Lutma, Goldsmith

etching with engraving and drypoint

1656

on laid paper, watermark Foolschap with seven-pointed Collar (Hinterding A.b)

a superb, very atmospheric impression of this important portrait

first state (of five)

printing with exceptional chiaroscuro effects, with rich velvety burr throughout

with a subtle, warm plate tone and small, selectively wiped highlights on the collar and elsewhere

with wide margins

in very good condition

Plate 228 x 176 mm.

Sheet 249 x 198 mm.

£120,000-180,000

US\$150,000-220,000

€140,000-210,000

PROVENANCE:

Henry Studdy Theobald (1847-1934), London (Lugt 1375); his sale, H.G. Gutekunst, Stuttgart, 12-14 May 1910, lot 693 ('Abdruck von unübertrefflicher Schönheit und Frische des 1. Zustandes auf Schellenkapppapier, tadellos erhalten und mit breitem Rand. Eins der schönsten bekannten Exemplare und in diesem frühen Zustand von allergrösster Seltenheit.') (Mk. 28,000; to Colnaghi; this impression cited in Lugt).

With P. & D. Colnaghi & Co., London (without their stocknumber).

Albert William Scholle (1860-1917), San Francisco & New York (Lugt 2923a).

Charles C. Cunningham Jr. (b. 1934), Boston (Lugt 4684).

Sam Josefowitz (Lugt 6094, on the support sheet verso); acquired from the above in 1980 (through Robert M. Light); then by descent to the present owners.

EXHIBITED:

Les Musées d'Art et d'Histoire, Cabinet des Épreuves. Geneva, *États & Achèvement dans la Gravure du XVI au XX Siècle*, 1986.

REFERENCES:

Bartsch, Hollstein 276; Hind 290; New Hollstein 293 (this impression cited)
Stogdon 118

One can hardly disagree with Heinrich Gutekunst, who presumably catalogued this impression in May 1910 for the Theobald sale, when he described it as 'of insurpassable beauty' and 'one of the most beautiful known examples'. When seen in person, it is indeed an astonishing object, both in the quality of the printing and the freshness of its condition, and it is intriguing to think where Theobald might have made this extraordinary find.

The etched portraits of the late 1650's are arguably Rembrandt's greatest and most elaborate. During this period he portrayed 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 (c.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.

Few portraits in Rembrandt's graphic oeuvre convey a stronger sense of atmosphere and personal presence and are more convincing in the depiction of the textures and surfaces than fine, first-state impressions of *Jan Lutma, Goldsmith*.



*52

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Lutma, Goldsmith

etching with engraving and drypoint, a maculature

1656

on laid paper, watermark Foolscap with seven-pointed Collar and Initials ID (Hinterding AA.b.)

a very good and rare example of a maculature of the first state (of five)

printing very clearly, with remains of burr, revealing the intricate line work on the plate

with small margins on three sides, a wider margin below

in very good condition

Plate 198 x 148 mm.

Sheet 212 x 155 mm.

£25,000-35,000

US\$31,000-43,000

€29,000-40,000

PROVENANCE:

Adam Gottlieb Thiermann (d. 1859), Berlin (Lugt 2434); sold *en-bloc* with his Rembrandt's collection by his widow to the Staatlichen Museen zu Berlin in 1861. Kupferstichkabinett der Staatlichen Museen zu Berlin (Lugt 1633), with their duplicate stamp (Lugt 2482); acquired from the above; their sale, C. G. Boerner, Leipzig, 26 November 1935, lot 141 (*Äußerst seltener erster Zustand, vor dem Fenster und vor der Bezeichnung. Auf Schellenkappenpapier, mit 2-10 mm breitem Rand. Sammlung: Thiermann. Einer von den wenigen Versuchsdrucken, bei denen die grätige Wirkung noch nicht erstrebt wurde. Von Rovinski erwähntes Exemplar.*) (Mk. 6,200; to Shapiro for Freund).

Julius Freund (1869-1941), Berlin, England and Buenos Aires (Lugt 1454c); sold after his death (presumably by his wife) to Lieberg in Buenos Aires in 1941.

Dr Friedrich Andreas Lieberg (1898 - after 1965), Kassel, Milan, Buenos Aires (Lugt 1681ter); his posthumous sale, *140 Radierungen von Rembrandt der Jahre 1629 bis 1665*, Kornfeld, Bern, 21 June 1979, lot 102 (CHF 19,000; to Laube for Josefowitz).

Sam Josefowitz (Lugt 6094; on the support sheet *recto*), acquired at the above sale; then by descent to the present owners.

EXHIBITED:

Les Musées d'Art et d'Histoire, Cabinet des Épreuves. Geneva, *États & Achèvement dans la Gravure du XVI au XX Siècle*, 1986.

REFERENCES:

Bartsch, Hollstein 276; Hind 290; New Hollstein 293 (this impression cited, erroneously as counterproof) Stogdon 119

D. A. Rovinskii, *L'Oeuvre Gravé de Rembrandt*.

Reproduction des Planches Originales dans tous leurs États successifs. 1000 Phototypies sans Retouches, 1890, St. Petersburg, no. 276, p. 138.

This first state-impression of *Jan Lutma* is a rare maculature. A maculature is a second impression taken from a plate without re-inking it. By this point, most of the ink has been transferred onto the sheet of paper printed before. This leaves only a residual layer of ink in the lines of the plate, resulting in a much paler impression, when passed through the press again. Rembrandt's intention in printing these maculatures is not fully understood. While such additional printings could have been a way of cleaning an etching plate after it has been printed, this does not explain the existence of only a small number of examples, nor why they would have been printed on perfectly good paper, if they only served a very mundane and practical purpose. In addition, the number of surviving maculatures are largely confined to this subject. Nicholas Stogdon records eight: Rembrandthuis, Amsterdam; Kupferstichkabinett, Berlin; British Museum, London; Bibliothèque nationale, Paris; Duthuit, Paris; Albertina, Vienna (two); and one other (Christie's, London, 1 July 1987, lot 166). The Rembrandt collector and scholar Dmitri Rovinsky (1824-1895) suggested that Rembrandt intended to rework these maculatures in brush and ink and sell them as drawings (Stogdon, 2011, p. 208), although to our knowledge no such example has been traced. Whatever the explanation, a maculature of this important subject is an interesting curiosity within the artist's output - and would possibly have been prized even in Rembrandt's own time just for this reason - but it also offers fascinating insights into the underlying structure of the image itself. It is like seeing a building under construction, without façade or cladding. We see every line the artist made on the plate to build up the image, unobscured by all the ink and burr which together make the beautifully tonal portrait as Rembrandt had intended it (see lot 51).



(Illustrated actual size)

*55

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Jan Asselijn, Painter ('Krabbetje')

etching with engraving and drypoint

circa 1647

on firm Japan paper

a fine, strong and clear impression of the second state (of seven)

printing with touches of burr on the lower borderline, a light and varied plate tone and fine wiping marks

with narrow margins

in very good condition

Plate 211 x 169 mm.

Sheet 213 x 171 mm.

£15,000-25,000

US\$19,000-30,000

€18,000-29,000

PROVENANCE:

Ernst Peter Otto (1724-1799), Leipzig (without mark, see Lugt 895); his sale, R. Weigel, Leipzig, 17 May 1852 (and following days), lot 1725 (*Japanisch Papier, sehr selten*).

August Artaria (1807-1893), Vienna (Lugt 33); his posthumous sale, Artaria & Co., Vienna, 6-13 May 1896, lot 822 (*Collection Otto. Superbe épreuve sur Papier du Japon. Assez rare.*) (Fl. 225; to Gerson).

Gilhofer & Ranschburg, Lucerne, 18-20 November 1924, lot 569 (*Exceptionally fine copy of this famous portrait. Impression of the greatest beauty. In second state picture and easel imperfectly burnished out. On Japan paper in faultless condition with small margins. Very rare in such quality. From the Artaria Collection*) (to Colnaghi).

With P. & D. Colnaghi & Co., London (their stocknumber c. 13139 in pencil verso).

With Etablissement D.C., Monaco.

Sam Josefowitz (Lugt 6094); acquired from the above in 1984; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 277; Hind 227; New Hollstein 236

(this impression cited, as fourth state)

Stogdon 123

This impression of the painter Jan Asselijn is notable for the firm warm-toned Japanese paper on which it is printed. Up until around 1647 Rembrandt had only printed on European papers. From the late 1640s onwards, he began to experiment with printmaking techniques, with drypoint, plate tone, as well as printing on different types of paper and even vellum. Such unusual and costly supports were usually reserved for proofs of early states cherished by the most sophisticated collectors and 'can rightly be regarded as de-luxe editions' (Hinterding, 2006, p. 114-115). Japanese and Chinese papers, in the past often referred to as 'Indian'; as they were brought to Amsterdam on the ships of the Dutch East India Company, were rare and expensive, even in their country of origin. For example, the plant used for the manufacturing of a certain type of Japanese paper could not be cultivated but only harvested in the wild. The smooth, warm texture of this paper, and its different absorbency, resulted in softer, slightly ethereal printing effects, especially when combined with the use of drypoint and surface tone.

Lifetime impressions of the portrait of Jan Asselijn are among the earliest examples of Rembrandt's use of oriental papers. Asselijn was a Dutch landscape painter who had worked in Rome, where his Dutch fellow-painters gave him the rather insensitive nickname 'Krabbetje' (little crab), referring to a malformation of his left hand. It is Rembrandt's first printed portrait of another artist, created soon after Asselijn had returned to Holland. Rembrandt depicted him elegantly dressed in a confident pose, with his misshapen hand discreetly hidden, resting on his hip. On the table at left, we see his attributes as a painter, a palette and some brushes, as well as some books to demonstrate his learning. In the first state, an easel with an Italianate landscape stood behind the painter, but was soon removed in the subsequent state. The present impression of the second state of seven, with the blank background, does not show, unlike other impressions of this state, remnants of the burnished-out easel and painting around the sitter's head. According to Hinterding and Rutgers 'it is unclear if these traces of the easel wear away gradually in later impressions or if these were removed by burnishing'. It seems unlikely to us that these traces have worn away, as the impression does not appear worn at all, but it may well be that they were in fact removed by additional burnishing. Another possibility is that Rembrandt inked and wiped the plate very carefully before, to prevent these impurities from showing.



(Illustrated actual size)

*54

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Lieven Willemsz. van Copenol, Writing Master: the larger Plate*

etching, engraving and drypoint

circa 1658

on firm laid paper, watermark Name of Jesus (Hinterding C.a.b.)

a very fine, rich and dark impression of this very large print

seventh state (of nine)

printing with great clarity, intense contrasts and much inky relief

with a faint inscription in brown ink on the blank sheet held by the sitter

with wide margins

in very good condition

Plate 343 x 290 mm.

Sheet 397 x 333 mm.

£20,000-30,000

US\$25,000-36,000

€23,000-34,000

PROVENANCE:Unidentified, initial *F or H* in brown ink verso (not in Lugt).With Frederick Keppel & Co., New York (his code *LV CN* in pencil verso).With Kennedy Galleries, New York (with their stocknumber *A78863* in pencil verso).

Kornfeld & Klipstein, Bern, 9 June 1978, lot 211 (CHF 26,400).

Sam Josefowitz (Lugt 6094; on the support sheet verso); acquired at the above sale; then by descent to the present owners.

REFERENCES:

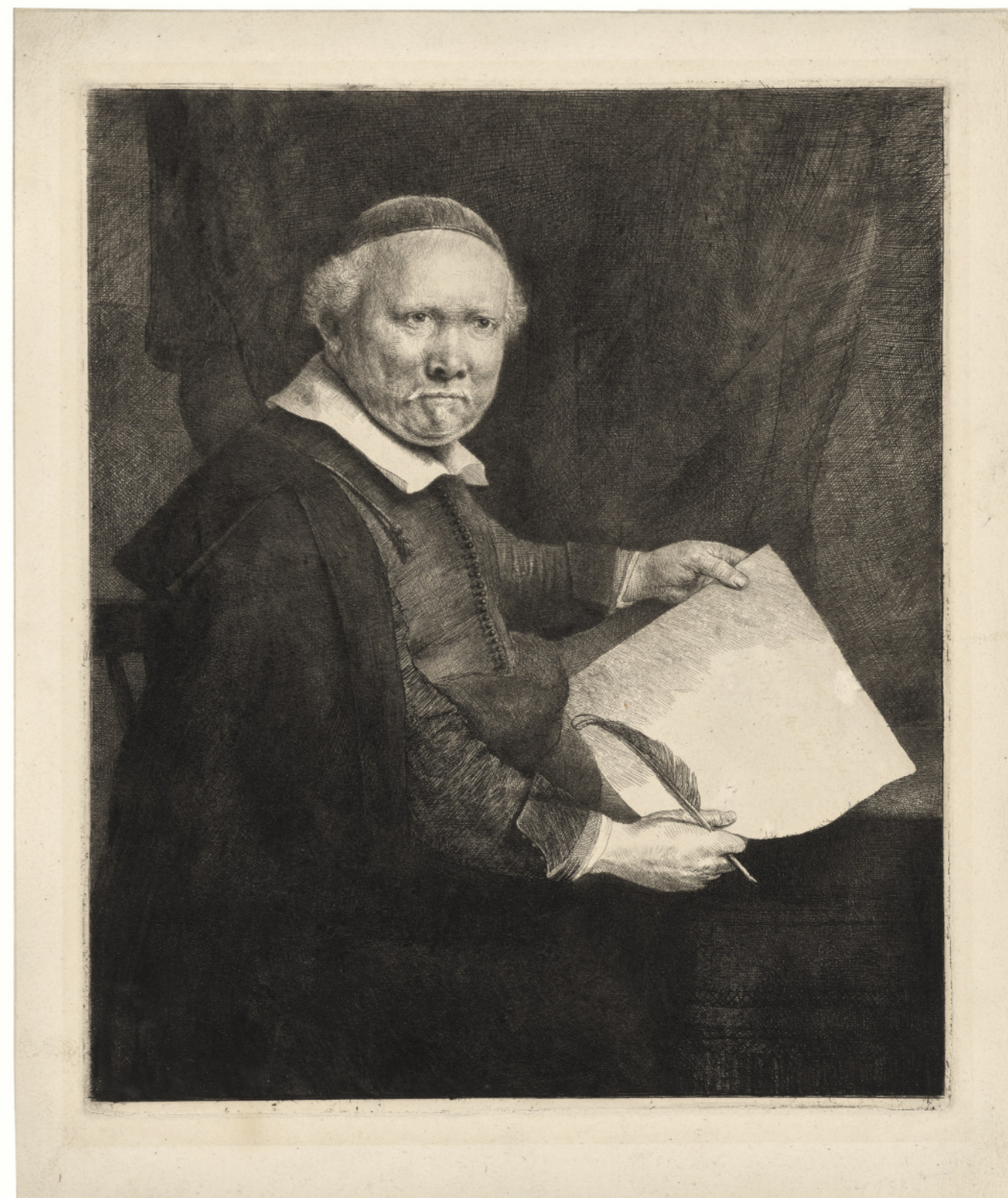
Bartsch, Hollstein 283; Hind 300; New Hollstein 306 (this impression cited)

Stogdon 129

This is the largest portrait etching Rembrandt ever made, offered here in a very fine impression in beautiful condition. It is very likely that the sitter, the calligrapher Lieven van Copenol, commissioned the print and requested it in a highly finished style, for the purpose of inscribing the prints with his elaborate handwriting and sending them prospective clients. The large blank sheet held by the sitter, may have offered space for a small dedication or address, and indeed the present example shows remnants of a faded inscription in this area. To have more space for handwriting, Copenol had the portrait printed on half-sheets of Imperial paper (550 x 360 mm.), with the plate (335 x 281 mm) positioned just a few centimetres below the top edge, as Erik Hinterding has found, thus leaving a large blank area below. Some of these annotated impressions survive to this day. (Hinterding, 2008, p. 516-517)

Nicholas Stogdon sums up the man as follows:

'Lieven van Copenol (1598-after 1667), was clearly a very peculiar man. Rembrandt's genius, perhaps in this case a somewhat vengeful one, is to tell us a lot about the sitter without denting his vanity. Though fair, he must have had what might politely be described as an expensive complexion, and he was obviously quite ample. All the evidence is that he was an obsessive, thick-skinned and self-absorbed, and he looks it. He had had to retire from his profession as schoolmaster because of mental instability, and it was partly his two marriages to moneyed women that allowed him to indulge his passion for calligraphy. Not shy of thrusting himself forward, he had a fine and perpetuating method of self-promotion. He would send examples of his craft to any famous figure whom he thought would benefit him...He was surprisingly successful, perhaps because to comply was the only way to get rid of him.' (Stogdon, 2011, p. 226-7)



9

GENRE SCENES
BEGGARS
&
FANCIFUL SUBJECTS



*55

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Old Woman seated in a Cottage with a String of Onions on the Wall

etching

circa 1629

on laid paper, without watermark

a fine, strong impression of this exceedingly rare, early print

one of only two known impressions of the first state (of three)

before the monogram and date were added by another hand

printing with a rich and varied plate tone and much inky relief

trimmed on or just inside the platemark at the sides, fractionally inside the subject above and below

a printer's crease at lower left

generally in good condition

Sheet 115 x 84 mm.

£20,000-30,000

US\$25,000-36,000

€23,000-34,000

PROVENANCE:

Presumably Six Collection (without mark, see Lugt 1539a); probably Willem Six (1662-1733), Amsterdam, nephew of Rembrandt's patron Jan Six (1618-1700); presumably sold posthumously as part of his entire print collection in one lot, in 1734.

Presumably Jacobus Houbraken (1698-1780), Dordrecht and Amsterdam (without mark and not in Lugt); acquired as part of the collection at the above sale.

With Arthur Pond (*circa* 1705-1758), London (without mark, see Lugt 2038); presumably acquired from the above.

Sir Edward Astley (1729-1802), Norfolk (Lugt 2775, *recto*); probably acquired from the above; presumably his sale, Langford, London, 27 March 1760 (and following days), 4th day, lot 74 ('*Seven by ditto* [Rembrandt], *the onion woman, the blind fidler, & C.*') or 14th day, lot 73 ('*Eight by ditto* [Rembrandt], *the onion woman, Lazarus's cap, and other beggars*').

Daniel Daulby (1745/1746-1798), Liverpool and Rydal Mount (without mark, possibly with a number 133 in brown ink *recto*, see Lugt 738); his sale, T. Vernon, Liverpool, 19 August 1799, all the Rembrandt prints individually catalogued but sold in one lot (£ 610; to Vernon, Colnaghi and William Ford of Manchester - the latter sold his share to John Mason); their sale, Christie's, London, 14-17 May 1800, lot 164 ('*FIRST IMP. ALMOST UNIQUE, before the name of Rembrandt*') (£ 4.16; to Rudge).

Edward Rudge (1763-1846), Abbey Manor, Evesham, Worcestershire, and London (without mark as is common, see Lugt 900); then by descent to his great-grandson John Edward Rudge (1903-1970); his sale,

Christie's, London 16-17 December 1924, lot 158 (with another impression of the same and a drawn copy, and another print) (£ 9.9; to Colnaghi).

With P. & D. Colnaghi & Co., London (their stocknumber *C. 13223* in pencil *verso*). Private Collection, New York (Probably L. E. Havemeyer); exhibited and for sale at Kennedy & Co., New York, January 1929, no. 70 ('*From the J. E. Rudge, and Astley Collections*').

Eldridge Reeves Johnson (1867-1945), Wilmington, Delaware & Philadelphia (with his name inscribed in pencil and number '*Pd 1800.00*' *verso*, not in Lugt); his posthumous sale, Parke-Bernet Galleries, New York, Part VI, 29 October 1946, lot 69 ('*A dark impression. Printing crease. Of the greatest rarity. Probably only two impressions of this state exist ... From the Sir Edwin [sic] Astley and Rudge collections.*') (\$ 130; to Kleemann).

With Kleemann Galleries, New York.

With Mayfair Kunst A.G. (Ira Gale), Zug (with his code *1525/RR*, and possibly inscription *VHML* in pencil *verso*).

Sam Josefowitz (Lugt 6094); acquired from the above in 1971; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 134; Hind 76; New Hollstein 26 (this impression cited)
Stogdon 64

This intriguing genre scene is one of the greatest rarities in the collection: of the present first state, only one other impression is known (Rijksmuseum, Amsterdam; inv. no. RP-P-OB-223). The present one is strong and black, with a pronounced plate tone. The sheet is slightly cut within the platemark, but was undoubtedly printed before the signature, date and borderline were added in the second state, presumably by Rembrandt's workshop. It is hence the only obtainable example of the print which is strictly contemporary and by Rembrandt's hand.

The plate is one of the artist's first attempts to create a heavily shaded scene in etching, and although it is very atmospheric and moving, he seems to have struggled to calibrate the depth and strength of lines. Presumably bitten only once - and for too long - in the acid bath, certain elements such as the shadow of the string of onions or the shading over the woman's face, appear too heavy. This may be the reason why Rembrandt made only a handful of impressions.

Despite, or perhaps because of, these technical imperfections, this is graphically a very interesting print and a fascinating relic of Rembrandt's early printmaking practice. The long line of previous owners - Pond, Astley, Daulby, Rudge... - is testimony to the interest this sheet has had for these very discerning collectors of the 18th and 19th centuries.



(Illustrated actual size)

*56

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Beggar with a Wooden Leg*

etching
 circa 1630
 on laid paper, without watermark
 a fine impression of the second state (of three)
 printing strongly and clearly, with a light plate tone
 with wide margins
 in very good condition
 Plate 113 x 66 mm.
 Sheet 142 x 98 mm.

£8,000-12,000
 US\$9,800-15,000
 €9,200-14,000

PROVENANCE:

With Mayfair Kunst A.G. (Ira Gale), Zug.
 Sam Josefowitz (Lugt 6094); acquired from the above
 around 1969; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 179; Hind 12; New Hollstein 49 (this
 impression cited)
 Stogdon p. 302

The *Beggar with a Wooden Leg* is one of the largest and most impressive of Rembrandt's prints of beggars and tramps, offered here on a beautiful sheet with wide margins. This particular figure was identified in Clement de Jonghe's inventory as *capteyn eenbeen* ('Captain One-Leg'), who seems to have been a notorious beggar from the streets of Amsterdam. Holm Bevers rightly remarked that '...the man is not a real invalid, because his leg has not been amputated, but is just bent back behind him, and because of this he would fall into the category of dishonest beggars, who supported themselves using cunning and deceit.' (quoted in: Hinterding, 2008, p. 331).

Jacques Callot's famous etching series *Les Gueux* ('The Beggars') of 1622 were certainly an inspiration for this motif, and examples are known to have been in Rembrandt's collection. Rembrandt's treatments of the subject were created as stand-alone works rather than as parts of a series, and are usually modest in scale and show the subjects as isolated figures with no precise indication of setting. During his Leiden period, between about 1628 and 1631, Rembrandt was especially preoccupied with the subject. He was fascinated by the humanity and diverse experiences expressed in the faces and physiognomy of the beggars, tramps, street musicians, hawkers and other vagabonds, who lived on the fringes of society and were readily seen on the streets of Leiden and Amsterdam. Beggars had already been depicted in the works of Hieronymus Bosch and Pieter Bruegel the Elder, but were generally portrayed as deserving moral censure or derision. Rembrandt's figures, in comparison, possess greater naturalism and personality than those depicted by other artists as a vehicle for social comment, as Simon Schama observed: 'There is something about the spectacle of human ruin, the type that is at the opposite extreme to the classical hero, that Rembrandt found authentically heroic...[his depictions were] not, moreover, the tamely deferential pauper of the charity houses and Sunday preaching, but the real thing: crook-backed, panhandling, foulmouthed, and scrofulous; ungrateful, unrepentant, dangerous...' (Schama, 1999, pp. 304).



(Illustrated actual size)



(Illustrated actual size)

*57

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Beggar Man and Beggar Woman conversing

etching
1630
on laid paper, without watermark
a very good impression of the second state (of three)
printing strongly and sharply
with narrow margins
in good condition
Plate 78 x 65 mm.
Sheet 81 x 69 mm.

£4,000-6,000
US\$4,900-7,300
€4,600-6,900

PROVENANCE:

Unidentified, pencil inscription *Vign. Dec. 1872*, probably French, 19th century (not in Lugt).
With Paul Prouté, Paris.
Sam Josefowitz (Lugt 6094); acquired from the above in 1978; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 164; Hind 7; New Hollstein 45 (this impression cited)
Stogdon p. 297

In the small etchings offered in the current and adjacent lot, Rembrandt's acute sense of observation is focused on two couples of vagabonds, the first one standing in conversation and the second on the move outside of the city. Literary sources may reveal something about the social attitudes towards people at the edge of society in Rembrandt's time, but it is not clear what the attraction of or the demand for such little sketches was. There is very little context or local colour, so the artist's and the viewer's interest must have been in the figures alone. They are dressed in rags and their advanced age or possibly just the hardships of many years spent on the street are suggested by their walking sticks, hunched backs and wizened features. It speaks for Rembrandt's humanity and character that there seems no moral judgment or ridicule in the way he depicts these beggars and tramps. Itinerant and homeless people must have been a common sight in Holland at this time of great political unrest and social upheaval, as thousands of migrants, often religious refugees, came from the Southern Netherlands and other parts of Europe and tried to settle in Amsterdam, a city then growing at an astonishing rate.



(Illustrated actual size)

*58

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Two Tramps, a Man and a Woman

etching and *échope* (?)
circa 1634
on laid paper, without watermark
a fine impression of this very rare little print
second, final state
printing very strongly and clearly
with a thread margin below, trimmed just inside the platemark elsewhere
in very good condition
Sheet 61 x 47 mm.

£10,000-15,000
US\$13,000-18,000
€12,000-17,000

PROVENANCE:

Unidentified, initials *MJ* (?) and *nr. 142* in brown ink *verso* (not in Lugt).
George Hibbert (1757-1837), London (Lugt 2849, *recto*); his sale, Thomas Philipe, London, 17 April 1809 (and following days), 14th day, lot 127 (with three others; £ 1.2; to Grave).
With Robert Grave Jr. (1768-1825), London.
With Craddock & Barnard, London.
Sam Josefowitz (Lugt 6094); acquired from the above in 1970; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 144; Hind 116; New Hollstein 130 (this impression cited)
Stogdon 65

This small and rather rare composition, albeit thematically related to the beggars of 1630-31, was created a few years later. The title of the work suggests only the presence of a man and a woman, but we actually see a family travelling along a country road, as the woman is, in fact, carrying an infant on her back. The scenery is simple but very expressive: the couple is depicted in profile, walking to the right, some trees and shrubs outlined in the background suggest an open landscape. The immediacy of the scene, with a strong sense of movement and light, is achieved through the interplay of fine and broad lines. The very sketchy detail of the man's right foot, drawn and then re-drawn with a broader line, has an almost modernist appeal. According to Hinterding (2008, p. 284), Rembrandt may have opted for the use of an *échope*, a tool previously employed by Jacques Callot, for this thicker, curved lines.



(Illustrated actual size)

*59

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Woman making Water

etching with touches of drypoint

1631

on laid paper, without watermark

a very good impression of this rare print

second, final state

with good contrasts and tiny touches of burr on the skirt at left

with wide margins

in good condition

Plate 81 x 64 mm.

Sheet 107 x 93 mm.

£6,000-8,000

US\$7,300-9,700

€6,900-9,200

PROVENANCE:

Sam Josefowitz (Lugt 6094; on the support sheet verso); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 191; Hind 46; New Hollstein 79 (this impression cited)

Stogdon p. 305

In times past, those who took it upon themselves to categorize Rembrandt's prints were prone to grouping this print, together with its male counterpart (*A Man making Water*, NH 52) and others etchings of a sexual or scatological nature under the heading of *sujets libres* ('free subjects'). Such was the discomfort they caused that certain academics were moved to doubt their authenticity – the idea that such a towering genius could have stooped so low was something they found hard to comprehend. And yet there is no question that they are by anyone other than Rembrandt, nor should it have proved so disconcerting, since ribald images have been a feature of the Western artistic tradition, particularly in printmaking, for centuries. The Josefowitz collection contains several of these, including the *The French Bed* (see lot 18, Old Masters Part I).

Since Rembrandt worked two centuries before numbered editions were a part of artistic practice, we do not know how many of these prints were made. They were printed in a piecemeal fashion, as and when there was demand. What we can however gauge is how frequently they appear in today's market, and the present subject, along with others of this type, are exceptionally rare. It is likely that in the intervening four hundred years the majority of impressions, considered too scandalous and offensive, were destroyed.

*60

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

A Peasant calling out: 'Tis vinnich kout'; & A Peasant replying: 'Dats Niet'

the pair of etchings

1634

on laid paper, one without watermark, the other with watermark fragment, probably Arms of Württemberg (Hinterding A.a.c.)

very fine, strong and uniform impressions

with thread margins

in very good condition

Plate 113 x 43 mm., Sheet 114 x 45 mm.

Plate 112 x 38 mm., Sheet 114 x 39 mm.

(2)

£15,000-25,000

US\$19,000-30,000

€18,000-29,000

PROVENANCE:

Unidentified (early to mid-18th century), England or Netherlands (Lugt 2923b).

Unidentified (Lugt 5702; these impressions cited).

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 7

December 1972, lot 158 (£ 1,800; to Ira Gale).

With Mayfair Kunst A.G. (Ira Gale), Zug.

Sam Josefowitz (Lugt 6094); acquired from the above in 1973; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 177 & 178; Hind 114 & 115; New Hollstein 131 & 132 (these impressions cited)

Stogdon 72

This whimsical and charming couple of etchings is the only true pair of pendants in Rembrandt's oeuvre. They are also the only prints with any text etched on the plates, apart from the artist's signature and dates.

The two men, each taking up most of their narrow plate, are depicted standing outdoors, dressed in patched-up rags. For symmetry and to create a sense of depth, Rembrandt has added a small figure to the background of each plate. The first man, slightly hunched over and with a grumpy expression exclaims *Tis vinnich kout* ('It's bitter cold'); the second, with his hands folded leisurely behind his back and smiling, answers *Dats' niet* ('That's nothing').

It is a jokey exchange of the kind that strangers have and laugh about in the street. The scene is beautifully observed and has a distinctly 'Dutch' feel about it – and yet it is not Rembrandt's invention. A pair of prints by the German engraver Hans Sebald Beham (1500-1550), known as the 'Weather Peasants' (Hollstein 189 & 190), show very much the same repartee, with one saying 'The weather is cold'



(Illustrated actual size)

and the other replying 'It does no harm' in German. It is very likely that Rembrandt, himself a keen collector of prints, would have known and perhaps even owned a pair of Beham's tiny engravings. He even adopted some details, such as hands clasped behind the back and the purse at the side for the man standing on the right, from Beham.

Interestingly, as Nicholas Stogdon mentions, the set in the Lugt Collection is printed and preserved on one sheet of paper, but with the two men facing each other. Their position seems more natural, but is against the sequence of the dialogue. It seems that when etching the two plates Rembrandt got confused with the direction of the images on the plates, and thus ended up with the figures standing back to back.

The very fine and uniform present set comes from two so far unidentified 18th century collections. The tiny round punch mark is occasionally found on 17th century Dutch drawings and some prints by Rembrandt, usually very fine examples.



(Illustrated actual size)

*61

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Ship of Fortune

etching
1633
on laid paper, watermark Foolscap with five-pointed Collar (Hinterding I.a.a)
a very fine impression of this scarce print
second, final state
printing strongly and clearly
with a light, selectively wiped plate tone
with small margins
in very good condition
Plate 112 x 167 mm.
Sheet 118 x 173 mm.

£8,000-12,000
US\$9,800-15,000
€9,200-14,000

PROVENANCE:

With August Laube, Zurich (their stocknumber 36087 in pencil verso).
Sam Josefowitz (Lugt 6094); acquired from the above in 1983; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 111; Hind 106; New Hollstein 123 (this impression cited)
Stogdon p. 287

This iconographically unusual etching, full of movement and incidental action, is one of the few book illustrations within Rembrandt's graphic output. He created it for the publication of Elias Herckmans's narrative poem *Der Zee-Vaert lof Handelende vande gedenckwaardighste Zee* ('In Praise of Sea-Faring', Amsterdam, 1634), which describes the history of sea voyages from antiquity to Christopher Columbus. Rembrandt chose to depict the closure of the Temple of Janus, a symbolic event which could only take place in peacetime, after the defeat of Marcus Antonius by Octavianus (later Augustus Ceasar) at the Battle of Actium on 2 September 31 BC. The partially closed entrance to the temple, with the double-faced bust of Janus on a plinth, are shown on the left. Before the doorway a crowd gathers, including priests, soldiers and a captured prisoner petitioning for clemency. The wreathed figure in the centre of the composition has been identified as the defeated Marcus Antonius, his arms outcast in a gesture of despair, stranded on the beach with no control over his horse or the Roman Empire. Alternatively, the rider could also be interpreted as the the victorious Augustus, releasing the reins of the warhorse. The goddess Fortuna departing on the ship heralds the beginning of a new age of peace and the flourishing of maritime trade. This emphasis on peace, and the prosperity which follows, was particularly pertinent for Holland, a seafaring nation who at the time were in peace negotiations with Spain. In addition to the published edition with Herckman's in letterpress, single pulls of this etching without text were also taken, of which this is a fine example.



(Illustrated actual size)

*62

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Death appearing to a Wedded Couple from an open Grave

etching and drypoint
1639
on laid paper, watermark fragment Starsbourg Lily (Hinterding E'.a.a or E'.a.b)
a very good impression of this rare print
printing with a light plate tone
skilfully enhanced with pen and ink
with margins
in good condition
Plate 110 x 79 mm.
Sheet 124 x 95 mm.

£6,000-8,000
US\$7,300-9,700
€6,900-9,200

PROVENANCE:

The Carlyon Family, Tregrehan House, Cornwall; probably acquired by Thomas Carlyon (circa 1755-1830) or William Carlyon (1781-1841); then by descent to Tristram

R. G. Carlyon (1877-1957); sold *en-bloc* with most of the Rembrandt collection to Colnaghi by the executors in 1958.
With P. & D. Colnaghi & Co., London (with their number R9 in pencil verso).
With August Laube, Zurich (their stocknumber 32111 in pencil verso).
Sam Josefowitz (Lugt 6094; on the support sheet recto); acquired from the above in 1970; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 109; Hind 165; New Hollstein 174 (this impression cited)
Stogdon p. 286

Death had a tangible presence, through war, disease or punishment, in everyday life in the 15-17th centuries, and mortality was an important theme for writers and artists. Since the Middle Ages *Danses macabres* were painted on the walls of cemeteries or ossuaries, and all sorts of *memento mori* images where painted, sculpted or printed everywhere. Such *Totentänze* ('Dances of Death'), a succession of scenes in which people of all ages and walks of life are taken unawares by Death, were especially popular in German speaking territories. A series of tiny woodcuts after Holbein the Younger by Hans Lützelburger was widely disseminated, and one of them, *Die Edelfrau* ('The Noblewoman'; Passavant 34) appears to have been the inspiration for Rembrandt's etching. The elegant clothes of the young couple holding hands are those of Holbein's time. They stand, apparently unperturbed, in front of a tomb from which a skeleton emerges holding up an hour glass. This, together with the flower held by the women, symbolise both the limit of life and it's brevity.

*65

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*The large Lion Hunt*

etching and drypoint

1641

on laid paper, watermark Arms of Amsterdam (Hinterding F.a.b) with countermark IFD' (Hinterding A.a.)

a fine impression of this large uncommon print

second, final state

with touches of burr on the fallen hunter at right, the rider wielding the sword al left and elsewhere

with pronounced horizontal wiping marks, a smoky plate tone and inky plate edges

with small margins

in very good condition

Plate 225 x 298 mm.

Sheet 231 x 304 mm.

£15,000-25,000

US\$19,000-30,000

€18,000-29,000

PROVENANCE:

Alcide Donnadieu (circa 1791-1861), London and Paris (Lugt 107 and 726).

Richard Dawnay, 10th Viscount Downe (1903-1965), Wykeham Abbey, Yorkshire (Lugt 719a); his posthumous sale, Sotheby's, London, 7 December 1972, lot 235 ('...a fine impression printed with surface tone...') (£ 3,300; to Oscar).

Sam Josefowitz (Lugt 6094); then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 114; Hind 181; New Hollstein 187

(this impression cited)

Stogdon p. 288

Hunting prints are part of a long artistic tradition. Since antiquity hunting scenes have been part of noble decorations, in frescoes, and later in panel paintings and tapestries. In the 16th century, depictions of all forms of hunting, stalking, fowling and trapping became popular through series of prints by Philips Galle, Adriaan Collaert, Antonio Tempesta, amongst others, and the large engravings after paintings by Rubens. Rembrandt only depicted the subject in three prints and one painting, all dedicated to the lion hunt, known as the 'Sport of Kings', with a history stretching back to ancient Mesopotamia. The present work is the largest of his three graphic interpretations. The extreme sketchiness must have been intended to convey the excitement and chaos of the hunt rather than an accurate depiction of the deadly encounter. The overall lightness of the print has the precious quality of a silverpoint drawing, but the immediacy of an ink sketch. Ger Luijten described the scene perfectly: 'Rembrandt's prime aim was to suggest swift movement and to depict the lion-hunters' strength and heroism. He showed blithe disregard for anatomical anomalies, as in the horses, the raised arm of the mounted swordsman or the foreshortened leg of the spear-hurling central figure...Faces and horses' heads are rendered schematically. At the centre of the scene a horseman aims an arrow at the scrawny lion that speeds away, its tail flying aloft; another hunter plucks a fresh arrow from his quiver. It is impossible to ascertain who despatched the arrows in the left foreground that have missed their target and hover forever in the air. Precision was not the artist's goal; what mattered was evoking the spectacle.' (in: Hinterding, 2000, p. 189-190)

The present example is a beautifully atmospheric impression, with much tone and plate texture.





(Illustrated actual size)

*64

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Shepherd and his Family (*'Het Hardertje'*)

etching and drypoint
1644
on laid paper, without watermark
a very fine impression of this rare, small experimental print
printing very strongly and sharply, very tonal, the accidental marks across the plate
very pronounced
with touches of burr on the grass, shrub and elsewhere
with narrow margins
in very good condition
Plate 95 x 67 mm.
Sheet 97 x 69 mm.

£12,000-18,000
US\$15,000-22,000
€14,000-21,000

PROVENANCE:
Adam Gottlieb Thiermann (d. 1859), Berlin (Lugt 2434); sold *en-bloc* with his Rembrandt's collection by his widow to the Staatlichen Museen zu Berlin in 1861. Staatliche Museen zu Berlin, Kupferstichkabinett (Lugt 1606), acquired from the above; with their de-accession stamp (Lugt 5615); probably their sale, Amsler & Ruthardt, Berlin, 25-29 May 1914, lot 2104 (*'Ausgezeichnete Abdruck'*). With Paul Prouté, Paris (Lugt 2103c). With August Laube, Zurich (their stocknumber 32043 in pencil *verso*). Sam Josefowitz (Lugt 6094); acquired from the above in 1970; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 220; Hind 206; New Hollstein 218 (this impression cited) Stogdon 97

This bucolic scene of a shepherd with his flock of goats and sheep resting beside a stream, is both charming and rare. The shepherd stands on the bank, against the backdrop of an Italianate mountainous landscape, and hands a jug of water to his companion, who is nursing a child at her breast. The pair calls to mind the couple fishing in the foreground of *The Three Trees* (see lot 17, Old Masters Part I), but as a subject is also reminiscent of *The Rest on the Flight into Egypt* (see lot 28). In style, manner and size, the present print is however closely related to *The sleeping Herdsman* (NH 217), made around the same time, although it is entirely without the latter's erotic charge. *The Shepherd and his Family* is executed predominantly in etching, with the figures, animals, foliage and brook in the foreground more heavily bitten than the more lightly etched lines in the background scenery. This creates both the sense of the landscape receding, and the effects of light and shade which suggest the time of day as late afternoon or early morning, with long shadows and bright sunshine on the hills in the distance with a citadel upon its crest. It is a charming example of an Arcadian ideal, 'a forerunner of the bucolic landscapes by Aelbert Cuyp (1620-91), Paulus Potter (1625-54) and Nicolaes Berchem (1621/22-83), in which it is life with and among the animals rather than the amorous relationships between shepherds and shepherdesses that is emphasized' (Hinterding, 2008, p. 406).

The two circles visible in the centre and upper subject, and the presence of other, seemingly random lines suggest that Rembrandt may have re-used an old copper plate. These imperfectly erased remains of a previous design, although entirely abstract and unrelated to the subject of this print, somehow add atmosphere and texture to the image. Rembrandt must have approved of the unusual appearance of this plate - although it is rare, he printed it in considerable numbers, and not just in a few trial proofs.



(Illustrated actual size)

*65

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

The Ringball Player (*'Het Klosbaantje'*)

etching
1654
on laid paper, watermark Arms of Amsterdam (Hinterding A.d.)
a very good impression of the first state (of two)
with margins
in very good condition
Plate 95 x 141 mm.
Sheet 108 x 150 mm.

£10,000-15,000
US\$13,000-18,000
€12,000-17,000

PROVENANCE:

With P. & D. Colnaghi & Co., London (with their stocknumber C.7468 in pencil *verso*). With Associated American Artists, New York. Sam Josefowitz (Lugt 6094); acquired from the above in 1969; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 125; Hind 272; New Hollstein 282 (this impression cited) Stogdon p. 291

This is the only secular print of 1654, a year in which Rembrandt focused on a series of prints depicting scenes from the childhood and youth of Christ (NH 276-281). Perhaps he carried a plate of the same modest, horizontal format with him when he decided to etch this scene in a pub. The print shows an old Netherlandish game called *klossen* (now known as *beugelen*), which was played in *klossenbaantjes* (ringball alleys), that were frequently found at inns. The rules involved iron hoops and knocking your opponent's ball into the gutter, like an indoor version of croquet. The figure in the foreground appears to be relaxing away from the drama of the game behind him, although the lack of refreshments on the table and his slightly despondent demeanour suggests he may be an early victim of the competition that continues without him.

9

NUDES
&
EROTIC SUBJECTS



*66

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Nude Man seated before a Curtain

etching

1646

on sturdy laid paper, without watermark

a very fine, sharp impression of this scarce print

printing richly, with great contrasts and three-dimensionality

with narrow margins on three sides, a small margin below

in very good condition

Plate 165 x 96 mm.

Sheet 171 x 100 mm.

£25,000-35,000

US\$31,000-43,000

€29,000-40,000

PROVENANCE:

With P. & D. Colnaghi & Co., London (their stocknumber C 13418 in pencil verso).

With Mayfair Kunst A.G. (Ira Gale), Zug.

Sam Josefowitz (Lugt 6094); acquired from the above in 1971; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 193; Hind 220; New Hollstein 232

(this impression cited)

Stogdon 78

This beautiful study of a male nude, offered here in a very fine example on an unusually sturdy but undoubtedly early sheet, offers a fascinating insight into Rembrandt's studio practice around 1646.

A lean young man with shoulder-length hair is seated on a cushion - presumably on a stool which Rembrandt has omitted from the etching - in front of a large drapery. He is scantily dressed a loin cloth, his hands are folded between his legs. His face, with a relaxed smile, is turned slightly to the left. His large feet, one tucked under his seat, the other slightly extended to the front, rest on the makeshift pedestal on which he has been placed. Several drawings of the same young man exist, both by Rembrandt and his pupils, in different poses, and Rembrandt himself made two other etchings featuring the same model. A black chalk drawing by Rembrandt (Benesch 711; Musée Bonnat, Bayonne) shows him in a slightly different angle and position, seated on a stool with a cushion, his hands resting on his thighs. There are three drawings by pupils, including one by Samuel van Hoogstraaten (Benesch A55; Musée du Louvre), of him standing, leaning on a column against a wall with his left arm resting on a pillow. These sketches, one of which is retouched by Rembrandt's hand, are closely related to his own etching *Male Nude, seated and standing* ('*Het Rolwagentje*') (NH 233), in which we see the same man twice (see fig. 1). A third etching by Rembrandt depicts the same boy in yet another position: *Nude Man seated on the Ground with one Leg extended* (see lot 67).

These three etchings and the drawings by himself and others are clearly the results of life drawing sessions, and we do know that Rembrandt was holding such classes for his pupils at his house on Sint Antoniesbreestraat. The pupils and their master were seated in a semi-circle around the model and the various sketches even allow us to reconstruct where each draftsman was placed in relation to the model and each other. During the lessons, Rembrandt occasionally corrected his students' drawings, while he himself appears to have drawn his own versions, at least on a few occasions, directly onto an etching plate, including the present one. (See Bevers, 1991, p. 224-226; and Hinterding, 2000, p. 213-217.)

It has been speculated whether the young man posing may have been a pupil himself, although the sheer number of studies of him, and the fact that no other person appears in nude studies around this time, suggest that he was a hired as a model. Twelve years later, Rembrandt seems to have employed somebody else, this time a woman, to pose in the nude. The result were the four late, great etchings of the same unknown woman, including *Woman sitting half-dressed beside a Stove* (see lot 68).



Fig.1 Rembrandt Harmensz. van Rijn (1606-1669), *Male Nude, seated and standing* ('*Het Rolwagentje*'), etching, circa 1646
Sold, Old Master, Modern and Contemporary Prints, December 2003, Christie's London, Lot 66



(Illustrated actual size)

*67

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Nude Man seated on the Ground with one Leg extended

etching and engraving

1646

on laid paper, without watermark

a very fine, tonal impression of the extremely rare first state (of three)

printing with great clarity and three-dimensionality

with inky plate edges

with small to narrow margins

in very good condition

Plate 98 x 168 mm.

Sheet 101 x 171 mm.

£15,000-25,000

US\$19,000-30,000

€18,000-29,000

PROVENANCE:

Richard Houlditch Jr. (before 1736-1759), London (Lugt 2214, *recto*); possibly inherited from his father Richard Houlditch (*circa* 1659-1736) or bought from Arthur Pond (without mark, see Lugt 2038); probably his sale, London, 2 February 1745.

John Barnard (d. 1784), London (Lugt 1419); his sale, Thomas Philipe, London, 16 April 1798 (and following days), lot 226 (with others, '*...fine, with a reverse*') (£ 1.1; to Philipe).

With Thomas Philipe, London.

Sotheby's, London, 4 February 1982, lot 167 (£ 9,477).

Sam Josefowitz (Lugt 6094); acquired at the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 196; Hind 221; New Hollstein 234 (this impression cited)

Stogdon 81

This very fine impression is an extremely rare example of the first state, one of only eight recorded, including two counterproofs, and it comes with grand provenance: from the collections of Arthur Pond, Richard Houlditch and John Barnard, whose initials on the reverse can faintly be seen on the front. Aside from a few small changes, Rembrandt polished the plate edges in the second state. Here, we can still see the rough edges with their filing marks printing strongly, lending the sheet an almost continuous framing line.

The print is closely related to *A nude Man seated before a Curtain* (see lot 66), showing the same model in a different position, presumably from another life-drawing session. The present one is the most classical and arguably most elegant of the three etchings Rembrandt made of this young man. There is something touching about the way his head with the tousled hair is turned away from the draftsman, and the viewer. More than in the other two male nude studies, the light plays an important role in composition of the plate, as it falls from the right onto his back, left arm and buttock. The direction of the light and the extended leg balance out the composition, which is heavily weighted to the right and yet does not seem one-sided.

In the other two nude studies, Rembrandt felt inclined to somehow fill the empty space around the figures, but it is his magisterial use of the blank paper which makes *Nude Man seated on the Ground with one Leg extended* one of the most starkly beautiful etchings in his oeuvre.



(Illustrated actual size)

*68

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Woman sitting half dressed beside a Stove*

etching, engraving and drypoint

1658

on Japan paper

a very fine, atmospheric impression of this rare print

third state (of seven)

printing clearly, with strong contrasts and selectively wiped plate tone

with thread margins on three sides, a partial thread margin or trimmed just inside the platemark below

in very good condition

Plate 220 x 187 mm.

Sheet 223 x 188 mm.

£120,000-180,000

US\$150,000-220,000

€140,000-210,000

PROVENANCE:

Probably Nathaniel Smith (1740/41- circa 1809),

London (without mark, see Lugt 2296); his

posthumous sale, Thomas Dodd, London, 26 April

1809 (and following days), lot 966 (with a drawing of

the first state).

Unidentified, half cut number in brown ink verso (not in

Lugt, probably related to the above).

Christie's, London, The Property of a Gentleman, 2-3

July 1992, lot 191 (£60,500).

Sam Josefowitz (Lugt 6094; on the support sheet

recto); acquired at the above sale, then by descent to

the present owners.

REFERENCES:

Bartsch, Hollstein 197; Hind 296; New Hollstein 307

(this impression cited)

Stogdon 82

The *Woman sitting half dressed beside a Stove* is one of the great treasures of the Josefowitz Collection and an extreme rarity on the market. Half domestic genre scene, half study of a female nude, is one of the most atmospheric of Rembrandt's prints. In its stillness and meticulous treatment of light and shade, it brings to mind the interiors of Jan Vermeer or Pieter de Hooch.

Tom Rasseieur's description of this print leaves nothing to add:

'From 1658 to 1661, the female nude was the primary theme in Rembrandt's printmaking. His production of etchings had dwindled, but of his ten plates from this period, six were of women partially or fully undressed... Although Rembrandt's nudes vary from unadorned realism to tantalizing fantasy, all appear to have been based on direct observation of the model. Their glowing tonal warmth and dreamy sensuality has caused these nudes to be likened to those of Titian, but Rembrandt's are distinguished by their touching reality and vulnerability. In *Woman sitting half dressed beside a Stove*, the largest of Rembrandt's printed studies of the human body, we see a semblance of the setting in which modeling sessions occurred. Here a woman has disrobed to the waist and sits near a ceramic tile stove to stay warm. She sits on the edge of an upholstered chair. Her left leg is extended, and her right one bends back at the knee. She leans slightly to her right, supporting herself with her arm. Her hands clutch garments that she has removed. On the floor beside the chair is a foot warmer, an earthenware bowl filled with coals and placed in a wooden housing with a perforated top. Her bare torso is turned partially toward us, but she retains a degree of privacy, her inclined head turned away in profile. Her hair is gathered beneath a large white cap. Rembrandt set off the bright contours of her arm, face, and cap against the shadows of the background. He accentuated the contrast by framing her upper body with the darkened recess of a niche behind her. In the first two states, the left side of the niche was undefined, but here in the third state he settled on an asymmetrical form, arched on the right but square on the left. As Rembrandt worked on the plate, he composed a symphony of forms and tones: angles and curves play off one another, while the handling of light varies from seamless modulation to sharp contrasts between dark and light. Every nuance is lovingly described: the light reflected from her arm brightens ever so slightly the shadow on the darker side of her body. Rembrandt charged the plate with ink and selected heavy, dark cream-colored Japanese paper that suggests the color and texture of the model's flesh and skin. The pensive, meditative mood of the image invites the viewer to linger over it, allowing the full array of Rembrandt's magical spectrum of light and shadow to enter the imagination and work its spell.' (Thomas E. Rasseieur, in: Ackley, 2003, p. 285).



*69

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*Jupiter and Antiope: the larger Plate*

etching with drypoint

1659

on laid paper, watermark Arms of Amsterdam (Hinterding B.a.a.)

a very fine, strong impression of this rare print

second state (of three)

with considerable burr on Antiope's legs, upper body, bed sheet and elsewhere

with a light plate tone, vertical wiping marks and inky plate edges

with narrow margins

some scattered foxing

in good condition

Plate 138 x 205 mm.

Sheet 140 x 207 mm.

£100,000-150,000

US\$130,000-180,000

€120,000-170,000

PROVENANCE:

Francis Abbott (1801-1893), Edinburgh (Lugt 970b);

his posthumous sale, Dowell, Edinburgh, 22-26

January 1894, lot 400 ('first state, very scarce.');

Samuel Solomonovitch Scheikevitch (1842-1908),

Moscow and Paris (Lugt 2367); his sale, Danlos,

Paris, 24-28 May 1910, lot 808 ('*Superbe épreuve, fort chargée de barbes, du 1er état: avant les inscriptions et le vers*') (Fr. 790; this impression cited in Lugt).

Richard Dawnay, 10th Viscount Downe (1903-1965),

Wykeham Abbey, Yorkshire (without mark, see Lugt

719a); his posthumous sale, Sotheby's, London, 7

December 1972, lot 274 ('...very fine, early impression,

with burr and inky plate edges...) (£ 8,500; to Boerner).

With C. G. Boerner, Düsseldorf.

Leslie E. Lancy (1911-1996), Ellwood City, Pennsylvania

(Lugt 4796).

With David Tunick, New York (with his code *DTMI* in

pencil verso).

Sam Josefowitz (Lugt 6094); acquired from the above

in 1978; then by descent to the present owners.

REFERENCES:Bartsch, *Hollstein* 203; *Hind* 302; *New Hollstein* 311

(this impression cited)

Stogdon 87



Fig.1 Pablo Picasso, *Faune dévoilant une femme*, from: *La Suite Vollard*, etching with aquatint, 1936. Private collection.

Artwork: © Succession Picasso/DACS, London 2023





Fig.2 Annibale Carracci (1560-1609) after Agostino Carracci (1557-1602), *Venus and Satyr (Jupiter and Antiope?)*, etching, circa 1592
The Rijksmuseum, Amsterdam

Jupiter and Antiope: the large Plate and a series of female nudes (see lot 68) mark the end of Rembrandt's career as an etcher. Together they constitute a final highpoint: a small group of very rare, intimate and yet important prints. That Rembrandt, as he turned older, turned to erotic subjects is reminiscent of the aging Picasso, who over three hundred years later would live out his sexual fantasies in his final period as a printmaker. Yet it was Picasso aged 55, almost the same age as Rembrandt when he etched *Jupiter and Antiope: the large Plate*, who took direct inspiration from this print for one of his most poetically erotic etchings, *Faune dévoilant une Femme*, in 1936 (fig. 1). Rembrandt in turn had taken the subject



Fig.3 Léon Davent (active 1540-1556) after Francesco Primaticcio (1503-1570), *Jupiter and Antiope*, etching, circa 1540-1545
The Metropolitan Museum of Art, New York
Photo: The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949.

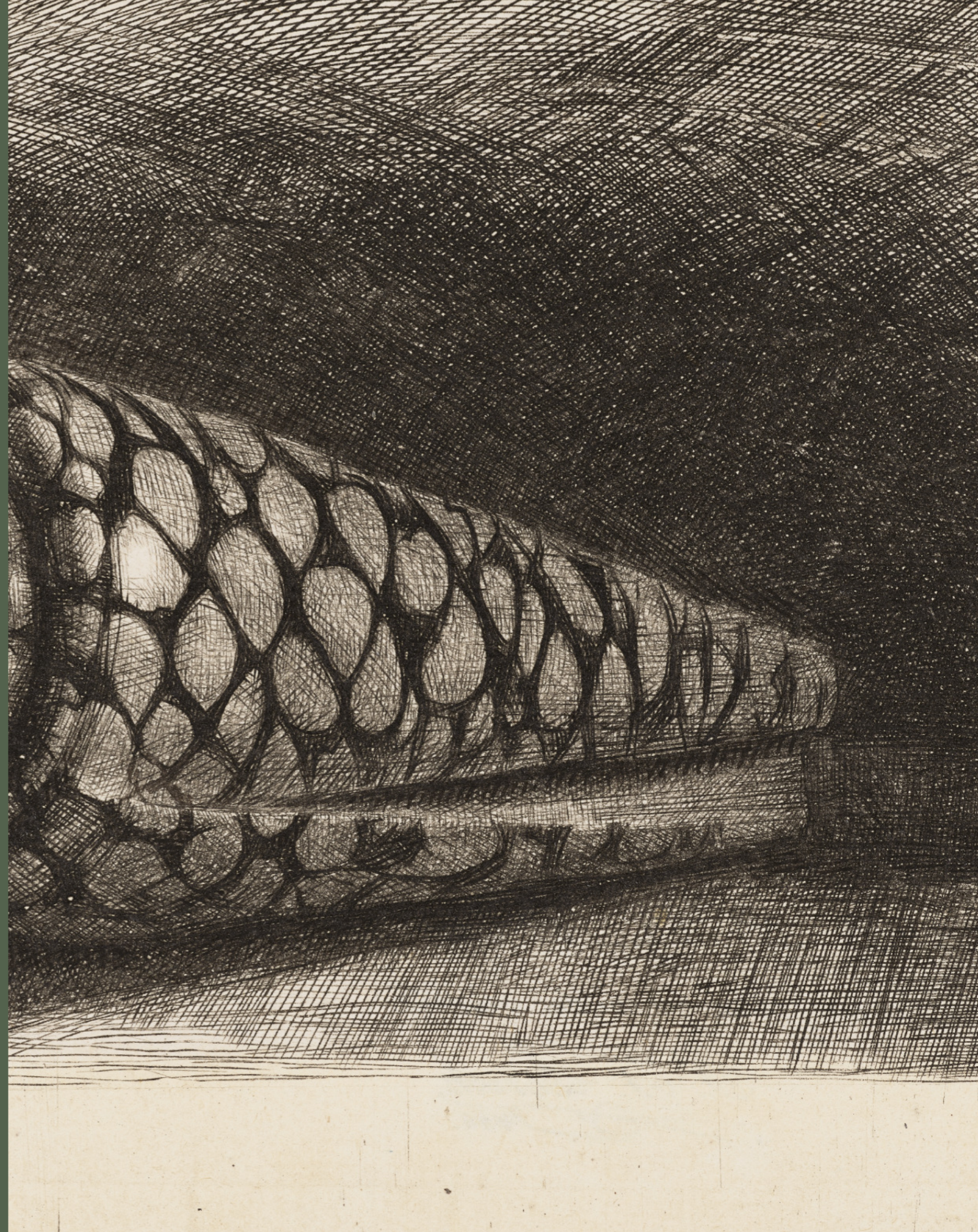
and overall composition from Annibale Carracci's etching of 1592 (fig. 2), an impression of which he probably owned (see Bikker, 2014, p. 90). Even earlier, it was Leon Davent, probably after a lost design by Francesco Primaticcio, who first depicted Jupiter unveiling the sleeping Antiope in a print (fig. 3). Rembrandt adopted the position of the figures from Carracci's print, yet omitted the rather superfluous cupid and the landscape, thereby reducing and condensing the image on the tension between the two figures – or rather the effect the woman's exposed body has on Jupiter. Yet, while Carracci's satyric creature is decidedly lecherous, there is something wistful and melancholic about Rembrandt's elderly god. His expression is that of a man looking at something that no longer belongs to him, something remembered but lost. It must have been in Rembrandt's character to see and depict his characters, whether they were gods, prophets and saints, burghers or beggars, as deeply human. This is true here not just for Jupiter, but also of Antiope, as Erik Hinterding has observed: 'Rembrandt's rendition of sleep in this etching is so convincing – the mouth open, the left arm completely relaxed – that one might almost suppose that he drew from a model who really was fast asleep.' (Hinterding, 2000, p. 363) Clifford Ackley amusingly remarked that 'one can almost hear her snoring'. (Ackley, 2003, p. 168) According to Greek myth, Antiope was the daughter of King Nycteus of Thebes. Attracted by her beauty, Zeus - or Jupiter in Roman mythology - transformed into a satyr and seduced her. She later gave birth to twin sons: Amphin, son of Zeus, and Zethus, son of her husband Epopeus. Her complicated fate is subject of a fragmentary play by Euripides. The first state of this print exists in a unique impression in the British Museum, London, while the two impressions of the third state, with an explanatory text in Dutch and French added to the plate, are certainly posthumous. The present sheet is a very fine impression, with considerable burr and rough, inky plate edges, of the second state.



9

... &

ONE
STILL LIFE



*70

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)*The Shell (Conus Marmoreus)*

etching, engraving and drypoint

1650

on laid paper, partial watermark Foolscap

a fine impression of this very rare print

second state (of three)

with a thread margin below, trimmed on the platemark elsewhere

in very good condition

Plate & Sheet 97 x 132 mm.

£80,000-120,000

US\$98,000-150,000

€92,000-140,000

PROVENANCE:

J. F. Linck (d. 1863), Berlin (Lugt 1685); inscribed in pen and ink 'B. No. 159. - 2de Epr./ De la plus grande rareté/ J. F. Linck 480'; his posthumous sale, R. Weigel, Leipzig, 14 May 1855 (and following days), lot 2773 ('Die Muschel. qu. 8. B. 159. Guter Abdruck dieses äusserst seltenen Blattes.') (Th. 20; Cronstern). Gabriel von Cronstern III (1783-1869), Schloss Nehnten, Schleswig-Holstein; acquired at the above sale; then by descent in the family to the following. The Counts of Plessen-Cronstern, their sale, *Old Master Prints from a German Family of Title: Part II*; Christie's, London, 18 June 1992, lot 161 (£ 66,000). Sam Josefowitz (Lugt 6094, on the support sheet recto); acquired at the above sale; then by descent to the present owners.

REFERENCES:

Bartsch, Hollstein 159; Hind 248; New Hollstein 247

(this impression cited)

Stogdon 68



(Illustrated actual size)

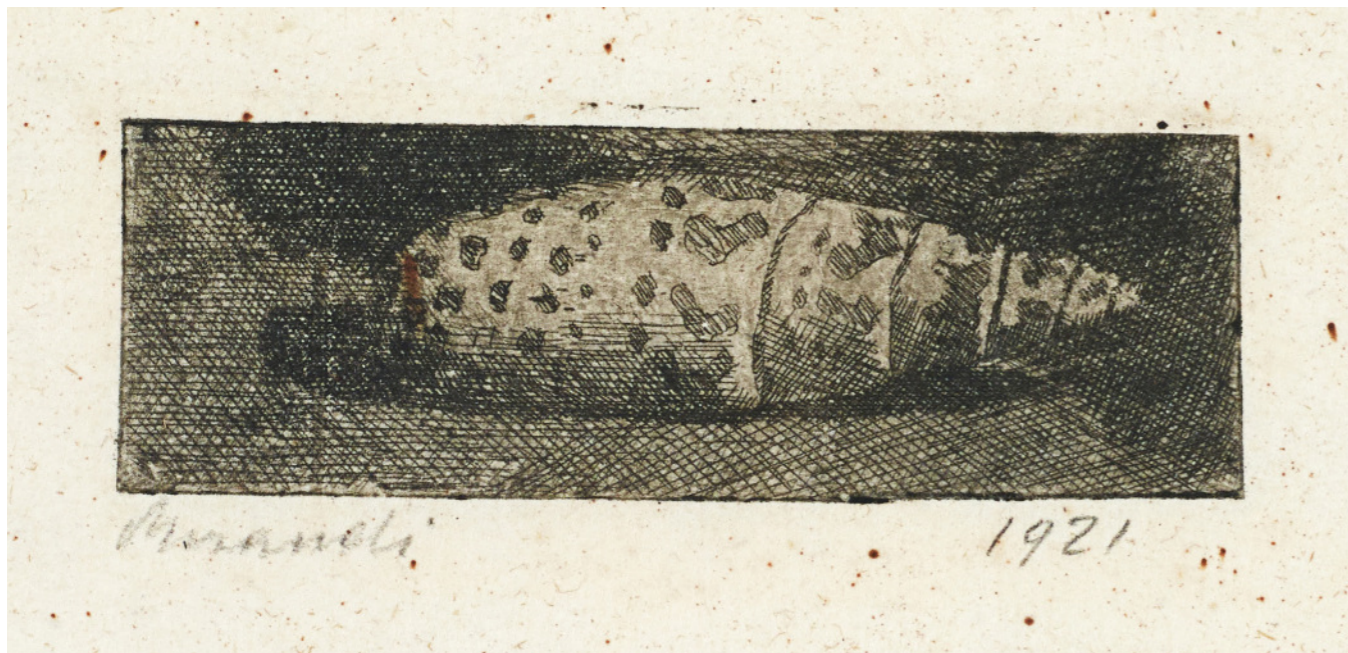


Fig.1 Giorgio Morandi (1890-1964), *Shell*, etching, 1521
Estorick Collection, London.
Artwork: © Giorgio Morandi, DACS 2023. Photo: © Estorick Collection / Bridgeman Images.

The Shell is Rembrandt's only etched still life, and one of the rarest and most desirable major subjects within his oeuvre. The sea shell is depicted approximately life size, and Rembrandt beautifully captures the structure and the sheen of its surface. With its undefined surroundings, theatrical lighting, and marked foreshortening, it attains a strange monumentality and an otherworldly, mysterious quality. It is a timeless image, and in its complete concentration on the object itself

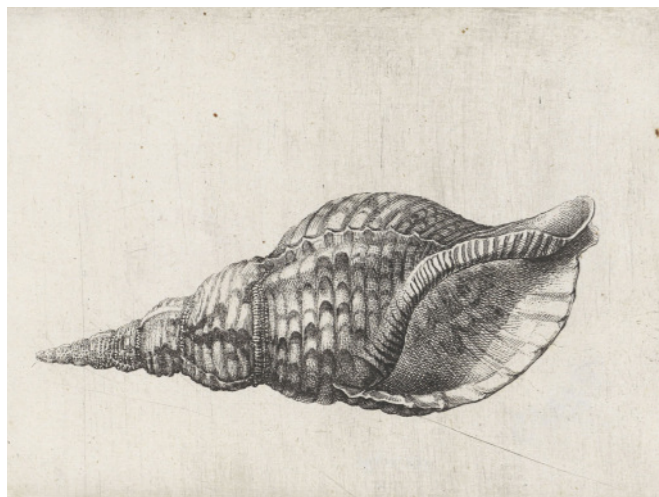


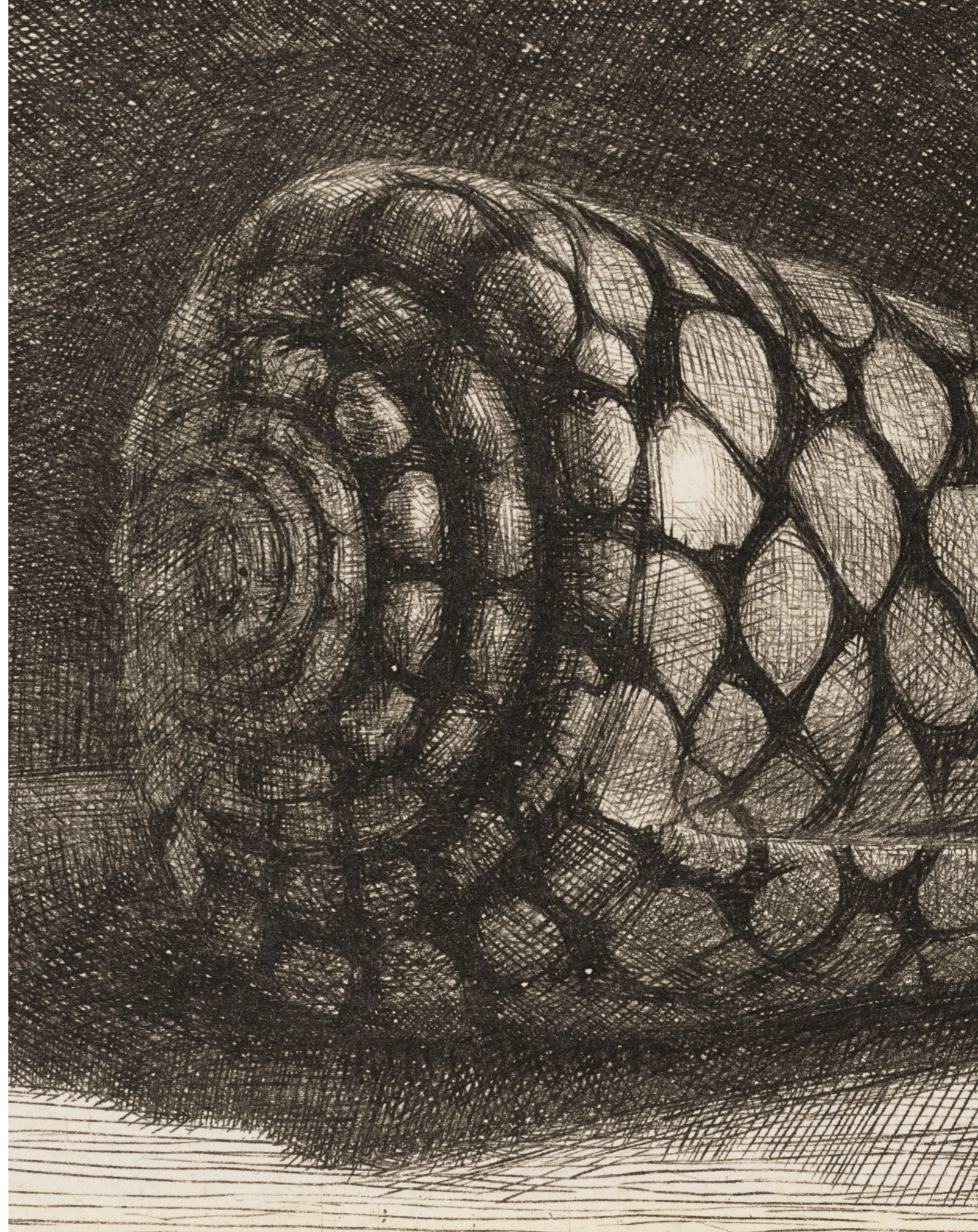
Fig.2 Wenceslaus Hollar (1607-1677), *Shell, charonia tritonis*, etching, 1644-1652
The Rijksmuseum, Amsterdam
Photo: Rijksmuseum

could well be a work of the 20th century, reminiscent of the still-lives of Giorgio Morandi (1890-1964) (fig. 1).

There was however a precedent, as Wenceslaus Hollar (1607-1677) had, just four years earlier, completed 39 etchings of shells (NH 1273-1311; fig. 2), presumably specimen in the collection of the Earl of Arundel. While Hollar's series appears to be an early case of systematic natural science, Rembrandt's more staged presentation of one particular shell, *Conus Marmoreus*, seems to stem from a mixture of motives: admiration for the beauty of the object, the sheer curiosity of such a rare, exotic and costly thing, and perhaps a burgeoning scientific interest, too.

Shells were often part of the display in a *Wunderkammer*, the pre-scientific ancestor of the modern museum, together with corals, exotic feathers, horns and tusks, stuffed animals, colourful stones and minerals, as well as rare and precious artifacts. These cabinets of curiosities had their origin at princely courts, but by Rembrandt's time could also be found in patrician households, including those of the rich merchants of Amsterdam, who through their trading activities had access to the most far-flung places. *Conus Marmoreus*, a poisonous sea-snail, is endemic to the Indian Ocean and Bay of Bengal as well as the Western Pacific. Rembrandt's shell would undoubtedly have come to Holland on one of the ships of the Dutch East India Company. As we know from the inventory of Rembrandt's possessions, drawn up as part the insolvency proceedings in 1656, he himself was an ardent collector, not just of paintings, drawings and prints, but all manner of things which piqued his interest and could serve as props for his art and teaching, including natural history specimen, statuary, curiosities, weaponry, fabrics, costumes and anatomical models.

The present sheet, from the collection of the Counts Plessen-Cronstern, is a fine impression of the second state. The first state exists in five examples only, while of the second state New Hollstein lists a total of 33 impressions, and one of the third.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale - Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the "London Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale - Non-Fungible Tokens", the latter controls. Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller. This means that we are providing services to the seller to help them sell their **lot** and that Christie's is concluding the contract for the sale of the **lot** on behalf of the seller. When Christie's is the agent of the seller, the contract of sale which is created by any successful bid by you for a **lot** will be directly between you and the seller, and not between you and Christie's.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

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

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the

gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a **condition** of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a **condition** of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit www.christies.com/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 at www.christies.com/christies-live-terms.

(c) Written Bids

You can find a Written Bid Form 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 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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol •▲.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E2(i), F(4) and J(i).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) 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

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 26% of the hammer price up to and including £800,000, 21% on that part of the hammer price over £800,000 and up to and including £4,500,000, and 15.0% of that part of the

hammer price above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For **lots** offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, GST, sales or compensating use tax or equivalent tax wherever such taxes may arise on the hammer price and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the hammer price. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships or delivers to the United States, 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 purchaser. 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 or delivered. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments/deliveries to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

For **lots** Christie's ships or delivers to Jersey (Channel Islands), GST at a rate of 5% will be due on the **hammer price, buyer's premium**, freight charges (as set out on your Shipping Quote Acceptance Form) and any applicable customs duty. Christie's will collect GST from you, where legally required to do so.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the λ symbol next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the hammer price of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

(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 one or more of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses.

The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our 'authenticity warranty'). If, within five years of the date of the auction, you 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 honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**;

(b) It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which

was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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 five 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, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.

(j) Books. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(i) This additional **warranty** does not apply to:

a. the absence of blank half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

b. drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

c. books not identified by title;

d. **lots** sold without a printed **estimate**;

e. books which are described in the catalogue as sold not subject to return;

f. defects stated in any **condition** report or announced at the time of sale.

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

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

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

(l) Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery). In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in UPPERCASE type in the second line of the **catalogue description** (the '**SubHeading**'). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **SubHeading**.

3 YOUR WARRANTIES

(a) **You warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you act as bidding agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) or (its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction, or no later than 24 hours after we issue you with an invoice in the case of payment made in cryptocurrency, as the case may be (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) **Wire transfer**

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT, Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) **Credit Card**

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) **Cash**

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

(iv) **Banker's draft**

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

(v) **Cheque**

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

(vi) **Cryptocurrency**

With the exception of clients residing in Mainland China, payment for a **lot** marked with the symbol ⬠ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Terms for Payment by Buyers in Cryptocurrency set out at Appendix B in these Conditions of Sale.

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(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 in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment, we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty 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 +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, 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.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransportlondon@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory material are marked with the symbol ♂ and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ♀ and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export

or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 year olds**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

(h) **Handbags**

A **lot** marked with the symbol ♀ next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or straps which are plated with a coloured finish (eg. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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

VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

| Symbol | |
|-----------|---|
| No Symbol | We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| † θ | We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. For qualifying books only, no VAT is payable on the hammer price or the buyer's premium . |
| * | These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| Ω | These lots have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price. VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| α | The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above) |
| ‡ | For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice. |

VAT refunds: what can I reclaim?

| | | |
|---------------------|---------------|---|
| Non-UK buyer | | If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges: |
| | No symbol | We will refund the VAT amount in the buyer's premium . |
| | † and α | We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | ‡ (wine only) | No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients. |
| | * and Ω | We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium . |

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:

- have registered to bid with an address outside of the UK; and
- provide immediate proof of correct export out of the UK within the

required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for * and Ωlots. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.

6. Private buyers who choose to export their purchased **lots** from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.

7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable

VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

8. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take

professional advice if you are unsure how this may affect you.

9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com Tel: +44 (0)20 7389 2886.

Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

◦
Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

◊
Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

Δ
Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

Δ♦
Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

⌘
A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale for further information.

•
Lot offered without **reserve** .

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≡
Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞
Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

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**.

ψ
Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

➤
Lot is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale –

Non- Fungible Tokens in the Conditions of Sale for further information.

▮
Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

◆
With the exception of clients resident in Mainland China, you may elect to make payment of the **purchase price** for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, θ, *, Ω, α, ‡
See VAT Symbols and Explanation in the Conditions of Sale for further information.

■
See Storage and Collection Page.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

▲ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol ▲ next to its **lot** number. 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.

◦ 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 **lot**. 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 who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid.

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**.

▲◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol ▲◆ next to the **lot** number. Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

◻ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's** reserve or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ◻. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers 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.

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

EXPLANATION OF CATALOGUING PRACTICE

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.

1. GILBERT STUART

In Christie's opinion a work by the artist.

2. Attributed to GILBERT STUART*

In Christie's qualified opinion a work of the period of the artist which may be in whole or part the work of the artist.

3. School of GILBERT STUART*

In Christie's qualified opinion a work by a pupil or follower of the artist.

4. Manner of GILBERT STUART*

In Christie's qualified opinion a work in the style of the artist, possibly of a later period.

5. After GILBERT STUART*

In Christie's qualified opinion a copy of the work of the artist.

6. 'signed'

Has a signature which in Christie's qualified opinion is the signature of the artist.

7. 'bears signature'

Has a signature which in Christie's qualified opinion might be the signature of the artist.

8. 'dated'

Is so dated and in Christie's qualified opinion was executed at about that date.

9. 'bears date'

Is so dated and in Christie's qualified opinion may have been executed at about that date.

*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 experts, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

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

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

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.

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

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

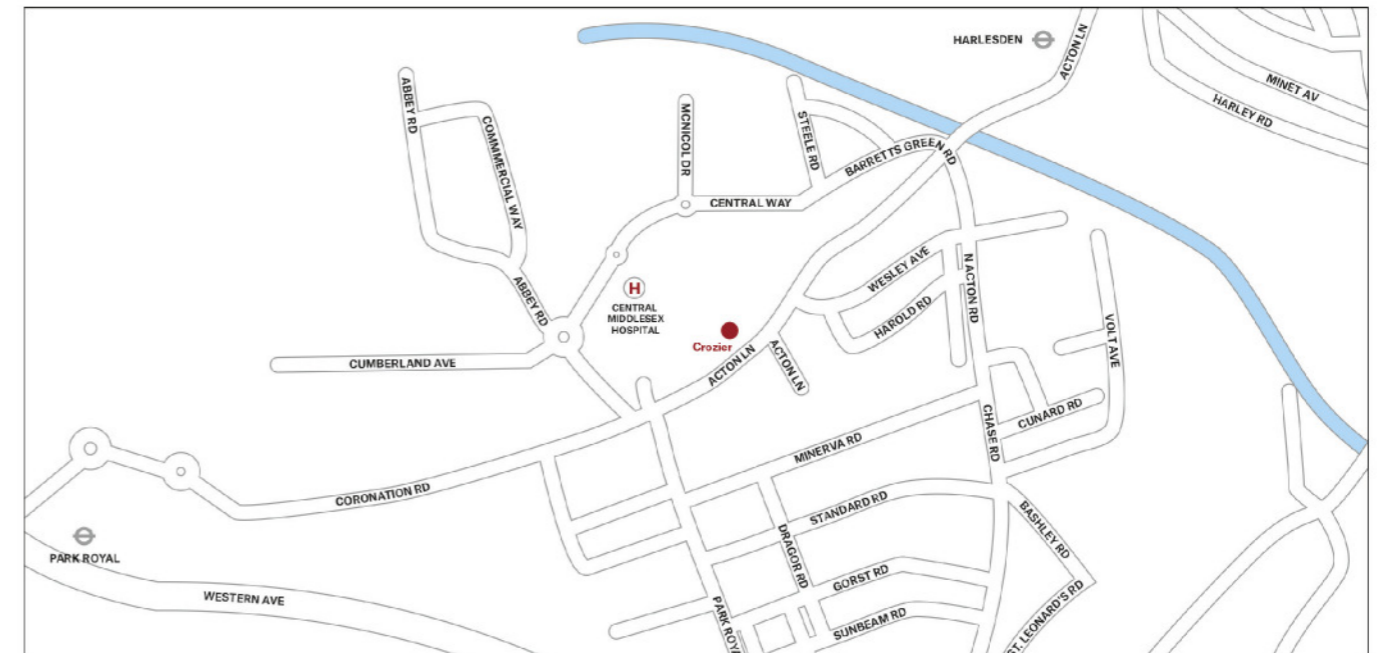
CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY

Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and **lots** transferred are not available for collection at weekends.



THE SAM JOSEFOWITZ COLLECTION

A LIFETIME OF DISCOVERY AND SCHOLARSHIP



GIOVANNI ANTONIO CANAL, CALLED CANALETTO (VENICE 1697-1768)
Venice: The Entrance to the Grand Canal, looking West; and The Molo: from the Bacino di San Marco
oil on canvas

the original painted surfaces 18½ x 30⅞ in. (47 x 78.4 cm.);
and 18½ x 30⅞ in. (47.1 x 77.7 cm.);
the stretchers: 18¾ x 31 in (47.6 x 78.7cm.);
and 19 x 31¼ in. (48.3 x 79.3 cm.)

a pair

£8,000,000-12,000,000



GIULIO CAMPAGNOLA (CIRCA 1482-1516) AND DOMENICO CAMPAGNOLA (CIRCA 1500-1564)

Shepherds in a Landscape

engraving, circa 1515-1518, a fine impression of this rare print

OLD MASTERS PART I

London, 7 December 2023

VIEWING

1-6 December 2023
8 King Street
London SW1Y 6QT

CONTACT

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mmarkovic@christies.com
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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

OLD MASTER PRINTS

London, 19 March 2024

VIEWING

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London SW1Y 6QT

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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

CHRISTIE'S



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com



