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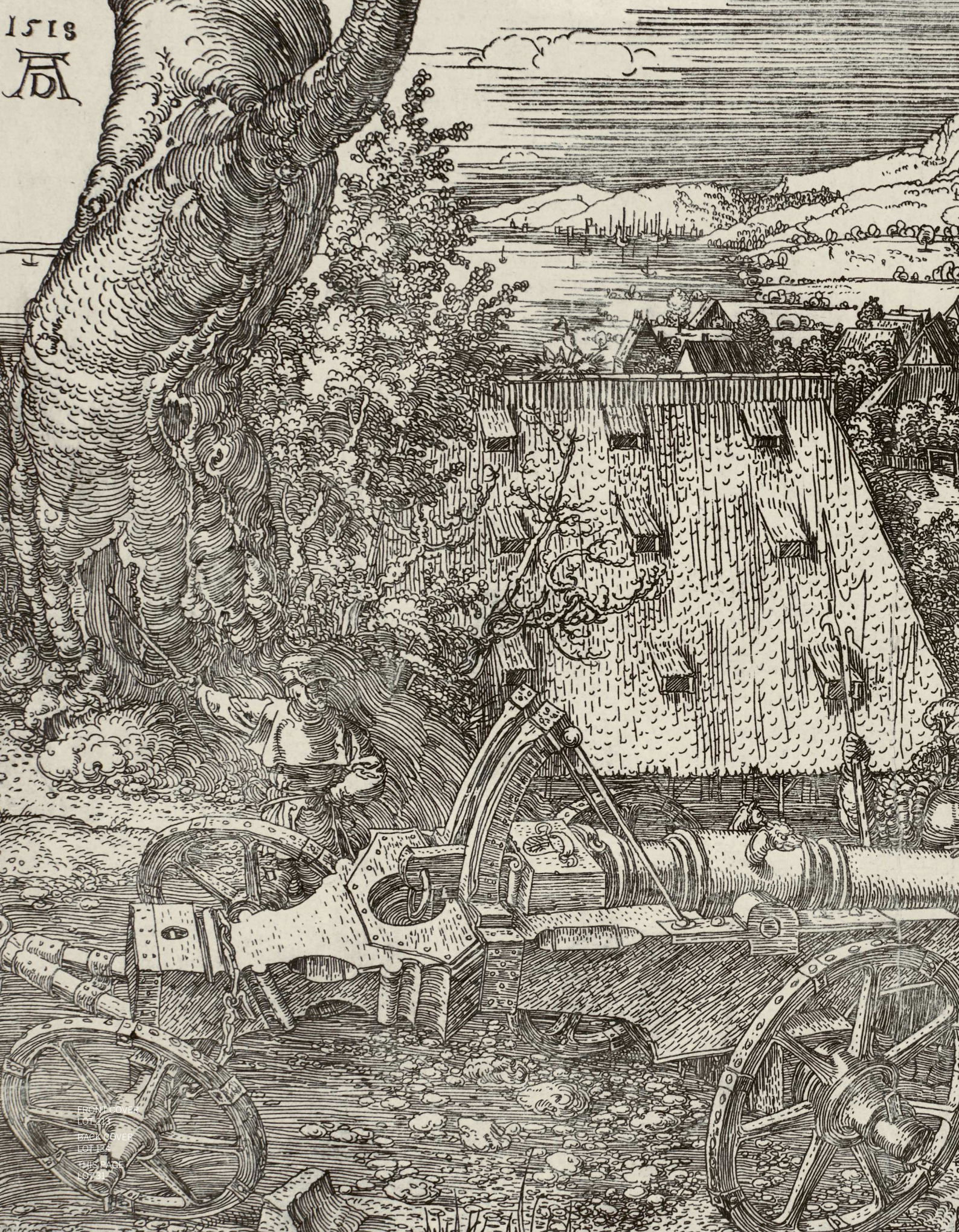


*Picasso's heirs*

*R. Hon. Hon. 2/90*

# PRINTS & MULTIPLES

LONDON 20 SEPTEMBER 2017



1518

AD

FRONT COVER  
LOT 12  
BACK COVER  
LOT 13  
THIS PAGE  
LOT 14





*Van Gogh*

*1889*

THIS PAGE  
LOT 132

# PRINTS & MULTIPLES

AUCTION IN LONDON  
20 SEPTEMBER 2017  
SALE L17161

SESSION ONE: 10.30 AM  
SESSION TWO: 2.30 PM

EXHIBITION  
Saturday 16 September  
12 noon-5 pm

Sunday 17 September  
12 noon-5 pm

Monday 18 September  
9 am-4.30 pm

Tuesday 19 September  
9 am-4.30 pm

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## SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.



Séverine Nackers  
*Head of Prints, Europe*  
*Senior Director*  
+44 (0)20 7293 5213  
severine.nackers@sothebys.com



Yessica Marks  
*Senior Specialist*  
*Deputy Director*  
+44 (0)20 7293 5212  
yessica.marks@sothebys.com



Charlotte North  
*Senior Cataloguer*  
+44 (0)20 7293 5768  
charlotte.north@sothebys.com



Witt Kegel  
*Junior Cataloguer*  
+44 (0)20 7293 5546  
witt.kegel@sothebys.com



Kirsteen Davidson  
*Junior Cataloguer*  
+44 (0)20 7293 5609  
kirsteen.davidson@sothebys.com



Charlotte Gardner  
*Senior Administration Manager*  
+44 (0)20 7293 5430  
charlotte.gardner@sothebys.com

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L17161 "ALEX"

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**PRIVATE CLIENT GROUP**  
+44 (0)20 7293 5785  
**EUROPE**  
Beatriz Quiralte  
beatriz.quiralte@sothebys.com  
Fergus Duff  
fergus.duff@sothebys.com

**ASIA**  
Shu Zheng  
shu.zheng@sothebys.com

**MENA**  
Katia Nounou  
katia.nounou@sothebys.com  
Yassaman Ali  
yassaman.ali@sothebys.com

**INDIA**  
Gauri Agarwal  
gauri.agarwal@sothebys.com

**RUSSIA & CIS**  
Alina Davey  
alina.davey@sothebys.com  
Irina Kronrod  
irina.kronrod@sothebys.com

Lilija Sitnika  
lilija.sitnika@sothebys.com  
+44 (0)20 7293 5934

**SALE ADMINISTRATOR**  
Charlotte Gardner  
charlotte.gardner@sothebys.com  
+44 (0)20 7293 5430  
FAX +44 (0)20 7293 5923

**POST SALE SERVICES**  
Kristy Robinson  
Post Sale Manager  
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## SESSION 1

10:30AM

LOTS 1 TO 114

## PROPERTY FROM A PRIVATE SWEDISH COLLECTION

LOTS 1-30

1

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### ZOAN ANDREA & GIOVANNI PIETRO DA BIRAGO

Three Children Blowing Horns; A Triton and  
Two Infant Satyrs (Bartsch 28, 24)

Two very rare engravings, circa 1505-07, from *Twelve Ornamental Panels*, B. 24 a very good impression, B. 28 a very fine impression printing with plate tone, both printing with inky plate edges. B. 28 on paper with an indistinct watermark  
B. 24 sheet: 533 by 82mm 20<sup>7</sup>/<sub>8</sub> by 3<sup>1</sup>/<sub>4</sub>in;  
B. 28 sheet: 530 by 90mm 20<sup>7</sup>/<sub>8</sub> by 3<sup>1</sup>/<sub>2</sub>in  
(2)

#### PROVENANCE

B. 28 ex coll. Fürst von Liechtenstein (Lugt 4398)

£ 4,000-6,000 € 4,500-6,800

2

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### VARIOUS ARTISTS

A Collection of 16th-Century German Prints

Six woodcuts and one etching by Hans Baldung, Frans Huys (after Cornelis Matsys), Lucas Cranach the Elder, Michael Wohlgemuth, Erhard Schön, and Birgittenmeister  
(7)

£ 2,500-3,500 € 2,800-3,950



2

3

## LUCAS CRANACH THE ELDER

1472 - 1553

### The Penance of Saint John Chrysostom (Bartsch, Hollstein 1)

Engraving, 1509, a fine and rich impression, printing with great clarity, on paper with a Bull's Head watermark (cf. Meder 62)  
sheet: 252 by 200mm 10 by 7 7/8in

#### PROVENANCE

Two unidentified collector's marks Initials MC (L. 1861);  
and Initials GJL (not in L.)

£ 3,000-5,000 € 3,400-5,600



3



4



5



6

4

## ALBRECHT DÜRER

1471 - 1528

### Saint John Devouring the Book (Bartsch 70; Meder, Hollstein 172)

Woodcut, circa 1498, from *The Apocalypse*, a very good impression from the German text edition of 1498, printing with strong contrasts  
sheet: 395 by 286mm 15<sup>5</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>4</sub>in

#### PROVENANCE

Ex coll. A. Freiherr von Lanna (L. 2773)

£ 3,000-4,000 € 3,400-4,500



7

5

## ALBRECHT DÜRER

1471 - 1528

The Martyrdom of the Ten Thousand (B. 117; M., Holl. 218)

Woodcut, 1497, a very good Meder b impression  
sheet: 388 by 280mm 15¼ by 11in

£ 3,000-5,000 € 3,400-5,600

6

## ALBRECHT DÜRER

1471 - 1528

Christ on the Mount of Olives (B. 6; M., Holl. 115)

Woodcut, circa 1497-1500, from *The Large Passion*, from the Latin text edition of 1511, on paper with a Flower with Triangle watermark (M. 127)

image: 394 by 281mm 15½ by 11in;  
sheet: 397 by 283mm 15¾ by 11½in

£ 3,000-4,000 € 3,400-4,500

7

## ALBRECHT DÜRER

1471 - 1528

Hercules Conquering Cacus (B. 127; M., Holl. 238)

Woodcut, 1496, a fine, black Meder llc impression, printing with much relief verso  
image: 392 by 285mm 15¾ by 11¼in;  
sheet: 397 by 290mm 15¾ by 11½in

### PROVENANCE

Ex coll. Staatliche Graphische Sammlung Munich (L. 1614 and L. 2481a)

£ 10,000-15,000 € 11,200-16,800

8



## ALBRECHT DÜRER

1471 - 1528

### The Deposition (B. 12; M., Holl. 123)

Woodcut, *circa* 1496-97, from *The Large Passion*, a fine, rich impression before the Latin text edition of 1511, printing with strong contrasts

image: 384 by 277mm 15½ by 10¾in;

sheet: 429 by 297mm 16¾ by 11¾in

£ 5,000-7,000 € 5,600-7,900

9

## ALBRECHT DÜRER

1471 - 1528

### Saint Sebastian Bound to the Tree; The Holy Family with the Three Hares; and The Martyrdom of Saint Catherine (B. 55, 102, 120; M., Holl. 62, 212, 236)

Engraving, *circa* 1501, probably a Meder c-d impression; **and** two woodcuts, *circa* 1496-1498, B. 102 a good, clear impression, B. 120 a later impression

smallest sheet (B. 55): 117 by 72mm 4½ by 2¾in;

largest sheet (B. 102): 395 by 282mm 15½ by 11¼in

(3)

£ 4,000-6,000 € 4,500-6,800

8



9



10

10

## ALBRECHT DÜRER

1471 - 1528

Saint Eustace (B. 57; M., Holl. 60)

Engraving, *circa* 1501, a good, clear Meder d impression, printing with strong contrasts  
sheet: 363 by 262mm 14<sup>3</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>4</sub>in

£ 3,000-5,000 € 3,400-5,600



11

11

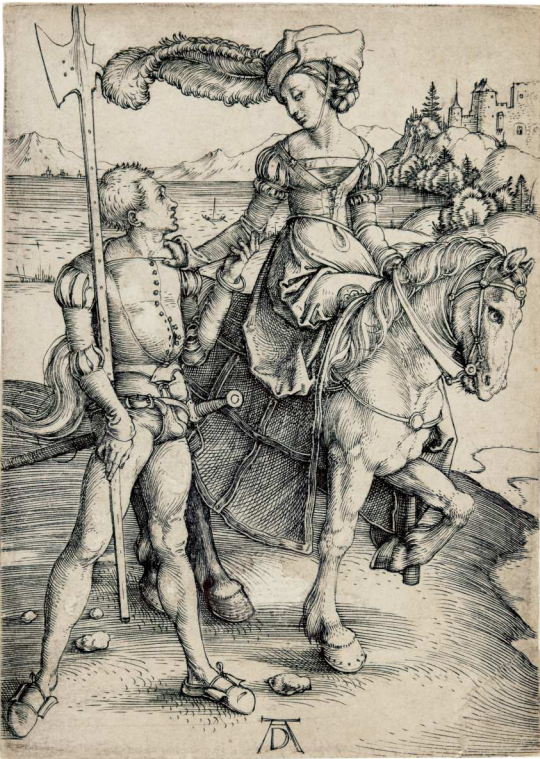
## ALBRECHT DÜRER

1471 - 1528

Hercules, or the Effects of Jealousy (B. 73; M., Holl. 63)

Engraving, *circa* 1498, a good Meder III (presumably a) impression, printing with clarity, with the scratch on Hercules' right calf  
sheet: 326 by 224mm 12<sup>3</sup>/<sub>4</sub> by 8<sup>3</sup>/<sub>4</sub>in

£ 4,000-6,000 € 4,500-6,800



12



13



14

12

## ALBRECHT DÜRER

1471 - 1528

The Lady on Horseback and a Lansquenet (B. 82; M., Holl. 84)

Engraving, *circa* 1497, a fine, Meder a-b impression, printing with strong contrasts  
sheet: 109 by 78mm 4 $\frac{3}{8}$  by 3 $\frac{1}{4}$ in

£ 3,000-5,000 € 3,400-5,600

13

## ALBRECHT DÜRER

1471 - 1528

The Ill-Assorted Couple (B. 93; M., Holl. 77)

Engraving, *circa* 1495, a Meder I a-b impression, on paper with a Bull's Head watermark (M. 65)  
sheet: 150 by 135mm 5 $\frac{7}{8}$  by 5 $\frac{1}{4}$ in

### PROVENANCE

Ex coll. Pierre Mariette (L. 1789); David Bernhard Hausmann (L. 377); another unidentified collector's mark (not in L.)

£ 2,000-3,000 € 2,250-3,400



## ALBRECHT DÜRER

1471 - 1528

## The Cook and his Wife (B. 84; M., Holl. 85)

Engraving, *circa* 1496, a good, Meder c-d impression, still printing with depth and contrasts  
sheet: 110 by 79mm 4<sup>3</sup>/<sub>8</sub> by 3<sup>1</sup>/<sub>8</sub>in

## PROVENANCE

An unidentified collector's mark Initials 'KK' (not in L.)

£ 3,000-5,000 € 3,400-5,600

## ALBRECHT DÜRER

1471 - 1528

## The Holy Family with the Butterfly (B. 44; M., Holl. 42)

Engraving, *circa* 1495, a good, strong Meder i impression, printing with good contrasts, on paper with a Bear watermark (M. 93)  
sheet: 236 by 185mm 9<sup>1</sup>/<sub>4</sub> by 7<sup>1</sup>/<sub>4</sub>in

£ 6,000-8,000 € 6,800-9,000



15

## TUSCAN SCHOOL (15TH CENTURY)

## The Virgin and Child Enthroned Between Saint Catherina of Siena and Saint Margaret (Bartsch 2; Hind A.I.36)

Engraving, *circa* 1460-70, a good impression of this rare subject, on paper with a partial, indiscernible watermark  
sheet: 246 by 189mm 9<sup>3</sup>/<sub>4</sub> by 7<sup>1</sup>/<sub>2</sub>in

The composition is adapted from a print, formerly in Dresden, by the engraver of the so-called 'Vienna Passion' (H. A.I.35). According to Hind, this is certainly Tuscan but may well be a later Siense adaptation of the Florentine prototype.

£ 4,000-6,000 € 4,500-6,800



16

## AN ANONYMOUS NORTHERN ITALIAN MASTER (15TH CENTURY)

Terpsichore (Terpsicore XIII) (B. 30-a; H. E.I.13a)

Engraving, before 1467, from the so-called *Mantegna Tarocchi E-series*, a later impression of this rare subject  
sheet: 184 by 104mm 7¼ by 4in

### PROVENANCE

Ex coll. a duplicate from the Albertina, Vienna (L. 5e and 5h)

£ 3,000-5,000 € 3,400-5,600



17

## FLORENTINE SCHOOL (15TH CENTURY)

The Erythraean Sibyl (B. 13; H. C.II.5b)

Engraving, circa 1480-1500, a good impression of Hind's first state (of three), before the re-work in the drapery, a very rare subject, printing with delicate plate tone  
sheet: 184 by 111mm 7¼ by 4¾in

### PROVENANCE

Ex coll. Fürst von Liechtenstein (L. 4398)

£ 5,000-7,000 € 5,600-7,900



18

## ITALIAN SCHOOL (15TH CENTURY)

The Adoration of the Magi (B. 1; H. F.16)

Engraving, circa 1500, a very fine impression of this extremely rare subject, printing with strong contrasts  
sheet: 164 by 239mm 6½ by 9½in

### PROVENANCE

Ex coll. The British Museum, Department of Prints and Drawings (L. 301)

£ 3,000-5,000 € 3,400-5,600



19

20

## ITALIAN SCHOOL (15TH CENTURY)

The Adoration of the Shepherds (cf. Blum, *Les Nielles du Quattrocento*, Musée du Louvre, 225; Duthuit 34)

Niello print, 15th century, a fine, clear impression of this rare subject; **and** ADORATION OF THE MAGI (Hind 294, Duthuit 36) niello print, probably Venetian School, circa 1775-1800, a fine impression

D. 34 sheet: 35 by 28mm 1<sup>3</sup>/<sub>8</sub> by 1<sup>1</sup>/<sub>4</sub>in;

D. 36 sheet: 113 by 104mm 4<sup>1</sup>/<sub>2</sub> by 4<sup>1</sup>/<sub>4</sub>in

(2)

According to André Blum in *Les Nielles du Quattrocento* (Cabinet d'Estampes Edmond de Rothschild) the Louvre impression is the only one known, belonging to Dr Roth, then to the Baron Edmond de Rothschild.

£ 3,000-5,000 € 3,400-5,600



actual size

20





21

21

## GIORGIO GHISI

1520 - 1582

Allegory of Life (Bartsch 67; Lewis and Lewis 28)

Engraving, 1561, a later impression of the second state (of six), Lewis' third state (of six)  
sheet: 381 by 542mm 15 by 21½in

See catalogue note at [SOTHEBYS.COM](http://SOTHEBYS.COM)

£ 3,000-4,000 € 3,400-4,500

22



22

## SCHOOL OF MANTEGNA (15TH CENTURY)

The Triumphs of Caesar: The Elephants (B. 12; H. 14)

Engraving, a good impression, circa 1498, a fragment; **with** CHRIST IN LIMBO AFTER MANTEGNA, possibly by Francesco Novelli, engraving, circa 1797, a good impression; **and** Six SAINTS AFTER TITIAN, woodcut (Muraro & Rosand 44), a fairly good but slightly uneven impression  
smallest sheet (Christ in Limbo): 224 by 272mm 8¾ by 10¾in;  
largest sheet (Six Saints after Titian): 423 by 568mm 16¾ by 22¾in  
(3)

£ 2,000-3,000 € 2,250-3,400

23

## ISRAHEL VAN MECKENEM

1440/45-1503

Ecce Homo (Geisburg 78; Lehrs, Hollstein 148)

Engraving, circa 1480, a good impression of Hollstein's fifth state (of six); **with** THE MARTYRDOM OF ST. CATHERINE and THE MARTYRDOM OF ST. BARBARA by The Master MZ (B. VI 374.8 and VI 375.9), both circa 1500, clear but slightly later impressions, the former on paper with an unidentified watermark, the latter on paper with a Bunch of Grapes (?) watermark  
smallest sheet (B.VI.375.9): 186 by 153mm 7¾ by 6in;  
largest sheet (B.VI.374.8): 314 by 255mm 12½ by 10½in  
(3)

### PROVENANCE

Ex coll. **Ecce Homo**: Friedrich August II of Saxony (L. 971), his stamp recto; **The Martyrdom of St. Catherine**: Ludwig Maximilian von Biegeleben (L. 385); **The Martyrdom of St. Barbara**: Max Egon Fürst zu Furstenberg (L. 2811)

£ 4,000-6,000 € 4,500-6,800



23



24

24

## ISRAHEL VAN MECKENEM

1440/45-1503

### The Flagellation (G. 73; L., Holl. 145)

Engraving, circa 1475-1485, from *The Passion*, a good, strong impression of Hollstein's seventh (final) state sheet: 212 by 147mm 8<sup>3</sup>/<sub>4</sub> by 5<sup>3</sup>/<sub>4</sub>in

£ 4,000-6,000 € 4,500-6,800

25

## ISRAHEL VAN MECKENEM

1440/45-1503

### The Juggler and the Woman (G. 405; L., Holl. 503)

Engraving, circa 1495, from *Scenes of Daily Life*, a good impression of this very rare subject, though showing traces of wear in the densely hatched areas at upper right, on paper with a Flower watermark (Lehrs 1; Briquet 6322, dated 1486) sheet: 157 by 107mm 6<sup>1</sup>/<sub>4</sub> by 4<sup>1</sup>/<sub>4</sub>in

£ 2,000-3,000 € 2,250-3,400



25



26

26

### ISRAHEL VAN MECKENEM

1440/45-1503

The Angry Wife (G. 406; L., Holl. 504)

Engraving, circa 1500, from *Scenes of Daily Life*, a good impression of this very rare and important subject, though showing traces of wear in the densely hatched areas, on paper with a Gothic P and Flower watermark (Lehrs 24, dated circa 1500-1)

sheet: 158 by 107mm 6¼ by 4¼in

#### PROVENANCE

Ex coll. Robert Balmanno (L. 213)

£ 5,000-7,000 € 5,600-7,900



27

27

### MARTIN SCHONGAUER

1420 - 1491

The Flight into Egypt (Bartsch, Lehrs, Hollstein 7)

Engraving, 1470-1474, a very good, clear impression of this rare subject

sheet: 253 by 168mm 10 by 6¾in

#### PROVENANCE

Ex coll. Eduard Friedrich Weber (L. 913); Staedelsches Kunstinstitut (cf. L. 2357); Jacques Odry (L. 3486)

£ 5,000-7,000 € 5,600-7,900

28

### MARTIN SCHONGAUER

1420 - 1491

The Nativity (B. 4; L., Holl. 5)

Engraving, circa 1471-73, a very good, clear impression of this rare and important subject

sheet: 262 by 168mm 10¼ by 6⅝in

£ 3,000-5,000 € 3,400-5,600

29

### MARTIN SCHONGAUER

1420 - 1491

Christ before Pilate (B. 14; L., Holl. 24)

Engraving, circa 1475-80, from *The Passion of Christ*, a very good impression printing with plate tone and touches of burr, on paper with a Bull's Head watermark (cf. M. 62, dated c. 1441-1481); and Saint Philip (B. 48; L., Holl. 48), engraving, circa 1480, from *The Apostles*, a good impression of this rare subject

B. 14 sheet: 161 by 113mm 6⅜ by 4½in;

B. 48 sheet: 90 by 51mm 3½ by 2in

(2)

#### PROVENANCE

B. 14 ex coll. Giuseppe Storck (L. 2318); Wilhelm Koller (L. 1583); and Eduard Schultze (L. 906)

£ 4,000-6,000 € 4,500-6,800



28



29

30

## MASTER IAM OF ZWOLLE

c. 1440 - 1504

### The Calvary (B., L., Holl. 5)

Engraving, circa 1470-1495, a fragment of the larger composition; **with** THE LARGE CHOIR STALLS WITH CHRIST BLESSING THE VIRGIN: the central plate by Daniel Hopfer, engraving, circa 1505-36; **and** four engravings of Virgins by The Monogrammist AG (after Martin Schongauer), circa 1480-90

largest sheet (Hopfer): 344 by 232mm 13½ by 9in

(6)

#### PROVENANCE

**Zwolle:** ex coll. W. Koller, with his ink inscription verso (cf. L. 1583); Ed Schultze (L. 906); Jacques Odry (L. 3486); Cicognara (not in Lugt); Böhm (not in Lugt); **Hopfer:** an unidentified collector's mark Initials D.H.H.(F. ?)

£ 3,000-4,000 € 3,400-4,500



30

# PROPERTY FROM THE WEIL FAMILY COLLECTION

LOTS 31-33



31

31

## ALBRECHT DÜRER

1471 - 1528

The Landscape with the Cannon (B. 99; M., Holl 96)

Etching, 1518, a very good Meder Ia impression, before the rustmarks, printing slightly unevenly at top, on paper with a Narrow High Crown watermark (M. 31), framed sheet: 219 by 328mm 8<sup>5</sup>/<sub>8</sub> by 12<sup>7</sup>/<sub>8</sub>in

### PROVENANCE

Ex coll. F. Koch (L. 1022); Graf Yorck of Wartenburg (L. 2669); an unidentified collector's mark Initials 'K.K.' (not in L.)

‡ £ 20,000-30,000 € 22,400-33,600

32

## ALBRECHT DÜRER

1471 - 1528

Melencolia I (B. 74; M., Holl 75)

Engraving, 1514, a fine, clear, silvery Meder IIa impression, with inky plate edges in places sheet: 243 by 192mm 9<sup>1</sup>/<sub>8</sub> by 7<sup>1</sup>/<sub>2</sub>in

### PROVENANCE

Ex coll. Charles Scarisbrick (L. 522), his sale 13th May 1861, this subject listed lot 265

‡ £ 70,000-100,000 € 78,500-112,000







33

33

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Ephraim Bonus, Jewish Physician  
(Bartsch, Hollstein 278; New  
Hollstein 237; Hind 226)

Etching with drypoint and engraving, 1647, a  
good impression of New Hollstein's second (final)  
state, printing with burr in the cloak and at the  
bottom of the balustrade  
sheet: 212 by 179mm 8¼ by 7in

‡ £ 10,000-15,000 € 11,200-16,800

# PROPERTY FROM A PRIVATE COLLECTION

LOTS 34-39



34 actual size



35 actual size

34

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait in a Heavy Fur Cap (B.,  
Holl. 16, New Holl. 80, H. 56)

Etching, 1631, a good, atmospheric impression of this rare subject, New Hollstein's only state, printing with vertical polishing scratches, though showing touches of wear in the densely hatched area around the subject's right eye and towards the lower edge of the subject  
sheet: 63 by 57mm 2½ by 2¼in

† £ 7,000-9,000 € 7,900-10,100

35

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

A Beggar Man and Beggar Woman  
conversing (B., Holl. 164; New Holl.  
45; H. 7)

Etching, 1630, a fine impression of New Hollstein's second state (of three), after the plate edges were smoothed but still showing the horizontal scratch through the cap of the man, framed  
plate: 79 by 66mm 3⅛ by 2⅝in;  
sheet: 83 by 70mm 3¼ by 2¾in

### PROVENANCE

Ex coll. Alexander John Godby (L. 1119b)

† £ 4,000-6,000 € 4,500-6,800



36 actual size

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Saskia with Pearls in her Hair (B.,  
Holl. 347; New Holl. 136; H. 112)

Etching, 1634, a very good, rich impression of  
this rare subject. New Hollstein's first state (of  
two), printing with touches of burr on the sitter's  
sleeves, framed

plate: 87 by 66mm 3 $\frac{3}{8}$  by 2 $\frac{5}{8}$ in;  
sheet: 90 by 70mm 3 $\frac{1}{2}$  by 2 $\frac{3}{4}$ in

### PROVENANCE

Ex coll. Friedrich Kalle (L. 1021); John Webster (L.  
1554 and 1555)

† £ 7,000-9,000 € 7,900-10,100

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Bust of a Man wearing a High Cap,  
Three Quarters Right, the Artist's  
Father? (B., Holl. 321; New Holl. 57;  
H. 22)

Etching, 1630, a good, clear impression of New  
Hollstein's third state (of six)

plate: 102 by 84mm 4 by 3 $\frac{1}{4}$ in;  
sheet: 110 by 92mm 4 $\frac{1}{4}$  by 3 $\frac{5}{8}$ in

### PROVENANCE

Ex coll. Duke of Buccleuch (L. 402)

† £ 3,000-5,000 € 3,400-5,600



37 actual size

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Young Man in a Velvet Cap (Petrus Sylvius?) (B., Holl. 268; New Holl. 164; H. 151)

Etching, 1637, a fine, clear impression of New Hollstein's second (final) state, printing with the faint horizontal line to the left of the sitter's face and traces of burr on the sitter's left eye, hair, lips and chin, framed

plate: 96 by 82mm 3<sup>7</sup>/<sub>8</sub> by 3<sup>1</sup>/<sub>4</sub>in;

sheet: 109 by 91mm 4<sup>1</sup>/<sub>2</sub> by 3<sup>3</sup>/<sub>4</sub>in

PROVENANCE

Ex coll. Joseph Daniel Böhm, his inscription in pen and black ink verso (cf. Lugt 272); D. G. de Arozarena (L. 109)

† £ 8,000-12,000 € 9,000-13,500



38 actual size

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Flight into Egypt: A Night Piece (B., Holl. 53; New Holl. 262; H. 253)

Etching with drypoint and engraving, 1651, a very good impression of New Hollstein's sixth state (of ten), before the extensive rework by another hand, printing with good contrasts

plate: 127 by 110mm 4<sup>1</sup>/<sub>4</sub> by 5in;

sheet: 130 by 112mm 14<sup>1</sup>/<sub>2</sub> by 5<sup>1</sup>/<sub>8</sub>in

† £ 6,000-8,000 € 6,800-9,000



39

# PROPERTY FROM A PRIVATE COLLECTION

LOTS 40–99



40

40

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait Open Mouthed, as if Shouting:  
Bust (B., Holl. 13; New Holl. 67; H. 31)

Etching, 1630, a clear impression of this rare subject, New  
Hollstein's third (final) state  
sheet: 74 by 62mm 3<sup>3</sup>/<sub>8</sub> by 2<sup>1</sup>/<sub>2</sub>in

### PROVENANCE

Ex coll. Henry Foster Sewall (L. 1309)

£ 4,000-6,000 € 4,500-6,800



41

41

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait in a Flat Cap and Embroidered  
Dress (B., Holl. 26; New Holl. 210; H. 157)

Etching, *circa* 1642, a fine, clear impression of New Hollstein's  
second state (of three)  
sheet: 87 by 63mm 3<sup>3</sup>/<sub>8</sub> by 2<sup>1</sup>/<sub>2</sub>in

£ 3,000-5,000 € 3,400-5,600



42

42

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait Etching at a Window (B., Holl. 22;  
New Holl. 240; H. 229)

Etching with drypoint, 1648, a very good, clear impression of  
New Hollstein's eighth state (of nine)  
plate: 160 by 130mm 6<sup>1</sup>/<sub>4</sub> by 5<sup>1</sup>/<sub>2</sub>in;  
sheet: 164 by 132mm 6<sup>1</sup>/<sub>2</sub> by 5<sup>1</sup>/<sub>4</sub>in

### PROVENANCE

An ink inscription *verso* dated 1729

£ 4,000-6,000 € 4,500-6,800

43

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait (?) with Plumed Cap and Lowered Sabre (B., Holl. 23; New Holl. 135; H. 110)

Etching with engraving, 1634, a good impression of New Hollstein's third (final) state  
plate: 130 by 106mm 5 $\frac{1}{8}$  by 4 $\frac{1}{8}$ in;  
sheet: 137 by 113mm 5 $\frac{3}{8}$  by 4 $\frac{3}{8}$ in

£ 8,000-12,000 € 9,000-13,500



43

44

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait in a Velvet Cap with Plume (B., Holl. 20; New Holl. 170; H. 156)

Etching, 1638, a very good, clear impression of New Hollstein's second state (of three)  
sheet: 136 by 104mm 5 $\frac{3}{8}$  by 4 $\frac{1}{8}$ in

£ 7,000-9,000 € 7,900-10,100



44

45

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait in a Cap and Scarf with the Face dark: Bust (B., Holl. 17; New Holl. 120; H. 108)

Etching, 1633, a good impression of New Hollstein's second state (of five), though showing touches of wear  
sheet: 133 by 107mm 5 $\frac{1}{4}$  by 4 $\frac{1}{4}$ in

PROVENANCE

Two unidentified collector's marks (L. 1861 and 2694);  
an Armorial ink stamp (not in L.)

£ 6,000-8,000 € 6,800-9,000



45



46



47

46

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Triumph of Mordecai (B., Holl. 40; New Holl. 185; H. 172)

Etching with drypoint, circa 1641, a very good impression of New Hollstein's third state (of four), printing with strong contrasts and burr particularly in the left foreground sheet: 176 by 216mm 7 by 8½in

£ 7,000-9,000 € 7,900-10,100





48 actual size

47

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Abraham's Sacrifice (B., Holl. 35; New Holl. 287; H. 283)

Etching with drypoint, 1655, a good though slightly uneven impression of New Hollstein's only state  
sheet: 156 by 134mm 6¼ by 5¼in

£ 5,000-7,000 € 5,600-7,900

48

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Abraham Casting out Hagar and Ishmael (B., Holl. 30; New Holl. 166; H. 149)

Etching with drypoint, 1637, a very good, delicate impression of New Hollstein's only state, the finely etched lines printing clearly though showing slight wear in the densely hatched areas

sheet: 127 by 97mm 5 by 3⅞in

£ 10,000-15,000 € 11,200-16,800



49

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Abraham Caressing Isaac (B., Holl. 33; New Holl. 165; H. 148)

Etching, circa 1637, a fine, atmospheric impression of this delicately etched print, New Hollstein's second state (of three), printing very clearly in both the finely detailed and densely hatched areas, with rich contrasts  
sheet: 118 by 88mm 4<sup>5</sup>/<sub>8</sub> by 3<sup>1</sup>/<sub>2</sub>in

£ 7,000-9,000 € 7,900-10,100

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Abraham and Isaac (B., Holl. 34; New Holl. 224; H. 214)

Etching, 1645, a fine, atmospheric impression of New Hollstein's first state (of two)  
sheet: 157 by 129mm 6<sup>1</sup>/<sub>4</sub> by 5<sup>1</sup>/<sub>8</sub>in

£ 7,000-9,000 € 7,900-10,100



50

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Joseph Telling his Dreams (B., Holl. 37; New Holl. 167; H. 160)

Etching, 1638, a fine impression of New Hollstein's third state (of six), printing with clarity and contrasts  
sheet: 112 by 84mm 4<sup>3</sup>/<sub>8</sub> by 3<sup>3</sup>/<sub>4</sub>in

£ 5,000-7,000 € 5,600-7,900

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Virgin and Child in the Clouds (B., Holl. 61; New Holl. 188; H. 186)

Etching with drypoint, 1641, a very good, clear impression, presumably New Hollstein's first state (of two)  
plate: 167 by 107mm 6<sup>1</sup>/<sub>2</sub> by 4<sup>1</sup>/<sub>4</sub>in;  
sheet: 169 by 111mm 6<sup>5</sup>/<sub>8</sub> by 4<sup>3</sup>/<sub>8</sub>in

## PROVENANCE

An unidentified collector's mark *recto* (not in L.)

£ 4,000-6,000 € 4,500-6,800



51



52



53

53

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Angel Appearing to the  
Shepherds (B., Holl. 44; New Holl.  
125; H. 120)

Etching with drypoint and engraving, 1634,  
a very good, rich and black impression of New  
Hollstein's third state (of six), printing with strong  
contrasts, heavily inked in the area of the distant  
landscape

sheet: 257 by 215mm 10 $\frac{1}{8}$  by 8 $\frac{1}{2}$ in

£ 10,000-15,000 € 11,200-16,800

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Star of the Kings: a Night Piece  
(B., Holl. 113; New Holl. 263; H. 254)

Etching with drypoint, *circa* 1651, a good, strong impression of New Hollstein's second state (of four), on paper watermarked with the countermark Initials AG  
sheet: 97 by 144mm 5 by 12 $\frac{7}{8}$ in

PROVENANCE

Ex coll. D'Arenberg (L. 567)

£ 2,000-3,000 € 2,250-3,400



54

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Adoration of the Shepherds:  
with the Lamp (B., Holl. 45; New  
Holl. 279; H. 273)

Etching, *circa* 1654, a good, bright and clear impression of New Hollstein's third (final) state plate: 106 by 130mm 4 $\frac{1}{8}$  by 5 $\frac{1}{8}$ in;  
sheet: 113 by 135mm 4 $\frac{3}{8}$  by 5 $\frac{1}{4}$ in

PROVENANCE

An unidentified collector's mark (L. 3047)

£ 2,000-4,000 € 2,250-4,500



55

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Circumcision in the Stable (B.,  
Holl. 47; New Holl. 280; H. 274)

Etching, 1654, a fine, rich and black impression of New Hollstein's second state (of five)  
sheet: 95 by 143mm 3 $\frac{3}{4}$  by 5 $\frac{5}{8}$ in

£ 3,000-5,000 € 3,400-5,600



56



57

57

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Angel Departing from the Family of Tobias (B., Holl. 43; New Holl. 189; H. 185)

Etching with drypoint, 1641, a good impression of New Hollstein's fifth state (of nine)  
plate: 104 by 151mm 4 $\frac{1}{8}$  by 6in;  
sheet: 110 by 156mm 4 $\frac{3}{8}$  by 6 $\frac{1}{8}$ in

£ 3,000-5,000 € 3,400-5,600

58

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Christ Preaching ('La Petite Tombe') (B., Holl. 67; New Holl. 298; H. 256)

Etching with drypoint, circa 1657, a very good impression of New Hollstein's second (final) state  
sheet: 159 by 210mm 6 $\frac{1}{4}$  by 8 $\frac{3}{4}$ in

£ 3,000-5,000 € 3,400-5,600



58

59

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Christ Driving the Money Changers from the Temple (B., Holl. 69; New Holl. 139; H. 126)

Etching with drypoint, 1635, a very good impression of New Hollstein's second state (of four)  
plate: 138 by 171mm 5 $\frac{1}{2}$  by 6 $\frac{3}{4}$ in;  
sheet: 142 by 174mm 5 $\frac{5}{8}$  by 6 $\frac{7}{8}$ in

### PROVENANCE

An unidentified collector's mark (L. 1860)

£ 3,000-5,000 € 3,400-5,600



59



60

60

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Good Samaritan (B., Holl. 90; New Holl. 116; H. 101)

Etching with drypoint and engraving, 1633, New Hollstein's fourth (final) state, on paper with a partial Arms of Württemberg watermark  
sheet: 252 by 202mm 9 $\frac{7}{8}$  by 8in

£ 10,000-15,000 € 11,200-16,800



61



62



63

61

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Raising of Lazarus: Small Plate  
(B., Holl. 72; New Holl. 206; H. 198)

Etching with drypoint, 1642, a good, delicate  
impression of New Hollstein's second (final)  
state, on paper with an Arms of Bristol watermark  
sheet: 149 by 111mm 5<sup>7</sup>/<sub>8</sub> by 4<sup>3</sup>/<sub>8</sub>in

£ 2,000-3,000 € 2,250-3,400





64

62

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Christ before Pilate: Large Plate (B., Holl. 77; New Holl. 155; H. 143)

Etching with engraving, 1635, a very good impression of New Hollstein's fourth state (of five)

sheet: 546 by 448mm 21½ by 17½in

£ 5,000-7,000 € 5,600-7,900

63

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

David in Prayer (B., Holl. 41; New Holl. 268; H. 258)

Etching with drypoint, 1652, a very good, strong impression of New Hollstein's second state (of three), with the accidental scratch across David's back but before the extensive rework of the third state

plate: 144 by 94mm 5⅞ by 3¾in;  
sheet: 155 by 103mm 6¼ by 4in

PROVENANCE

An unidentified collector's mark (L. 3047)

£ 2,000-3,000 € 2,250-3,400

64

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Hundred Guilder Print (B., Holl. 74; New Holl. 239; H. 236)

Etching with drypoint and engraving, circa 1648, a warm and atmospheric impression of New Hollstein's second state (of four), before the Baillie rework, on paper with Strasbourg Lily and Name of Jesus watermarks

plate: 280 by 395mm 11 by 16in;  
sheet: 290 by 405mm 11⅞ by 15⅞in

£ 12,000-18,000 € 13,500-20,200



65

65

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Christ at Emmaus: The Smaller Plate (B., Holl. 88; New Holl. 129; H. 121)

Etching with drypoint, 1634, a good impression of New Hollstein's only state, showing a little wear in the dress of the middle figure and under the table but printing strongly elsewhere

sheet: 104 by 74mm 4 $\frac{1}{8}$  by 2 $\frac{7}{8}$ in

£ 4,000-6,000 € 4,500-6,800

66

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Christ at Emmaus: the Larger Plate (B., Holl. 87; New Holl. 283; H. 282)

Etching with drypoint, 1654, a bright, clear impression of New Hollstein's fourth state (of five), printing with strong contrasts

plate: 211 by 160mm 8 $\frac{3}{4}$  by 6 $\frac{1}{4}$ in;

sheet: 224 by 166mm 8 $\frac{3}{4}$  by 6 $\frac{1}{2}$ in

£ 4,000-6,000 € 4,500-6,800

67

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Return of the Prodigal Son (B., Holl. 91; New Holl. 159; H. 147)

Etching, 1636, a good impression of New Hollstein's first state (of three)

sheet: 157 by 140mm 6 $\frac{1}{8}$  by 5 $\frac{1}{2}$ in

£ 3,000-5,000 € 3,400-5,600

68

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Death of the Virgin (B., Holl. 99; New Holl. 173; H. 161)

Etching with drypoint, 1639, a fine impression of New Hollstein's fourth state (of five), printing with great clarity and contrasts, on paper with a Bunch of Grapes watermark with Countermark

sheet: 397 by 315mm 15 $\frac{5}{8}$  by 12 $\frac{3}{8}$ in

£ 3,000-5,000 € 3,400-5,600



66



67



68

69

## REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

### Medea: or the Marriage of Jason and Creusa (B., Holl. 112; New Holl. 241; H. 235)

Etching with drypoint, 1648, a good, atmospheric impression of New Hollstein's fifth (final) state, printing with good contrasts, showing slight touches of wear in the lower right corner characteristic of this state

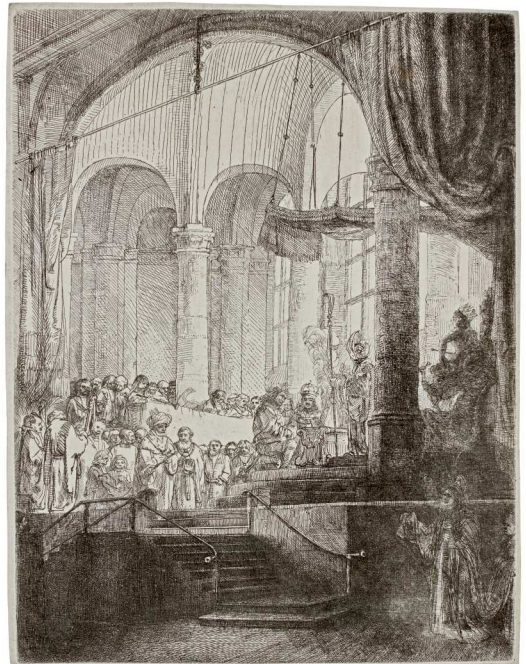
plate: 229 by 175mm 9 by 6<sup>7</sup>/<sub>8</sub>in;

sheet: 232 by 180mm 9<sup>1</sup>/<sub>8</sub> by 7<sup>1</sup>/<sub>8</sub>in

#### PROVENANCE

Ex coll. Sir Joshua Reynolds (L. 2364); William Edwards (L. 2616)

£ 3,000-5,000 € 3,400-5,600



69

70

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Three Oriental Figures (Jacob and  
Laban?) (B., Holl. 118; New Holl. 190;  
H. 183)

Etching with drypoint, 1641, a fine, bright  
impression of New Hollstein's second (final)  
state, printing with great clarity  
sheet: 145 by 115mm 5¾ by 4½in

£ 4,000-6,000 € 4,500-6,800

71

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Christ and the Woman of Samaria  
among Ruins (B., Holl. 71; New Holl.  
127; H. 122)

Etching with drypoint, 1634, a good impression of  
New Hollstein's third state (of five)  
sheet: 121 by 103mm 4¾ by 4⅛in

£ 4,000-6,000 € 4,500-6,800



70



71

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Peter and John Healing the Cripple at the Gate of the Temple (B., Holl. 94; New Holl. 312; H. 301)

Etching with drypoint and engraving, 1659, a good impression of New Hollstein's fifth state (of six), still printing with depth, contrast and touches of burr, on paper with an indiscernible watermark sheet: 182 by 220mm 7 $\frac{1}{8}$  by 8 $\frac{1}{2}$ in

PROVENANCE

With an unidentified collector's mark (L. 2763)

£ 3,000-4,000 € 3,400-4,500



72

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Baptism of the Eunuch (B., Holl. 98; New Holl. 186; H. 182)

Etching with drypoint, 1641, a fine, delicate impression of New Hollstein's second state (of four), before the posthumous rework and the scratch behind St. Philip's head, on paper with an Arms of Amsterdam watermark sheet: 183 by 216mm 7 $\frac{1}{8}$  by 8 $\frac{1}{2}$ in

£ 2,000-4,000 € 2,250-4,500



73

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Saint Jerome in a Dark Chamber (B., Holl. 105; New Holl. 212; H. 201)

Etching with drypoint and engraving, 1642, a good, atmospheric impression of New Hollstein's second state (of three), though showing slight traces of wear in places, on paper with an Arms of Amsterdam watermark sheet: 157 by 173mm 6 $\frac{1}{8}$  by 6 $\frac{3}{4}$ in

£ 5,000-7,000 € 5,600-7,900



74



75 actual size

75

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Head of a Man in a Fur Cap, Crying Out (B., Holl. 327; New Holl. 36; H. 37)

Etching with drypoint and engraving, *circa* 1629, a very good impression of this rare subject, New Hollstein's third state (of seven)  
sheet: 37 by 31mm 1½ by 1¼in

£ 3,000-5,000 € 3,400-5,600



76 actual size

76

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Beggar seated warming his Hands at a Chafing Dish (B., Holl. 173; New Holl. 44; H. 8)

Etching, *circa* 1630, a very good impression of this rare subject, New Hollstein's second (final) state  
sheet: 79 by 47mm 3½ by 1⅞in

**PROVENANCE**

Ex coll. Richard Houlditch Jr. (L. 2214)

£ 3,000-5,000 € 3,400-5,600



77 actual size

77

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Goldsmith (B., Holl. 123; New Holl. 289; H. 285)

Etching with drypoint, 1655, a rich, black impression of New Hollstein's second state (of three), printing with plate tone and touches of burr

plate: 78 by 56mm 3⅛ by 2¼in;  
sheet: 88 by 65mm 3⅜ by 2½in

£ 3,000-5,000 € 3,400-5,600

78

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Turbaned Soldier on Horseback (B.,  
Holl. 139; New Holl. 43; H. 99)

Etching, *circa* 1629, a very good impression of  
New Hollstein's second (final) state, on paper  
with part of an unidentified watermark  
plate: 81 by 57mm 3 $\frac{1}{8}$  by 2 $\frac{1}{4}$ in;  
sheet: 84 by 61mm 3 $\frac{1}{4}$  by 2 $\frac{3}{8}$ in

£ 4,000-6,000 € 4,500-6,800



78 actual size

79

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Man in a Coat and Fur Cap Leaning  
against a Bank (B., Holl. 151; New  
Holl. 48; H. 14)

Etching, *circa* 1630, a very good, clear impression  
of New Hollstein's first state (of three), on paper  
with part of an Arms of Amsterdam watermark  
sheet: 113 by 77mm 4 $\frac{3}{8}$  by 3in

£ 5,000-7,000 € 5,600-7,900



79 actual size



80

80

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Rat Catcher (B., Holl. 121; New  
Holl. 111; H. 97)

Etching, 1632, a good impression of New  
Hollstein's third (final) state, though showing  
traces of wear in the more densely hatched areas,  
on paper with a Foolscap watermark  
plate: 140 by 125mm 5½ by 4¾in;  
sheet: 142 by 127mm 5⅝ by 5 in

£ 5,000-7,000 € 5,600-7,900

81

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Strolling Musicians (B., Holl. 119;  
New Holl. 141; H. 142)

Etching, circa 1635, a fine impression of New  
Hollstein's first state (of three), on paper with an  
unidentified watermark  
plate: 140 by 116mm 5½ by 4½in;  
sheet: 144 by 121mm 5⅝ by 4¾in

£ 6,000-8,000 € 6,800-9,000



81

82

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Great Jewish Bride (B., Holl.  
340; New Holl. 154; H. 127)

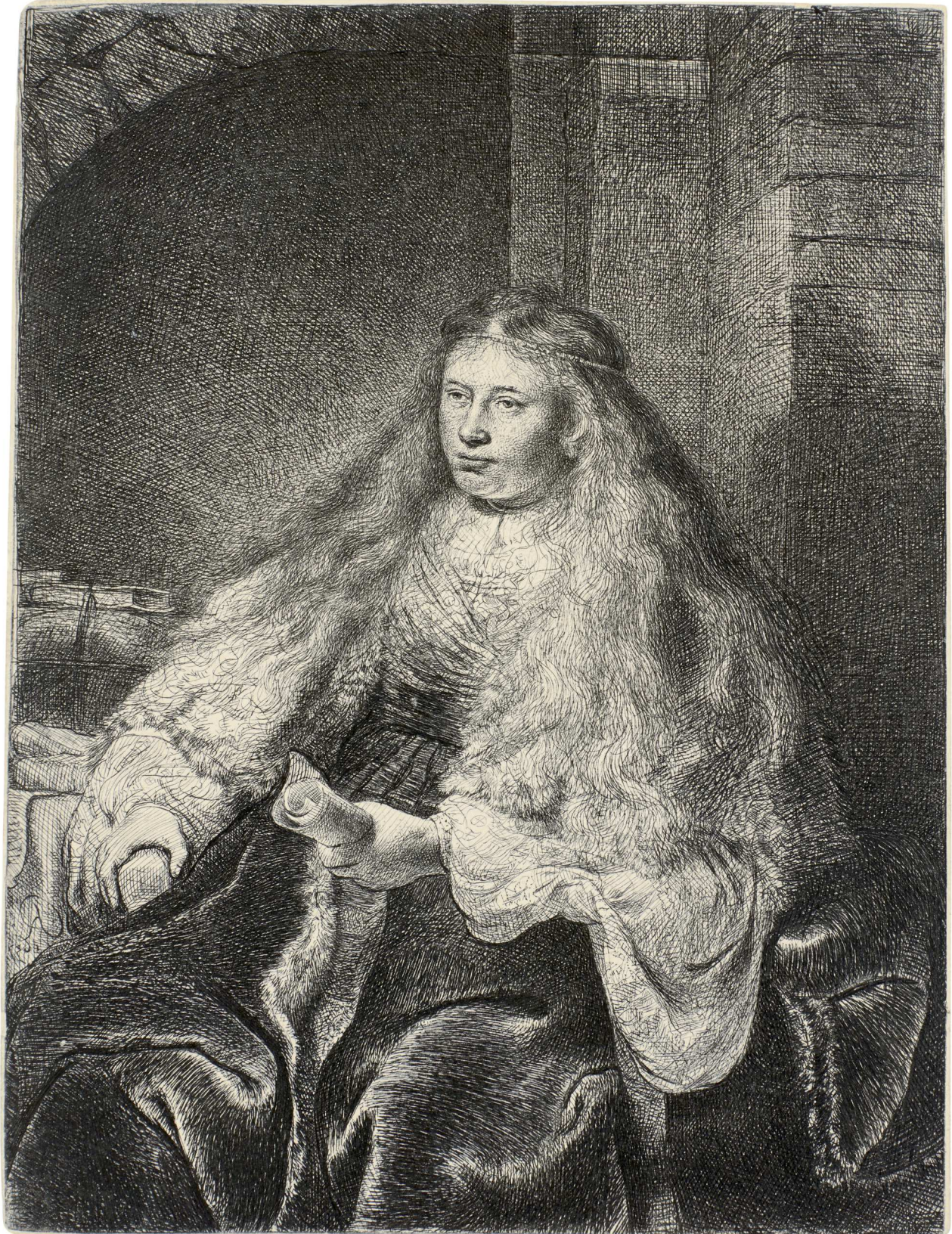
Etching with drypoint and engraving, 1635, a fine,  
vibrant impression of New Hollstein's fifth (final)  
state, printing with great clarity and contrasts  
plate: 216 by 164mm 8½ by 6½in

**PROVENANCE**

Ex coll. William Hayes Fogg Art Museum (L. 936);  
J.D. Böhm (L. 271 and L. 1442); S.S. Rosenstamm  
(L. 2839)

£ 15,000-25,000 € 16,800-28,000





82 actual size



83



84



85

83

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Bearded Man, in a Furred Oriental  
Cap and Robe (B., Holl. 263; New  
Holl. 85; H. 53)

Etching with engraving, 1631, a good, strong  
impression of New Hollstein's fifth (final) state,  
though showing slight wear on the cap and in  
the shadow behind the sitter, on paper with a  
Foolscap with five-pointed Collar watermark  
sheet: 149 by 124mm 5<sup>7</sup>/<sub>8</sub> by 4<sup>7</sup>/<sub>8</sub>in

£ 4,000-6,000 € 4,500-6,800



86

84

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Second Oriental Head (B., Holl. 287; New Holl. 150; H. 132)

Etching, circa 1635, a very good impression of New Hollstein's only state, printing with contrasts  
plate: 152 by 127mm 6 by 4<sup>7</sup>/<sub>8</sub>in;  
sheet: 156 by 128mm 6<sup>1</sup>/<sub>8</sub> by 5in

£ 5,000-7,000 € 5,600-7,900

85

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The First Oriental Head (B., Holl. 286; New Holl. 149; H. 131)

Etching with drypoint, 1635, a very good, bright impression of New Hollstein's second state (of five), printing with contrasts, on paper with a Double Headed Eagle watermark  
plate: 152 by 125mm 6 by 4<sup>7</sup>/<sub>8</sub>in;  
sheet: 155 by 129mm 6<sup>1</sup>/<sub>8</sub> by 5<sup>1</sup>/<sub>8</sub>in

£ 5,000-7,000 € 5,600-7,900

86

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Jan Lutma, Goldsmith (B., Holl. 276; New Holl. 293; H. 290)

Etching with drypoint and engraving, 1656, a very good impression of New Hollstein's second or third state (of five)  
plate: 196 by 149mm 7<sup>3</sup>/<sub>4</sub> by 5<sup>7</sup>/<sub>8</sub>in;  
sheet: 202 by 154mm 7<sup>7</sup>/<sub>8</sub> by 6in

It appears that New Hollstein's second and third states are indeed identical and that the inscription underneath the window and the barely legible one in the densely worked area at lower right were in fact engraved at the same time.

£ 10,000-15,000 € 11,200-16,800



87



88

87

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Large Lion Hunt (B., Holl. 114;  
New Holl. 187; H. 181)

Etching with drypoint, 1641, a brilliant, early impression of New Hollstein's second (final) state, printing with strong contrasts, surface tone in the sky, and touches of burr on the bowsman to the left and the supine figure in the foreground, on paper with a Strasbourg Bend watermark sheet: 219 by 299mm 8<sup>5</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>4</sub>in

£ 7,000-10,000 € 7,900-11,200



89 actual size

88

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Small Lion Hunt (with one Lion)  
(B., Holl. 116; New Holl. 29; H. 6)

Etching, *circa* 1629, a fine, richly inked impression of New Hollstein's only state  
plate: 157 by 117mm 6¼ by 4⅝in;  
sheet: 163 by 122mm 6⅜ by 4¾in

£ 2,000-3,000 € 2,250-3,400

89

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Small Lion Hunt (with two  
Lions) (B., Holl. 115; New Holl. 28; H.  
180)

Etching, *circa* 1629, a very good impression of New Hollstein's second (final) state, printing with

strong contrasts, the heavily bitten lines printing richly, the lightly etched background very clear  
plate: 155 by 122mm 6⅛ by 4¾in;  
sheet: 163 by 130mm 6½ by 5in

**PROVENANCE**

Two unidentified inscriptions verso

£ 10,000-15,000 € 11,200-16,800



90



91



92 actual size

90

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Sheet of Studies: Head of the Artist, a Beggar Couple, Heads of an Old Man and Old Woman, etc. (B., Holl. 363; New Holl. 115; H. 90)

Etching, 1632, a good impression of this rare subject, New Hollstein's second (final) state sheet: 101 by 106mm 4 by 4<sup>1</sup>/<sub>4</sub>in

£ 6,000-8,000 € 6,800-9,000

91

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Studies of the Head of Saskia and Others (B., Holl. 365; New Holl. 157; H. 145)

Etching, 1636, a fine, delicate impression of New Hollstein's first state (of two), with the scratches between the turban of the woman at upper left and Saskia's hair  
plate: 153 by 126mm 6 by 5in;  
sheet: 164 by 132mm 6<sup>1</sup>/<sub>4</sub> by 5<sup>1</sup>/<sub>4</sub>in

£ 4,000-6,000 € 4,500-6,800

92

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Old Man with a Divided Fur Cap (B., Holl. 265; New Holl. 182; H. 170)

Etching with drypoint, 1640, a fine impression of New Hollstein's first state (of two), with the slipped stroke, printing with burr on the cape at right, the hand and the borderlines below, on paper with part of an Arms of Amsterdam watermark  
sheet: 152 by 138mm 6 by 5<sup>3</sup>/<sub>8</sub>in

£ 6,000-8,000 € 6,800-9,000



93 actual size



94



95 actual size

93

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Man in an Arbor (B., Holl. 257; New Holl. 208; H. 194)

Etching with drypoint, 1642, a good impression of this very rare subject, New Hollstein's only state sheet: 74 by 55mm 2<sup>7</sup>/<sub>8</sub> by 2<sup>1</sup>/<sub>2</sub>in

PROVENANCE

Ex coll. J. Burleigh James (L. 1425)

£ 3,000-5,000 € 3,400-5,600

94

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Persian (B., Holl. 152; New Holl. 110; H. 93)

Etching, 1632, a good, delicate impression of New Hollstein's first state (of three), though showing slight wear in places, on paper with part of a Foolscap watermark (?)

plate: 108 by 79mm 4<sup>1</sup>/<sub>4</sub> by 3<sup>1</sup>/<sub>8</sub>in;  
sheet: 113 by 83mm 4<sup>3</sup>/<sub>8</sub> by 3<sup>1</sup>/<sub>4</sub>in

£ 3,000-5,000 € 3,400-5,600

95

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Old Man shading his Eyes with his Hand (B., Holl. 259; New Holl. 175; H. 169)

Etching with drypoint, circa 1639, a good impression of New Hollstein's first state (of three), printing with light plate tone to the left of the subject  
plate: 138 by 113mm 5<sup>1</sup>/<sub>2</sub> by 4<sup>1</sup>/<sub>2</sub>in;  
sheet: 141 by 116mm 5<sup>5</sup>/<sub>8</sub> by 4<sup>5</sup>/<sub>8</sub>in

PROVENANCE

Ex coll. Bernhard Keller (L. 384)

£ 4,000-6,000 € 4,500-6,800



REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Diana at the Bath (B., Holl. 201; New  
Holl. 89; H. 42)

Etching, *circa* 1631, a good impression of New  
Hollstein's only state, showing the usual slight  
wear in the densely hatched areas, on paper with  
a proprietary watermark  
plate: 177 by 157mm 7 by 6 $\frac{1}{8}$ in;  
sheet: 183 by 161mm 7 $\frac{1}{4}$  by 6 $\frac{1}{4}$ in

**PROVENANCE**

Ex coll. Arenberg (L. 567)

£ 2,000-4,000 € 2,250-4,500



96

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Naked Woman on a Mound (B., Holl.  
198; New Holl. 88; H. 43)

Etching with engraving, *circa* 1631, a very good  
impression of New Hollstein's second (final) state  
sheet: 180 by 163mm 7 $\frac{1}{4}$  by 6 $\frac{3}{8}$ in

**PROVENANCE**

Ex coll. J.F. Linck (cf. L. 1685)

£ 3,000-5,000 € 3,400-5,600



97



98



99

98

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

The Omval (B., Holl. 209; New Holl. 221; H. 210)

Etching with drypoint, 1645, a slightly later, but clear and delicate impression of New Hollstein's second state (of three), still printing with traces of burr on the signature  
plate: 183 by 224mm 7¼ by 8⅞in;  
sheet: 186 by 226mm 7⅜ by 9in

£ 5,000-7,000 € 5,600-7,900

99

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

Landscape with a Cow Drinking (B., Holl. 237; New Holl. 251; H. 240)

Etching with drypoint, circa 1650, a good impression of New Hollstein's second state (of five), printing with touches of burr on the boat and trees, on paper with an unidentified watermark  
sheet: 102 by 133mm 4 by 5¼in

£ 3,000-5,000 € 3,400-5,600

VARIOUS OWNERS



100

100

PROPERTY FROM THE ESTATE OF DR. HEINRICH  
MEDICUS

**ALBRECHT DÜRER**

1471 - 1528

Saint Jerome in Penitence (B. 61; M.,  
Holl. 57)

Engraving, circa 1496, a good Meder e  
impression, on paper with a Large City Gate  
watermark (M. 260)  
sheet: 320 by 225mm 12<sup>5</sup>/<sub>8</sub> by 8<sup>7</sup>/<sub>8</sub>in

**PROVENANCE**

Ex coll. Princes of Fürstenberg (L. 2811)

± £ 8,000-12,000 € 9,000-13,500



101 actual size

101

**ALBRECHT DÜRER**

1471 - 1528

The Turkish Family (B. 85; M., Holl. 80)

Engraving, circa 1496, a very fine, rich Meder a impression, printing with great depth and contrasts, with touches of burr in the draperies and headdresses, on paper with part of a Bull's Head watermark (cf. M. 74)  
sheet: 111 by 80mm 4<sup>3</sup>/<sub>8</sub> by 3<sup>1</sup>/<sub>8</sub>in

£ 5,000-7,000 € 5,600-7,900

102

**ALBRECHT DÜRER**

1471 - 1528

The Beast with Two Horns like a Lamb (B. 74; M., Holl. 175)

Woodcut, circa 1496-7, from *The Apocalypse*, a good impression from the Latin text edition of 1498, though showing a little wear in the beast's middle necks and the lion's mane  
sheet: 403 by 284mm 15<sup>7</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>8</sub>in

‡ £ 4,000-6,000 € 4,500-6,800

103

PROPERTY FROM THE ESTATE OF DR. HEINRICH MEDICUS

**ALBRECHT DÜRER**

1471 - 1528

Joachim and the Angel (B. 78; M., Holl. 190)

Woodcut, circa 1504, from *The Life of the Virgin*, a good impression from the Latin text edition of 1511, on paper with a Flower and Triangle watermark  
sheet: 298 by 209mm 11<sup>3</sup>/<sub>4</sub> by 8<sup>1</sup>/<sub>4</sub>in

‡ £ 1,500-2,000 € 1,700-2,250



102



103

104

PROPERTY FROM THE JEFFREY M. KAPLAN  
COLLECTION

## ALBRECHT DÜRER

1471 - 1528

### Virgin and Child Crowned by One Angel (B. 37; M., Holl. 41)

Engraving, 1520, a very good impression,  
probably Meder lb, on paper with a Small Jug  
watermark (M. 158), framed  
sheet: 138 by 97mm 5½ by 3⅞in

#### PROVENANCE

Ex coll. Emil Schroeter (L. 2270)

‡ £ 3,000-5,000 € 3,400-5,600



104



105

105

## DIANA GHISI

1536 - 1590

Preparations for the Banquet for Cupid and Psyche, after Giulio Romano 1499 - 1546 (Bartsch 40)

Engraving printed from three plates, circa 1575, on three sheets of laid paper, a very crisp impression of the second (final) state of this rare and monumental print, printed by Antonio Carenzano, Rome, 1613, with his address, with a circular watermark on the left sheet (*Fleur de Lys?*) sheet: 1105 by 362mm 43½ by 14¼in

£ 10,000-15,000 € 11,200-16,800

106

## GIOVANNI BATTISTA PIRANESI

1720 - 1778

*Vedute di Roma: Seventeen Plates* (Hind 6, 12-13, 20, 22-24, 26, 30, 32-3, 36, 83, 85, 90, 100, 106)

17 etchings, 1748-76, very fine to very good impressions. H. 22-24, 26, 32, 100 from a Contemporary Roman edition (H. 32 from Hind's Edition B (2) with added work, the rest from Edition (3), H. 22 (3)(b) with added work); H. 6, 12-13, 20, 30, 33, 36, 83, 85, 90, 106 from The First Paris Edition of 1800-1807, on fine laid papers, **with** MARBLE CANDELABRUM (WILTON-ELY 911) **and** THREE VASES (W. E. 937), each framed each sheet: approx. 570 by 810mm 22½ by 31¾in (19)

† £ 4,000-6,000 € 4,500-6,800





107

107

## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

Los Desastres de la Guerra (Delteil 180-189; Harris 181-190)

Ten etchings with aquatint, drypoint and engraving printed in sepia ink, 1863, from the first edition, made in the workshop of Laurenciano Potenciano for the Real Academia, Madrid, on thick wove paper, some with a J.G.O. and a Palmette watermark, bound in the original yellow paper covers with the stencilled number '7' in ink on the cover each sheet: approx. 346 by 250mm 13 $\frac{3}{8}$  by 9 $\frac{7}{8}$ in

£ 5,000-7,000 € 5,600-7,900



108

108

## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

Los Desastres de la Guerra (D. 190-199; H. 191-200)

Ten etchings with aquatint, drypoint and engraving printed in sepia ink, 1863, from the first edition, made in the workshop of Laurenciano Potenciano for the Real Academia, Madrid, on thick wove paper, some bearing a J.G.O. and a Palmette watermark, bound in the original pink paper covers with the stencilled number '8' in ink on the cover each sheet: approx. 346 by 250mm 13 $\frac{3}{8}$  by 9 $\frac{7}{8}$ in

£ 5,000-7,000 € 5,600-7,900



108

109

## FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

The Bulls of Bordeaux (D. 286-289; H. 283-286)

The complete set of four lithographs, 1825, published in an edition of 100 impressions by Cyprien-Charles Gaulon in Bordeaux in 1825, on wove paper each image: approx. 300 by 415mm 11 $\frac{7}{8}$  by 16 $\frac{3}{8}$ in; each sheet: approx. 410 by 525mm 13 $\frac{1}{2}$  by 20 $\frac{3}{4}$ in

### PROVENANCE

Ex coll. Marcel Louis Guérin (L. 1872b), sold his sale, Hôtel Drouot, Estampes du XIXe Siècle, Paris, 9 December 1921, lot 128, 11,400 Fr (Loys Delteil referenced as the expert and this lot cited in Lugt); acquired from the above by Maurice Gobin; with M. Knoedler, New York, circa 1930

‡ £ 70,000-100,000 € 78,500-112,000





109

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

LAURENT MATHERON

Paris, 1858



110

110

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

Los Caprichos (D. 38-117; H. 36-115)

The complete portfolio, comprising 80 etchings with aquatint, drypoint and engraving printed in dark umber ink, 1799, from the sixth edition of 1890-1900, made in the Calcografía for the Real Academia, Madrid, on thick wove paper, bound in the original yellow pasteboard covers with the Self-Portrait on the front

each sheet: approx. 340 by 246mm 13<sup>3</sup>/<sub>8</sub> by 9<sup>5</sup>/<sub>8</sub>in;

overall: 335 by 253mm 14 by 10in

‡ £ 5,000-7,000 € 5,600-7,900

111

PROPERTY FROM THE ESTATE OF STANLEY A. LEAVY

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Artist's Mother Seated at a Table Looking Right (B., Holl. 343; New Holl. 91; H. 52)

Etching, circa 1631, a fine, rich impression of New Hollstein's second (final) state, framed sheet: 149 by 131mm 5<sup>7</sup>/<sub>8</sub> by 5<sup>1</sup>/<sub>8</sub>in

‡ £ 4,000-6,000 € 4,500-6,800



111

112

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Christ and the Woman of Samaria among Ruins (B., Holl. 71; New Holl. 127; H. 122)

Etching with drypoint, 1634, a fine impression of New Hollstein's first state (of five), with the fine lines at upper and lower edge of image still printing clearly (these tend to wear off in later impressions), with touches of burr on the buildings in the background and the disciples' head

sheet: 127 by 114mm 5 by 4<sup>1</sup>/<sub>2</sub>in

‡ £ 7,000-9,000 € 7,900-10,100



112 actual size

113

PROPERTY FROM THE ESTATE OF DR. HEINRICH  
MEDICUS

REMBRANDT HARMENSZ.  
VAN RIJN

1606 - 1669

A Scholar in his Study ('Faust') (B.,  
Holl. 270; New Holl. 270; H. 260)

Etching with drypoint and engraving, circa 1652,  
New Hollstein's sixth state (of seven), framed  
sheet: 210 by 162mm 8¼ by 6⅜in

‡ £ 2,000-3,000 € 2,250-3,400

114

No lot



113

# SESSION 2

2:30PM

LOTS 115 TO 253



115

115

## PIERRE BONNARD

1867 - 1947

### Le marchand des quatre-saisons (Bouvet 65)

Lithograph printed in colours, 1899, from *Some Scenes of Parisian Life*, from the edition of 100, on laid(?) paper, framed  
image: 285 by 335mm 11¼ by 13¼in;  
sheet: 413 by 500mm 16¼ by 19½in

⊕ £ 2,000-3,000 € 2,250-3,400

116

## GEORGES BRAQUE

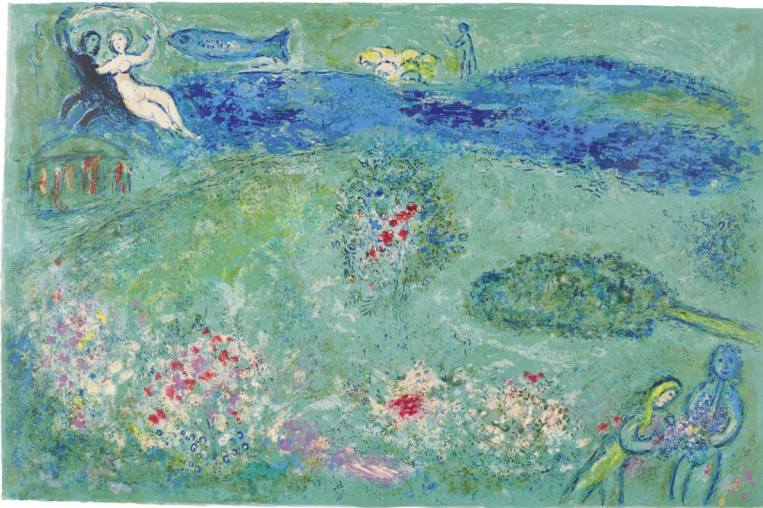
1882 - 1963

### Feuilles, couleur lumière (Vallier 86)

Lithograph printed in colours, 1953-4, signed in white ink, numbered 10/75, on wove paper, framed  
sheet: 962 by 600mm 37¾ by 23¾in

‡ ⊕ £ 8,000-12,000 € 9,000-13,500





117

117

## MARC CHAGALL

1887 - 1985

The Orchard (Mourlot 341; Cramer Books 46)

Lithograph printed in colours, 1961, from *Daphnis and Chloé*, from the book edition of 250 (total edition includes 60 signed and numbered impressions), on wove paper  
sheet: 420 by 640mm 16½ by 25¼in

⊕ £ 3,000-5,000 € 3,400-5,600

118

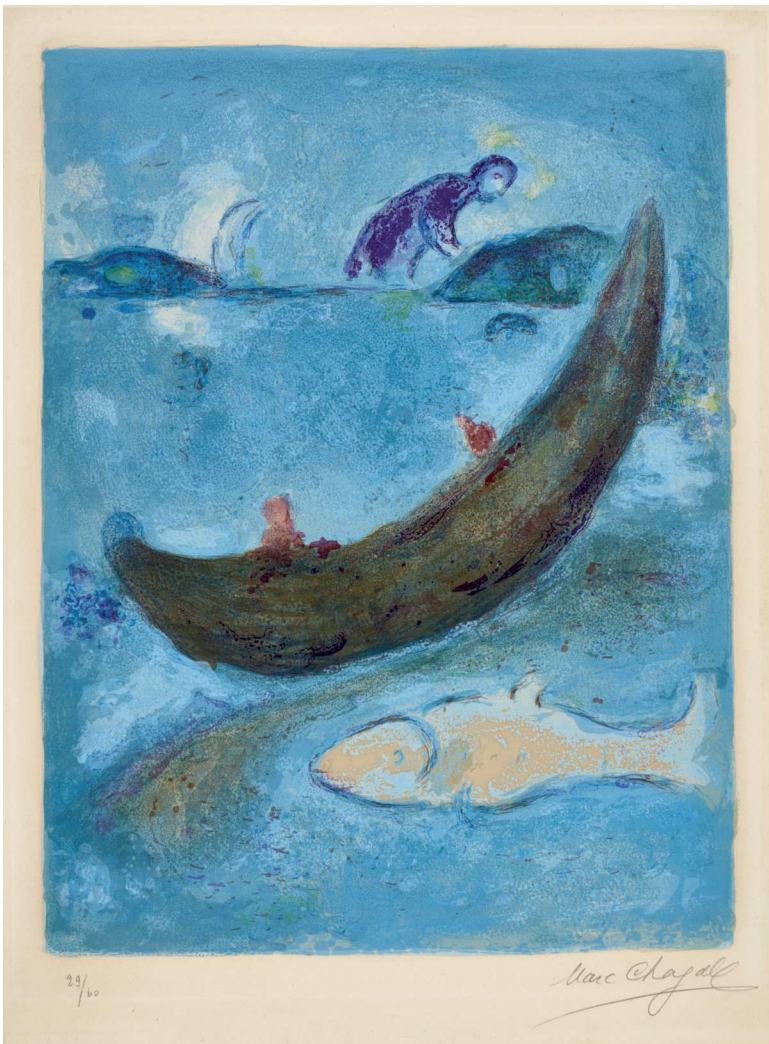
## MARC CHAGALL

1887 - 1985

Le Dauphin mort et les trois cents écus (M. 338; C. BKS 46)

Lithograph printed in colours, 1961, from *Daphnis and Chloé*, signed in pencil, numbered 29/60 (there was also an unsigned book edition of 250), on Arches wove paper, framed  
image: 417 by 325mm 16¾ by 12¾in;  
sheet: 540 by 384mm 21¼ by 15¼in

⊕ £ 6,000-8,000 € 6,800-9,000



118

## MARC CHAGALL

1887 - 1985

### Les Saltimbanques (M. 591)

Lithograph printed in colours, 1969, signed in pencil, numbered 25/50 (total edition includes 25 artist's proofs), on Arches wove paper, framed image: 575 by 400mm 22<sup>5</sup>/<sub>8</sub> by 15<sup>3</sup>/<sub>4</sub>in; sheet: 760 by 540mm 29<sup>7</sup>/<sub>8</sub> by 21<sup>1</sup>/<sub>4</sub>in

⊕ £ 7,000-10,000 € 7,900-11,200

△ 120

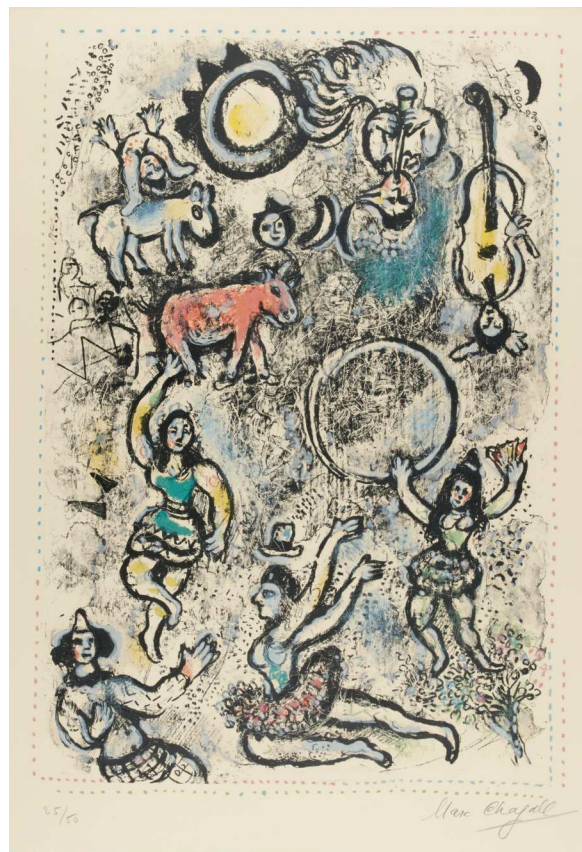
## AFTER MARC CHAGALL

1887 - 1985

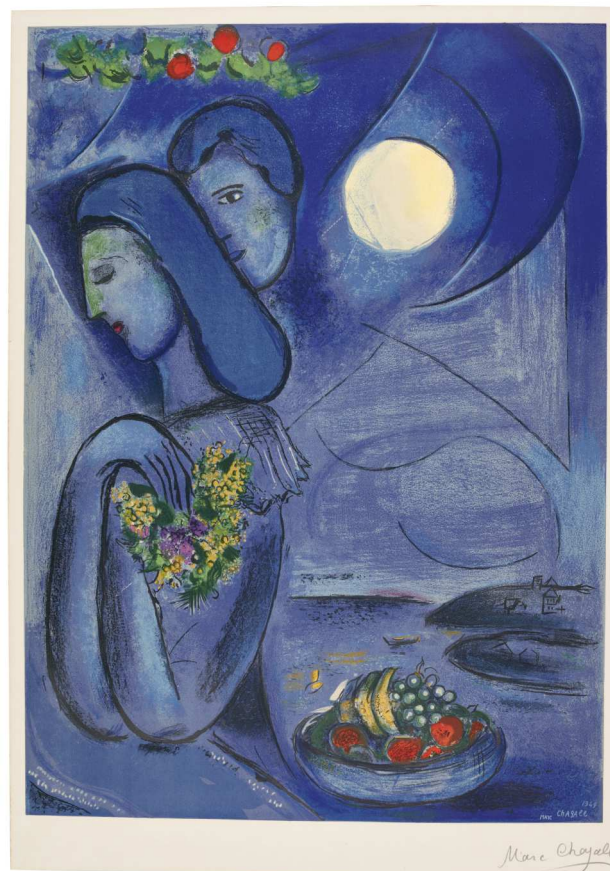
### Saint Jean Cap Ferrat (M. Charles Sorlier 4)

Lithograph printed in colours by Charles Sorlier, 1952, signed in pencil, one of a limited number of artist's proofs (the edition was never realised), on wove paper, framed image: 691 by 505mm 27 by 19<sup>5</sup>/<sub>8</sub>in; sheet: 835 by 622mm 25<sup>5</sup>/<sub>8</sub> by 24<sup>3</sup>/<sub>8</sub>in

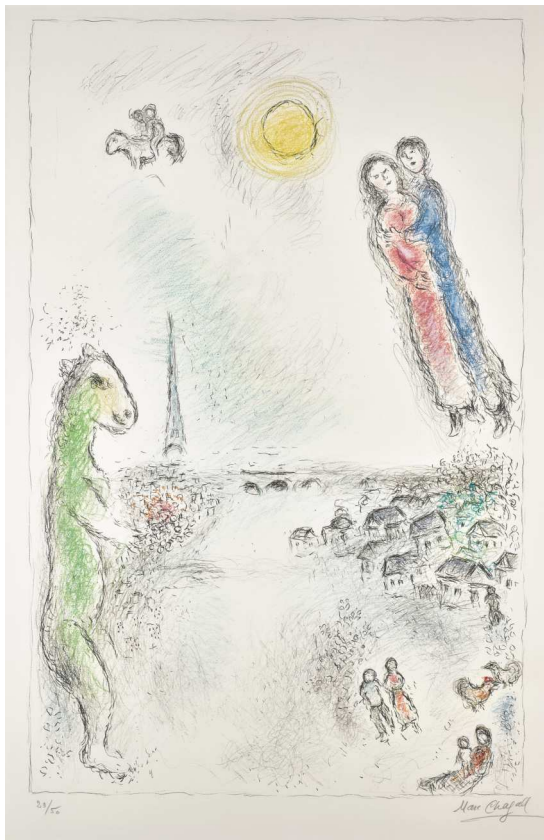
⊕ £ 4,000-6,000 € 4,500-6,800



119



120



121

121

## MARC CHAGALL

1887 - 1985

### Les deux rives (M. 974)

Lithograph printed in colours, 1980, signed in pencil, numbered 29/50, on Arches wove paper, framed

image: approx. 940 by 752mm 37 by 23<sup>3</sup>/<sub>4</sub>in;  
sheet: 1162 by 752mm 45<sup>3</sup>/<sub>4</sub> by 29<sup>5</sup>/<sub>8</sub>in

⊕ £ 10,000-15,000 € 11,200-16,800

122

## MARC CHAGALL

1887 - 1985

### Le bouquet rose (M. 979)

Lithograph printed in colours, 1980, signed in pencil, inscribed 'E. A' (an artist's proof aside from the edition of 50), on Arches wove paper, framed

image: approx. 945 by 590mm 37<sup>1</sup>/<sub>4</sub> by 23<sup>1</sup>/<sub>4</sub>in;  
sheet: 1169 by 756mm 46 by 29<sup>3</sup>/<sub>4</sub>in

⊕ £ 10,000-15,000 € 11,200-16,800

123

## MARC CHAGALL

1887 - 1985

### Le Bouffon (Cramer Monotypes 161)

Monotype printed in colours, 1965, signed in black ink, on China paper, framed  
plate: 209 by 147mm 8<sup>1</sup>/<sub>4</sub> by 5<sup>3</sup>/<sub>4</sub>in;  
sheet: 378 by 299mm 14<sup>7</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>4</sub>in

‡ ⊕ £ 30,000-40,000 € 33,600-44,800

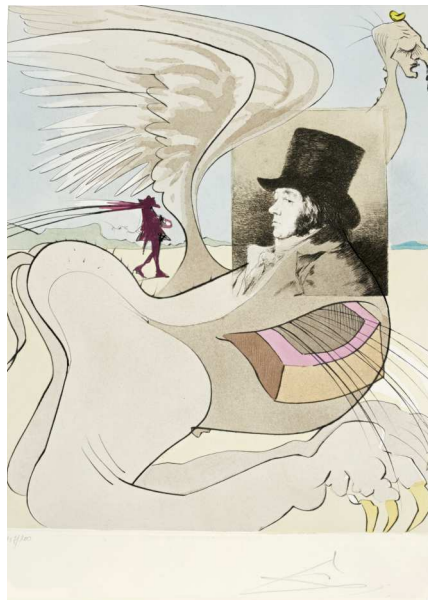
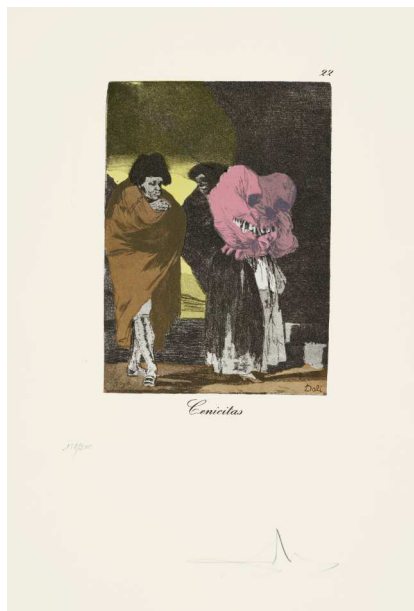
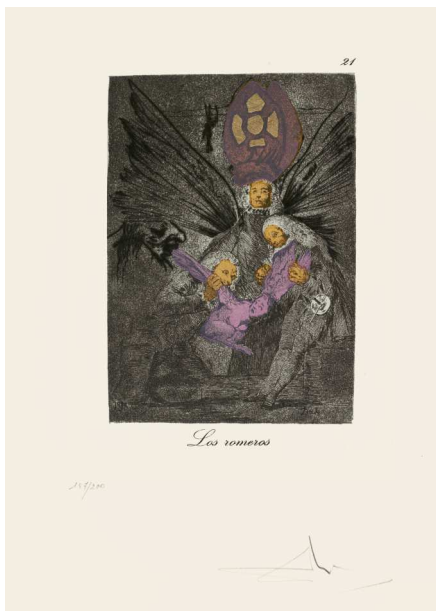


122





123 actual size



124

124

## SALVADOR DALÍ

1904 - 1989

Les Caprices de Goya de Dalí  
(Michler & Löpsinger 848-927; Field  
pages 111-116)

The complete portfolio, comprising 80  
heliogravures with etching, aquatint and drypoint  
printed in colours, 1977, each signed in pencil  
and numbered 157/200, with the title page and  
justification, this copy also numbered in blue ink

on the justification, loose (as issued), on BFK  
Rives wove paper, contained in the original paper  
wrapper, leather-covered boards and slipcase,  
with gold printed title on spine and on the front  
leather board  
each sheet: approx. 448 by 312mm 17<sup>5</sup>/<sub>8</sub> by  
12<sup>1</sup>/<sub>4</sub>in;  
overall: 483 by 335 by 49mm 19 by 13<sup>1</sup>/<sub>8</sub> by 1<sup>7</sup>/<sub>8</sub>in

⊕ £ 15,000-20,000 € 16,800-22,400

125

## SALVADOR DALÍ

1904 - 1989

La Conquête du Cosmos (M. & L.  
641-652; F. pp. 98-99)

The complete set, comprising 12 etchings and  
lithographs printed in colours with embossing,  
1974, each signed in pencil and numbered  
62/195, on Arches wove paper, each framed  
each plate: approx. 750 by 555mm 29<sup>1</sup>/<sub>2</sub> by  
21<sup>7</sup>/<sub>8</sub>in;  
each sheet: approx. 995 by 697mm 39<sup>1</sup>/<sub>8</sub> by  
27<sup>1</sup>/<sub>2</sub>in

⊕ £ 8,000-10,000 € 9,000-11,200



125



125

126

## SALVADOR DALÍ

1904 - 1989

Dix recettes d'immortalité (M. & L. 567-577; F. pp. 86-87)

The portfolio, comprising ten etchings with drypoint and heliogravure, from the set of 11, some printed in colours or gilt, and multiples on card, metal, and plastic, 1973, each signed in pencil and numbered 204/210, with the notary's stamp and signature *verso*, also signed on the justification by the artist, publisher and editor, loose (as issued), on wove paper, with title page and text (with English translation), contained in the individual paper folders with text, within the original paper wrapper, Perspex case with cast metal telephone handle, locks and key each sheet: approx. 573 by 390mm 22½ by 15¾in; overall: 645 by 480 by 108mm 25¾ by 18¾ by 4¼in

⊕ £ 2,500-3,500 € 2,800-3,950



126



127

127

## JAMES ENSOR

1860 - 1949

Le cortège infernal (Delteil,  
Tavernier 10; Elesh 9)

Etching, 1887, the second (final) state, signed  
in pencil, dated, titled, countersigned in pencil  
verso, on simili Japan paper, framed  
plate: 220 by 260mm 8<sup>5</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>4</sub>in;  
sheet: 347 by 468mm 13<sup>5</sup>/<sub>8</sub> by 18<sup>3</sup>/<sub>8</sub>in

⊕ £ 5,000-7,000 € 5,600-7,900

128

## M. C. ESCHER

1898 - 1972

Ascending and Descending (Boo  
435)

Lithograph, 1960, signed in pencil, numbered No.  
26/50 II, on Holland wove paper, framed  
sheet: 479 by 390mm 18<sup>7</sup>/<sub>8</sub> by 15<sup>3</sup>/<sub>8</sub>in

£ 10,000-15,000 € 11,200-16,800



129



129

## ERICH HECKEL

1883 - 1970

### Geschwister (Dube H260B)

Woodcut, 1913, the second (final) state, signed in pencil, dated, also signed by the printer, Voigt, and inscribed 'gedr', from the edition of 40, on thick wove paper, framed  
image: 412 by 307mm 16¼ by 12½in;  
sheet: 486 by 614mm 19½ by 24½in

⊕ £ 3,000-4,000 € 3,400-4,500

130

## PAUL CESAR HELLEU

1859 - 1927

### Portrait of Consuelo Vanderbilt, the Duchess of Marlborough

Drypoint, 1901, signed in pencil, from the edition of unknown size, on wove paper, framed  
plate: 545 by 340mm 21½ by 13¾in;  
sheet: 702 by 489mm 37¾ by 19¼in

⊕ £ 3,000-5,000 € 3,400-5,600

132

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

## ERNST LUDWIG KIRCHNER

1880 - 1938

### Abendszene. - Mondnachtszene an der Stalltür (Gercken 1013; Dube L361)

Lithograph printed in light blue, green, purple, orange, and dark blue, 1919, Gercken's second variation (of three), a rich, vibrant impression, the colours fresh, signed in pencil, inscribed 'Handdruck', Gercken records seven known impressions of this subject, on simili Japan paper, framed

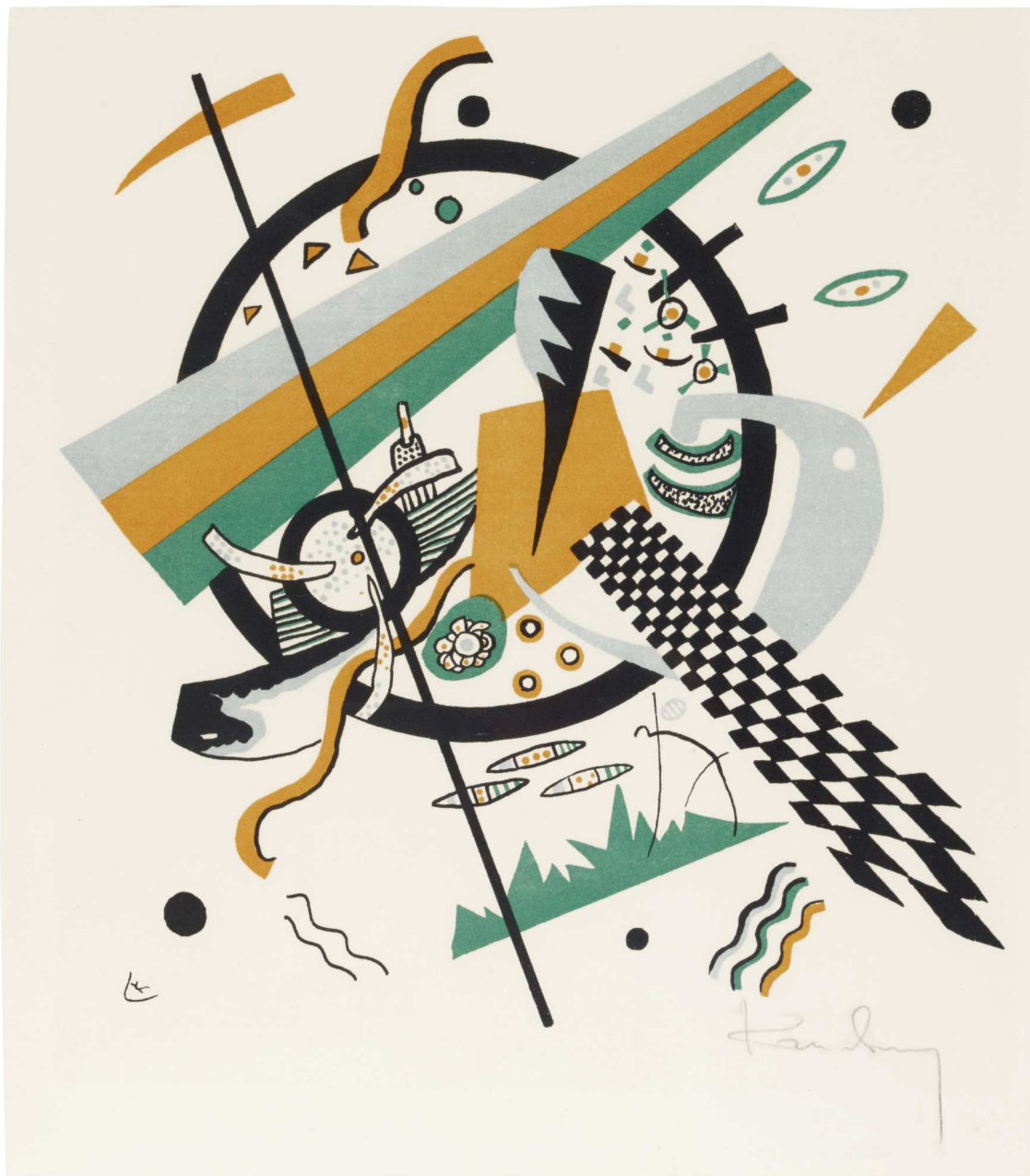
image: 325 by 274mm 13¾ by 10¾in;  
sheet: 430 by 344mm 16¾ by 13½in

£ 20,000-30,000 € 22,400-33,600



130





133

133

WASSILY KANDINSKY

1866 - 1944

Kleine Welten IV (Roethel 167)

Lithograph printed in colours, 1922, signed in pencil, from the edition of 200, on wove paper, framed

sheet: 338 by 289mm 13<sup>3</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>8</sub>in

£ 10,000-15,000 € 11,200-16,800

134

WASSILY KANDINSKY

1866 - 1944

Violett (R. 178)

Lithograph printed in colours, 1923, signed in pencil, from the edition of 50, on wove paper, framed

sheet: 338 by 269mm 13<sup>1</sup>/<sub>4</sub> by 10<sup>5</sup>/<sub>8</sub>in

£ 20,000-30,000 € 22,400-33,600







135

135

### WASSILY KANDINSKY

1866 - 1944

#### Radierung 1916 - No. I (R. 153)

The rare drypoint printed in dark brown, 1916, signed in pencil, dated, titled, numbered No. 9 (total edition was ten), on cream wove paper, framed

plate: 122 by 135mm 4¾ by 5¼in;  
sheet: 328 by 383mm 12⅞ by 15½in

£ 7,000-10,000 € 7,900-11,200

136

No lot

80

SOTHEBY'S

137

### HENRI MATISSE

1869 - 1954

#### Danseuse reflétée dans la glace (Duthuit 490)

Lithograph, 1927, signed in pencil, inscribed 'essai', one of five trial proofs aside from the edition of 50, on thick Japan paper, framed  
image: 400 by 267mm 15¾ by 10½in;  
sheet: 510 by 394mm 21⅞ by 15½in

‡ ⊕ £ 10,000-15,000 € 11,200-16,800



Essai  
Henri Matisse



138



139



140

138

## JOAN MIRÓ

1893 - 1983

Barcelona VIII (Dupin 600; Cramer Books 173)

Etching with aquatint and carborundum printed in colours, 1972-73, from the *Barcelona* series, signed in pencil, numbered 31/50, on wove paper, framed

sheet: 1057 by 674mm 41<sup>5</sup>/<sub>8</sub> by 27<sup>3</sup>/<sub>4</sub>in

⊕ £ 8,000-12,000 € 9,000-13,500

139

## JOAN MIRÓ

1893 - 1983

Personnage et animaux (Mourlot 97); and Composition sur fond vert

Two lithographs printed in colours, one After Miró, 1950, each signed in pencil, dated, numbered 70/75 and 29/300 respectively, on Arches wove paper, each framed  
first sheet: 565 by 760mm 22<sup>1</sup>/<sub>4</sub> by 29<sup>7</sup>/<sub>8</sub>in;  
second sheet: 480 by 640mm 18<sup>7</sup>/<sub>8</sub> by 25<sup>1</sup>/<sub>4</sub>in (2)

‡ ⊕ £ 2,000-3,000 € 2,250-3,400

140

## JOAN MIRÓ

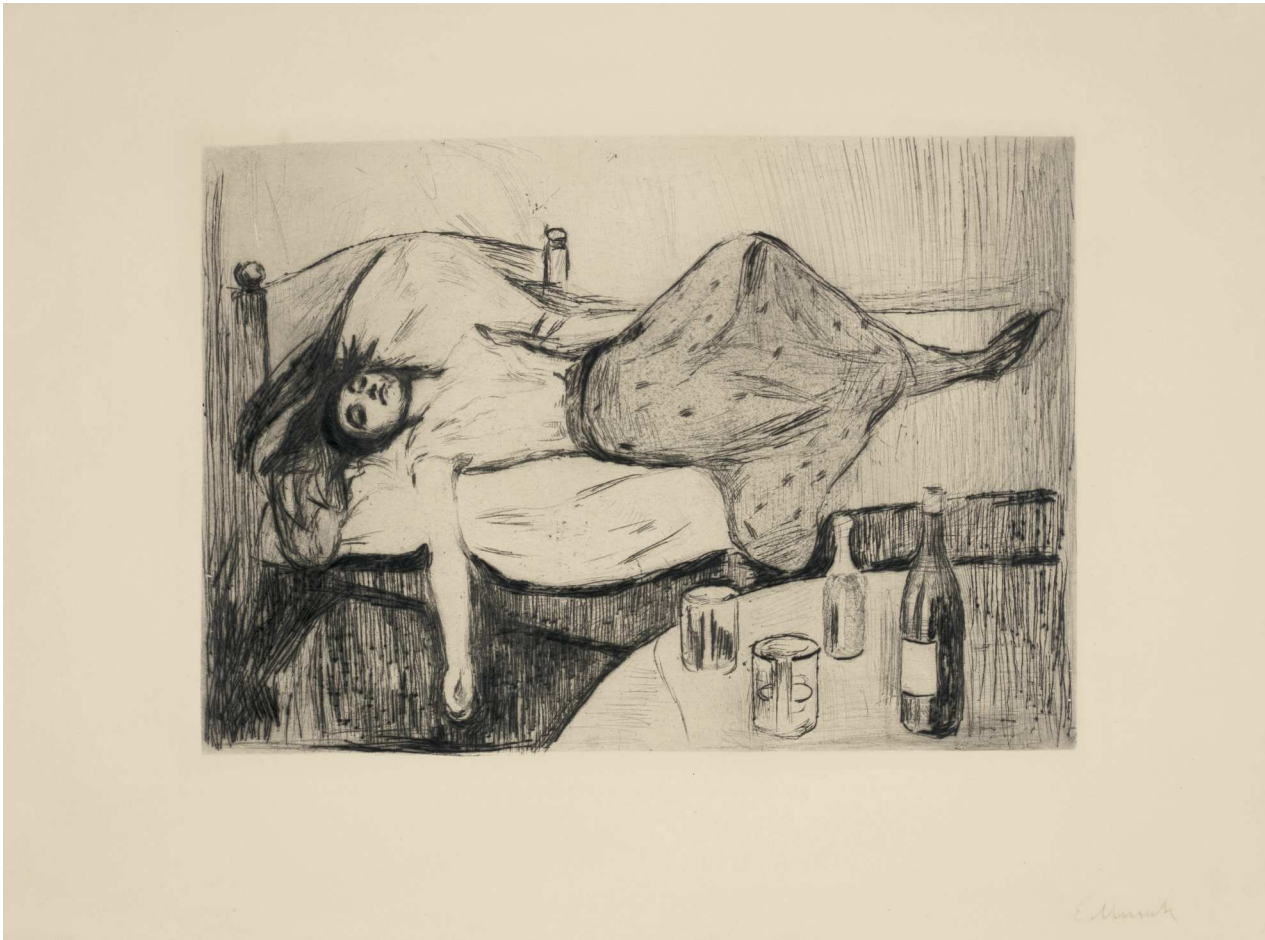
1893 - 1983

La femme au miroir (M. 242)

Lithograph printed in colours, 1957, signed in pencil, numbered 91/150, on BFK Rives wove paper, framed

image: approx. 397 by 558mm 14<sup>7</sup>/<sub>8</sub> by 22in;  
sheet: 388 by 564mm 15<sup>1</sup>/<sub>4</sub> by 22<sup>1</sup>/<sub>4</sub>in

‡ ⊕ £ 12,000-18,000 € 13,500-20,200



141



142

141

## EDVARD MUNCH

1863 - 1944

### The Day After (Woll 10)

Drypoint, 1894, the sixth state (of seven), signed in pencil, on sturdy wove paper, framed plate: 210 by 298mm 8¼ by 11¾in; sheet: 309 by 418mm 12¼ by 16½in

‡ £ 20,000-30,000 € 22,400-33,600



143

142

## JAMES TISSOT

1836 - 1902

### Querelle d'amoureux (Wentworth 18)

Etching with drypoint, 1876, one of approximately 50 impressions, on laid paper, framed  
plate: 305 by 181mm 12 by 7¼in;  
sheet: 430 by 294mm 17 by 11½in

#### PROVENANCE

The Estate of Lady Jane Abdy

W £ 2,000-3,000 € 2,250-3,400

143

## EMIL NOLDE

1867 - 1956

### Prophet (Schiefler H110)

Woodcut, 1912, a fine, rich impression, Schiefler records 20-30 impressions of this subject, on wove paper, printing with relief  
image: 316 by 222mm 12 by 8¾in;  
sheet: 377 by 277mm 14⅞ by 10⅞in

⊕ £ 8,000-12,000 € 9,000-13,500 w



144

## PABLO PICASSO

1881 - 1973

Peintre devant son Tableau; and  
Jeune Sculpteur au Travail (Bloch  
92, 156; Baer 133, 309)

B. 156 etching, 1933, from *la suite Vollard*, signed  
in pencil, from the total edition of 310; and B.92  
etching, 1927, from *le chef-d'oeuvre inconnu*,  
signed in brown ink, numbered 94/99, each  
on Montval laid paper, B. 133 with the Vollard  
watermark

smallest sheet (B. 156): 444 by 305mm 17½ by  
12in;

largest sheet (B. 92): 504 by 384mm 19⅞ by  
15¼in

(2)

⊕ £ 6,000-8,000 € 6,800-9,000

145

## PABLO PICASSO

1881 - 1973

Sculpteur et modèle agenouillé (B.  
178; Ba. 331)

Etching, 1933, from *la suite Vollard*, signed in  
pencil, from the total edition of 310, on Montval  
laid paper with the Picasso watermark, framed  
plate: 370 by 297mm 14⅝ by 11⅝in;  
sheet: 445 by 337mm 17½ by 13¼in

⊕ £ 8,000-12,000 € 9,000-13,500

146

## PABLO PICASSO

1881 - 1973

Portrait de Vollard, IV (B. 233; Ba.  
619)

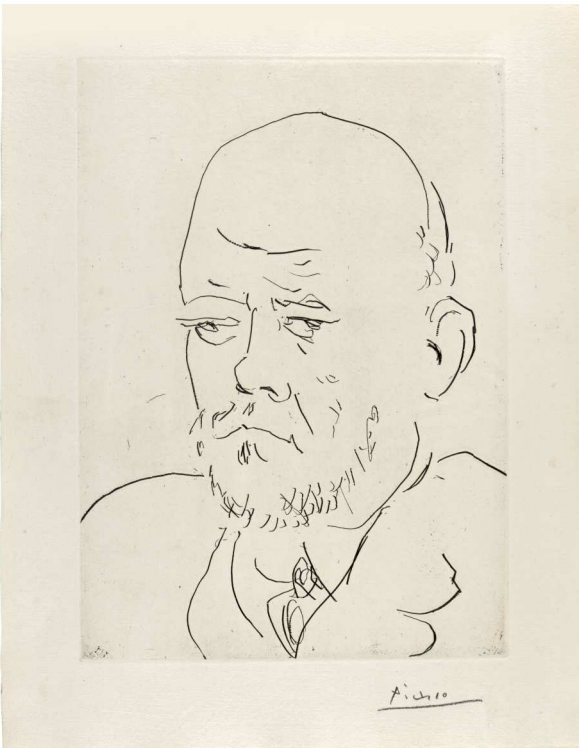
Etching, 1937, from *la suite Vollard*, signed in  
pencil, from the total edition of 310, on Montval  
laid paper with the Vollard watermark, framed  
plate: 350 by 250mm 13¾ by 9⅞in;  
sheet: 445 by 340mm 17½ by 13⅜in

⊕ £ 2,000-3,000 € 2,250-3,400

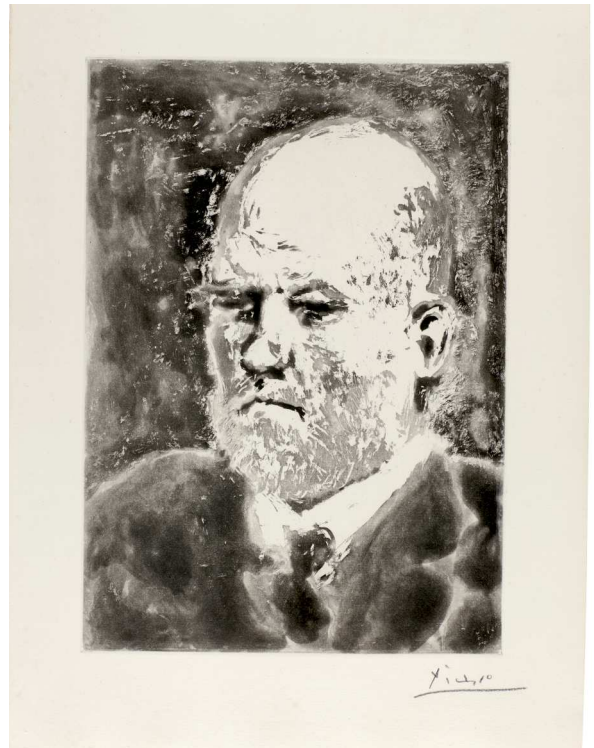


145





146



147

147

## PABLO PICASSO

1881 - 1973

Portrait de Vollard, III (B. 232; Ba. 617)

Aquatint, 1937, from *la suite Vollard*, signed in pencil, from the total edition of 310, on Montval laid paper with the Vollard watermark, framed plate: 345 by 247mm 13<sup>5</sup>/<sub>8</sub> by 9<sup>3</sup>/<sub>4</sub>in; sheet: 442 by 340mm 17<sup>3</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>8</sub>in

⊕ £ 3,000-4,000 € 3,400-4,500

148

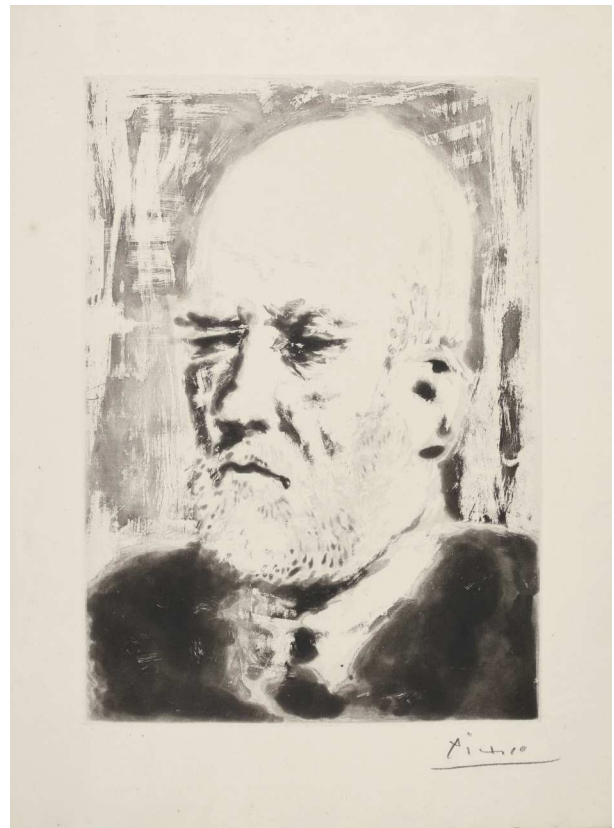
## PABLO PICASSO

1881 - 1973

Portrait de Vollard, II (B. 231; Ba. 618)

Aquatint, 1937, from *la suite Vollard*, signed in pencil, from the total edition of 310, on Montval laid paper with the Picasso watermark, framed plate: 349 by 248mm 13<sup>1</sup>/<sub>2</sub> by 9<sup>3</sup>/<sub>4</sub>in; sheet: 452 by 335mm 17<sup>3</sup>/<sub>4</sub> by 13<sup>1</sup>/<sub>8</sub>in

⊕ £ 3,000-4,000 € 3,400-4,500



148



149



150

149

## PABLO PICASSO

1881 - 1973

### Taureau ailé contemplé par quatre enfants (B. 229; Ba. 444)

Etching, 1934, from *la suite Vollard*, signed in pencil, from the total edition of 310, on Montval laid paper with the Picasso watermark, framed plate: 240 by 300mm 9½ by 11¾in; sheet: 340 by 445mm 13⅜ by 17½in

⊕ £ 10,000-15,000 € 11,200-16,800



151

150

PROPERTY FROM THE COLLECTION OF THE LATE  
JOHN PAYNE

## PABLO PICASSO

1881 - 1973

### Minotaure, une coupe à la main, et jeune femme (B. 190; Ba. 349)

Etching, 1933, from *la suite Vollard*, signed in  
pencil, from the total edition of 310, on Montval  
laid paper with the Vollard watermark, framed  
plate: 194 by 269mm 7<sup>5</sup>/<sub>8</sub> by 10<sup>5</sup>/<sub>8</sub>in;  
sheet: 340 by 447mm 13<sup>3</sup>/<sub>8</sub> by 17<sup>5</sup>/<sub>8</sub>in

⊕ £ 3,000-5,000 € 3,400-5,600

151

## PABLO PICASSO

1881 - 1973

### Faune dévoilant une femme (B. 230; Ba. 609)

Aquatint with engraving, 1936, from *la suite  
Vollard*, signed in pencil, from the total edition  
of 310, on Montval laid paper with the Vollard  
watermark, framed  
plate: 315 by 419mm 12<sup>1</sup>/<sub>2</sub> by 16<sup>1</sup>/<sub>2</sub>in;  
sheet: 342 by 450mm 13<sup>1</sup>/<sub>2</sub> by 17<sup>3</sup>/<sub>4</sub>in

⊕ £ 30,000-50,000 € 33,600-56,000



152

152

PABLO PICASSO

1881 - 1973

La colombe en vol (B. 679; Mourlot, Picasso Project 193)

Lithograph, 1950, signed in pencil, inscribed 'Epreuve d'artiste' an artist's proof aside from the edition of 50, on Arches wove paper, framed sheet: 565 by 765mm 22¼ by 30½in

⊕ £ 10,000-15,000 € 11,200-16,800

153

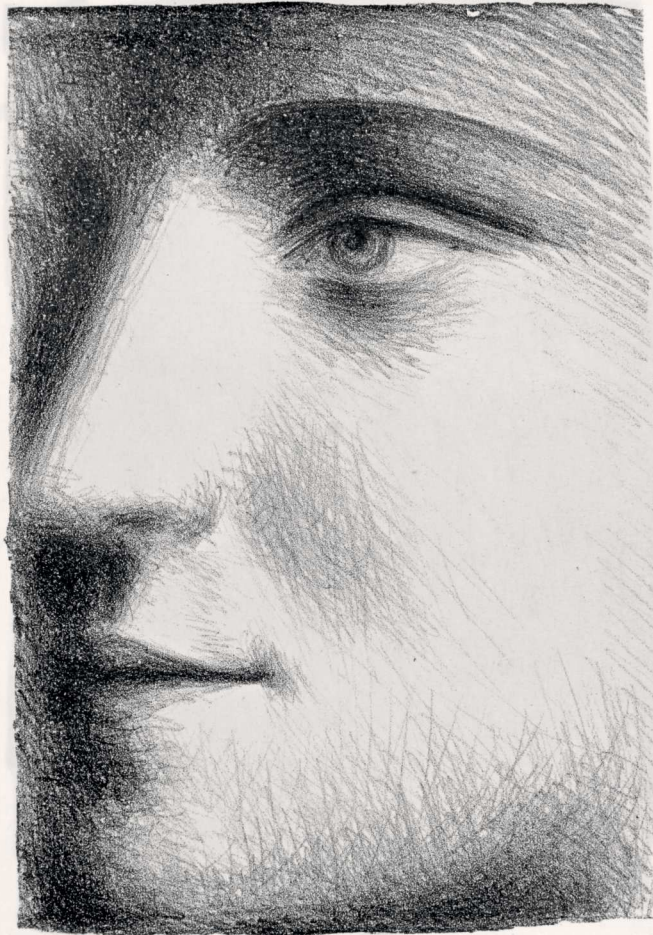
PABLO PICASSO

1881 - 1973

Visage de Marie-Thérèse (B. 95; Ba. 243; M., PP. XXIII)

Lithograph, 1928, signed in pencil, numbered 23/75 (the total edition was 325), on Japan paper, framed image: 200 by 143mm 7⅞ by 5⅝in; sheet: 396 by 296mm 15⅝ by 11⅝in

⊕ £ 20,000-30,000 € 22,400-33,600



93/95

P. J. ...

154



154

## PABLO PICASSO

1881 - 1973

Tête de jeune garçon (B. 378; M., PP. 8)

Lithograph, 1945, a proof aside from the edition of 50, on wove paper, framed  
image: 290 by 225mm 11<sup>3</sup>/<sub>8</sub> by 8<sup>7</sup>/<sub>8</sub>in  
; sheet: 440 by 322mm 17<sup>3</sup>/<sub>8</sub> by 12<sup>1</sup>/<sub>2</sub>in

During the post-war period Picasso gave this print to his good friends Georges Sadoul, the French journalist and cinema writer, and his wife Ruta. Georges hung it in his office, next to his desk, considering it to be a portrait of a young survivor of the concentration camps who had returned to France. However, the work has also been variously interpreted as Picasso's nostalgic memory of himself as a young boy or an idealised portrait of a young member of the Resistance.

⊕ £ 3,000-5,000 € 3,400-5,600

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## PABLO PICASSO

1881 - 1973

Faune musicien No. 4 (B. 522, M., PP. 115)

Lithograph, 1948, initialed in pencil by Fernand Mourlot verso, inscribed with his reference 115 and numbered 6/6 (one of six proofs reserved for the artist and printer, aside from the edition of 50), on Arches wove paper, framed  
image: 670 by 533mm 26<sup>3</sup>/<sub>8</sub> by 21in;  
sheet: 764 by 560mm 30<sup>3</sup>/<sub>8</sub> by 22in

⊕ £ 5,000-7,000 € 5,600-7,900

156

## PABLO PICASSO

1881 - 1973

Tête de jeune fille (B. 423; M., PP. 68)

Lithograph, 1947, signed in pencil, numbered 26/50, on Arches wove paper, framed  
image: 495 by 400mm 18<sup>1</sup>/<sub>2</sub> by 15<sup>3</sup>/<sub>4</sub>in;  
sheet: 650 by 500mm 25<sup>5</sup>/<sub>8</sub> by 19<sup>5</sup>/<sub>8</sub>in

⊕ £ 25,000-35,000 € 28,000-39,200

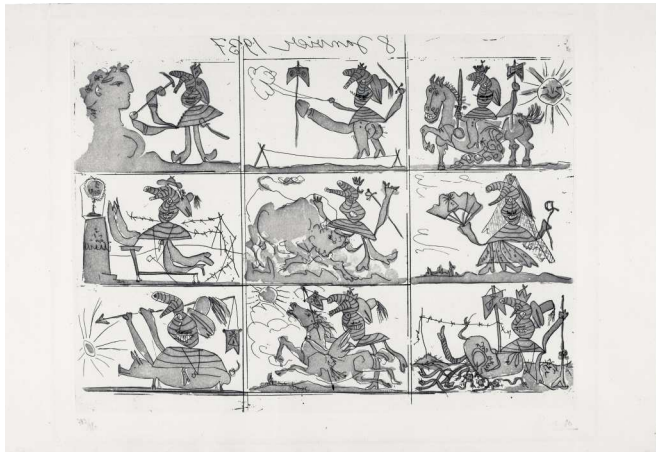


155



26/50

Picasso



157

157

PABLO PICASSO

1881 - 1973

Sueño y mentira de Franco (B. 297-298; Ba. 615-616; Cramer 28)

The complete portfolio, comprising two etchings with aquatint, 1937, each stamp-signed, numbered 783/850 in pencil (there was also a signed edition of 150 on *Chine collé*), on Montval laid paper, with the text sheet, accompanying grey wove wrappers with printed text and title, each framed (including grey wrappers) each sheet: approx. 383 by 564mm 15½ by 22¼in

⊕ £ 5,000-7,000 € 5,600-7,900



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158

PABLO PICASSO

1881 - 1973

Untitled (B. 1466; C. 146)

Etching with drypoint, 1966, from *El entierro del Conde de Orgaz*, signed in pencil, numbered 12/12 (the total edition was 263), on Japan paper plate: 225 by 325mm 8⅞ by 12¾in; sheet: 357 by 450mm 14 by 17¾in

⊕ £ 3,000-5,000 € 3,400-5,600



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159

PABLO PICASSO

1881 - 1973

Le Matin. Deux femmes au réveil (B. 924; Ba. 1252; M., PP. L-073)

Linoleum cut printed in colours, 1959, signed in pencil, numbered 35/50 (total edition includes approx. 20 artist's proofs), on Arches wove paper, framed image: 530 by 645mm 20⅞ by 25¾in; sheet: 620 by 755mm 24¾ by 29¾in

⊕ £ 12,000-18,000 € 13,500-20,200





159

160

## PABLO PICASSO

1881 - 1973

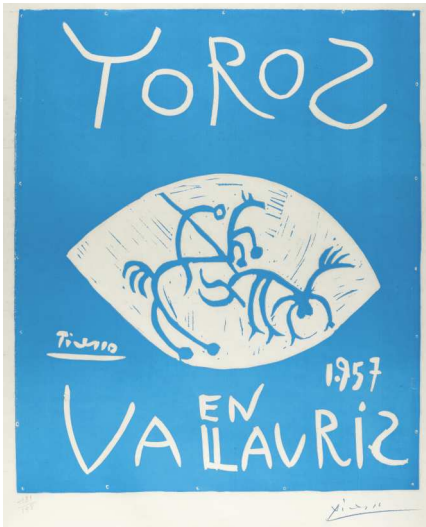
Peintre dessinant et modèle nu au  
chapeau (B. 1194; Ba. 1357)

Linoleum cut, 1965, signed in pencil, numbered  
35/160 (total edition includes 40 artist's proofs),  
on Arches wove paper, framed  
image: 530 by 640mm 20<sup>7</sup>/<sub>8</sub> by 25<sup>1</sup>/<sub>4</sub>in;  
sheet: 620 by 750mm 24<sup>3</sup>/<sub>8</sub> by 29<sup>1</sup>/<sub>2</sub>in

⊕ £ 7,000-10,000 € 7,900-11,200



160



161

161

## PABLO PICASSO

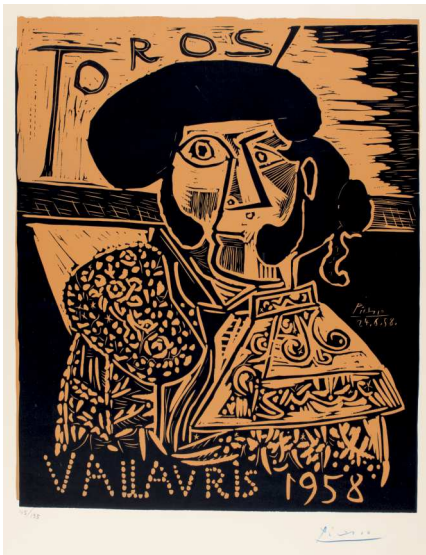
1881 - 1973

Toros en Vallauris 1957 (B. 1276; Ba. 1045; M., PP. L-024; Czwiklitzer 23)

Linoleum cut printed in blue, 1957, signed in blue crayon, numbered 131/198 in pencil, on wove paper, framed  
 image: 640 by 532mm 25½ by 20¾in;  
 sheet: 970 by 648mm 38½ by 25½in

⊕ £ 3,000-5,000 € 3,400-5,600

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## PABLO PICASSO

1881 - 1973

Toros Vallauris 1958 (B. 1282; Ba. 1049; M., PP. L-028; Czw. 147)

Linoleum cut printed in colours, 1958, signed in blue crayon, numbered 145/195 in pencil, on Arches wove paper, framed  
 image: 650 by 530mm 25½ by 20¾in;  
 sheet: 790 by 609mm 31½ by 24in

⊕ £ 5,000-7,000 € 5,600-7,900

163

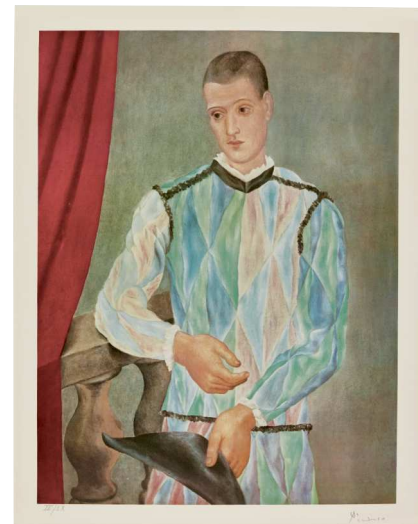
## AFTER PABLO PICASSO

1881 - 1973

Arlequin (Czw. 230)

Offset lithograph printed in colours, 1966, from the *Barcelona Suite*, signed in pencil, numbered II/LX, on Arches wove paper, framed  
 image: 576 by 438mm 22½ by 17¼in;  
 sheet: 752 by 551mm 29½ by 21¾in

‡ ⊕ £ 3,000-4,000 € 3,400-4,500



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## AFTER PABLO PICASSO

1881 - 1973

Bacchanale

Aquatint printed in colours, circa 1955, signed in pencil, numbered 132/300, on BFK Rives wove paper, framed  
 plate: 477 by 564mm 18¾ by 22½in;  
 sheet: 559 by 752mm 22 by 29¾in

⊕ £ 6,000-8,000 € 6,800-9,000



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165

## AFTER PABLO PICASSO

1881 - 1973

Crane de chèvre sur la table (B. 696;  
Ba. 903)

Etching with aquatint printed in colours, 1952,  
signed in pencil, numbered 144/150, on BFK  
Rives wove paper, framed  
plate: 505 by 650mm 19<sup>7</sup>/<sub>8</sub> by 25<sup>5</sup>/<sub>8</sub>in;  
sheet: 557 by 763mm 22 by 30in

⊕ £ 4,000-6,000 € 4,500-6,800



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PABLO PICASSO

1881 - 1973

Corrida sur fond noir (Alain Ramié 198)

Terre de faïence dish, 1953, from the edition of 500, with the Edition Picasso and Madoura stamps  
length: 389mm 15½in

⊕ £ 3,000-5,000 € 3,400-5,600

167

PABLO PICASSO

1881 - 1973

Jacqueline au chevalet (A. R. 334)

Terre de faïence dish, 1956, from the edition of 100, with the Empreinte originale de Picasso and Madoura stamps  
diameter: 429mm 16¾in

‡ ⊕ £ 5,000-7,000 € 5,600-7,900



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168

PABLO PICASSO

1881 - 1973

Têtes (A. R. 367)

*Terre de faïence* pitcher, 1956, from the edition of 500, incised 'Edition Picasso', with the Edition Picasso and Madoura stamps  
height: 151mm 6 $\frac{1}{8}$ in

⊕ £ 1,500-2,000 € 1,700-2,250

169

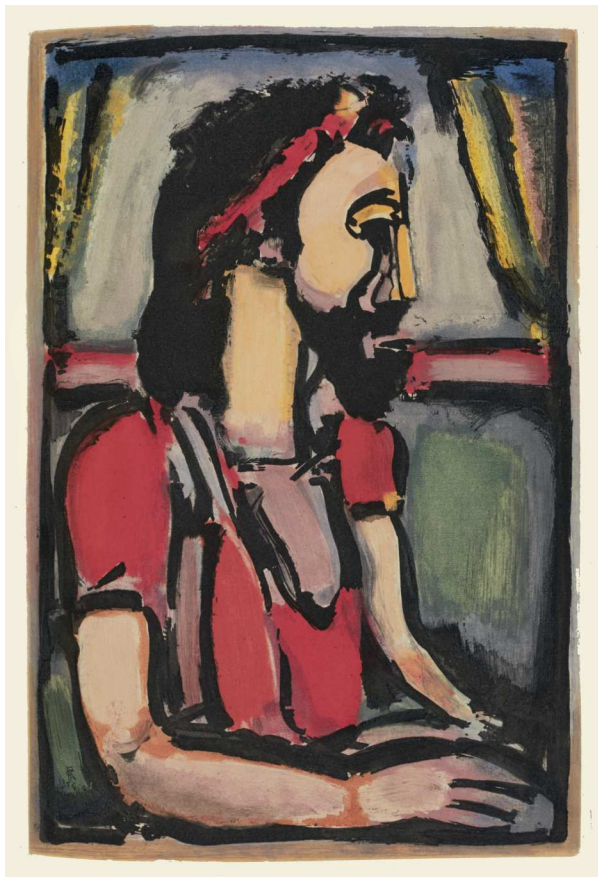
PABLO PICASSO

1881 - 1973

Visage de Femme (A. R. 220)

*Terre de faïence* dish, 1953, from the edition of 400, with the Edition Picasso and Madoura stamps  
length: 373mm 14 $\frac{5}{8}$ in

‡ ⊕ £ 15,000-20,000 € 16,800-22,400



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171

C. & R. 274

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PROPERTY FROM THE COLLECTION  
OF LORD & LADY ATTENBOROUGH

## GEORGES ROUAULT

1871 - 1958

Andres Saures. *Passion* (Chapon & Rouault 257-273)

The complete book, comprising 17 aquatints printed in colours, 1939, 82 wood engravings by G. Aubert, with paper wrappers, title page, text, and justification, this copy numbered 45 from the total edition of 245, on Montval laid paper, bound in navy blue leather-covered boards by Marot-Rodde with silk *doublures* and title in gold on spine, in original painted paper covered slip-case overall: 457 by 354 by 60mm 18 by 13<sup>7</sup>/<sub>8</sub> by 2<sup>3</sup>/<sub>8</sub>in

⊕ £ 6,000-8,000 € 6,800-9,000

171

## GEORGES ROUAULT

1871 - 1958

*Les fleurs du mal* (C. & R. 274-285)

The complete set of the very rare undescribed working proofs before the published edition of 250, comprising 12 aquatints printed in colours, 1936-8, all before the reduction of the platemark (apart from C. & R. 285), with significant differences in colouring and variations in the black, before the addition of the monogram and date (apart from C. & R. 278), C. & R. 282 with extensive hand colouring in black, C. & R. 274 heavily annotated in ink with the printer's instructions, C. & R. 283 inscribed '1' in pencil by the printer, C. & R. 277, 278, and 284 with the outline of the reduced plate printed in black, on Montval wove paper (apart from C. & R. 274 and 285 on Montval laid paper), loose (as issued) in later portfolio box  
each sheet: approx. 447 by 340mm 17<sup>5</sup>/<sub>8</sub> by 13<sup>3</sup>/<sub>8</sub>in

⊕ £ 20,000-30,000 € 22,400-33,600



C. & R. 276



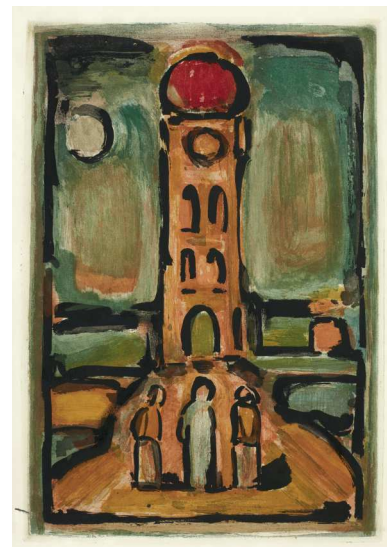
C. & R. 277



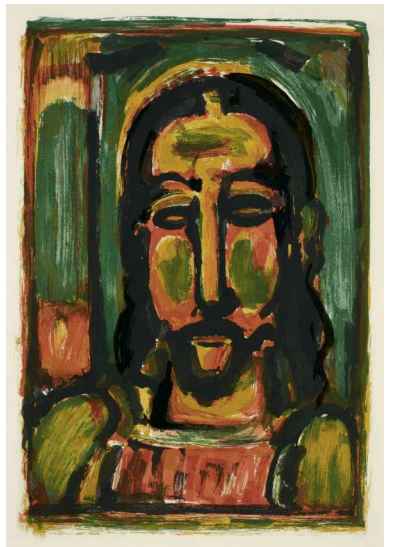
C. & R. 278



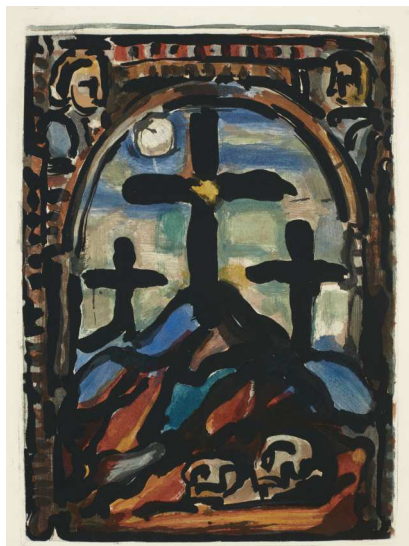
C. & R. 280



C. & R. 281



C. & R. 282



171

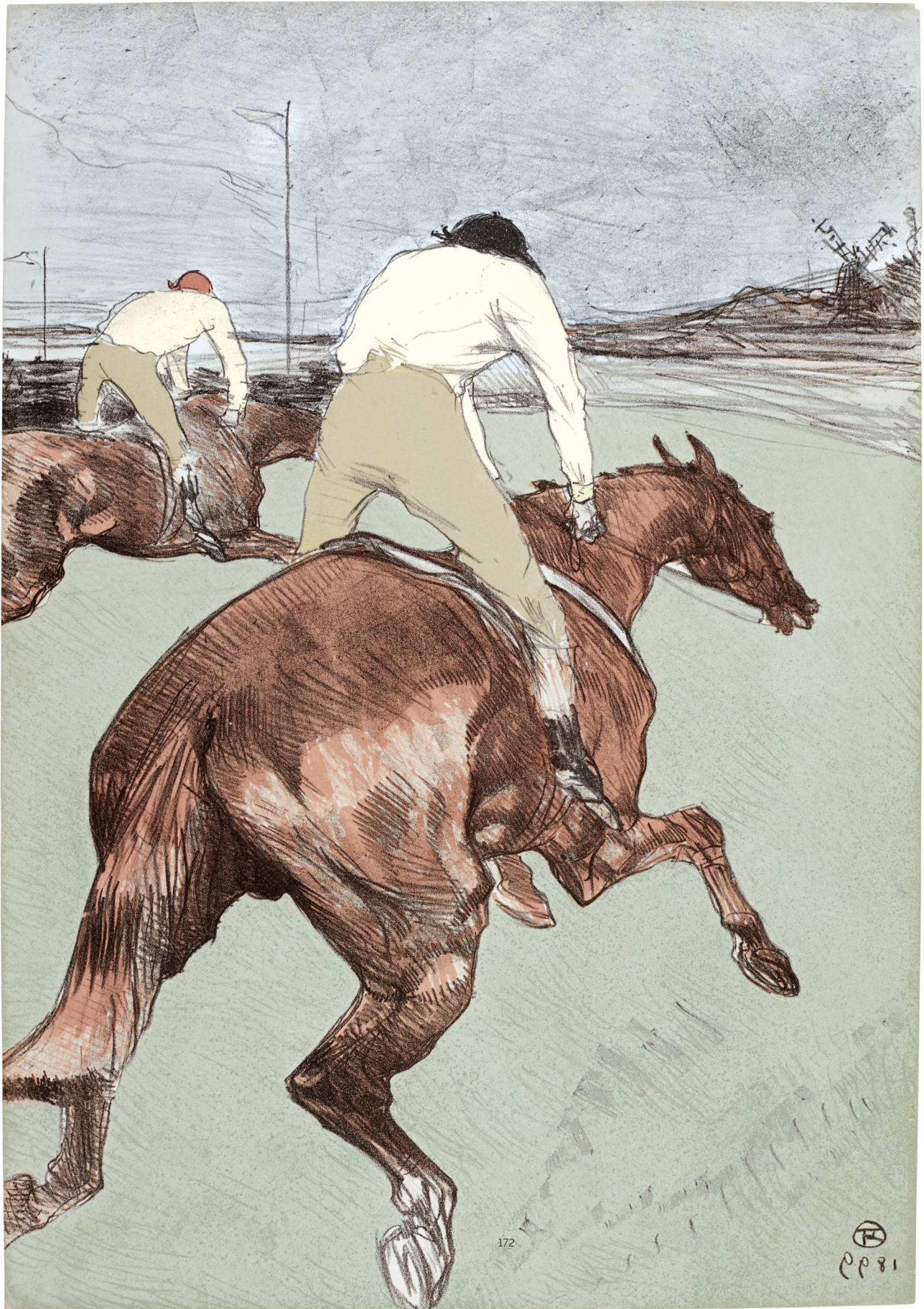
C. & R. 283



C. & R. 284



C. & R. 285



172

Ⓜ  
PP81



172

HENRI DE TOULOUSE-  
LAUTREC

1864 - 1901

Le jockey (Delteil 279; Adriani 345;  
Wittrock 308)

Lithograph printed in colours, 1899, one of 100  
impressions on China paper (from the total  
edition of 112)

image: 521 by 363mm 20½ by 14¾/in

‡ £ 18,000-22,000 € 20,200-24,700

173

HENRI DE TOULOUSE-  
LAUTREC

1864 - 1901

La revue blanche (D. 355; Adr. 130;  
W. P16)

Lithographic poster printed in colours, 1895,  
Wittrock's state C, on two sheets of wove paper,  
framed

sheet: 1265 by 908mm 49⅞ by 35⅝/in

‡ £ 4,000-6,000 € 4,500-6,800

174

HENRI DE TOULOUSE-  
LAUTREC

1864 - 1901

Femme couchée - réveil (D. 182;  
Adr. 174; W. 158)

Lithograph printed in olive-grey, 1896, from *Elles*,  
inscribed 'Série no 27' in ink by Gustave Pellet  
(from the edition of 100), with his paraphe (L.  
1194) and monogram stamp (L. 1190), on wove  
paper, with the G. Pelle/ T. Lautrec watermark,  
framed

sheet: 405 by 520mm 16 by 20½/in

£ 7,000-9,000 € 7,900-10,100



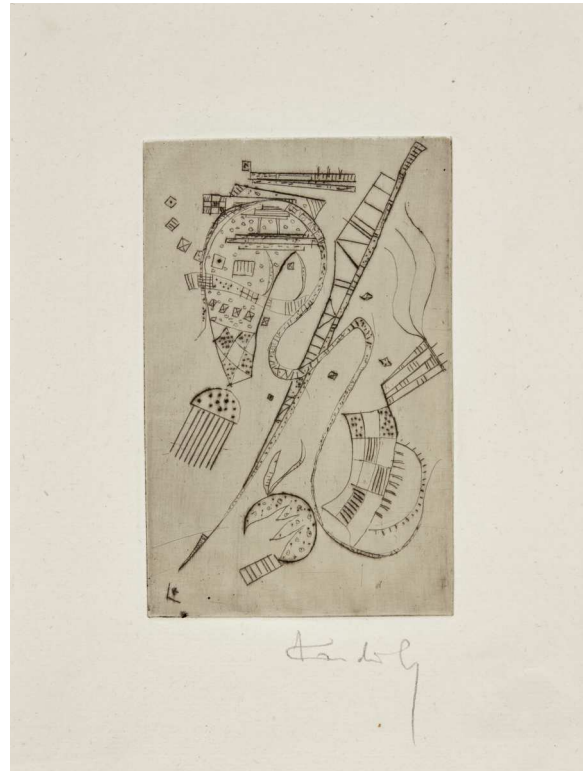
173



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## PORTFOLIO

### Stephen Spender - Fraternity

The complete portfolio, comprising nine etchings and engravings by various artists, 1939, each signed in pencil, with the accompanying poem by Stephen Spender signed in blue ink, this copy numbered 86 in pencil on the justification, from the total edition of 113, loose (as issued), on Montval laid paper, with the title-page, contained in the original hardback covers and slipcase

The collaborating artists are: John Buckland-Wright, Stanley William Hayter, Josef Hecht, Dalla Husband, Wassily Kandinsky, Roderick Mead, Joan Miro, Dolf Rieser, and Luis Vargas.  
each sheet: approx. 224 by 164mm 8<sup>7</sup>/<sub>8</sub> by 6<sup>3</sup>/<sub>8</sub>in;  
overall: 242 by 178 by 23mm 9<sup>1</sup>/<sub>2</sub> by 7 by 7<sup>1</sup>/<sub>8</sub>in

⊕ £ 4,000-6,000 € 4,500-6,800



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## FRANCIS BACON

1909 - 1992

### Œdipe and the Sphinx after Ingres (Sabatier 18)

Lithograph printed in colours, 1984, signed in pencil, inscribed 'HC' (an *hors commerce* impression aside from the edition of 150), on wove paper, framed

image: 1160 by 855mm 45<sup>5</sup>/<sub>8</sub> by 33<sup>5</sup>/<sub>8</sub>in;

sheet: 1280 by 900mm 50<sup>3</sup>/<sub>8</sub> by 35<sup>3</sup>/<sub>8</sub>in

⊕ £ 7,000-9,000 € 7,900-10,100

177

## FRANCIS BACON

1909 - 1992

### Second Version of the Triptych 1944 (S. 24)

The triptych, comprising three lithographs printed in colours, 1989, each signed in pencil and inscribed 'H.C.' (*hors commerce* impressions aside from the edition of 60), on Arches wove paper, each framed

each image: approx. 622 by 462mm 24<sup>1</sup>/<sub>2</sub> by 18<sup>1</sup>/<sub>8</sub>in;

each sheet: approx. 753 by 563mm 29<sup>5</sup>/<sub>8</sub> by 22<sup>1</sup>/<sub>8</sub>in

⊕ £ 12,000-18,000 € 13,500-20,200



178

178

## FRANCIS BACON

1909 - 1992

### Triptych 1986-1987 (S. 6)

The triptych, comprising three etchings with aquatint, 1987, each signed in pencil and numbered 35/99 (total edition includes 15 artist's proofs), on wove paper, each framed  
 each image: approx. 652 by 787mm 25<sup>5</sup>/<sub>8</sub> by 19<sup>1</sup>/<sub>4</sub>in;  
 each sheet: approx. 895 by 626mm 39<sup>1</sup>/<sub>4</sub> by 24<sup>1</sup>/<sub>2</sub>in

⊕ £ 15,000-20,000 € 16,800-22,400



179

PROPERTY FROM AN IMPORTANT SWEDISH COLLECTION

## CHUCK CLOSE

b.1940

### Self-Portrait #1

Relief print with embossment, 1999, signed in white crayon, dated, numbered 11/50, on handmade black paper, framed  
 image: 510 by 395mm 20<sup>1</sup>/<sub>8</sub> by 15<sup>1</sup>/<sub>2</sub>in;  
 sheet: 635 by 521mm 25 by 20<sup>1</sup>/<sub>2</sub>in

£ 3,000-4,000 € 3,400-4,500



180

PROPERTY FROM AN IMPORTANT SWEDISH COLLECTION

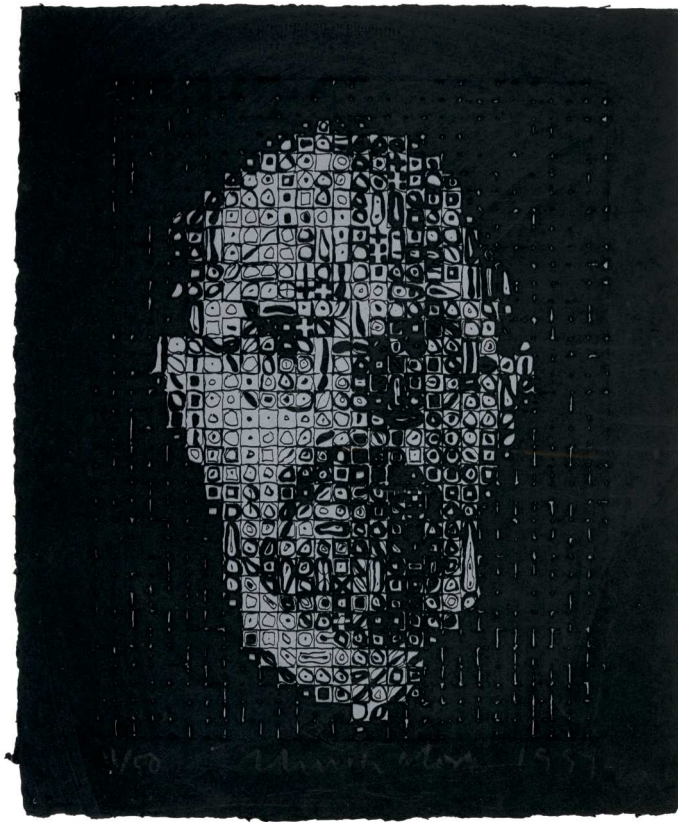
## CHUCK CLOSE

b.1940

### Keith IV - State II

Lithograph, 1975, signed in pencil, dated, titled, numbered 11/15, on Arches wove paper, framed  
 image: 494 by 409mm 19<sup>1</sup>/<sub>2</sub> by 16<sup>1</sup>/<sub>2</sub>in;  
 sheet: 758 by 568mm 29<sup>7</sup>/<sub>8</sub> by 22<sup>3</sup>/<sub>8</sub>in

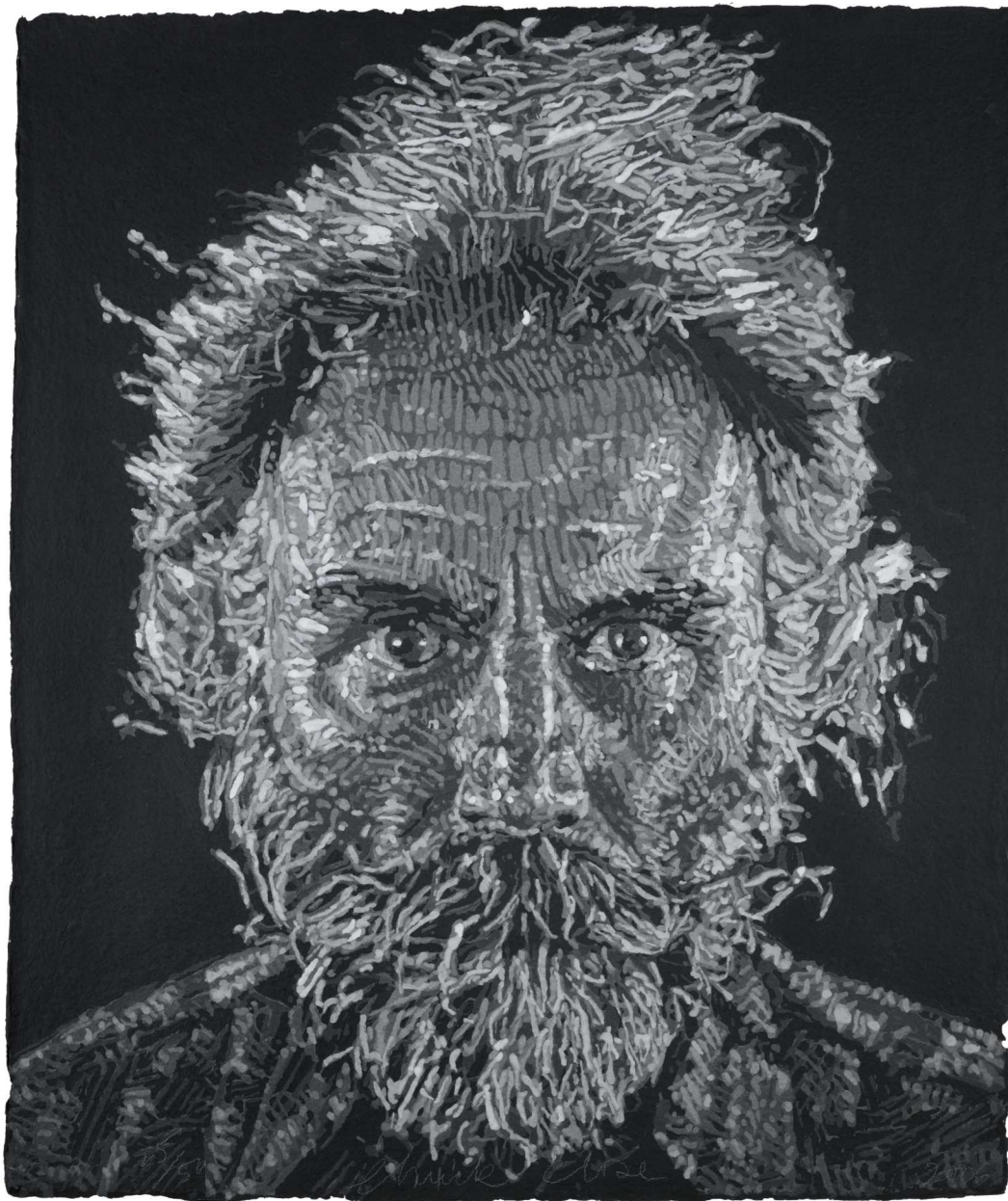
£ 3,000-4,000 € 3,400-4,500



179



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181

181

PROPERTY FROM AN IMPORTANT SWEDISH  
COLLECTION

## CHUCK CLOSE

b.1940

### Lucas Paper/Pulp

Stencilled handmade paper print, 2006, signed  
in white crayon, dated, numbered 25/50, on  
handmade paper, framed  
sheet: 1162 by 982mm 45¾ by 38¾in

£ 8,000-12,000 € 9,000-13,500

182

PROPERTY FROM AN IMPORTANT SWEDISH  
COLLECTION

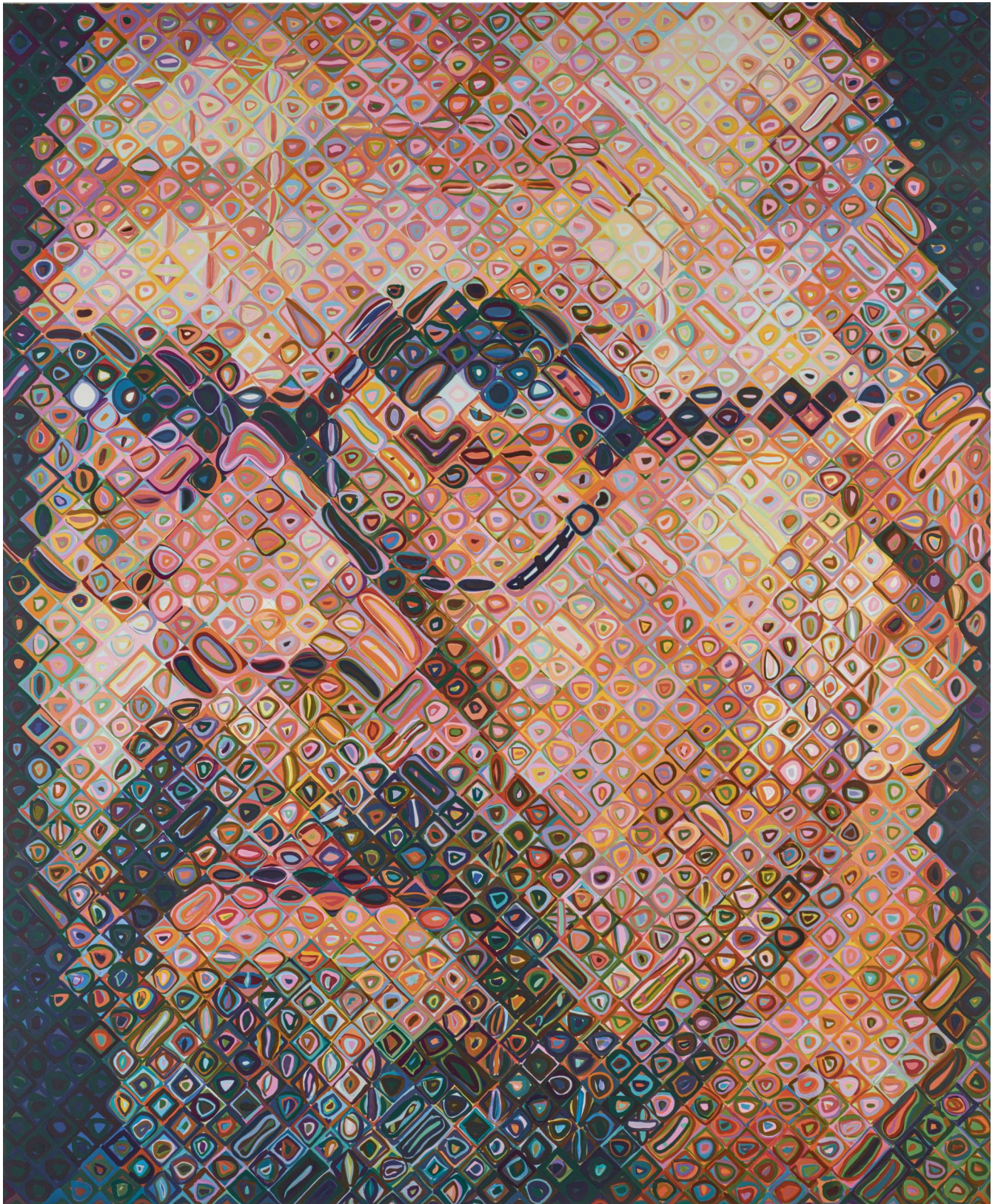
## CHUCK CLOSE

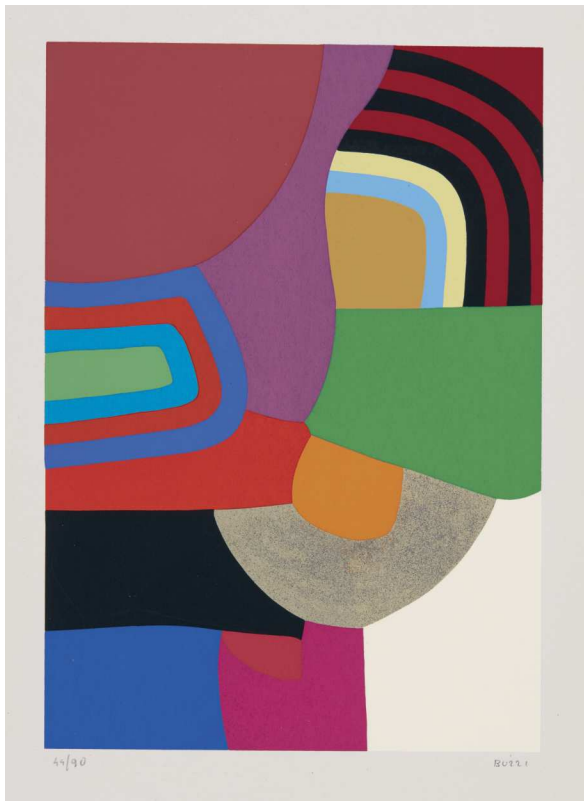
b.1940

### Self-Portrait

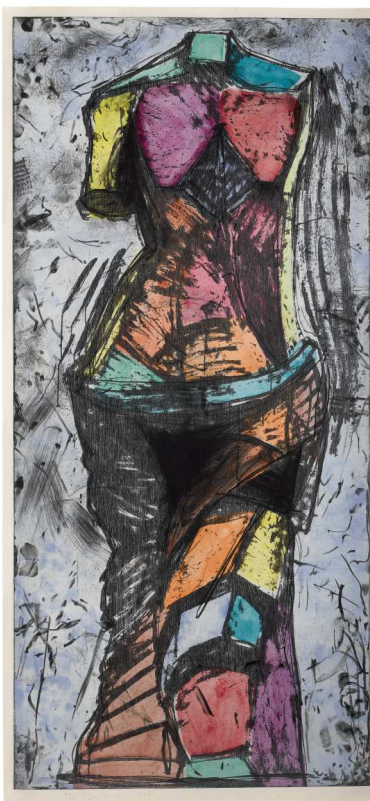
Screenprint in colours, 2000, signed in pencil,  
dated, numbered 76/80, on wove paper, framed  
image: 1483 by 1219mm 58¾ by 48in;  
sheet: 1665 by 1376mm 65½ by 54¼in

£ 30,000-50,000 € 33,600-56,000





183



184



185

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## ALBERTO BURRI

1915 - 1995

### Untitled (Calvesi 45-50)

The complete set, comprising six screenprints in colours, 1973-76, each signed in pencil, each numbered 44/90 (total edition includes 15 artist's proofs), on wove paper, each framed  
 each image: approx. 250 by 180mm 9<sup>7</sup>/<sub>8</sub> by 7<sup>1</sup>/<sub>8</sub>in;  
 each sheet: approx. 426 by 345mm 16<sup>3</sup>/<sub>4</sub> by 13<sup>5</sup>/<sub>8</sub>in

⊕ £ 4,000-6,000 € 4,500-6,800

184

## JIM DINE

b.1935

### The Oil of Gladness (Carpenter 20)

Etching with drypoint printed in colours, 1988, signed in pencil, dated, numbered 30/50 (total edition includes ten artist's proofs), on wove paper, framed  
 image 1935mm by 898mm 76<sup>1</sup>/<sub>8</sub> by 35<sup>3</sup>/<sub>8</sub>in;  
 sheet: 1996 by 950mm 78<sup>3</sup>/<sub>8</sub> by 37<sup>3</sup>/<sub>8</sub>in

‡ W £ 5,000-7,000 € 5,600-7,900





186

185

## JIM DINE

b.1935

### Watercolour in Galilee

Etching printed in colours with hand-colouring, 2001, signed in pencil, dated, numbered 1/50, on wove paper

plate: 468 by 412mm 18<sup>3</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>4</sub>in;  
sheet: 783 by 564mm 30<sup>7</sup>/<sub>8</sub> by 22<sup>1</sup>/<sub>4</sub>in

‡ £ 3,000-4,000 € 3,400-4,500

186

## LUCIAN FREUD

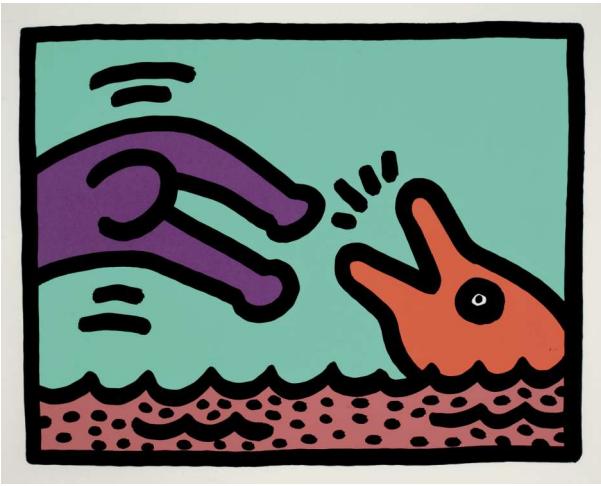
1922 - 2011

### Blond Girl (Hartley 24; Figura 33)

Etching printing with plate tone, 1985, initialled in pencil, inscribed 'proof', an artist's proof aside from the edition of 50, on Somerset Satin White wove paper, framed

plate: 690 by 548mm 27<sup>1</sup>/<sub>8</sub> by 21<sup>5</sup>/<sub>8</sub>in;  
sheet: 960 by 794mm 37<sup>3</sup>/<sub>4</sub> by 31<sup>1</sup>/<sub>4</sub>in

⊕ £ 20,000-30,000 € 22,400-33,600



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## KEITH HARING

1958 - 1990

### Pop Shop V (Littmann page 149)

The complete set, comprising four screenprints in colours, 1989, each with the stamped certificate of authenticity signed by Julia Gruen, the executor for the Keith Haring Estate, numbered 151/200 in pencil verso, on sturdy wove paper, each framed  
 each image: approx. 290 by 370mm 11<sup>3</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>8</sub>in;  
 each sheet: approx. 345 by 420mm 13<sup>5</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>2</sub>in

£ 12,000-18,000 € 13,500-20,200

188

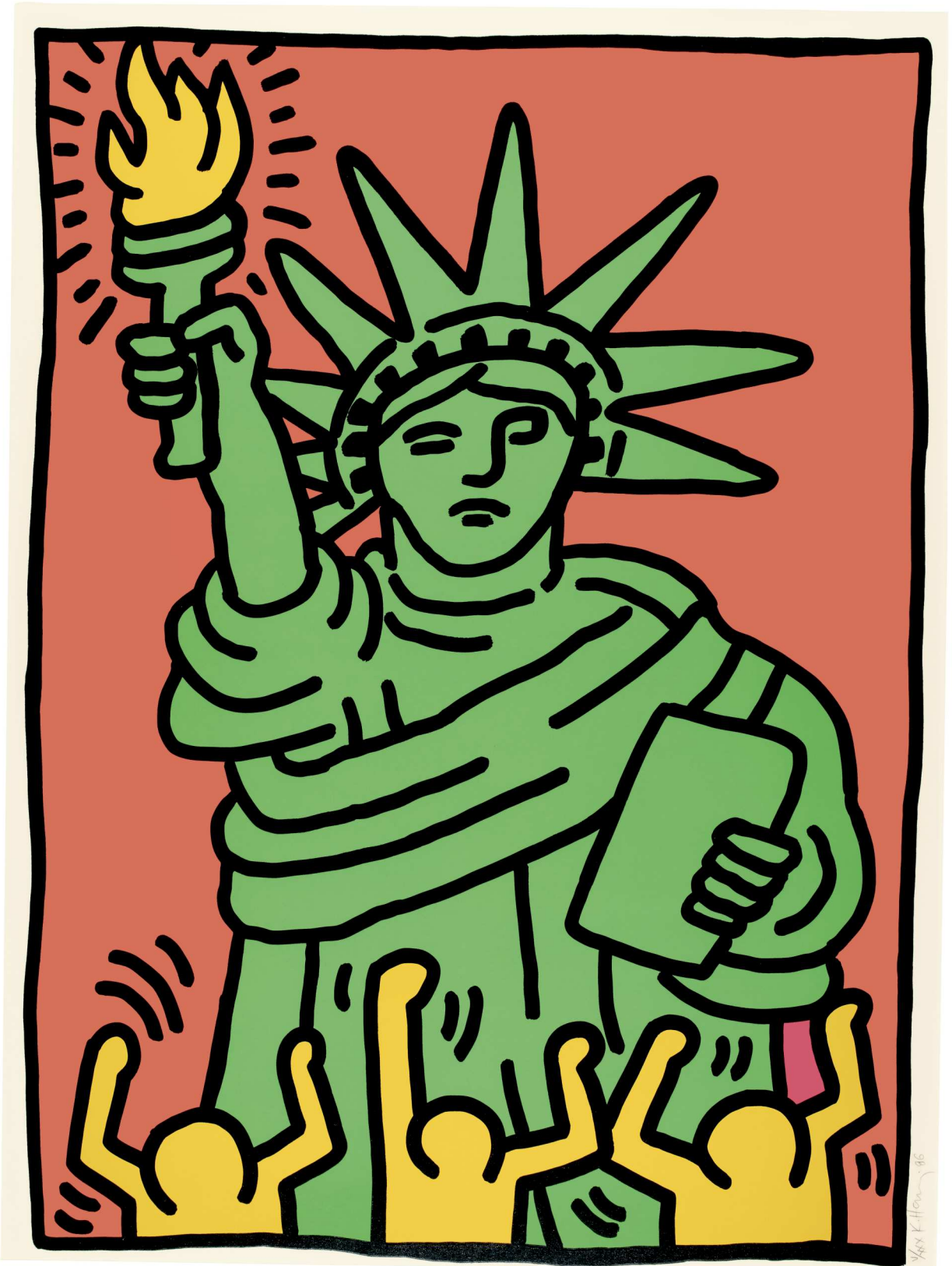
## KEITH HARING

1958 - 1990

### Statue of Liberty (L. p. 63)

Screenprint in colours, 1986, signed in pencil, dated, numbered V/XXX (an artist's proof aside from the edition of 100), on sturdy wove paper, framed  
 image: 910 by 650mm 35<sup>7</sup>/<sub>8</sub> by 25<sup>5</sup>/<sub>8</sub>in;  
 sheet: 965 by 720mm 38 by 28<sup>3</sup>/<sub>8</sub>in

£ 25,000-35,000 € 28,000-39,200



1/68 K. Hoffman '96



189

## KEITH HARING

1958 - 1990

### Icons (L. pp. 170-171)

The complete set, comprising five screenprints in colours with embossing, 1990, each with the stamped certificate of authenticity signed by Julia Gruen, the executor for the Keith Haring Estate, numbered HC 1/25 in pencil verso (*hors commerce* impressions aside from the edition of 250), on Arches Cover paper, each framed each sheet: approx. 535 by 635mm 21¼ by 25in

£ 25,000-35,000 € 28,000-39,200

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## KEITH HARING

1958 - 1990

### Lucky Strike (L. p. 78)

Screenprint in colours, 1987, signed in pencil, numbered 18/80, on wove paper, framed image: 287 by 200mm 11¼ by 7⅞in; sheet: 296 by 209mm 11⅝ by 8¼in

£ 6,000-8,000 € 6,800-9,000



191

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## DAVID HOCKNEY

b.1937

Rain (Scottish Arts Council 137; Museum of Contemporary Art Tokyo 128)

Lithograph with screenprint in colours, 1973, from *The Weather Series*, signed in green crayon, dated, numbered 5/98 (total edition includes 25 proofs), on Arches mould made paper, framed sheet: 995 by 803mm 39½ by 31½in

± ⊕ £ 10,000-15,000 € 11,200-16,800

192

## JASPER JOHNS

b.1930

Jasper Johns/Screenprints (Universal Limited Art Editions. Supplement 13)

The catalogue, comprising one screenprint in colours on Patapar printing parchment (the cover), 1977, published to accompany the exhibition at Brooke Alexander, New York, from November 1977 to January 1978, from the edition of 3000

screenprint: 240 by 237mm 9½ by 9¼in;  
overall: 251 by 251mm 9⅞ by 9⅞in

£ 800-1,200 € 900-1,350

193

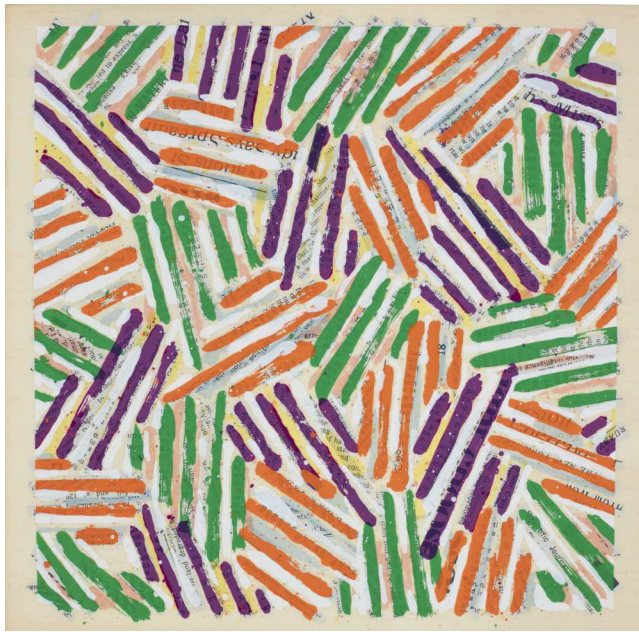
## JASPER JOHNS

b.1930

Periscope (U.L.A.E. 218)

Etching with aquatint printed in colours, 1981, signed in pencil, dated, numbered 84/88 (total edition includes 12 artist's proofs), on BFK Rives wove paper, framed plate: 860 by 613mm 33⅞ by 24⅞in; sheet: 1049 by 747mm 41¼ by 29⅞in

£ 8,000-12,000 € 9,000-13,500



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193

194

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ALEX KATZ

b. 1927

Brisk Day (Schröder 78)

Screenprint in colours, 1990, signed in pencil,  
numbered 85/150, on wove paper, framed  
sheet: 915 by 740mm 36 by 29½in

† £ 3,000-5,000 € 3,400-5,600



194

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ALEX KATZ

b. 1927

Brisk Day (S. 77)

Aquatint printed in colours, 1990, signed in pencil,  
numbered 85/150, on wove paper, framed  
sheet: 902 by 725mm 35½ by 28½in

† £ 3,000-5,000 € 3,400-5,600



195





*D. Hirst*

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## DAMIEN HIRST

b.1965

### Victory Over Death

Photogravure etching with hand-colouring, 2008,  
signed in pencil, numbered 31/58, on wove paper,  
framed

plate: 930 by 850mm 36<sup>5</sup>/<sub>8</sub> by 33<sup>1</sup>/<sub>2</sub>in;  
sheet: 1190 by 1760mm 46<sup>7</sup>/<sub>8</sub> by 42<sup>3</sup>/<sub>8</sub>in

† ⊕ £ 10,000-15,000 € 11,200-16,800





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**WIFREDO LAM**

1902 - 1982

**Dinner Service Set**

The complete set, comprising 42 glazed and painted dishes for dinner service, *circa* 1970, each signed LAM in gold paint *verso* and numbered 94/100, with designs by Wilfredo Lam produced by Fabbrica Albissola Ceramiche, ceramics produced by H Royal Selb, Germany  
smallest diameter: 196mm 7¾in;  
largest diameter: 322mm 12⅝in

**£ 15,000-20,000 € 16,800-22,400**

198

**JEFF KOONS**

b.1955

**Balloon Dog (Blue)**

Metallised porcelain multiple, 2002, numbered 106/2300 *verso*, accompanied by the original cardboard box, foam, and stand  
diameter: 265mm 10⅜in

**£ 7,000-9,000 € 7,900-10,100**



199

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PROPERTY FROM AN IMPORTANT PRIVATE  
ITALIAN COLLECTION

## ROY LICHTENSTEIN

1923 - 1997

### Shipboard Girl (Corlett II.6)

Offset lithograph printed in colours, 1965, signed  
in pencil, from the edition of unknown size, on  
wove paper, framed  
image: 659 by 485mm 26 by 19 $\frac{1}{2}$ in;  
sheet: 687 by 510mm 27 $\frac{1}{8}$  by 20 $\frac{1}{2}$ in

#### PROVENANCE

Purchased directly from Castelli Graphics, New  
York, by the present owner

£ 20,000-30,000 € 22,400-33,600



200

200

PROPERTY FROM AN IMPORTANT PRIVATE  
ITALIAN COLLECTION

## ROY LICHTENSTEIN

1923 - 1997

### Sunrise (C. II.7)

Offset lithograph printed in colours, 1965, signed  
in pencil, from the edition of unknown size, on  
wove paper  
image: 439 by 587mm 17 $\frac{1}{4}$  by 23 $\frac{3}{8}$ in;  
heet: 465 by 618mm 18 $\frac{3}{8}$  by 24 $\frac{3}{8}$ in

#### PROVENANCE

Purchased directly from Castelli Graphics, New  
York, by the present owner

£ 6,000-8,000 € 6,800-9,000



201

201

## ROY LICHTENSTEIN

1923 - 1997

### Industry and the Arts (II) (C. 86)

Screenprint in colours, 1969, signed in pencil,  
dated, numbered 176/250, on C. M. Fabriano  
wove paper, framed  
image: 436 by 364mm 17 $\frac{1}{8}$  by 14 $\frac{3}{8}$ in;  
sheet: 661 by 486mm 26 by 19 $\frac{1}{2}$ in

£ 5,000-7,000 € 5,600-7,900





202

202

**ROY LICHTENSTEIN**

1923 - 1997

**Crying Girl (C. II.1)**

Offset lithograph printed in colours, 1963, with a spurious signature and numbering in pencil, from the edition of unknown size, on wove paper  
sheet: 585 by 440mm 23 by 17<sup>3</sup>/<sub>8</sub>in

**£ 10,000-15,000 € 11,200-16,800**

203

**ROY LICHTENSTEIN**

1923 - 1997

**Untitled (Still Life with Lemon and Glass) (C. 134)**

Lithograph and screenprint in colours with debossing, 1974, signed in pencil, dated, numbered 14/100, on wove paper, framed  
image: 825 by 606mm 32<sup>1</sup>/<sub>2</sub> by 23<sup>7</sup>/<sub>8</sub>in;  
sheet: 1024 by 806mm 40<sup>3</sup>/<sub>8</sub> by 23<sup>7</sup>/<sub>8</sub>in

**£ 10,000-15,000 € 11,200-16,800**

204

**ROY LICHTENSTEIN**

1923 - 1997

**Red Lamp (C. 279)**

Lithograph printed in colours, 1992, signed in pencil, dated, numbered 114/250 (total edition includes 40 artist's proofs), on BFK Rives wove paper  
image: 406 by 468mm 16 by 18<sup>3</sup>/<sub>8</sub>in;  
sheet: 545 by 609mm 21<sup>1</sup>/<sub>2</sub> by 24in

**£ 6,000-8,000 € 6,800-9,000**



203



204

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PROPERTY FROM AN IMPORTANT SWEDISH  
COLLECTION

## ROY LICHTENSTEIN

1923 - 1997

### Modern Head #2 (C. 92)

Lithograph printed in yellow with line-cut and embossing, 1970, from the *Modern Head series*, signed in pencil, dated, numbered 74/100 (total edition includes seven artist's proofs), on handmade Waterleaf paper, framed  
image: 503 by 296mm 19¾ by 11¾in;  
sheet: 613 by 463mm 24¼ by 18¼in

£ 7,000-9,000 € 7,900-10,100

206

## ROY LICHTENSTEIN

1923 - 1997

### Haystack (C. 84)

Screenprint in colours, 1969, signed in pencil, dated, numbered 112/250, on C. M. Fabriano wove paper, framed  
image: 364 by 433mm 14¾ by 17in;  
sheet: 485 by 66mm 19¼ by 26in

£ 4,000-6,000 € 4,500-6,800

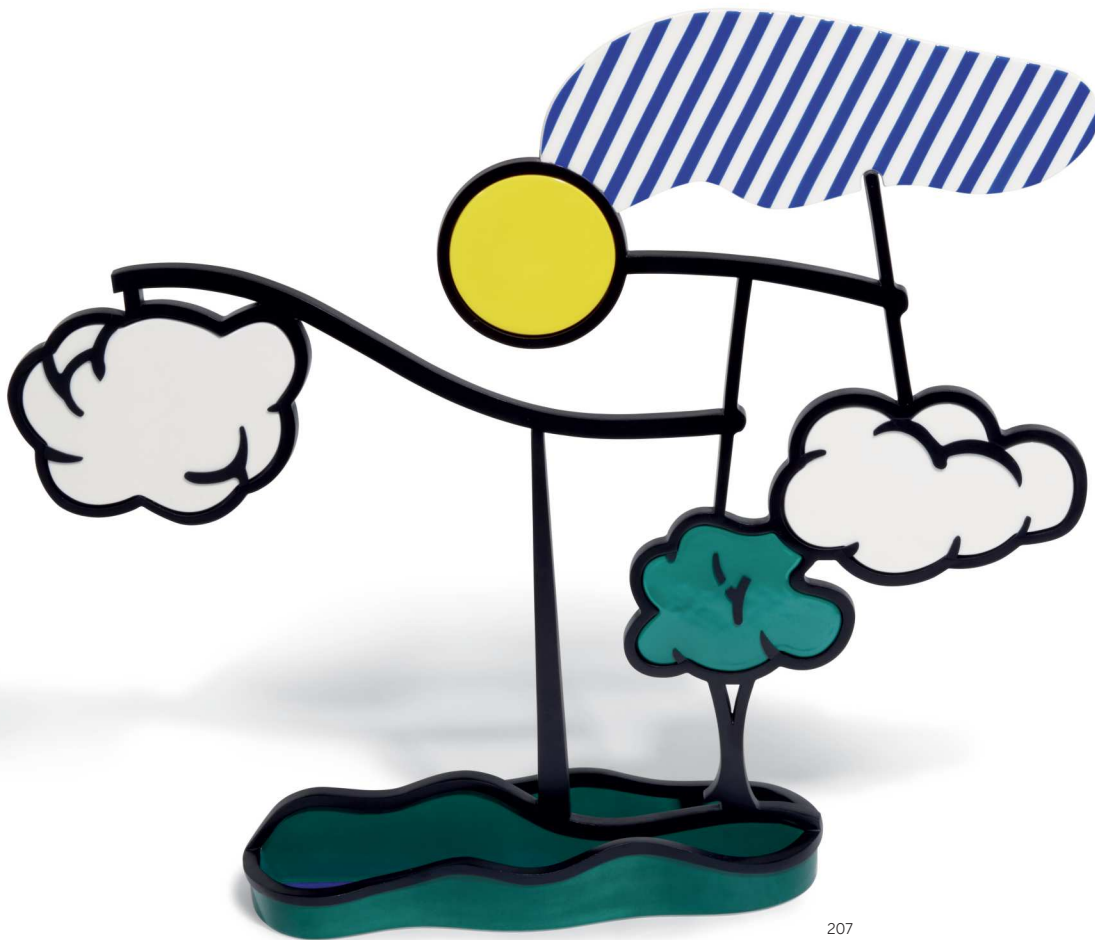


205



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207

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## ROY LICHTENSTEIN

1923 - 1997

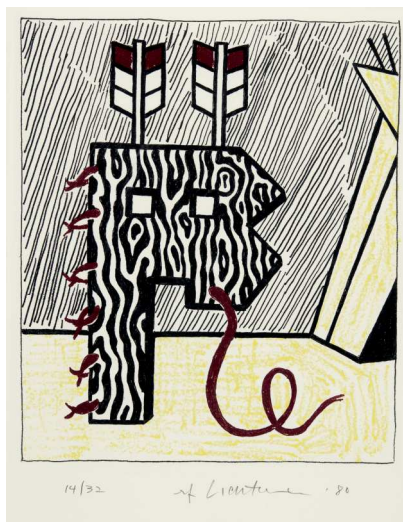
Landscape Mobile (Limoges) (Not in C.)

Porcelain and painted bronze multiple, 1991, stamp-signed, numbered 84/125 in black ink on the base  
height: 546mm 21½in

Ω £ 15,000-25,000 € 16,800-28,000



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209



210

208

## ROY LICHTENSTEIN

1923 - 1997

Head with Feathers and Braid;  
Figure with Teepee; and Head with  
Braids (C. 166-168)

Three etchings with engraving, two with aquatint,  
printed in colours, 1980, each signed in pencil and  
dated, each numbered variously from an edition  
of 32, on mold-made Lana paper, each framed  
smallest sheet (C. 166): 611 by 499mm 24 by  
19<sup>5</sup>/<sub>8</sub>in;  
largest sheet (C. 167): 616 by 528mm 24<sup>1</sup>/<sub>4</sub> by  
20<sup>3</sup>/<sub>4</sub>in  
(3)

£ 5,000-7,000 € 5,600-7,900

209

PROPERTY FROM AN IMPORTANT SWEDISH  
COLLECTION

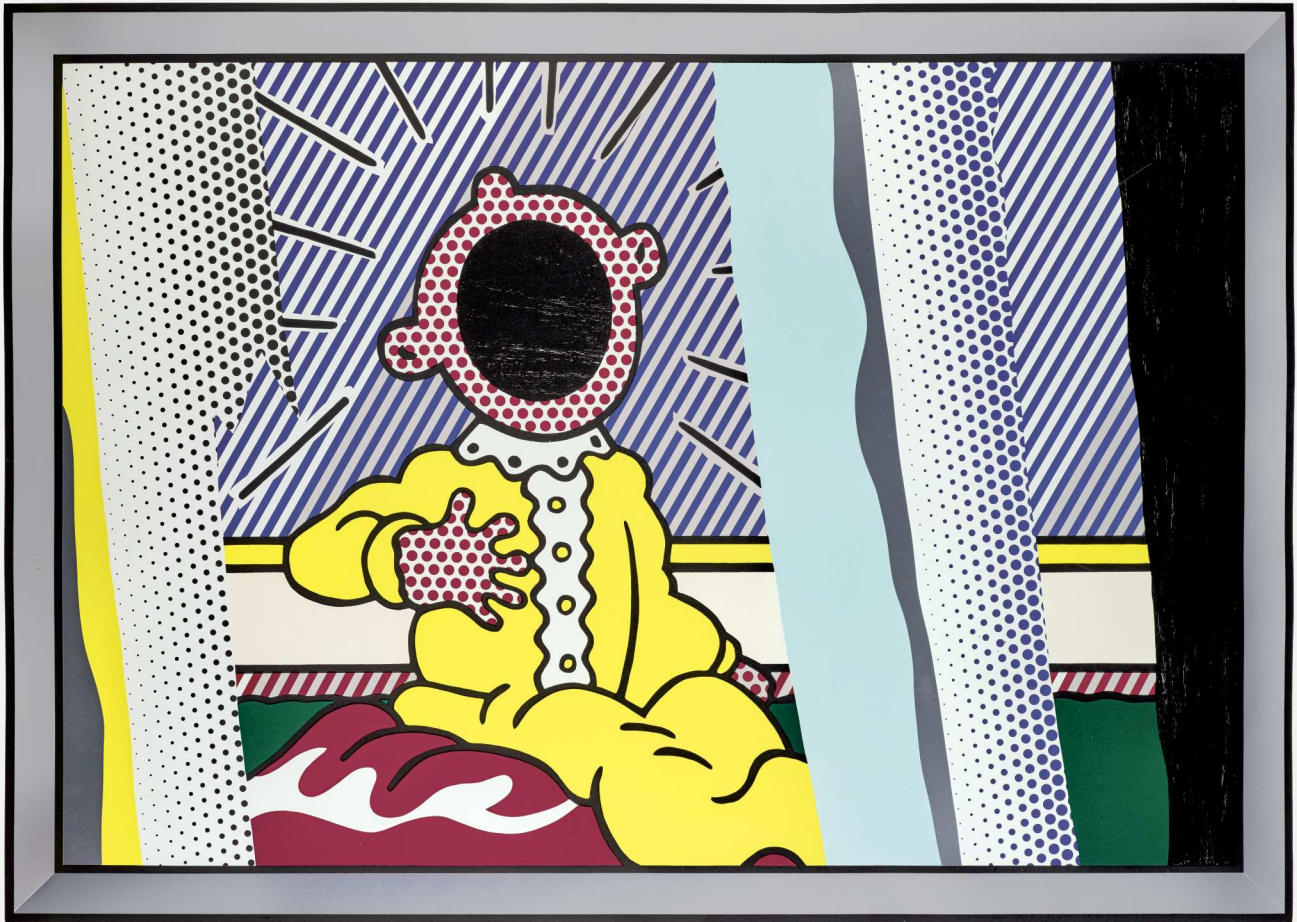
## ROY LICHTENSTEIN

1923 - 1997

Homage to Max Ernst (C. 137)

Screenprint in colours, 1975, from the *Bonjour  
Max Ernst* portfolio, signed in pencil, dated,  
numbered 71/100 (total edition includes 12  
artist's proofs), on Arches 88 wove paper, framed  
image: 536 by 396mm 21<sup>1</sup>/<sub>8</sub> by 15<sup>5</sup>/<sub>8</sub>in;  
sheet: 660 by 506mm 26 by 21<sup>5</sup>/<sub>8</sub>in

£ 4,000-6,000 € 4,500-6,800



21/97 of 60000

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PROPERTY FROM AN IMPORTANT SWEDISH  
COLLECTION

## ROY LICHTENSTEIN

1923 - 1997

### Figures (C. 157)

Lithograph printed in colours, 1978, from the *Surrealist series*, signed in pencil, dated, numbered 26/38 (total edition includes seven artist's proofs), on Arches 88 wove paper, framed  
image: 597 by 385mm 23½ by 15¼in;  
sheet: 797 by 596mm 31¾ by 23½in

£ 5,000-7,000 € 5,600-7,900

211

## ROY LICHTENSTEIN

1923 - 1997

### Reflections on The Scream (C. 243)

Lithograph with screenprint and woodcut printed in colours, with metallised PVC collage and embossing, 1990, from the *Reflections series*, signed in pencil, dated, numbered 39/68 (total edition includes 16 artist's proofs), on mold-made Somerset wove paper, framed  
image: 1075 by 1505mm 42¼ by 59¼in;  
sheet: 1240 by 1660mm 48¾ by 65¾in

W £ 70,000-90,000 € 78,500-101,000

## PORTFOLIO

## Hommage à Picasso

The complete portfolio, 1973, comprising 69 prints in six volumes, including lithographs, etchings, screenprints, and aquatints on various papers and one on mirror-polished steel, with the additional portfolio *America's homage à Picasso*, each portfolio with title page, text, lists of plates and justification, each justification signed and numbered 21/90, the sheets signed and numbered 21/90, some dated or titled, contained loose (as issued) in the original six red linen-covered portfolio cases in the red planchest, the Joe Tilson, Allen Jones, and Enrico Raj contained in the original red linen-covered tubes, the Pistoletto and Nicholas Krushenick in the original cardboard, the Andy Warhol and Claes Oldenburg in the larger original red linen-covered portfolio case

most sheets: approx. 753 by 565mm 29<sup>3</sup>/<sub>8</sub> by 22<sup>1</sup>/<sub>4</sub>in; the largest sheet: 1040 by 700mm 41 by 27<sup>1</sup>/<sub>2</sub>in;

the planchest overall: 645 by 863 by 381mm 25<sup>5</sup>/<sub>8</sub> by 34 by 15in

£ 50,000-70,000 € 56,000-78,500



212

212

## TAKASHI MURAKAMI

b.1962

## A Collection of Four Flowerball Prints

Four offset lithographs printed in colours, 2014-15, each signed in metallic silver ink, each numbered variously from an edition of 300, on smooth wove paper, each framed  
each sheet: diameter approx. 709mm 28in  
(4)

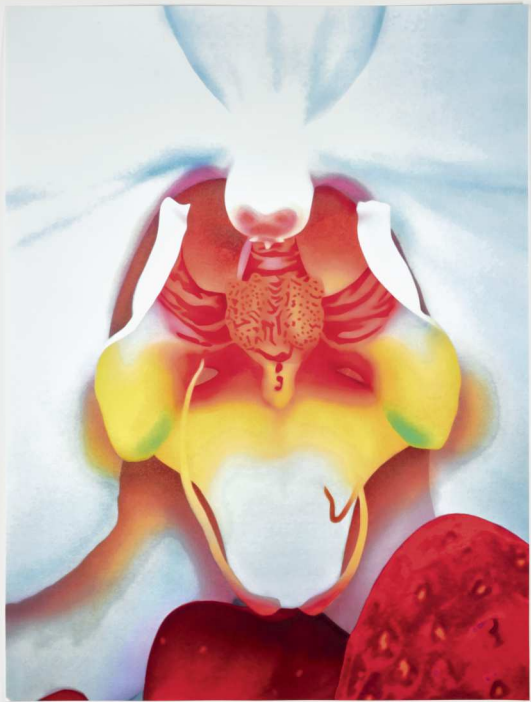
£ 3,000-5,000 € 3,400-5,600



213 (detail)



214



214

## MARC QUINN

b. 1964

### Portraits of Landscapes

The complete set, comprising eight pigment prints in colours, 2007, each signed in pencil *verso*, four dated, each numbered 35/59, on Somerset Velvet wove paper, each framed each sheet: approx. 989 by 744mm 39 by 29¼in

† ⊕ £ 8,000-12,000 € 9,000-13,500

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PROPERTY FROM AN IMPORTANT PRIVATE ITALIAN COLLECTION

## ROBERT RAUSCHENBERG

b.1925

### Signs (Foster 155)

Screenprint in colours, 1970, signed in pencil, dated, numbered 174/250 (total edition includes ten artist's proofs), on wove paper, framed image: 892 by 678mm 35½ by 26¾in; sheet: 1090 by 860mm 39¾ by 33⅞in

#### PROVENANCE

Purchased directly from Castelli Graphics, New York, by the present owner.

£ 8,000-12,000 € 9,000-13,500

216

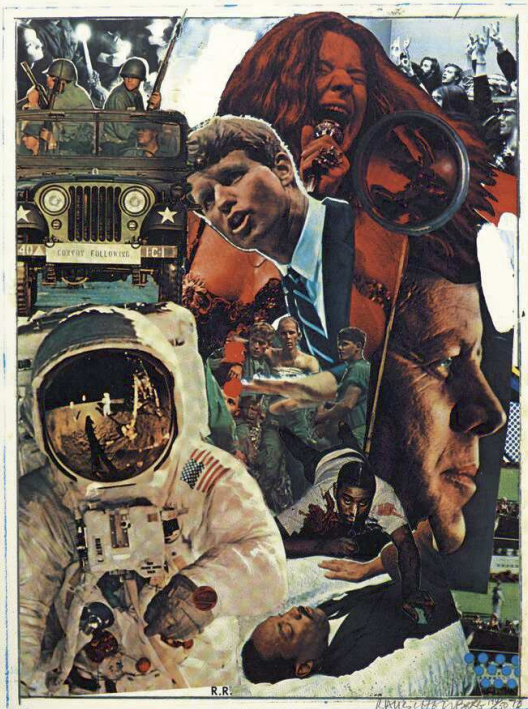
## GERHARD RICHTER

b.1932

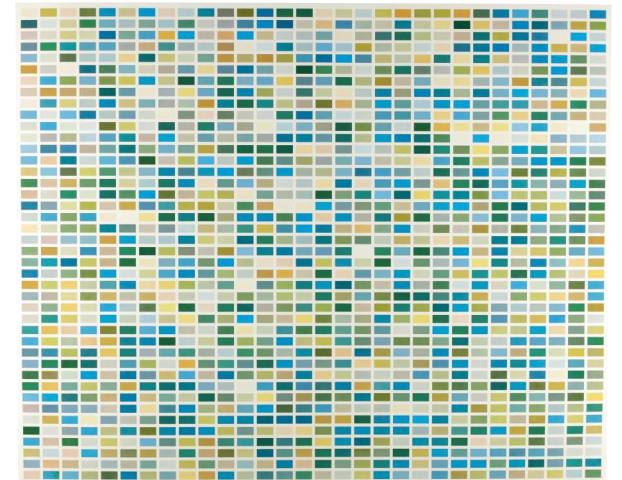
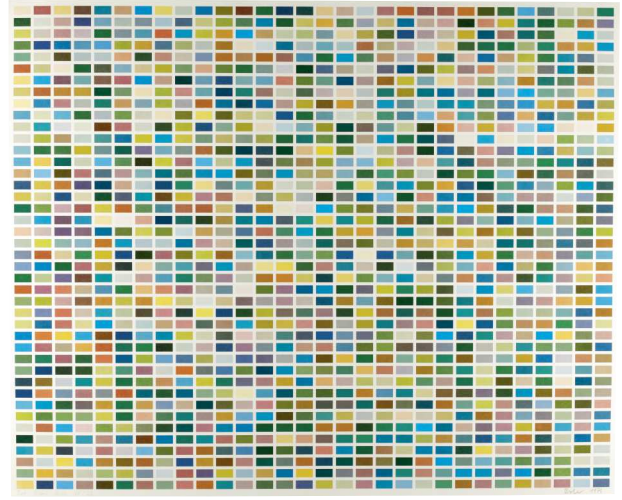
### Colour Fields, six arrangements of 1260 colours (Butin 51)

The complete set, comprising six offset lithographs printed in colours, 1974, each signed in pencil, dated, inscribed with the corresponding colour combination and numbered 28/32, on sturdy wove paper, each framed each image: approx. 626 by 771mm 24⅝ by 30⅝in; each sheet: approx. 643 by 791mm 25¼ by 31⅞in

⊕ £ 25,000-35,000 € 28,000-39,200



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217

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## GERHARD RICHTER

b.1932

### Fence (P13)

Diasc-mounted chromogenic print on aluminium, 2015, numbered 340/500 in black felt-tip pen on the reverse, a facsimile object after the painting of 2008, with the original cardboard box

355 by 270mm 14 by 10<sup>5</sup>/<sub>8</sub>in

⊕ £ 3,000-5,000 € 3,400-5,600

218



218

## GERHARD RICHTER

b.1932

### Zaun (Fence)

Fine art print, 2016, signed in blue ink, dated, numbered 56/100 (total edition includes ten artist's proofs), after the photograph of 2006, on Arches wove paper mounted along the upper edge to Alu Dibond (as issued), contained in the black hardback folder

sheet: 373 by 290mm 14<sup>5</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>8</sub>in

⊕ £ 4,000-6,000 € 4,500-6,800

219

## GERHARD RICHTER

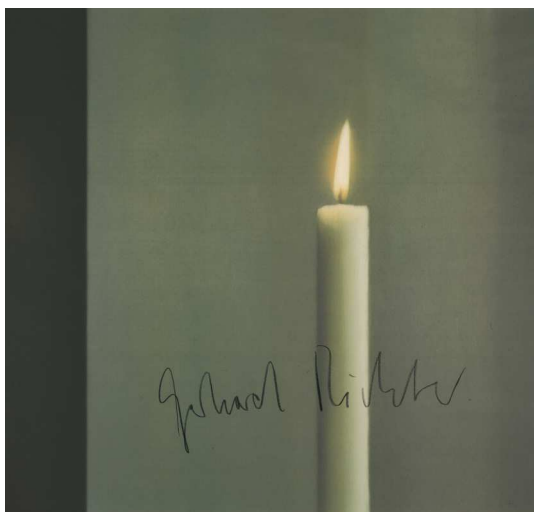
b.1932

### Kerze I [Candle I] (B. 64)

Offset lithograph printed in colours, 1988, signed in black pastel crayon, from the edition of 250, on wove paper, framed

sheet: 895 by 941mm 35<sup>1</sup>/<sub>4</sub> by 37in

⊕ £ 5,000-8,000 € 5,600-9,000



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## GERHARD RICHTER

b.1932

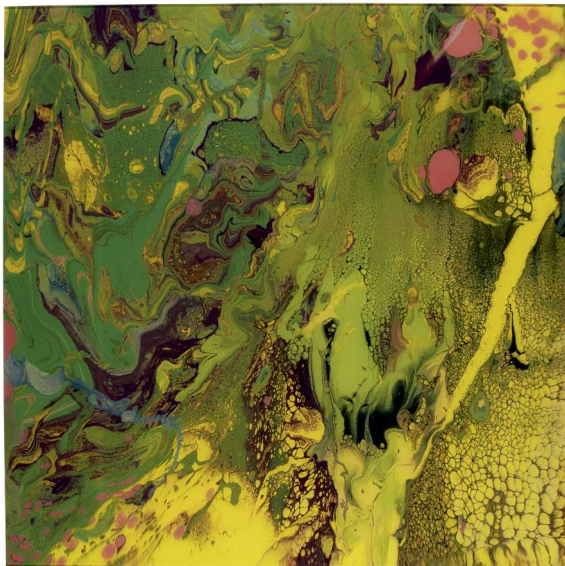
### Flow (P7)

Diasc-mounted chromogenic print on aluminium, 2014, numbered 472/500 in black felt-tip pen on the reverse, a facsimile object after the painting of 2013, with the original cardboard box

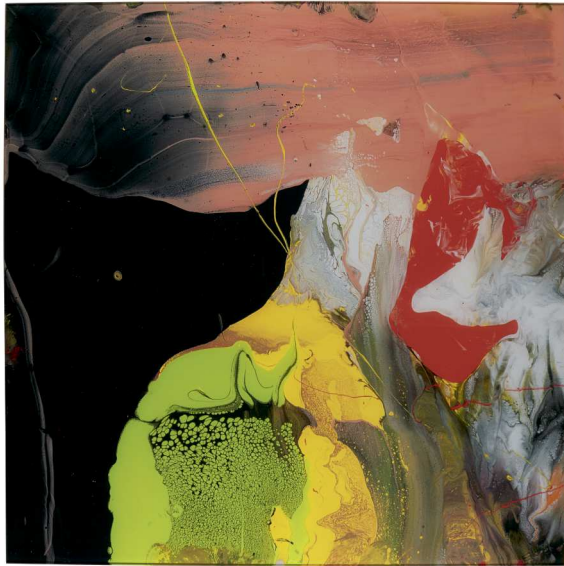
450 by 450mm 17<sup>3</sup>/<sub>4</sub> by 17<sup>3</sup>/<sub>4</sub>in

† ⊕ £ 3,000-4,000 € 3,400-4,500





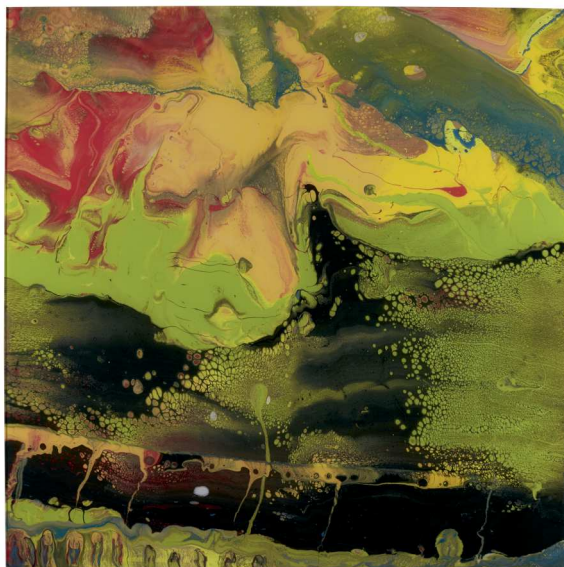
220



221



222



223

221

## GERHARD RICHTER

b.1932

### Flow (P6)

Diasec-mounted chromogenic print on aluminium, 2014, numbered 472/500 in black felt-tip pen on the reverse, a facsimile object after the painting of 2013, with the original cardboard box

450 by 450mm 17¾ by 17¼in

† ⊕ £ 3,000-4,000 € 3,400-4,500

222

## GERHARD RICHTER

b.1932

### Flow (P5)

Diasec-mounted chromogenic print on aluminium, 2014, numbered 472/500 in black felt-tip pen on the reverse, a facsimile object after the painting of 2013, with the original cardboard box

450 by 450mm 17¾ by 17¼in

† ⊕ £ 3,000-4,000 € 3,400-4,500

223

## GERHARD RICHTER

b.1932

### Flow (P4)

Diasec-mounted chromogenic print on aluminium, 2014, numbered 472/500 in black felt-tip pen on the reverse, a facsimile object after the painting of 2013, with the original cardboard box

450 by 450mm 17¾ by 17¼in

† ⊕ £ 4,000-6,000 € 4,500-6,800



224

224

**NIKI DE SAINT-PHALLE**

1930 - 2002

**California Nana**

Hand-painted polyester ceramic vase, 2000, with the incised signature on the underside, numbered 74/150 (there were also 25 artist's proofs) height: 345mm 13½in

⊕ £ 10,000-15,000 € 11,200-16,800

225

PROPERTY FROM AN IMPORTANT SWEDISH COLLECTION

**KIKI SMITH**

b.1954

**Sitting with a Snake**

Digital acid-based inkjet dyes printed in colours, 2007, signed in blue ink, dated '2008', numbered 13/18, on silk charmeuse 1750 by 1253mm 68⅞ by 49⅜in

£ 3,000-4,000 € 3,400-4,500

226

PROPERTY FROM AN IMPORTANT SWEDISH COLLECTION

**KIKI SMITH**

b.1954

**Sueño**

Etching with aquatint, 1992, signed in pencil, dated, numbered 24/33, on Japan paper, framed sheet: 1950 by 1045mm 76¾ by 45½in

W £ 3,000-4,000 € 3,400-4,500



225



226



227

227

## KARA WALKER

b.1969

### Restraint

Etching with aquatint, 2009, signed in pencil, dated, numbered P.P. 3/3 (a printer's proof aside from the edition of 35), on wove paper, framed plate: 605 by 455mm 23¾ by 17⅞in; sheet: 785 by 605mm 30⅞ by 23⅞in

£ 4,000-6,000 € 4,500-6,800

228

## RICHARD SERRA

b.1939

### Hreppholar VI (Gemini 47.65)

Etching, 1991, signed in pencil, dated, numbered 29/36 (total edition includes ten artist's proofs), presumably on Japanese Kozo laid to Meirat Velasquez paper (as issued), framed sheet: 876 by 1100mm 34½ by 43⅝in

± £ 3,000-5,000 € 3,400-5,600

229

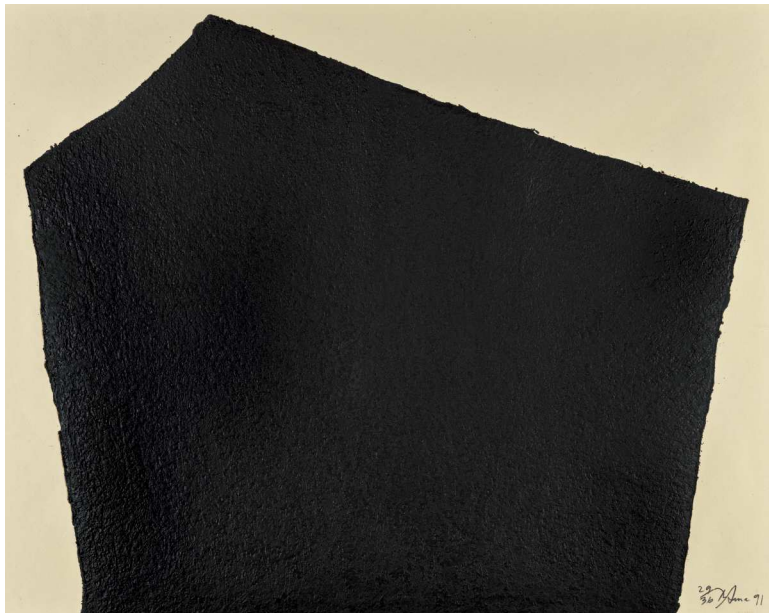
## ANDY WARHOL

1928 - 1987

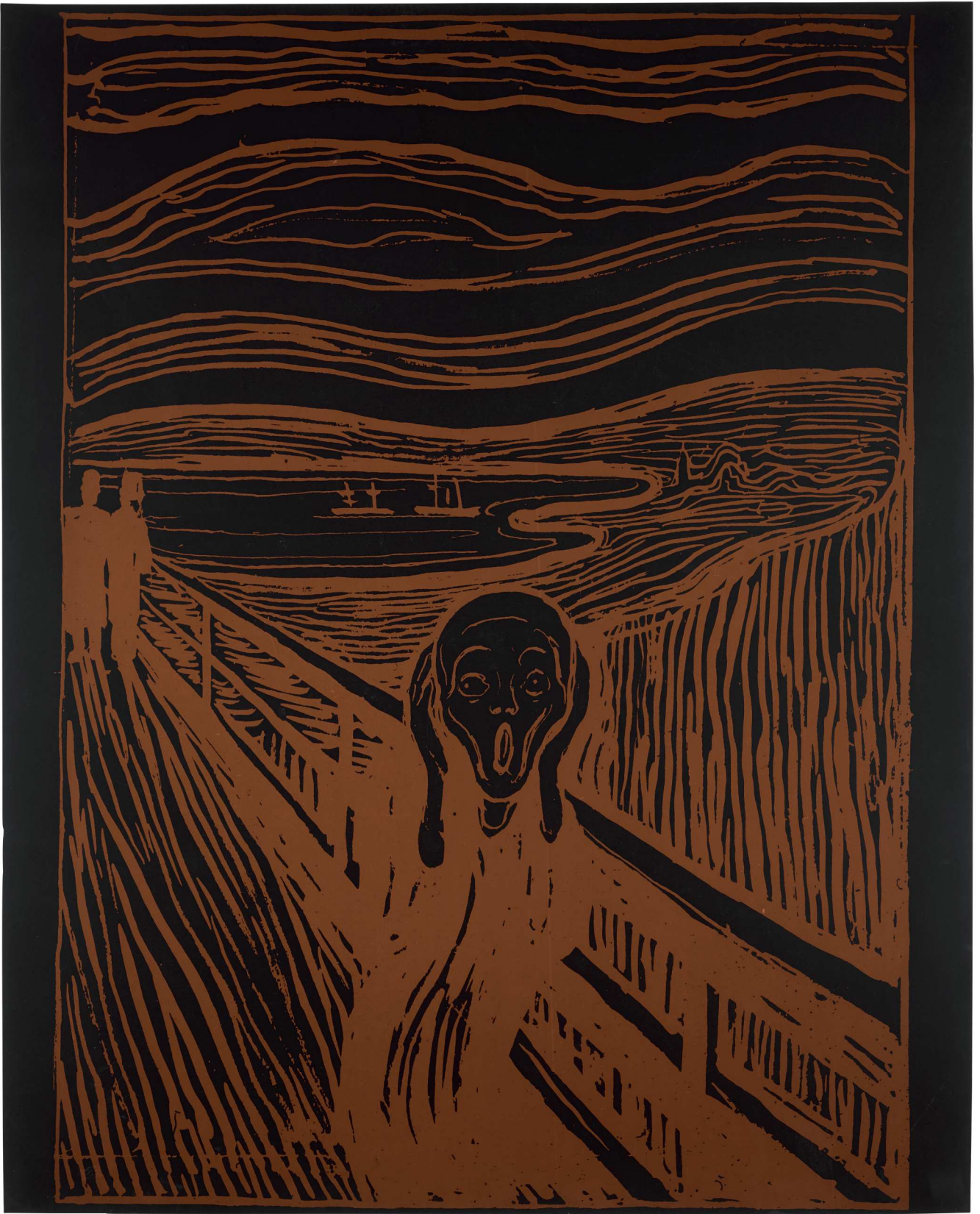
### The Scream (After Munch) (Feldman & Schellmann IIIA.58)

Screenprint in a unique combination of colours, 1984, with the Andy Warhol Art Authentication Board stamp *verso*, annotated 'A163.992' in pencil *verso*, on Lenox Museum Board, framed sheet: 1015 by 814mm 40 by 32in

£ 60,000-90,000 € 67,500-101,000



228





230



231

230

## ANDY WARHOL

1928 - 1987

### Liz (F. & S. II.7)

Screenprint in colours, 1964, signed in ball-point pen, dated, from the edition of approximately 300, on wove paper, framed  
image: 561 by 555mm 22 $\frac{1}{8}$  by 21 $\frac{7}{8}$ in;  
sheet: 590 by 585mm 23 $\frac{1}{4}$  by 23in

£ 12,000-18,000 € 13,500-20,200



232

231

## ANDY WARHOL

1928 - 1987

### Marilyn (Invitation) (Not in F. & S.)

Screenprint in colours, conceived in 1967 and printed in 1981 as an invitation, signed in blue felt-tip pen, also signed and inscribed in felt-tip pen verso, from the edition of an unknown size, printed for *Andy Warhol a Print Retrospective*, on card folded as published, with printed text verso, framed overall size unfolded: 177 by 357mm 7 by 14in

‡ £ 5,000-7,000 € 5,600-7,900

△ 232

## ANDY WARHOL

1928 - 1987

### Old Fashioned Vegetable (F. & S. II.54)

Screenprint in colours, 1969, from *Campbell's Soup II*, signed in black ball-point pen verso, stamp-numbered 220/250 verso, on smooth wove paper, framed sheet: 890 by 584mm 35 by 23in

£ 8,000-12,000 € 9,000-13,500



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233

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ANDY WARHOL

1928 - 1987

Mao (F. & S. II.94)

Screenprint in colours, 1972, signed in blue ball-point pen *verso*, stamp-numbered 34/250 *verso*, on Beckett High White paper, framed sheet: 914 by 914mm 36 by 36in

£ 20,000-30,000 € 22,400-33,600

234

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ANDY WARHOL

1928 - 1987

Mao (F. & S. II.92)

Screenprint in colours, 1972, signed in black ball-point pen *verso*, numbered A/P 13/50 *verso* (an artist's proof aside from the edition of 250), on Beckett High White paper sheet: 914 by 913mm 36 by 35 7/8in

£ 18,000-25,000 € 20,200-28,000

235

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ANDY WARHOL

1928 - 1987

Mao (F. & S. II.91)

Screenprint in colours, 1972, signed in blue ball-point pen *verso*, stamp-numbered 34/250 *verso*, on Beckett High White paper, framed sheet: 914 by 914mm 36 by 36in

£ 25,000-35,000 € 28,000-39,200



234







236

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## ANDY WARHOL

1928 - 1987

### Vesuvius (F. & S. II.365)

Screenprint in colours, 1985, signed in pencil, numbered 122/250 (total edition includes 50 artist's proofs), on Arches 88 wove paper, framed sheet: 798 by 998mm 31<sup>3</sup>/<sub>8</sub> by 39<sup>1</sup>/<sub>4</sub>in

£ 15,000-20,000 € 16,800-22,400

237

## ANDY WARHOL

1928 - 1987

### \$ (1) (F. & S. II.276)

Screenprint in a unique combination of colours, 1982, signed in pencil, numbered 25/60 (total edition includes ten artist's proofs), on Lenox Museum Board, framed sheet: 500 by 400mm 19<sup>5</sup>/<sub>8</sub> by 15<sup>3</sup>/<sub>4</sub>in

£ 25,000-35,000 € 28,000-39,200





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240

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## ANDY WARHOL

1928 - 1987

### Queen Margrethe II of Denmark (Royal Edition) (F. & S. II.342)

Screenprint in colours with diamond dust, 1985, from *Reigning Queens*, signed in pencil, numbered R 3/30 (total edition includes five artist's proofs), on Lenox Museum Board, framed sheet: 996 by 806mm 39¼ by 31¾in

£ 10,000-15,000 € 11,200-16,800

239

## ANDY WARHOL

1928 - 1987

### Queen Beatrix of the Netherlands (Royal Edition) (F. & S. II.339)

Screenprint in colours with diamond dust, 1985, from *Reigning Queens*, signed in pencil, numbered R 22/30 (total edition includes five artist's proofs), on Lenox Museum Board, framed sheet: 998 by 800mm 39¾ by 31½in

£ 12,000-18,000 € 13,500-20,200



241

240

### ANDY WARHOL

1928 - 1987

Queen Ntombi Twala of Swaziland  
(Royal Edition) (F. & S. II.349)

Screenprint in colours with diamond dust, 1985,  
from *Reigning Queens*, signed in pencil, numbered  
R 3/30 (total edition includes five artist's proofs),  
on Lenox Museum Board, framed  
sheet: 998 by 800mm 39<sup>3</sup>/<sub>8</sub> by 31<sup>1</sup>/<sub>2</sub>in

£ 4,000-6,000 € 4,500-6,800

241

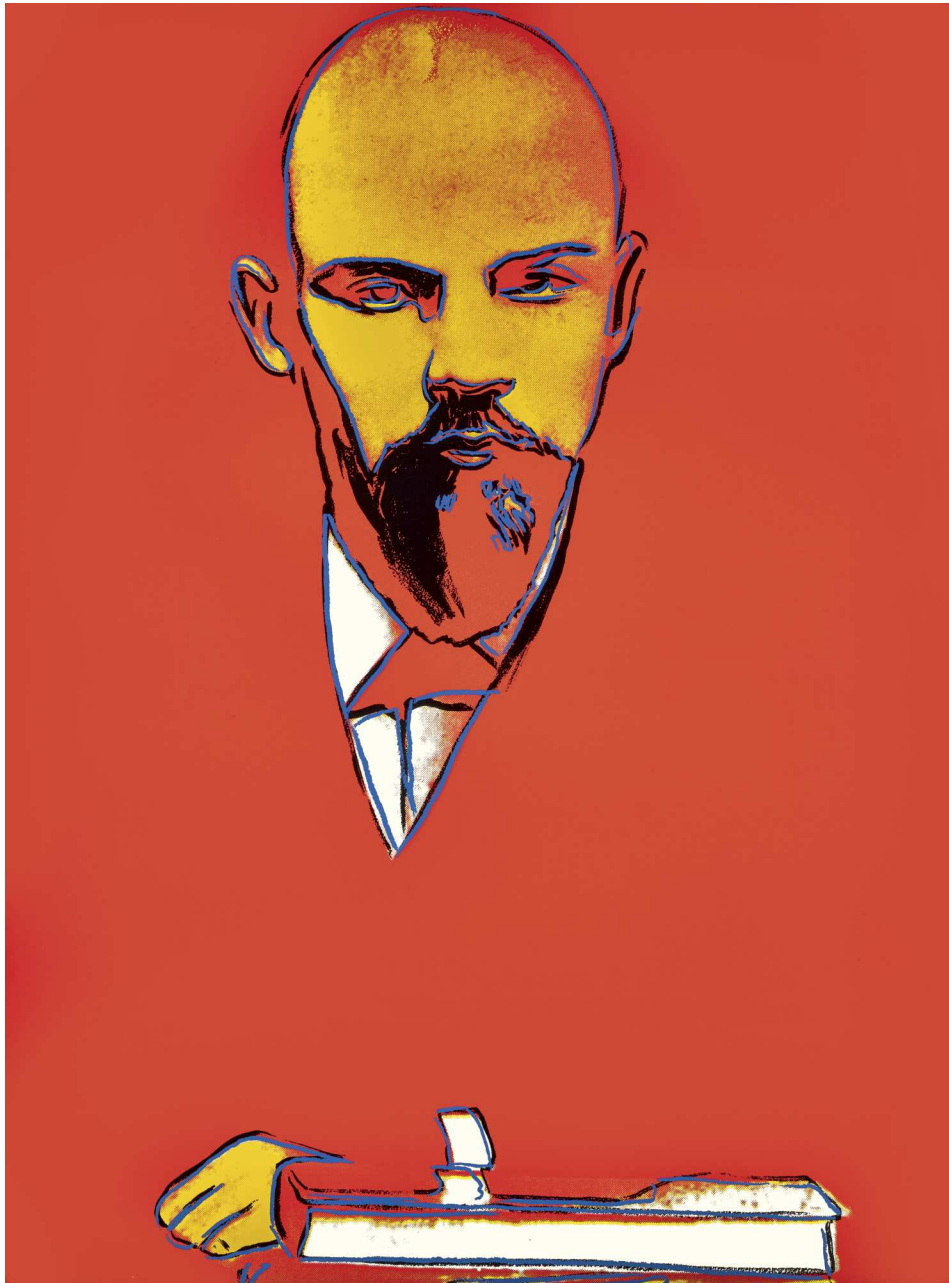
### ANDY WARHOL

1928 - 1987

Queen Elizabeth II of the United  
Kingdom (Royal Edition) (F. & S.  
II.334)

Screenprint in colours with diamond dust, 1985,  
from *Reigning Queens*, signed in pencil, numbered  
R 3/30 (total edition includes five artist's proofs),  
on Lenox Museum Board, framed  
sheet: 997 by 796mm 39<sup>3</sup>/<sub>8</sub> by 31<sup>3</sup>/<sub>8</sub>in

£ 35,000-45,000 € 39,200-50,400



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ANDY WARHOL

1928 - 1987

Red Lenin (F. & S. II.403)

Screenprint in colours, 1987, with the stamped certificate of authenticity verso signed by Frederick W. Hughes, executor of the Andy Warhol Estate, numbered 1/120 (total edition includes 24 artist's proofs), on Arches 88 wove paper, framed  
sheet: 1000 by 746mm 39<sup>3</sup>/<sub>8</sub> by 29<sup>1</sup>/<sub>2</sub>in

£ 30,000-40,000 € 33,600-44,800

243

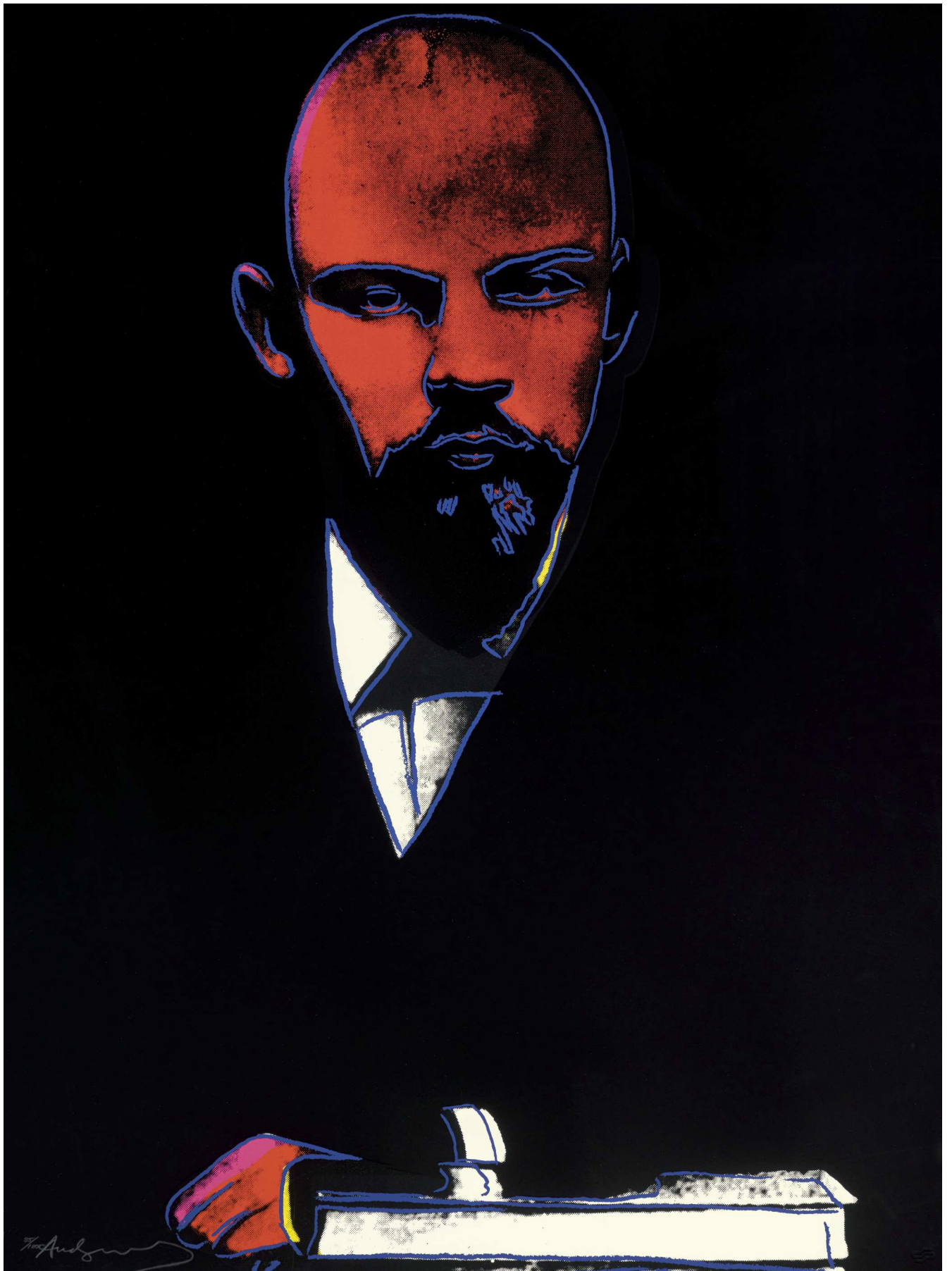
ANDY WARHOL

1928 - 1987

Black Lenin (F. & S. II.402)

Screenprint in colours, 1987, signed in pencil, numbered 85/120 (total edition includes 24 artist's proofs), on Arches 88 wove paper, framed  
sheet: 1000 by 749mm 39<sup>3</sup>/<sub>8</sub> by 29<sup>1</sup>/<sub>2</sub>in

£ 40,000-60,000 € 44,800-67,500





244

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## ANDY WARHOL

1928 - 1987

### Ladies and Gentlemen (F. & S. II.128-137)

The complete set, comprising ten screenprints in colours, 1975, each signed in pencil *verso*, dated, inscribed '@ A W E' (apart from F. & S. II.132) and numbered 100/125 *verso* (total edition includes 25 artist's proofs), on wove paper, three framed each sheet: approx. 1108 by 732mm 43 $\frac{5}{8}$  by 28 $\frac{7}{8}$ in

£ 20,000-30,000 € 22,400-33,600

245

## ANDY WARHOL

1928 - 1987

### Teddy Roosevelt (F. & S. II.386)

Screenprint in colours, 1986, signed in pencil, numbered 107/250 (total edition includes 50 artist's proofs), on Lenox Museum Board, framed sheet: 912 by 915mm 35 $\frac{7}{8}$  by 36in

£ 15,000-20,000 € 16,800-22,400





245

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## ANDY WARHOL

1928 - 1987

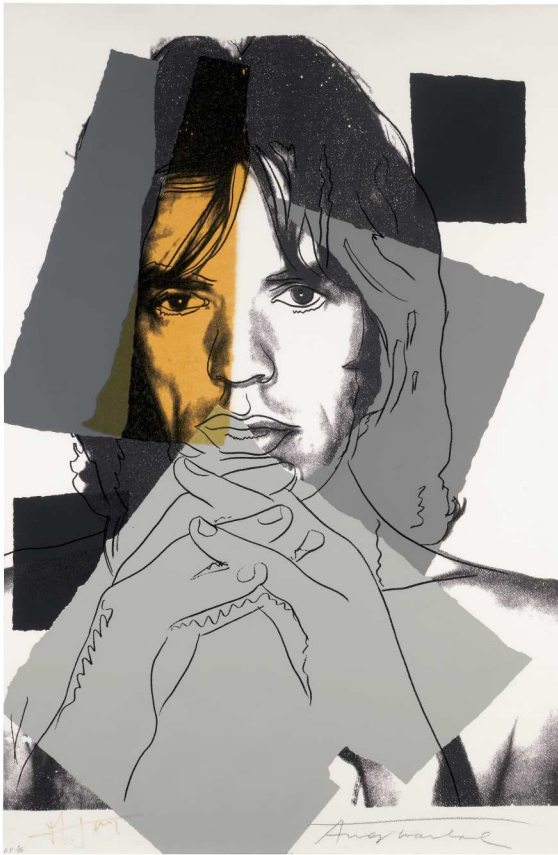
### Wayne Gretzky #99 (F. & S. II.306)

Screenprint in colours, 1984, signed in pencil, also signed and dated in pencil by the subject, numbered 226/300 (total edition includes 50 artist's proofs), on Lenox Museum Board, framed  
 image: 1010 by 807mm 39¾ by 31¾in;  
 sheet: 1016 by 813mm 40 by 32in

£ 4,000-6,000 € 4,500-6,800



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247



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SOTHEBY'S

247

## ANDY WARHOL

1928 - 1987

### Mick Jagger (F. & S. II.147)

Screenprint in colours, 1975, signed in pencil, also signed in red felt-tip pen by the subject, numbered A.P. 4/50 (an artist's proof aside from the edition of 250), on Arches Aquarelle paper, framed  
sheet: 1108 by 733mm 43<sup>5</sup>/<sub>8</sub> by 28<sup>7</sup>/<sub>8</sub>in

± £ 18,000-24,000 € 20,200-26,900

248

## ANDY WARHOL

1928 - 1987

### Mick Jagger (F. & S. II.140)

Screenprint in colours, 1975, signed in pencil, also signed in red felt-tip pen by the subject, numbered A.P. 4/50 (an artist's proof aside from the edition of 250), on Arches Aquarelle paper, framed  
sheet: 1107 by 735mm 43<sup>5</sup>/<sub>8</sub> by 29in

± £ 20,000-30,000 € 22,400-33,600

249

## ANDY WARHOL

1928 - 1987

### Mick Jagger (F. & S. II.141)

Screenprint in colours, 1975, signed in pencil, also signed in black felt-tip pen by the subject, numbered A.P. 4/50 (an artist's proof aside from the edition of 250), on Arches Aquarelle paper, framed  
sheet: 1111 by 736mm 43<sup>3</sup>/<sub>4</sub> by 29in

± £ 20,000-30,000 € 22,400-33,600





250

250

## ANDY WARHOL

1928 - 1987

### Mick Jagger (F. & S. II.145)

Screenprint in colours, 1975, signed in pencil, also signed in black felt-tip pen by the subject, numbered A.P. 4/50 (an artist's proof aside from the edition of 250), on Arches Aquarelle paper, framed

sheet: 1108 by 734mm 43<sup>5</sup>/<sub>8</sub> by 28<sup>7</sup>/<sub>8</sub>in

‡ £ 20,000-30,000 € 22,400-33,600

251

## ANDY WARHOL

1928 - 1987

### Mick Jagger (F. & S. II.144)

Screenprint in colours, 1975, signed in black felt-tip pen, also signed in black felt-tip pen by the subject, numbered A.P. 4/50 (an artist's proof aside from the edition of 250), on Arches Aquarelle paper, framed

sheet: 1113 by 734mm 43<sup>7</sup>/<sub>8</sub> by 29<sup>7</sup>/<sub>8</sub>in

‡ £ 15,000-20,000 € 16,800-22,400

252

## ZHANG XIAOGANG

B. 1958

### Tian'anmen Square

Screenprint in colours, 2007, from the *Tian'anmen* series, signed in pencil, dated, numbered 12/68, on wove paper, framed  
image: 550 by 781mm 21<sup>5</sup>/<sub>8</sub> by 30<sup>3</sup>/<sub>4</sub>in;  
sheet: 631 by 844mm 24<sup>3</sup>/<sub>4</sub> by 33<sup>1</sup>/<sub>4</sub>in

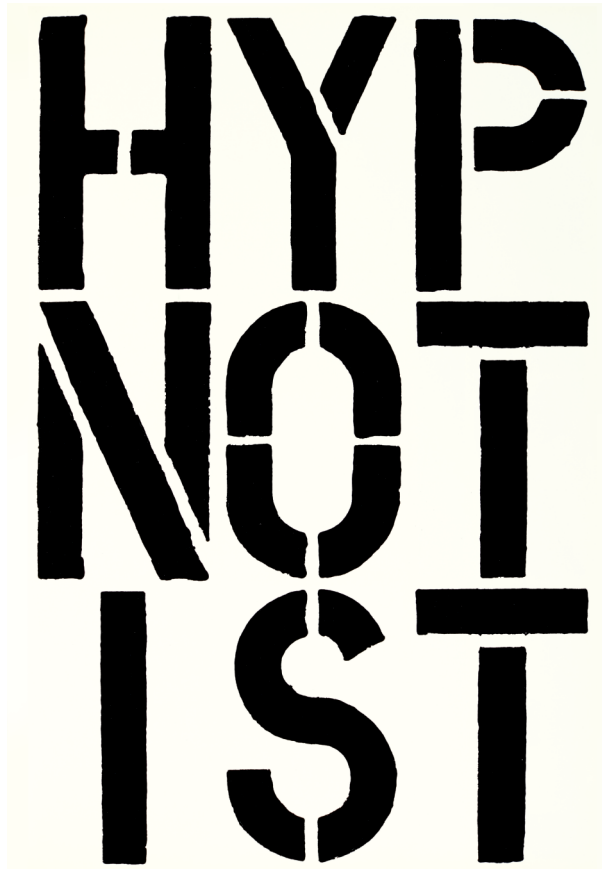
£ 3,000-5,000 € 3,400-5,600



251



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CHRISTOPHER WOOL

b.1955

Black Book

The complete book, comprising 17 screenprints, 1989, signed in black felt-tip pen on the justification page, numbered 310/350 (total edition includes eight artist's proofs), on wove paper, bound in the original black covers each sheet: approx. 580 by 400mm 22<sup>7</sup>/<sub>8</sub> by 15<sup>3</sup>/<sub>4</sub>in; overall: 587 by 410mm 23<sup>3</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>8</sub>in

‡ £ 15,000-20,000 € 16,800-22,400

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# Sotheby's

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TITLE	FIRST NAME	LAST NAME
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Telephone number during the sale (telephone bids only) \_\_\_\_\_

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		£
		£
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		£
		£
		£
		£
		£
		£
		£

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 Send me a shipping quotation for purchases in this sale only

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SIGNATURE \_\_\_\_\_

PRINT NAME \_\_\_\_\_ DATE \_\_\_\_\_

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Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

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Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

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### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee, Telephone and Internet Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

**We reserve the right to seek identification of the source of funds received.**

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:  
Post Sale Services (Mon-Fri 9am to 5pm)  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910  
Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

#### EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11,766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

#### UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs

UK LICENCE THRESHOLD: £10,000

Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000

British Historical Portraits

UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

## EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

### ◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

### ⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable

bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### ∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

### □ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

#### Portion of the hammer price (in €)

##### Royalty Rate

From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation

of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### ● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

### ⌈ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

### Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

## VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable

to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

## 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

## 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

## 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer

and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

## 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

### Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on

the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

## 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101

enq.oru.ni@hmrc.gsi.gov.uk

## 7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## CONDITIONS OF BUSINESS FOR BUYERS

### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
  - (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
  - (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
  - (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
  - (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.
- (b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

**Bidder** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**Buyer** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**Buyer's Expenses** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**Buyer's Premium** is the commission payable by the Buyer on the Hammer Price

at the rates set out in Buying at Auction; Counterfeit is as defined in Sotheby's Authenticity Guarantee; Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather

is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

### 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

### 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European

data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond

Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:  
**Sotheby's Property Collection**

Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34-35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

## COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex, UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

## ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

## STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

## LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

## SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available

or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS\_GUARANTEE MAIN

## IMPORTANT NOTICES

### ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded

**£1 = €1.12**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

## LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

## COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

## SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS\_NOTICE\_e



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures,

Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

**Photography**  
Jamie Govier  
Brian Watt  
Donald Thompson  
**Catalogue Designer**  
Terence Sullivan  
**Colour Editor**  
Steve Curley  
**Production Controller**  
Gaelle Monin



## INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit [sothebys.com](http://sothebys.com)

Séverine Nackers  
*Head of Prints, Europe*  
Senior Director  
+44 (0)20 7293 5213

Yessica Marks  
*Senior Specialist*  
Deputy Director  
+44 (0)20 7293 5212

Charlotte North  
*Senior Cataloguer*  
+44 (0)20 7293 5768

Witt Kegel  
*Junior Cataloguer*  
+44 (0)20 7293 5546

Kirsteen Davidson  
*Junior Cataloguer*  
+44 (0)20 7293 5609

**Amsterdam**  
*Stephanie van Rootselaar*  
+31 20 550 2205

**Barcelona**  
*Sofia Roji*  
+34 91 576 5714

**Brussels**  
*Deborah Quackelbeen*  
+32 2 627 7193

**Chicago**  
*Gary Metzner*  
+1 312 475 7913

**Cologne**  
*Katrin Mundy*  
+49 221 207 1712

**Copenhagen**  
*Nina Wedell-Wedellsborg*  
+45 33 13 55 56

**Edinburgh**  
*Anthony Weld Forester*  
+0131 558 7799

**Frankfurt**  
*Nina Buhne*  
+49 69 74 07 87

**Geneva**  
*Stephanie Schleining*  
+41 22 908 4800

**Hamburg**  
*Dr. Katharina Prinzessin  
zu Sayn-Wittgenstein*  
+49 40 44 4080

**Ireland**  
*Arabella Bishop*  
+353 1 671 1431

**Israel**  
*Elizabeth Grober*  
+972 3 560 1666

**Los Angeles**  
*Andrea Fiuczynski*  
+1 310 274 0340

**Madrid**  
*Alexandra Schader*  
+34 91 576 5714

**Milan**  
*Alessandra Berengan*  
+39 02 295 0212

**Monaco**  
*Mark Armstrong*  
+37 7 9330 8880

**Munich**  
*Nicola Keglevich*  
+49 89 290 95 10

**Oslo**  
*Ingeborg Astrup*  
+47 22 147 282

**Paris**  
*Caroline Bessière*  
+33 1 53 05 52 84

**Philadelphia**  
*Carolyn Nagy*  
+1 610 649 2600

**Prague**  
*Filip Marco*  
+420 224 237 298

**Rome**  
*Flaminia Allvin*  
+39 06 6994 1791

**San Francisco**  
*Jennifer Biederbeck*  
+1 415 772 9028

**Singapore**  
*Esther Seet*  
+(65) 6732 8239

**Stockholm**  
*Peder Isacson*  
+46 8 679 5478

**Tokyo**  
*Maiko Ichikawa*  
+813 3230 2755

**Toronto**  
*Lucila Portoraro*  
+1 416 926 1774

**Turin**  
*Laura Russo*  
*Valentina Pastorelli*  
+39 011 544 898

**Vienna**  
*Andrea Jungmann*  
*Kerstin Bauhofer*  
+43 1 512 4772

**Zurich**  
*Han Byul Jung*  
+41 44 226 2273

## FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at [sothebys.com](http://sothebys.com)

**MADE IN BRITAIN**  
13 September 2017  
London

**PRINTS & MULTIPLES**  
23-24 October 2017  
New York

**PRINTS & MULTIPLES**  
Spring 2018  
London

**MADE IN BRITAIN**  
Spring 2018  
London

**IMPORTANT CERAMICS  
BY PABLO PICASSO**  
Spring 2018  
London

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