



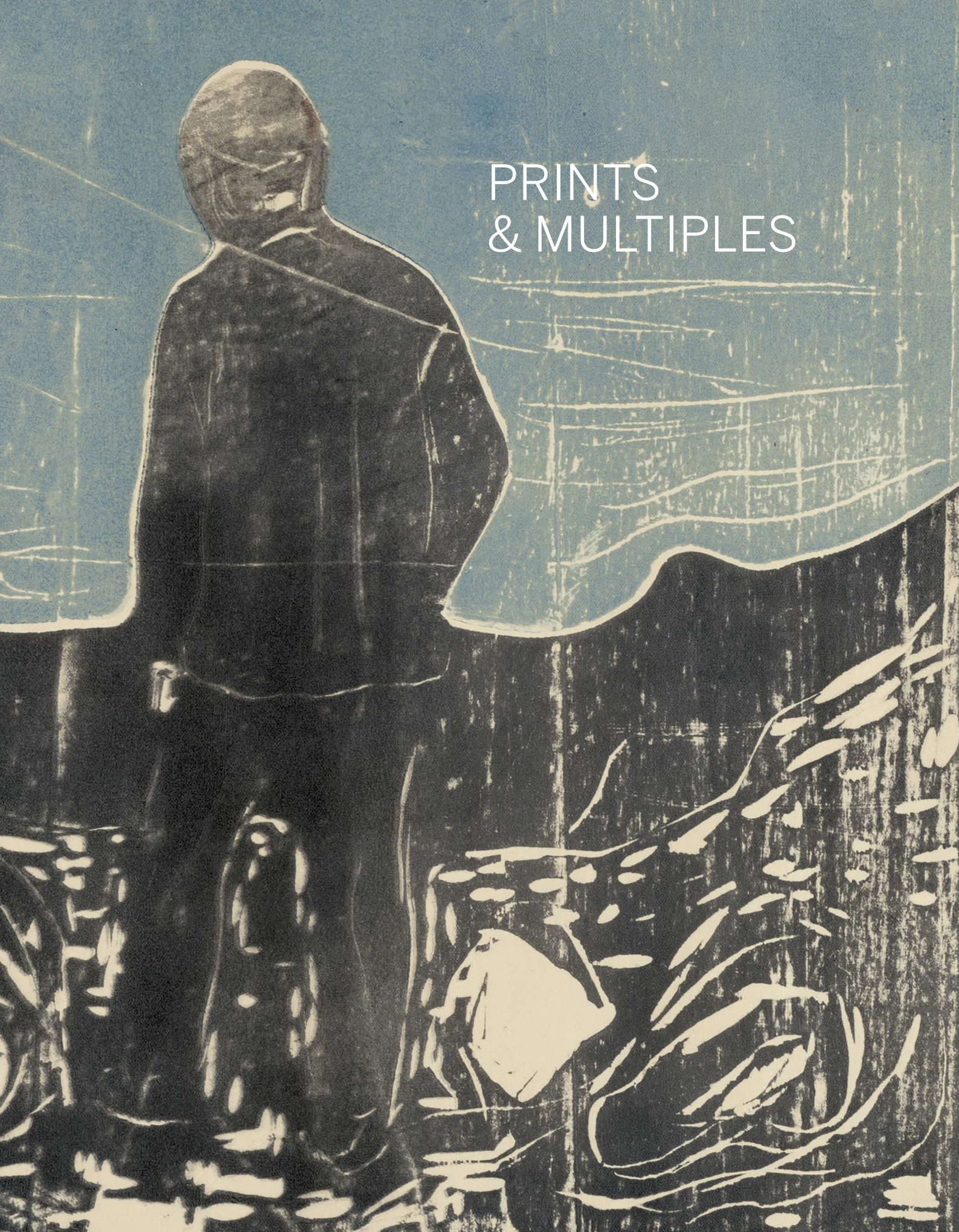
PRINTS &
MULTIPLES

LONDON 27 MARCH 2018



FRONT COVER
LOT 161
BACK COVER
LOT 202 (DETAIL)
THIS PAGE
LOT 82 (DETAIL)

PRINTS
& MULTIPLES





PRINTS & MULTIPLES

AUCTION IN LONDON
27 MARCH 2018
SALE L18160

SESSION ONE
LOTS 1–65: 10.30 AM

SESSION TWO
LOTS 66–221: 2 PM

EXHIBITION

Thursday 22 March
9 am-4.30 pm

Friday 23 March
9 am-4.30 pm

Sunday 25 March
12 noon-5 pm

Monday 26 March
9 am-4.30 pm

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THIS PAGE
LOT 91 (DETAIL)

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MELENCOLIA I

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SESSION ONE

LOTS 1-65



1



2

1

AFTER PIETER BRUEGEL THE ELDER

1525 - 1569

The Alchemist (Bastelaer, Hollstein 197; New Hollstein 40)

Engraving, circa 1558, a very good impression of New Hollstein's first state (of three) sheet: approx. 325 by 445mm 12⁷/₈ by 17¹/₂in

£ 7,000-10,000 € 8,000-11,400

2

AFTER HIERONYMUS BOSCH

1450 - 1516

Folly; or The Family of Fools (Hollstein 29)

Engraving, a good though later impression of this rare subject, on paper with a Crowned Crest watermark (c.f. Briquet 1858), framed plate: 164 by 242mm 6¹/₂ by 9⁵/₈in; sheet: 180 by 260mm 7¹/₄ by 10¹/₄in

£ 2,000-3,000 € 2,300-3,450

3

PROPERTY FROM A PRIVATE SWEDISH
COLLECTION

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 20⁷/₈ by 3¹/₄in;
B. 28 sheet: 530 by 90mm 20⁷/₈ by 3¹/₂in
(2)

PROVENANCE

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

£ 2,000-3,000 € 2,300-3,450

4

PROPERTY FROM A PRIVATE SWEDISH
COLLECTION

VARIOUS ARTISTS

A Collection of 15th-Century Italian
School Prints

Tuscan School, THE VIRGIN AND CHILD ENTHRONED
BETWEEN SAINT CATHERINA OF SIENA AND SAINT
MARGARET (Bartsch 2; Hind A.I.36), engraving,
circa 1460-70; **with** Northern Italian School,
TERPISCHORE (TERPISCHORE XIII) (B. 30-A;
H. E.I.13A), engraving, before 1467, from the
so-called MANTEGNA TARROCHI E-SERIES; **with**
Florentine School, THE ERYTHRAEAN SIBYL (B.
13; H. C.II.5B), engraving, *circa* 1480-1500; **with**
Italian School, THE ADORATION OF THE MAGI (B.
1; H. F.16), engraving, *circa* 1500; **with** Italian
School, THE ADORATION OF THE SHEPHERDS (cf.
Blum, *Les Nielles du Quattrocento*, Musée du
Louvre, 225), niello print, 15th century; **and**
probably Venetian School, ADORATION OF THE
MAGI (H. 294) niello print, *circa* 1775-1800
D. 34 sheet: 35 by 28mm 1³/₈ by 1¹/₈in;
B. 2; H. A.I.36 sheet: 246 by 189mm 9³/₄ by 7¹/₂in
(6)

£ 4,000-6,000 € 4,600-6,900



3

5 no lot



4

6

PROPERTY FROM THE JEFFREY M. KAPLAN COLLECTION

DOMENICO CAMPAGNOLA

1500 - 1564

Battle of Nude Men (Bartsch 10; Hind 4)

Engraving, 1517, a good impression of this rare print, though showing some wear in the densely hatched areas, framed sheet: 216 by 224mm 8½ by 8⅞in

PROVENANCE

With Knoedler & Co. (L. 2007); with Pia Gallo, New York, 2006

± £ 2,000-3,000 € 2,300-3,450



6

7

LUCAS VAN LEYDEN

1490 - 1533

Adoration of the Magi (Bartsch 37)

Engraving, 1513, a very good impression of New Hollstein's first state (of three), printing with clarity, on fine laid paper with a Small Gothic P watermark (Kok's 1a) sheet: 295 by 425mm 11⅝ by 16¾in

£ 5,000-7,000 € 5,700-8,000



7

PROPERTY FROM THE JEFFREY M. KAPLAN COLLECTION

HENDRICK GOLTZIUS

1558 - 1617

The Roman Heroes; and The Standard-Bearer, Facing Left (B., Holl. 96-98, 100-102, 217; Strauss 231-233, 235-237, 161)

Six engravings, 1586, from the set of ten, good, clear impressions of the second (final) states, each framed; **with** engraving, circa 1582, a fine, black impression of the only state, on paper with a small *Fleur de Lys* (?) watermark
 Roman Heroes sheets: approx. 378 by 240mm 14⁷/₈ by 9¹/₂in
 Standard Bearer sheet: 241 by 121mm 9¹/₂ by 4³/₄in;
 (7)

PROVENANCE

Ex coll. B. 217: Prentenkabinet der Rijks-Universiteit (Leiden) (L. 1665 and L. 700b); Rijks Prentenkabinet, Rijksmuseum, Amsterdam (L. 240) (superimposed on the latter the Initials 'Gee' in pen and ink (not in Lugt)
 B. 96-98, 100-102: with St. Luke's Gallery, Washington DC, 2004

‡ £ 1,500-2,500 € 1,750-2,850

9

ADRIAEN VAN OSTADE

1610 - 1685

Mother with Two Children (Godefrey 14)

Etching, circa 1675, a very good impression of Godefrey's fourth state (of six), printing with areas of tone; **with** THE EMPTY JUG (G. 15), etching, circa 1653, Godefrey's eighth (final) state; **with** THE SCHOOLMASTER (G. 17) etching, circa 1644, Godefrey's third (final) state; **and** Cornelis Bega, THE MOTHER (Hollstein I. 224.30), etching, mid-17th century, Hollstein's first state (of two)

G. 17 sheet: 95 by 83mm 3³/₄ by 3¹/₄in;

G.15 sheet: 121 by 102mm 4³/₄ by 4in

£ 3,000-4,000 € 3,450-4,600



8



9



10

10

ALBRECHT DÜRER

1471 - 1528

St. Jerome in Penitence (Bartsch 61; Meder, Hollstein 57)

Engraving, circa 1496, a very good Meder b impression, printing with clarity, on paper with a Gothic P watermark (M. 321) sheet: 310 by 222mm 12¼ by 8¾in

‡ £ 20,000-30,000 € 22,800-34,200

11

ALBRECHT DÜRER

1471 - 1528

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

Engraving, 1514, a fine, rich impression, presumably Meder IIa-b, printing with great clarity and good contrasts sheet: 240 by 187mm 9½ by 7¾in

£ 40,000-60,000 € 45,600-68,500

“Melencolia I is a depiction of the intellectual situation of the artist and is thus, by extension, a spiritual self-portrait of Dürer”

SUZANNE BOORSCH

in 'The Print in the North: The Age of Albrecht Dürer and Lucas van Leyden,' 1997





12

12

PROPERTY FROM A PRIVATE SWEDISH
COLLECTION

ALBRECHT DÜRER

1471 - 1528

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

Woodcut, 1496, a fine, black Meder IIc
impression, printing with much relief verso
image: 392 by 285mm 15³/₈ by 11¹/₄in;
sheet: 397 by 290mm 15⁵/₈ by 11¹/₂in

PROVENANCE

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

£ 6,000-8,000 € 6,900-9,200

14

SOTHEBY'S

ALBRECHT DÜRER

1471 - 1528

St. John Devouring the Book (B. 70; M., Holl. 172)

Woodcut, 1498, from *The Apocalypse*, a fairly good, though slightly unevenly printed impression, after the Latin text edition of 1511, on paper with an unidentified circular watermark, framed

sheet: 382 by 279mm 15 $\frac{3}{8}$ by 11in

‡ £ 3,000-5,000 € 3,450-5,700



13

ALBRECHT DÜRER

1471 - 1528

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

Woodcut, circa 1496-97, from *The Apocalypse*, a very good impression from the Latin text edition of 1511, on paper with a Flower with Triangle watermark (M. 127), framed

sheet: 390 by 277mm 15 $\frac{3}{8}$ by 10 $\frac{7}{8}$ in

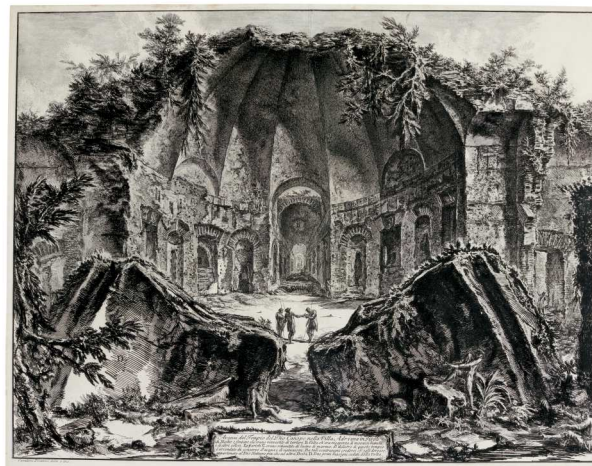
‡ £ 4,000-6,000 € 4,600-6,900



14



15



15

15

GIOVANNI BATTISTA PIRANESI

1720 - 1778

St. Peter's, with Forecourt and Colonnades Fountain in Foreground; and Hadrian's Villa: The Canopus (Hind 3, 90)

Two etchings, 1748 and 1768 respectively, from *Views of Rome*, H. 3 the fifth state (of seven); and H. 90 the second state (of four), both from the First Paris Edition published by Francesco and Pietro Piranesi 1800-1807, H. 90 framed H. 3 sheet: 520 by 730mm 20½ by 29¾in; H.90 sheet: 520 by 725 mm 20½ by 28½zin

‡ £ 1,500-2,000 € 1,750-2,300

16

GIOVANNI BATTISTA PIRANESI

1720 - 1778

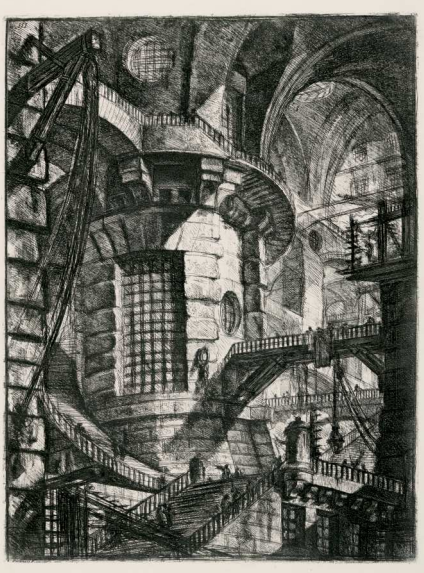
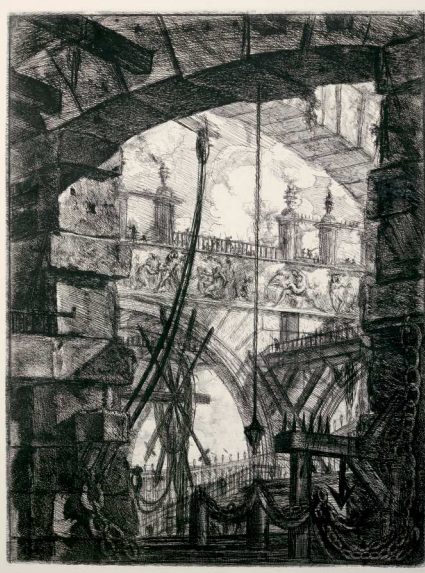
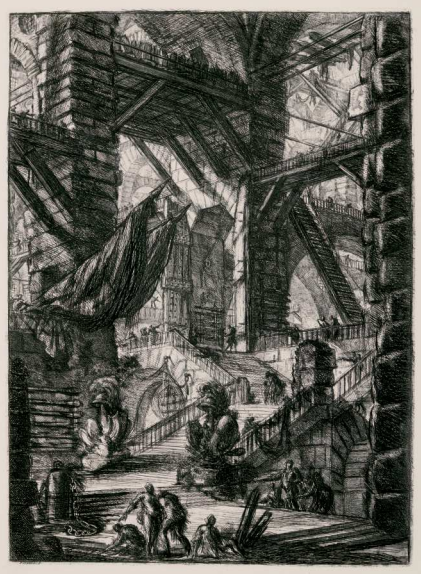
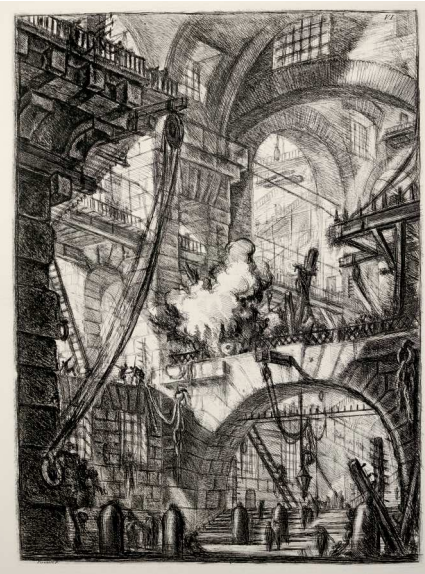
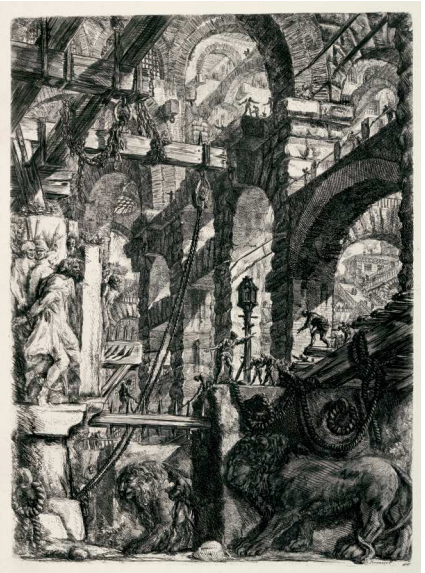
Carceri d'Invenzione (Robison 29-44)

The complete set, comprising 16 etchings with engraving and drypoint, circa 1749-61, rich, atmospheric to good impressions, some plates showing a little wear in the densely hatched areas, R. 29 VII/IX, R. 43 IV/VI, both from the contemporary Second Edition, Third Issue, published by the artist, Rome, with the Roman numerals and R. 29 before the second round of re-work; R. 33 V/VI, R. 37 VI/VII, R. 38 and R. 39 V/VI, R. 41 VI/VII, R. 44 II/III, all from the Second Edition, Second Issue, through early printings of the Fifth Edition early 1760s to circa 1835; R. 30 and R. 31 V/VI, R. 32 VI/VII, R. 34 V/VI, R. 35 VII/VIII, R. 36, R. 40 and R. 42 V/VI, from early printings of the Fifth Edition, 1835-1839, on paper with watermark combined Initial TF (Robison watermark 93), dated mid-1830s, the sheets loose, contained in two leather-bound cases each image: approx. 552 by 406mm 21¾ by 16in; each sheet: approx. 870 by 603mm 34¼ by 23¾in

‡ £ 15,000-20,000 € 17,100-22,800

Giovanni Battista Piranesi is said to have declared, "I need to produce great ideas, and I believe that if I were commissioned to design a new universe, I would be mad enough to undertake it." With his *Carceri d'Invenzione*, the artist did just that, illustrating a fanciful labyrinth of a prison that still inspires authors and architects today. Though Grand Tourists considered Piranesi an authority on the city and its history, the printmaker's renderings are best described as *capricci*, or architectural fantasies. The *Carceri* are unique amongst his vast oeuvre of *capricci* in that they have no basis in reality, but rather demonstrate the full potential of Piranesi's wild imagination.

This complete portfolio of the Second through Fifth Editions of the series is testament to the artist's inventive imagination and mastery of printmaking techniques. The shadowy depths of Piranesi's re-worked chambers, achieved through a sophisticated amalgamation of sulphur tint, scratching, burnishing, and drypoint, create a dark mystique that outshines the softer atmosphere of the First Edition. Pleased with his improvements to his own work, Piranesi proudly took ownership of this second iteration, firmly "carving" his name and preferred title— *G Battista Piranesi archit Vene*—in stone on the frontispiece.





17

17

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

Joseph Telling His Dreams
(Bartsch, Hollstein 37; New
Hollstein 167; Hind 160)

Etching, 1638, a fine impression of New
Hollstein's third state (of six), printing with rich
contrasts and clarity

plate: 110 by 83mm 4³/₈ by 3¹/₄in
sheet: 112 by 85mm 4¹/₂ by 3³/₈in

PROVENANCE

Ex coll. unidentified (L. 53)

± £ 4,000-6,000 € 4,600-6,900

18

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

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

Etching with engraving and drypoint, 1634, a later
impression of New Hollstein's third state (of six),
showing wear in the background
plate: 262 by 218mm 10⁵/₈ by 8⁵/₈in

£ 3,000-5,000 € 3,450-5,700

19

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

The Descent from the Cross:
Second Plate (B., Holl. 81; New Holl.
119; H. 103)

Etching and engraving, 1633, a good impression
of New Hollstein's sixth state (of eight), though
showing some touches of wear particularly in the
lower left area of subject, framed

plate: 522 by 409mm 20¹/₂ by 16in
sheet: 535 by 414mm 21¹/₈ by 16¹/₄in

£ 3,000-4,000 € 3,450-4,600



18

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

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

Etching with touches of drypoint, *circa* 1651, a good impression of New Hollstein's first state (of four), printing with touches of burr in the star and strong contrasts, showing touches of wear in the densely hatched areas

sheet: 92 by 141mm 3⁵/₈ by 5⁵/₁₆in

£ 7,000-10,000 € 8,000-11,400



19



20 actual size



21

21

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

The Flight into Egypt: Crossing A Brook
(B., Holl. 55; New Holl. 277; H. 276)

Etching with engraving and drypoint, 1654, a good though slightly dryly printed impression of New Hollstein's only state, before the scratch on the Virgin's lap, framed sheet: 97 by 146mm 3⁷/₈ by 5⁷/₈in

£ 3,000-5,000 € 3,450-5,700



22

22

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

The Stoning of St Stephen (B., Holl. 97; New Holl. 140; H. 125)

Etching, 1635, New Hollstein's third state (of four), showing some areas of wear; **with** THE PRESENTATION IN THE TEMPLE: OBLONG PRINT (New Holl. 184), etching and drypoint, circa 1640, a good impression of New Hollstein's fourth state (of five), though showing some wear in the densely hatched areas, on paper with a Grapes watermark (cf. Hinterding E-a); **and** THE VIRGIN AND CHILD WITH THE CAT AND THE SNAKE (New Holl. 278), etching, 1654, a good impression of New Hollstein's third state (of four) the smallest sheet: 124 by 104mm 5 by 4¹/₂in; the largest sheet: 232 by 307mm 9¹/₈ by 12¹/₈in (3)

£ 3,000-4,000 € 3,450-4,600



23

23

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

Christ Seated Disputing with the
Doctors (B., Holl. 64; New Holl. 281;
H. 277)

Etching, 1654, a fine impression of New Hollstein's only state, printing with vertical polishing scratches
image: 93 by 143mm 3⁵/₈ by 5⁵/₈in;
sheet: 95 by 146mm 3³/₄ by 5³/₄in

‡ £ 4,000-6,000 € 4,600-6,900

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

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

Etching with engraving and drypoint, circa 1652,
a good impression of New Hollstein's fourth state
(of seven)

plate: 209 by 160mm 8¼ by 6¾in;
sheet: 212 by 163mm 8⅜ by 6½in

‡ £ 8,000-12,000 € 9,200-13,700



24

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 strong contrasts

sheet: 146 by 114mm 5¾ by 4½in

‡ £ 3,000-5,000 € 3,450-5,700



25



26

26

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 impression of this rare subject, New Hollstein's first state (of two), on paper with a partial watermark (possibly Foolschap)

plate: 86 by 65mm 3³/₈ by 2⁵/₈in;
sheet: 91 by 68mm 3⁵/₈ by 2³/₄in

‡ £ 7,000-9,000 € 8,000-10,300

27



27

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

The Fourth Oriental Head (B., Holl. 289; New Holl. 152; H. 134)

Etching, circa 1635, a good impression of New Hollstein's third state (of six), though showing touches of wear in the densely hatched areas, mostly in the sitter's cloak and hat, on paper with a partial Strasbourg Lily watermark (cf. Hinterding E'.c.b to E.zz)

sheet: 153 by 136mm 6 by 5³/₈in

£ 3,000-4,000 € 3,450-4,600

28



28

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

Three Heads of a Woman: One Asleep (B., Holl. 368; New Holl. 161; H. 152)

Engraving, 1637, a good but later impression of New Hollstein's second state (of three); **with** JAN ASSELIJN, PAINTER ('KRABBETJE') (New Holl. 236), etching with engraving and drypoint, circa 1647, a fairly good impression of New Hollstein's fifth state (of six); **with** THE ARTIST'S MOTHER SEATED IN AN ORIENTAL HEADDRESS: HALF LENGTH (New Holl. 86), etching, 1631, a fairly good impression of New Hollstein's sixth (final) state; **and** THE ARTIST'S MOTHER WITH HER HAND ON HER CHEST (New Holl. 87), etching, 1631, a fairly good impression of New Hollstein's fourth state (of six) smallest sheet (New Holl. 236): 97 by 69mm 3⁷/₈ by 2³/₄in; largest sheet (New Holl. 87): 232 by 184mm 9¹/₄ by 7¹/₄in (4)

£ 4,000-6,000 € 4,600-6,900

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

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

Etching and drypoint, circa 1639, a very good impression of New Hollstein's first state (of three), on paper with a partial Armorial watermark (possibly Seven Provinces)
plate: 136 by 112mm 5 $\frac{3}{8}$ by 4 $\frac{3}{8}$ in;
sheet: 139 by 116mm 5 $\frac{1}{2}$ by 4 $\frac{5}{8}$ in

PROVENANCE

Ex coll. Peter Gellatly (L. 1185)

‡ £ 6,000-8,000 € 6,900-9,200



29

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, early impression of New Hollstein's first state (of two), with the scratches on the head at lower centre and before the horizontal scratches between the turban of the figure at upper left and Saskia's hair, on paper with a partial Arms of Württemberg watermark
sheet: 151 by 125mm 6 by 5in

‡ £ 3,000-5,000 € 3,450-5,700



30



31 actual size

31

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

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

Etching with drypoint, 1655, a very fine, rich impression of New Hollstein's first state (of three), on golden Japan paper
plate: 77 by 54mm 3 $\frac{1}{8}$ by 2 $\frac{1}{8}$ in;
sheet: 90 by 66mm 3 $\frac{5}{8}$ by 2 $\frac{5}{8}$ in

‡ £ 8,000-12,000 € 9,200-13,700

32

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

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

Etching, circa 1635, a good impression of New Hollstein's second state (of three), though showing traces of wear in the densely hatched areas
plate: 136 by 118mm 5 $\frac{7}{8}$ by 4 $\frac{1}{2}$ in;
sheet: 167 by 145mm 6 $\frac{5}{8}$ by 5 $\frac{3}{4}$ in

£ 4,000-6,000 € 4,600-6,900

33

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

The Bathers ('De Zwemmertjes') (B., Holl. 195; New Holl. 258; H. 250)

Etching, 1651, a good though later impression of New Hollstein's third (final) state, the printing in the trees slipped slightly
sheet: 109 by 138mm 4 $\frac{3}{8}$ by 5 $\frac{1}{2}$ in

‡ £ 1,000-1,500 € 1,150-1,750



32



33

PROPERTY
FROM A PRIVATE
COLLECTION

LOTS 34-62



34

34

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Self-Portrait with Saskia (B., Holl. 19;
New Holl. 158; H. 144)

Etching, 1636, a very good, black impression of New Hollstein's second state (of four), with the faintest traces of wear starting to show in the shading below Rembrandt's hat
sheet: 103 by 93mm 4 $\frac{1}{8}$ by 3 $\frac{5}{8}$ in

£ 10,000-15,000 € 11,400-17,100

35

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 good impression of New Hollstein's third state (of four), framed
plate: 133 by 105mm 5 $\frac{3}{8}$ by 4 $\frac{1}{8}$ in;
sheet: 145 by 116mm 5 $\frac{3}{4}$ by 4 $\frac{5}{8}$ in

£ 3,000-4,000 € 3,450-4,600



35

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

The Descent from the Cross:
Second Plate (B., Holl. 81; New Holl.
119; H. 103)

Etching and engraving, 1633, a fine, rich and tonal
impression of New Hollstein's second state (of
eight), on paper with a Strasbourg Lily watermark
(Hinterding C.b.)
sheet: 527 by 405mm 20³/₈ by 16in

£ 8,000-12,000 € 9,200-13,700



36

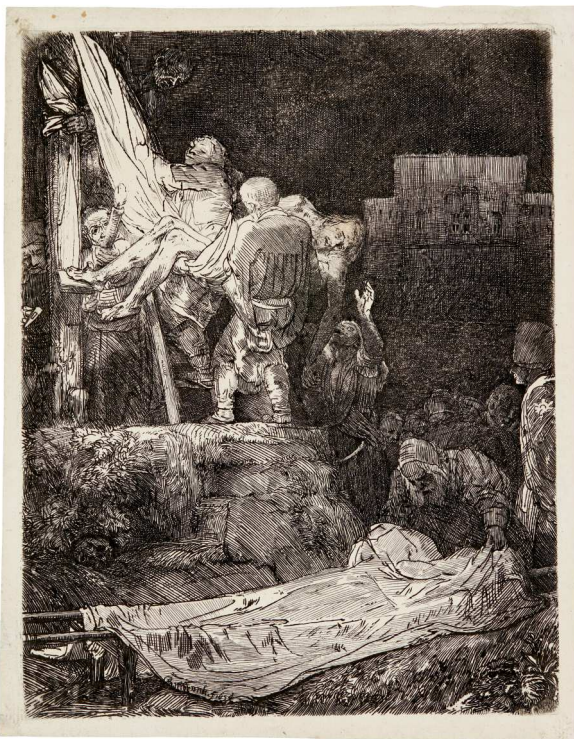
REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

The Descent from the Cross by
Torchlight (B., Holl. 83; New Holl.
286; H. 280)

Etching and drypoint, 1654, a very clear, strong
impression of New Hollstein's third state (of
four), printing with good contrasts
plate: 210 by 162mm 8¹/₄ by 6³/₈in;
sheet: 222 by 169mm 8³/₄ by 6⁵/₈in

£ 4,000-6,000 € 4,600-6,900



37

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

The Raising of Lazarus: the Larger
Plate (B., Holl. 73; New Holl. 113; H. 96)

Etching and engraving, circa 1632, a good impression of New Hollstein's sixth state (of nine), with touches of burr in the figures on the right, though showing slight wear in the densely hatched areas, on paper with a Strasbourg Bend watermark (Hinterding E.b.)

plate: 368 by 253mm 14½ by 10¼in;
sheet: 377 by 265mm 14¾ by 10½in

£ 3,000-5,000 € 3,450-5,700



38

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

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

Etching and drypoint, 1651, a fairly good though later impression of New Hollstein's sixth state (of ten), showing the white rust spots in the densely hatched areas, framed

plate: 129 by 109mm 5¼ by 4¼in;
sheet: 138 by 117mm 5¾ by 4¾in

£ 3,000-4,000 € 3,450-4,600



39

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

Student at a Table by Candlelight
(B., Holl. 148; New Holl. 213; H. 202)

Etching, circa 1642, a very good, though slightly later impression of New Hollstein's first state (of two), with the usual white spotting beneath the candle

plate: 146 by 133mm 5¾ by 5¼in;
sheet: 149 by 136mm 5¾ by 5¾in

£ 3,000-5,000 € 3,450-5,700



40



41

41

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

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

Etching, *circa* 1637, a delicate impression of New Hollstein's third state (of four), a few touches of wear in the densely hatched areas, framed plate: 118 by 87mm 4 $\frac{5}{8}$ by 3 $\frac{3}{8}$ in; sheet: 126 by 88mm 5 by 3 $\frac{1}{2}$ in

£ 3,000-5,000 € 3,450-5,700

42

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

St Jerome Praying: Arched (B., Holl. 101;
New Holl. 112; H. 94)

Etching, 1632, New Hollstein's fourth state (of five), a delicate impression of this rare, lightly bitten print, showing touches of wear in the densely hatched areas of St Jerome's cloak plate: 109 by 81mm 4 $\frac{1}{4}$ by 3 $\frac{1}{8}$ in; sheet: 112 by 84mm 4 $\frac{3}{8}$ by 3 $\frac{3}{8}$ in

£ 2,000-3,000 € 2,300-3,450



42

43

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Christ Disputing with the Doctors: A Sketch
(B., Holl. 65; New Holl. 267; H. 257)

Etching and drypoint, 1652, a good but later impression of New Hollstein's first state (of two), on paper with an Arms of Amsterdam watermark (Hinterding D.d.) plate: 126 by 214mm 4 $\frac{7}{8}$ by 8 $\frac{5}{8}$ in; sheet: 129 by 216mm 5 by 8 $\frac{1}{2}$ in

£ 3,000-5,000 € 3,450-5,700



43

44

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Bald Old Man with Short Beard, in Profile Right (B., Holl. 306; New Holl. 147; H. 136)

Etching, *circa* 1635, a delicate impression of New Hollstein's second (final) state

sheet: 66 by 57mm 2⁵/₈ by 2¹/₄in

£ 2,000-3,000 € 2,300-3,450



44 actual size

45

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

A Blind Hurdy-Gurdy Player and Family Receiving Alms (B., Holl. 176; New Holl. 243; H. 233)

Etching with drypoint, 1648, a good impression of New Hollstein's third state (of five), framed

plate: 162 by 123mm 6³/₄ by 5in;

sheet: 185 by 136mm 7¹/₂ by 5¹/₂in

£ 2,000-3,000 € 2,300-3,450



45

46

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Grotesque Profile: Man in a High Cap (B., Holl. 326; New Holl. 35; H. 68)

Etching, *circa* 1631, a good impression of New Hollstein's fifth state (of six), though with traces of wear on the cap

plate: 40 by 27mm 1¹/₂ by 1¹/₂in;

sheet: 55 by 37mm 2¹/₈ by 1¹/₂in

£ 2,000-3,000 € 2,300-3,450



46 actual size



47

47

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

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

Etching, circa 1632, a good impression of New Hollstein's second (final) state, printing with strong contrasts, the delicately etched background clear, though showing slight wear particularly in the deeply bitten areas of the rearing horses, with a partial unidentified watermark, framed sheet: 154 by 121mm 6 by 4¾in

£ 7,000-10,000 € 8,000-11,400

48

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

The Ship of Fortune (B., Holl. 111;
New Holl. 123; H. 106)

Etching, 1633, a good impression of New Hollstein's second (final) state, though showing a few touches of wear in the densely hatched areas, on paper with a countermark Intials WR (cf Hinterding ZZ.zz)
sheet: 116 by 169mm 4½ by 6¾in

£ 3,000-5,000 € 3,450-5,700



48

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

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

Etching, 1629, a good impression of New Hollstein's second (final) state, though with traces of wear in the horse's flank, framed sheet: 83 by 60mm 3 $\frac{3}{8}$ by 2 $\frac{3}{8}$ in

£ 3,000-5,000 € 3,450-5,700



49 actual size

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

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

Etching with drypoint, 1641, a good, delicate impression of New Hollstein's third state (of four) sheet: 178 by 211mm 7 by 8 $\frac{3}{8}$ in

£ 2,000-3,000 € 2,300-3,450



50



51

51

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 very good impression of New Hollstein's second (final) state, with traces of burr on the sitter's mouth and left eye, though showing a few touches of wear particularly in the centre of the sitter's hat and the densely hatched areas of his left sleeve

plate: 95 by 82mm 3¾ by 3¼in;
sheet: 98 by 86mm 3⅞ by 3⅜in

£ 6,000-8,000 € 6,900-9,200



52

52

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 traces of burr on the subject's hand, beard, robe and in the border line

sheet: 148 by 140mm 5¾ by 5½in

£ 3,000-5,000 € 3,450-5,700



53 actual size

53

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

Bald Headed Man in Profile Right: the Artist's Father (?) (B., Holl. 292; New Holl. 62; H. 23)

Etching with drypoint, 1630, a good delicately printed impression of New Hollstein's fifth (final) state, after the plate had been reduced, showing touches of wear in the densely hatched areas

sheet: 68 by 57mm 2⅝ by 2¼in

£ 3,000-5,000 € 3,450-5,700

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

Bearded Old Man in a High Fur Cap,
with Eyes Closed (B., Holl. 290; New
Holl. 148; H. 130)

Etching, *circa* 1635, a rich, black impression of New Hollstein's second state (of four), though showing a few faint touches of wear in the densely hatched areas around the subject's face and cloak, on paper with a partial Strasbourg Lily watermark (cf. Hinterding A.a)

sheet: 113 by 103mm 4½ by 4¼in

£ 6,000-8,000 € 6,900-9,200



54

REMBRANDT HARMENSZ.
VAN RIJN

1606 - 1669

Old Man with Beard, Fur Cap, and
Velvet Cloak (B., Holl. 262; New Holl.
92; H. 92)

Etching with engraving, *circa* 1631, a good, clear impression of New Hollstein's second state (of three), printing with contrasts though showing touches of wear in the densely hatched areas of the cloak and fur cap

sheet: 154 by 135mm 6¼ by 5¼in

£ 4,000-6,000 € 4,600-6,900



55

REMBRANDT HARMENSZ.
VAN RIJN

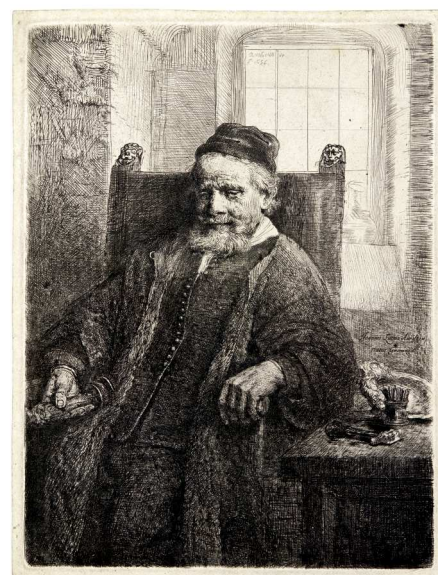
1606 - 1669

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

Etching with engraving and drypoint, 1656, a good impression of New Hollstein's fourth state (of five)

plate: 199 by 150mm 7⅞ by 5⅞in;
sheet: 209 by 158mm 8¼ by 6¼in

£ 2,000-3,000 € 2,300-3,450



56



57

57

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Ephraim Bonus, Jewish Physician (B., Holl. 278; New Holl. 237; H. 226)

Etching with engraving and drypoint, 1647, a good impression of New Hollstein's second (final) state
sheet: 242 by 176mm 24 by 7in

£ 5,000-7,000 € 5,700-8,000

58

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Jan Six (B., Holl. 285; New Holl. 238; H. 228)

Etching with engraving and drypoint, 1647, a fairly good impression of New Hollstein's fifth (final) state
sheet: 245 by 193mm 9½ by 7¾in

£ 2,000-3,000 € 2,300-3,450



58

59

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Jan Cornelis Sylvius (B., Holl. 266; New Holl. 124; H. 111)

Etching, 1633, a good impression of New Hollstein's first state (of three), though showing very slight touches of wear in the chest plate: 165 by 141mm 6½ by 5½in;
sheet: 172 by 147mm 6¾ by 5¾in

£ 3,000-4,000 € 3,450-4,600

60

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

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

Etching, circa 1631, a very good impression of New Hollstein's second state (of three), though showing a few touches of slight wear mainly in the foreground, on paper with a Foolscape with Five-Pointed Collar watermark (Hinterding A.a.)
sheet: 149 by 132mm 5¾ by 5¼in

PROVENANCE

With an unidentified collector's stamp verso (not in Lugt)

£ 3,000-5,000 € 3,450-5,700



59



60



61

61

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Woman Reading (B., Holl. 345; New Holl. 137; H. 113)

Etching, 1634, a good impression of New Hollstein's third (final) state, framed
sheet: 105 by 98mm 4¼ by 4in

£ 3,000-5,000 € 3,450-5,700

62

REMBRANDT HARMENSZ. VAN RIJN

1606 - 1669

Woman Bathing Her Feet at a Brook (B., Holl. 200; New Holl. 309; H. 298)

Etching and drypoint, 1658, a good impression of New Hollstein's first state (of two), before the rework by another hand, on eighteenth-century paper
plate: 160 by 80mm 6¾ by 3¼in;
sheet: 178 by 93mm 7 by 3¾in

£ 3,000-5,000 € 3,450-5,700



62

VARIOUS OWNER



63



63



63



63



63



63

63

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

Los Caprichos (Delteil 39-117; Harris 36-115)

The complete set, comprising 80 etchings with aquatint, drypoint and engraving, circa 1878, on wove paper, very good impressions from the Fourth Edition, bound in vellum boards each sheet: 304 by 215mm 12 by 9in; overall: 344 by 235mm 12¼ by 9¼in

£ 10,000-15,000 € 11,400-17,100

64

FROM THE COLLECTION OF DR. HEINRICH BECKER BIELEFELD

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

Tauromaquia (D. 224-263; H. 204-243)

The complete set of 40 etchings with aquatint, drypoint, and engraving, 1816, very good, rich and atmospheric impressions from the Fourth Edition of 1905, on Van Gelder Zonen laid paper, some sheets with a Cupid on a Globe watermark, bound in grey paper boards with title and Loizelet's engraving with the portrait of Goya each sheet: approx. 273 by 425mm 10¾ by 16¾in; overall: 280 by 445mm 11 by 17½in

PROVENANCE

Dr. Heinrich Becker; thence by descent to the present owners

£ 10,000-15,000 € 11,400-17,100

65

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

1746 - 1828

Los Desastres de la Guerra (D. 120-199; H. 121-200)

The complete portfolio, comprising 80 etchings with aquatint, drypoint and engraving, 1810-20, from the Fourth Edition of 1906, with the title-page and introduction, on laid paper, bound in marbled boards with leather spine each sheet: approx. 237 by 319mm 9⅜ by 12⅝in; overall: 245 by 344 by 25mm 9⅝ by 13½ by 1in

£ 7,000-9,000 € 8,000-10,300



64



64



64



64



Tambien estos.

65



Barbaros!

65



Por que?

65



Por una navaja.

65

SESSION TWO

LOTS 66–221



66

66

PROPERTY FROM AN IMPORTANT SWISS COLLECTOR

PIERRE ALECHINSKY

b.1927

Réponse muette

Etching and aquatint printed in colours, 1988, signed in pencil, dated and titled in red crayon, numbered 8/70 (total edition includes 20 artist's proofs), on Chinese rice paper, framed sheet: 1808 by 903mm 71½ by 35½in

‡ ⊕ W £ 2,000-3,000 € 2,300-3,450

67

AFTER MARC CHAGALL

1887 - 1985

Le Bouquet (Mourlot Charles Sorlier 8)

Lithograph printed in colours, 1955, signed in pencil, inscribed 'H.C.' (an *hors commerce* proof aside from the edition of 300), on wove paper, framed

image: 640 by 500mm 25¼ by 19½in;
sheet: 758 by 565mm 29¾ by 22¼in

⊕ £ 3,000-4,000 € 3,450-4,600

68

MARC CHAGALL

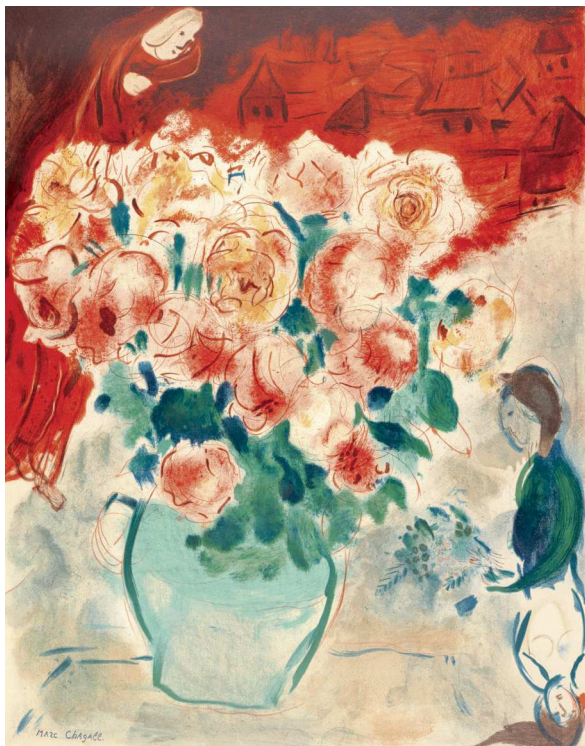
1887 - 1985

Poèmes (Cramer Books 74)

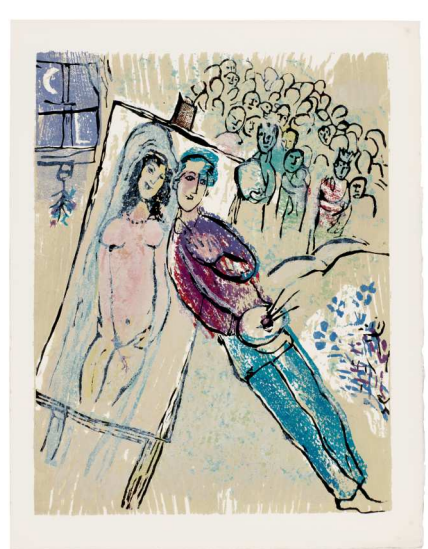
The album, comprising 24 woodcuts printed in colours, 1968, with title-page, list of plates, text, and justification, this copy signed in pencil, numbered 78 from the edition of 200 (the total edition was 238), on BFK Rives wove paper, loose (as issued) in paper wrappers in beige cloth boards with parchment and gold printing on spine in slip case (lacking one set of blank leaves, but with an extra title page)

each sheet: 375 by 298mm 14¾ by 11¾in;
overall: 380 by 300mm 15 by 12in

‡ ⊕ £ 15,000-20,000 € 17,100-22,800



67



MARC CHAGALL

1887 - 1985

Cirque (M. 490-527; C. BKS. 68)

The complete portfolio, comprising 38 lithographs, 23 printed in colours, 1967, the colours fresh, signed in pencil on the justification, this copy numbered 134 from the edition of 250, with the title-page and text, on Arches wove paper, loose (as issued), contained in the original paper wrapper, cloth-covered boards and slipcase, with the gold printed title and artist's name on the spine
 each sheet: approx. 425 by 325mm 16¾ by 11¾in;
 overall: approx. 455 by 345 by 60mm
 18 by 13⅝ by 2⅜in

⊕ £ 120,000-180,000 € 137,000-205,000

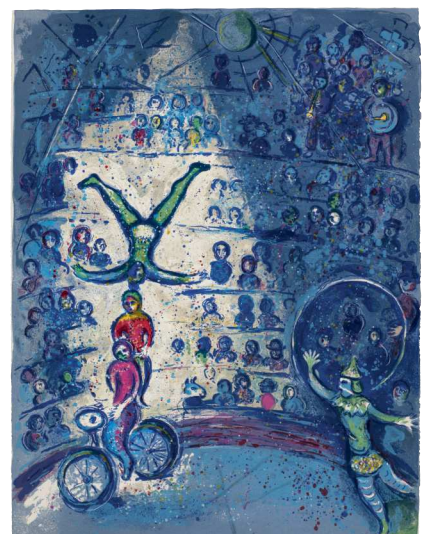
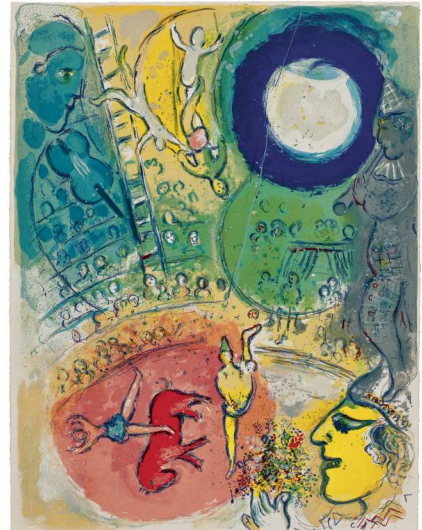
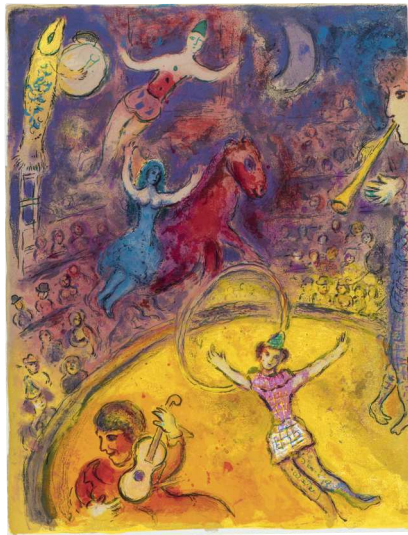
Marc Chagall's fascination with the circus began at a young age, when travelling acrobats, dancers and musicians visited his hometown of Vitebsk in pre-revolutionary Russia. In his later years in Paris, the artist regularly attended the *Cirque d'Hiver* with the art dealer and publisher Ambroise Vollard. Vollard encouraged the pastime in the hope that Chagall would be inspired to create an illustrated book on the subject.

Though following Vollard's suggestion the artist completed a series of gouache studies on the theme of the circus in the late 1920s, several decades passed before he completed the book, which was ultimately published by Editions Tériade in 1967. 'The result', Chagall's master printer and collaborator, Charles Sorlier describes, is 'an outstanding set of plates.' Indeed, the subject of the circus complied perfectly with the great modernist's most celebrated traits—in these images Chagall's brushwork is uncontrived, his colouring vibrant, and his imagery whimsical, singular and exuberant.

“When I held in my hand a lithographic stone, or a copper plate, I believed I was touching a talisman. It seemed to me that I could entrust them with all my joys, all my sorrows.”

MARC CHAGALL

in *Marc Chagall on Art and Culture*, 1960, p. 144





70

70

AFTER MARC CHAGALL

1887 - 1985

La flûte enchantée (M. CS 38)

Lithograph printed in colours, 1967, signed in pencil, numbered 164/200, on Arches wove paper, framed

image: 992 by 648mm 39¼ by 25½in;
sheet: 1020 by 662mm 40½ by 26½in

⊕ £ 12,000-18,000 € 13,700-20,500

71

PAUL CEZANNE

1839 - 1906

Les baigneurs (grande planche) (Druick I; Venturi 1157)

Lithograph printed in colours, 1896-8, Druick's third (final) state, after the removal of the lithographic inscription, from the edition of approximately 100 impressions, on MBM laid paper, framed

image: 410 by 510mm 16¼ by 20in;
sheet: 480 by 570mm 17¾ by 22½in

£ 10,000-15,000 € 11,400-17,100

72

PAUL CEZANNE

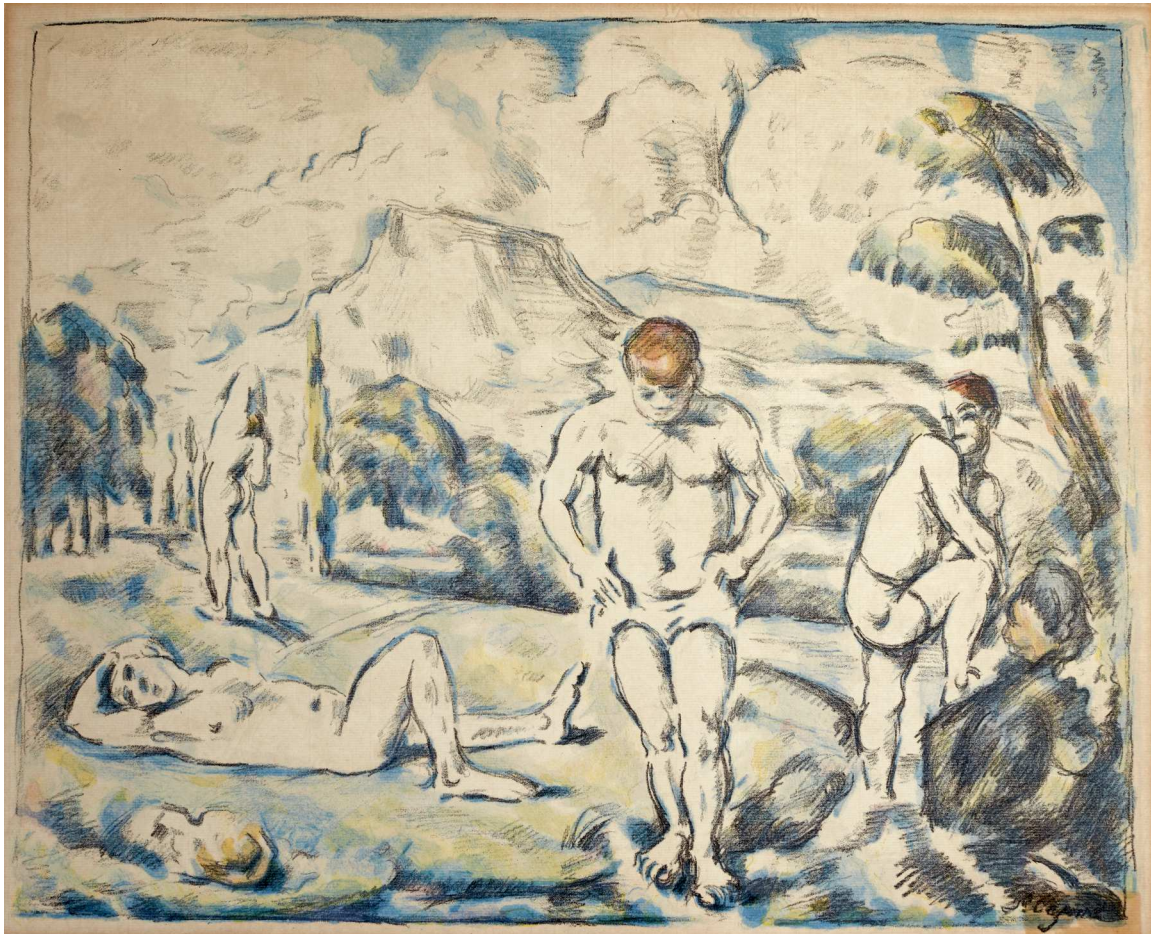
1839 - 1906

Les baigneurs (petite planche) (D. III; V. 1156)

Lithograph printed in colours, 1897, Druick's third state (of four), with the printed signature, on *chine collé* supported on sturdy wove paper, framed

image: 223 by 273mm 8¾ by 10¾in;
sheet: 318 by 345mm 12½ by 13½in

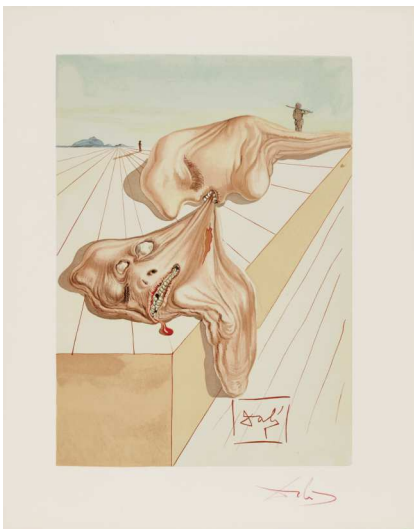
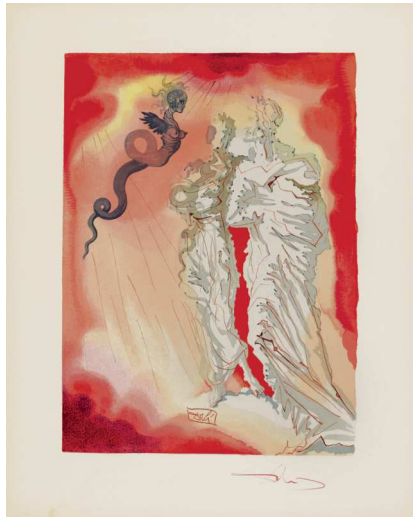
£ 5,000-8,000 € 5,700-9,200



71



72



SALVADOR DALÍ

1904 - 1989

The Divine Comedy (Michler & Löpsinger 1039-1138; see Field pp. 189-200)

The portfolio, comprising 100 wood engravings printed in colours, 1960, probably Field's edition i, a rare example with each sheet bearing an engraved signature and signed in red crayon, stamp-numbered 18 verso, lacking the justification page, on Rives wove paper, loose (as issued), in the original blue cloth-bound clamshell box each sheet: approx. 330 by 273mm 13 by 10¾in

± £ 20,000-30,000 € 22,800-34,200



AFTER SALVADOR DALÍ

1904 - 1989

Biblia Sacra (M. & L. 1600)

The complete set, comprising 105 offset lithographs printed in colours, 1967, numbered on each justification page, this copy numbered 320 from the 'luxus' edition of 1499 (there was also an 'Ad Personam' edition of 99), the prints on sturdy wove paper, with the title pages, text and justifications in latin, on laid paper with the Dali watermark, bound (as issued), contained in five leather-covered volumes, with the leather- and fabric-covered slipcases

each sheet: approx. 486 by 350mm 19¼ by 13¾in;
each book: approx. 499 by 380 by 78mm
19¾ by 14¾ by 3¼in

± £ 3,000-5,000 € 3,450-5,700



MAX ERNST

1891 - 1976

La ballade du soldat (Spies/Leppien 218)

The deluxe album, comprising 34 lithographs printed in colours, 1972, with the additional suite (the suite from another set), with title-page, text, and justification, this copy signed by the artist and the author Georges Ribemont-Dessaignes in pencil, numbered 40/79 in ink, on wove paper, each sheet in the additional suite of lithographs signed in pencil, numbered 54/79, on *Japon nacré* paper, loose (as issued), in original paper wrappers, blue cloth-covered boards with title on spine and slip case
overall: 405 by 305mm 16 by 12in

± £ 3,000-5,000 € 3,450-5,700



76



77

76

RENÉ MAGRITTE

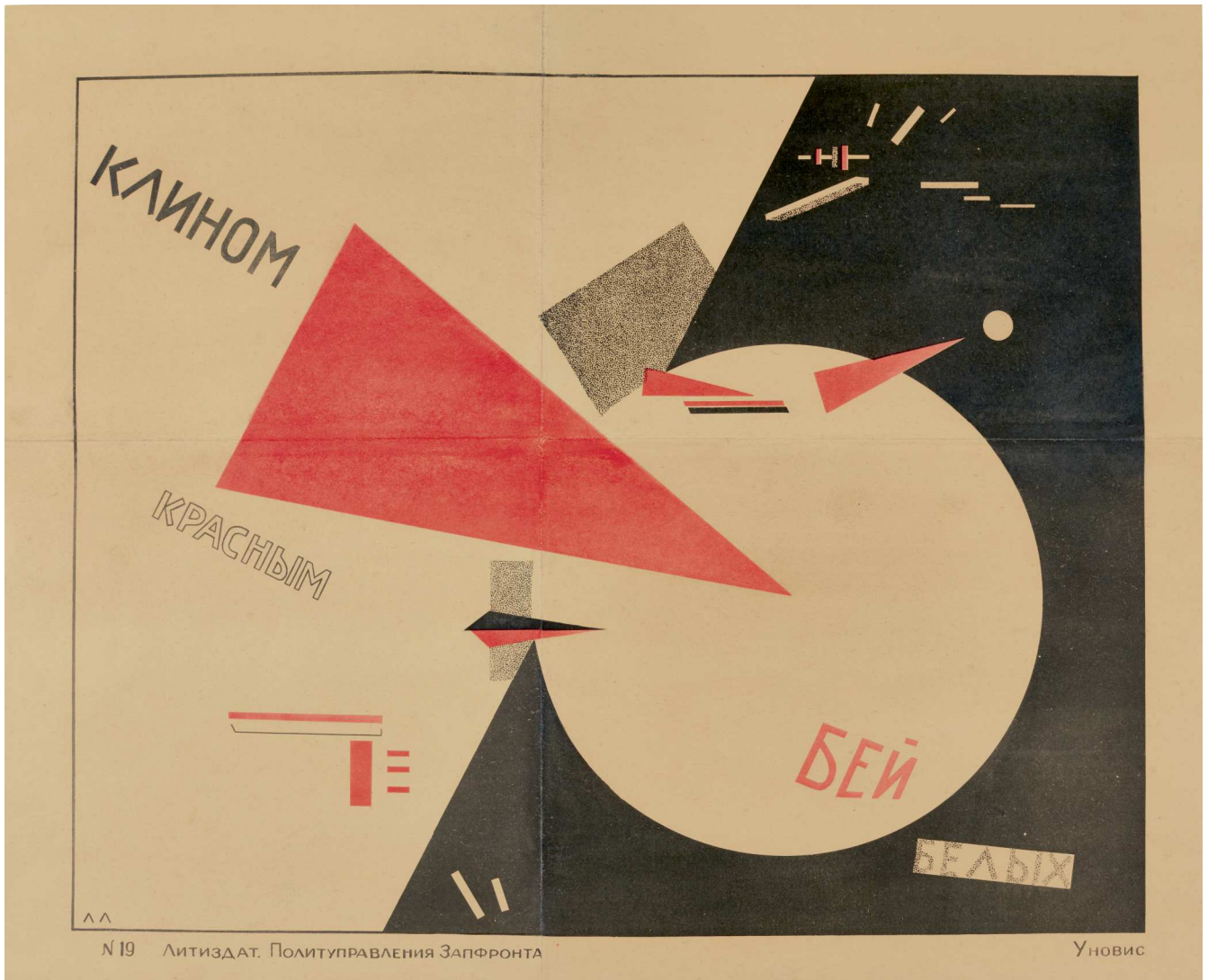
1898 - 1967

Les bijoux indiscrets (Kaplan & Baum 3)

Lithograph printed in colours, 1963, signed in pencil, numbered 17/75, on wove paper, framed
image: 235 by 300mm 9¼ by 11¾in;
sheet: 323 by 408mm 12¾ by 16in

This work has been authenticated by the Magritte Committee, and will be sold with their certificate of authenticity.

⊕ £ 8,000-12,000 € 9,200-13,700



78

77

ALEXEJ VON JAWLENSKY

1864 - 1941

Kopf (Zweifelnd) (Rosenbach 37)

Lithograph printed in blue with hand-colouring in watercolour, 1927, signed in pencil, Rosenbach does not record an edition of this rare print, on sturdy cream wove paper, framed
 image: 305 by 202mm 12 by 8in;
 sheet: 457 by 305mm 18 by 12in

£ 6,000-8,000 € 6,900-9,200

78

EL LISSITZKY

1890 - 1941

Beat the Whites with the Red Wedge

The rare lithographic poster printed in red and black, 1919-20, one of only a few surviving impressions, on off-white wove paper
 image: 444 by 552mm 17½ by 21¾in;
 sheet: 546 by 629mm 21¼ by 24¾in

£ 35,000-45,000 € 39,900-51,500



79

79

HENRI MATISSE

1869 - 1954

Untitled (see Duthuit 22)

Pochoir printed in colours, 1947, from *Jazz*, from the edition of 100 (there was also a book edition of 250), on Arches wove paper
sheet: 420 by 650mm 16½ by 25½in

£ 7,000-9,000 € 8,000-10,300

80

HENRI MATISSE

1869 - 1954

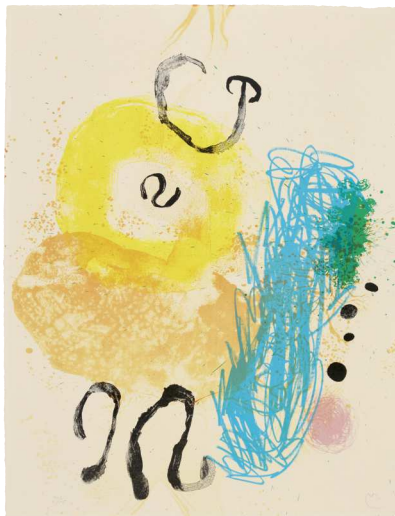
Jeune Chinoise (D. 621)

Lithograph, 1947, signed in pencil, numbered 6/25 (total edition includes five artist's proofs), on wove paper, framed
sheet: 459 by 331mm 18 by 13in

£ 6,000-8,000 € 6,900-9,200



80



81

81

JOAN MIRÓ

1893 - 1983

Album 19 (Cramer Books 70)

The complete album, comprising 19 lithographs, 17 printed in colours, 1961, each initialed in pencil (one in ink), numbered 40/75 (the total edition included 15 impressions numbered in Roman numerals), with title-page, lithographic text, and justification, this copy signed in pencil by the artist and the author, numbered 40/45, on BFK Rives wove paper, loose (as issued), in the original singed leather and cardboard boards with leather toggle

overall: 690 by 550mm 27 1/8 by 22in

‡ ⊕ £ 12,000-18,000 € 13,700-20,500

EDVARD MUNCH

1863 - 1944

The Two Human Beings. The Lonely Ones (Woll 157; Schiefler 133)

The important and rare woodcut printed in marine-blue, black, ochre and red, from three blocks, the woman's hair printed in the manner of monotype and strengthened with additional rich red colour, 1899, a fine impression of Woll's fourth state (of eight), stamped verso 'Fra Edvard Munchs testamentariske gave. OSLO KOMMUNE' (From the bequest of Edvard Munch. City of Oslo), printed by the artist or Nielsen circa 1917, printing with relief verso, on cream wove paper, framed image: 443 by 725mm 17½ by 28½in; sheet: 391 by 555mm 15½ by 21¾in

PROVENANCE

From the Collection of Dr. Kristian Emil Schreiner; thence by descent to the present owners

‡ £ 500,000-800,000 € 570,000-915,000

Esteemed physician and anatomist Dr. Kristian Emil Schreiner remembered how an ordinary house-call resulted in his friendship with Edvard Munch: 'It was a Sunday morning...Munch himself came to open the door, impeded by a couple of out-of-control setters jumping up and down about his knees.' The doctor ultimately sat for the artist on at least twelve occasions, depicted as an anatomist or as Shakespeare's tragic protagonist Hamlet, cradling a skull in each instance. 'Here we are,' Munch mused during one of these sittings, 'two anatomists sitting together; one of the body, one of the soul. I am perfectly aware that you would like to dissect me but be careful. I too have my knives.'

Munch honoured their relationship by insisting that Dr. Schreiner handle his personal papers upon his death in 1944. Of the 15,391 impressions of 714 different subjects listed in the printmaker's will, 15,287 items went to the care of the foundation that would later become the Munch Museum, to whom Dr. Schreiner's family also donated a painting. In return, the grateful foundation gifted the family this fine impression of *The Lonely Ones*—a lasting memento of Munch's and Schreiner's friendship.



Professor Kristian Schneider, 1928 (Lithograph printed in colours with hand colouring in gouache), Munch, Edvard (1863-1944). Credit: Orfeus Publishing/Munch Museet, Oslo, Norway



82

“In the woodcut, a man and woman stand on the shore, facing the water. The woman, by her attitude and placement, seems pulled toward the sea, but the man seems to move toward her, yet to waiver; his indecision, particularly in the woodcut version, is painfully evident. The woman stands with columnar rigidity while the man’s figure betrays hesitancy and longing.”

ELIZABETH PRELINGER AND MICHAEL PARKE-TAYLOR

in The Symbolist Prints of Edvard Munch: The Vivian and David Campbell Collection, New Haven and London, 1996, p. 182



83

83

EDVARD MUNCH

1863 - 1944

Woman (W. 147; Sch. 122)

Lithograph, 1899, Woll's second state (of three), signed in pencil, on blueish wove paper, framed
 image: 459 by 595mm 18 $\frac{1}{8}$ by 23 $\frac{1}{2}$ in;
 sheet: 499 by 642mm 19 $\frac{5}{8}$ by 25 $\frac{1}{4}$ in

£ 40,000-60,000 € 45,600-68,500

84

EMIL NOLDE

1867 - 1956

Doppelbildnis (Schiefler/Mosel H193)

Woodcut, 1937, printing with relief, Schiefler's second (final) state, signed in pencil, numbered 24 from the edition of 150, on sturdy cream wove paper, framed
 image: 315 by 230mm 12 $\frac{1}{2}$ by 9 $\frac{1}{8}$ in;
 sheet: 415 by 301mm 16 $\frac{3}{8}$ by 11 $\frac{7}{8}$ in

‡ ⊕ £ 6,000-8,000 € 6,900-9,200

85

EMIL NOLDE

1867 - 1956

Dr. L (Portrait Dr. Leber) (Sch./M. H103)

Woodcut, 1912, printing with relief, signed in pencil, inscribed 'L.9', from the edition of 11, on japan paper
 image: 295 by 197mm 11 $\frac{5}{8}$ by 7 $\frac{3}{8}$ in;
 sheet: 320 by 235mm 12 $\frac{5}{8}$ by 9 $\frac{1}{4}$ in

PROVENANCE

Dr Heinrich Becker Bielefeld; thence by descent to the present owners

⊕ £ 3,000-4,000 € 3,450-4,600



84



85

86

ERICH HECKEL

1883 - 1970

Stralsund (Dube H243)

Woodcut, 1912, the second (final) state, signed in pencil, dated, one of 40 impressions included in the 1921 portfolio 'Elf Holzschnitte, 1912-1919, Erich Heckel bei J.B. Neumann', on fibrous wove paper
 image: 311 by 362mm 12¼ by 14¼in;
 sheet: 476 by 638mm 18¾ by 25½in

PROVENANCE

Dr. Heinrich Becker Bielefeld; thence by descent to the present owners

⊕ £ 3,000-4,000 € 3,450-4,600



86



87

87

EMIL NOLDE

1867 - 1956

Junges Mädchen I (Sch./M. H106)

Woodcut, 1912, printing with relief, Schiefler's second (final) state, signed in pencil, inscribed 'II.2', from the edition of ten, on wove paper
 image: 222 by 320mm 8⁵/₈ by 11⁵/₈in;
 sheet: 310 by 400mm 12¹/₄ by 15³/₄in

PROVENANCE

Dr Heinrich Becker Bielefeld; thence by descent to the present owners

⊕ £ 6,000-8,000 € 6,900-9,200

88



88

EMIL NOLDE

1867 - 1956

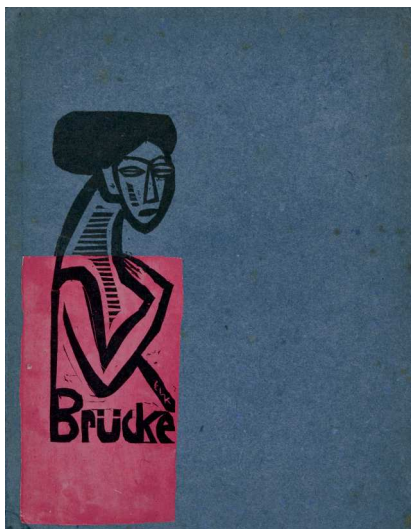
Christus und die Sünderin (Sch./M. R155)

Etching and aquatint, 1911, Schiefler's fifth state (of six), signed in pencil, on Van Gelder Zonen laid paper with the crowned *Fleur de Lys* watermark
 plate: 318 by 267mm 12¹/₂ by 10¹/₂in;
 sheet: 597 by 460mm 23¹/₂ by 18¹/₈in

PROVENANCE

Dr. Heinrich Becker Bielefeld; thence by descent to the present owners

⊕ £ 5,000-7,000 € 5,700-8,000



89

89

KG BRÜCKE

Ausstellung der Künstlergruppe Brücke Galerie Commeter, Hamburg (Kirchner Dube H727-730; Heckel Dube H226-228; Mueller Karsch 4; Schmidt-Rottluff Schapire 76, 97-98)

The very rare complete catalogue, comprising 11 woodcuts (including the cover title printed on prepared pink paper applied to blue wove paper), 1912, with title-page, four text pages, and six reproductive plates, the woodcuts, title-page and text pages on rose-coloured hand-made paper, the reproductive plates on shiny rose-coloured machine-made paper, bound (as issued), in the original blue wove hand-made covers each sheet: approx. 235 by 188mm 9¼ by 7¾in; overall: 250 by 200mm 9⅞ by 8in

This catalogue was originally produced for the Brücke exhibition at the Fritz Gurlitt Kunstsalon in Berlin. However, after the Berlin Exhibition, Pechstein left the group. His works in the catalogue were replaced with three new woodcuts by Heckel (D. 226), Kirchner (D. 729) and Schmidt-Rottluff (S. 76).

£ 6,000-8,000 € 6,900-9,200



“Whoever renders directly and authentically that which impels him to create is one of us.”

Manifesto of the Brücke Artists' Group, 1906

90

90

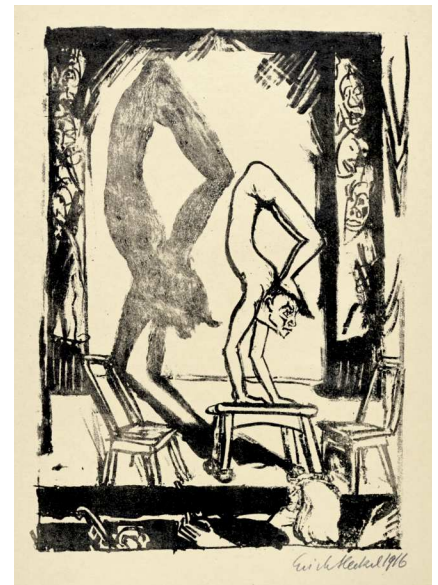
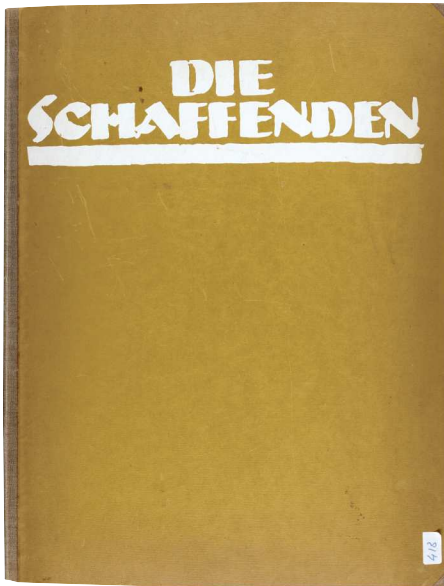
KG BRÜCKE

Katalog zur Ausstellung der K.G. Brücke in Galerie Arnold, Dresden (Kirchner D. H700-703, 721-726, Schmidt Rottluff S. 49-50) (Bollinger-Kornfeld 41)

The complete exhibition catalogue, comprising 20 woodcuts (including the cover title), 1910, with the text pages, printed on smooth cream wove paper, bound (as issued), in the original ochre wove covers, accompanied by a 1989 reprint and a 1958 Bollinger-Kornfeld catalogue each sheet: approx. 229 by 173mm 9 by 6¾in; overall: 233 by 185mm 9¼ by 7¼in (3)

The Brücke group was originally formed in 1906. However, the Galerie Arnold Exhibition of 1910 was the first major show for which the artists created a catalog comprising original woodcut illustrations. In this first catalogue, many of the woodcuts were based on paintings by other members of the group.

£ 12,000-18,000 € 13,700-20,500



91

91

PORTFOLIO

Die Schaffenden

The portfolio, comprising 40 prints in four volumes, including woodcuts, lithographs, etchings and drypoints (some printed in colours), 1912-1918, most signed in pencil, some dated, titled or inscribed, on wove paper, contained

loose (as issued) in three sets of wove covers (lacking the *Mappe I* cover), with the contents pages for each volume, this copy numbered '86' from the edition of 125 in ink on the label inside the portfolio case and the labels inside of the three volumes' covers, contained within the ochre linen-covered cardboard portfolio case each sheet: approx. 423 by 317mm 16⁵/₈ by 12¹/₂in; overall: 431 by 332mm 17 by 13¹/₂in

Artists included: Lyonel Feininger (Hitzeroth 67), Erich Heckel (Dube L230), Paul Klee, Paula Modersohn, Otto Mueller (Karsch 112), Max Pechstein (Krüger H137, L265), Christian Rohlf's (Uterman 23, 33), Karl Schmidt-Rottluff (Schapire H118), Oskar Kokoschka (Wingler & Welz 132), Ludwig Meidner and others.

‡ ⊕ £ 30,000-50,000 € 34,200-57,000



92

"His first major etching, *Le repas frugal*, has been widely acknowledged as the final great work of the Blue period."

DEBORAH WYE

in *A Picasso Portfolio: Prints from the Museum of Modern Art*, New York, 2010, p. 21

PABLO PICASSO

1881 - 1973

Le repas frugal (Bloch 1; Baer 2)

Etching, 1904, from *la suite des Saltimbanques*, a fine impression from the edition of 250 (there were also 27 or 29 impressions printed on Japan paper), on Van Gelder Zonen wove paper, framed plate: 472 by 384mm 18³/₈ by 14⁷/₈in; sheet: 664 by 514mm 26 by 20in

‡ ⊕ £ 110,000-150,000 € 126,000-171,000

PABLO PICASSO

1881 - 1973

Jeune sculpteur au travail (B. 156; Ba. 309)

Etching, 1933, from *la suite Vollard*, signed in pencil, from the total edition of 310, on Montval laid paper with the Vollard watermark plate: 267 by 190mm 10¹/₂ by 7¹/₂in; sheet: 445 by 340mm 17¹/₂ by 13³/₈in

PROVENANCE

Ex. coll. identified collector's mark (L. 4136)

‡ ⊕ £ 5,000-7,000 € 5,700-8,000

PABLO PICASSO

1881 - 1973

Au bain (B. 136; Ba. 201)

Etching, 1930 from *la suite Vollard*, signed in red ink, numbered 1/3 (an artist's proof on parchment aside from the total edition of 310 on wove paper), framed plate: 314 by 223mm 12³/₈ by 8³/₄in; sheet: 530 by 406mm 20⁷/₈ by 16in

‡ ⊕ £ 3,000-5,000 € 3,450-5,700



93



94

PABLO PICASSO

1881 - 1973

Vieux marin bedonnant à la pipe
et jeune prostituée méprisante
(B. 1741; Ba. 1758)

Etching, 1969, from the 347 séries, signed in pencil, numbered 24/50 (total edition includes 17 artist's proofs), on wove paper, framed plate: 325 by 198mm 12¾ by 7¾in; sheet: 471 by 330mm 18½ by 13in

⊕ £ 6,000-8,000 € 6,900-9,200



24/50

Picasso

95

PABLO PICASSO

1881 - 1973

L'atelier, avec un hibou et un envoyé
officiel (B. 1545; Ba. 1561)

Etching, 1968, from the 347 séries, signed in pencil, numbered 41/50, on wove paper, framed plate: 318 by 395mm 12½ by 15½in; sheet: 451 by 540mm 17¾ by 21¼in

⊕ £ 5,000-7,000 € 5,700-8,000



41/50

Picasso

96



97

97

PABLO PICASSO

1881 - 1973

Minotaure caressant une dormeuse (B. 201; Ba. 369)

Drypoint, 1933, from *la suite Vollard*, printing with rich burr, signed in pencil, from the total edition of 310, on Montval laid paper with the Picasso watermark, framed

plate: 296 by 365mm 11 $\frac{5}{8}$ by 14 $\frac{3}{8}$ in;
sheet: 340 by 448mm 13 $\frac{3}{8}$ by 17 $\frac{5}{8}$ in

⊕ £ 30,000-50,000 € 34,200-57,000



98

PABLO PICASSO

1881 - 1973

Scène d'intérieur
(B. 74; Ba. 241; M. XXI)

Lithograph, 1926, signed in pencil, numbered
93/100, on cream Van Gelder wove paper,
framed

image: 203 by 279mm 8 by 11in;
sheet: 330 by 508mm 13 by 20in

⊕ £ 3,000-5,000 € 3,450-5,700

99

PABLO PICASSO

1881 - 1973

Arlequin et personnages divers
(B. 1517; Ba. 1533)

Aquatint, 1968, from the 347 séries, signed in
pencil, numbered 17/50 (total edition includes 17
artist's proofs), on wove paper, framed
plate: 317 by 395mm 12½ by 15½in;
sheet: 472 by 565mm 18⅝ by 22¼in

⊕ £ 3,000-4,000 € 3,450-4,600

100

FROM THE COLLECTION OF GOFFREDO PETRASSI

PABLO PICASSO

1881 - 1973

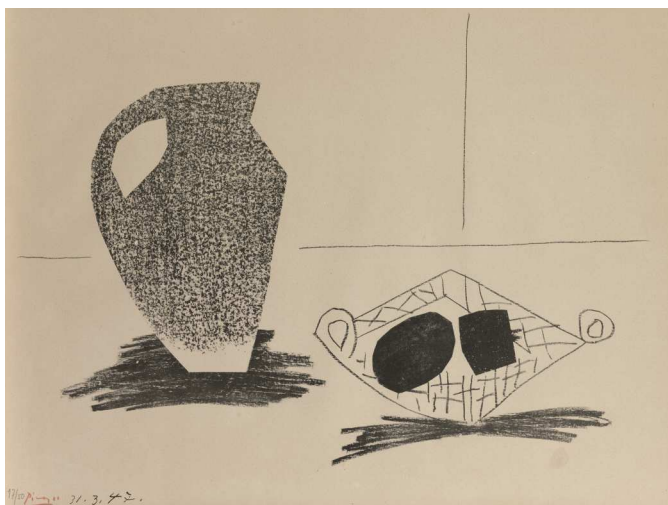
Nature morte au pot de grès
(B. 443; M., PP. 86)

Lithograph, 1947, signed in red crayon, numbered
17/50, on Arches wove paper, framed
sheet: 485 by 644mm 19⅛ by 25⅜in

⊕ £ 2,000-4,000 € 2,300-4,600



99



100



101

101

PABLO PICASSO

1881 - 1973

David et Bethsabée (B. 441; M., PP. 109)

Lithograph, 1947, signed in multi-coloured
crayon, numbered 5/50 (retraced), on Arches
wove paper

image: 640 by 470mm 25½ by 18½in;

sheet: 759 by 560mm 29¾ by 22¼in

‡ ⊕ £ 12,000-18,000 € 13,700-20,500



102

102

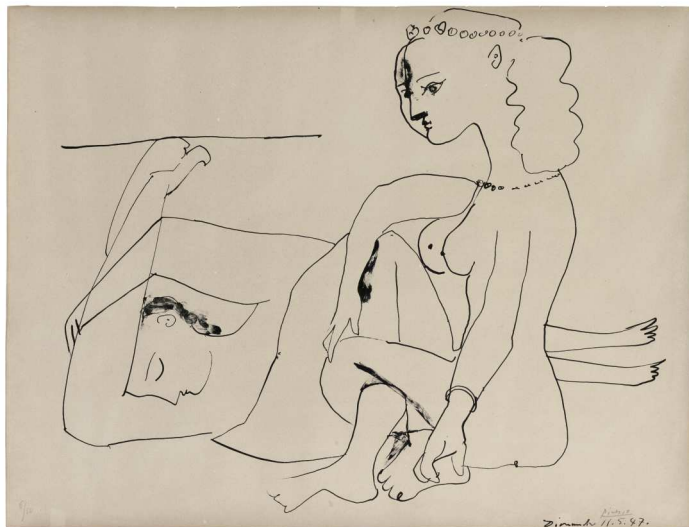
PABLO PICASSO

1881 - 1973

La guerre et la paix (C. BKS 67)

The portfolio, 1954, signed in pencil on the justification page, this copy numbered six from the Swedish edition of 50 (there was also an edition of 100 containing the original lithograph B. 748), on wove paper, with the reproductive plates and complete text by Claude Roy, bound (as issued) in the original black leather covers, with the cardboard patterned slipcase
each sheet: approx. 372 by 262mm 14 $\frac{5}{8}$ by 10 $\frac{3}{8}$ in
overall: 385 by 275 by 45mm 15 $\frac{1}{8}$ by 10 $\frac{7}{8}$ by 1 $\frac{3}{4}$ in

⊕ £ 2,000-3,000 € 2,300-3,450



103

103

FROM THE COLLECTION OF GOFFREDO PETRASSI

PABLO PICASSO

1881 - 1973

Femmes sur la plage (B. 452; M., PP. 101)

Lithograph, 1947, signed in pencil, numbered 6/50 (total edition includes six artist's proofs), on Arches wove paper, framed
sheet: 494 by 650mm 19 $\frac{1}{2}$ by 25 $\frac{5}{8}$ in

⊕ £ 4,000-6,000 € 4,600-6,900

104



104

PABLO PICASSO

1881 - 1973

L'étreinte VI (B. 1115; Ba. 1108)

Aquatint, 1967, signed in pencil, numbered 15/50 (total edition includes 15 artist's proofs), on wove paper, framed
plate: 311 by 412mm 12 $\frac{1}{4}$ by 16 $\frac{1}{4}$ in;
sheet: 451 by 552mm 17 $\frac{3}{4}$ by 21 $\frac{3}{4}$ in

⊕ £ 4,000-6,000 € 4,600-6,900

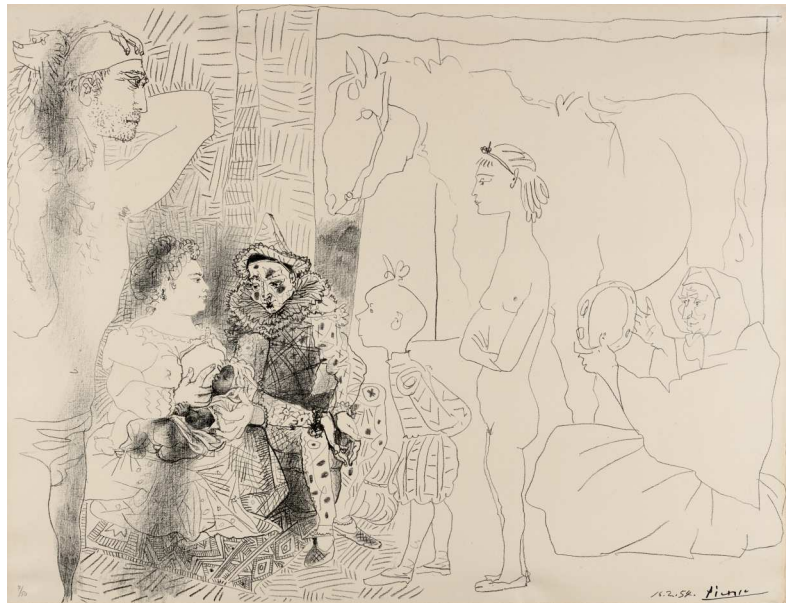
PABLO PICASSO

1881 - 1973

La famille du saltimbanque (B. 753;
M., PP. 249)

Lithograph, 1954, signed in black ink, numbered
7/50 in pencil (total edition includes six artist's
proofs), on wove paper
sheet: 502 650mm 19¾ by 25½in

⊕ £ 5,000-7,000 € 5,700-8,000



105

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 (a proof aside from the edition
of 50), on Arches wove paper, framed
image: 670 by 533mm 26¾ by 21in;
sheet: 764 by 560mm 30¼ by 22in

⊕ £ 5,000-7,000 € 5,700-8,000



106



PABLO PICASSO

1881 - 1973

Le vieux roi (B. 1152; Ba. 1338; PP. L-162)

Linoleum cut printed in colours, 1963, signed in pencil, numbered 30/160 (total edition includes approximately 30 artist's proofs), on Arches wove paper, framed image: 640 by 527mm 25¼ by 20¾in; sheet: 747 by 615mm 29¾ by 24¼in

⊕ £ 7,000-9,000 € 8,000-10,300

PABLO PICASSO

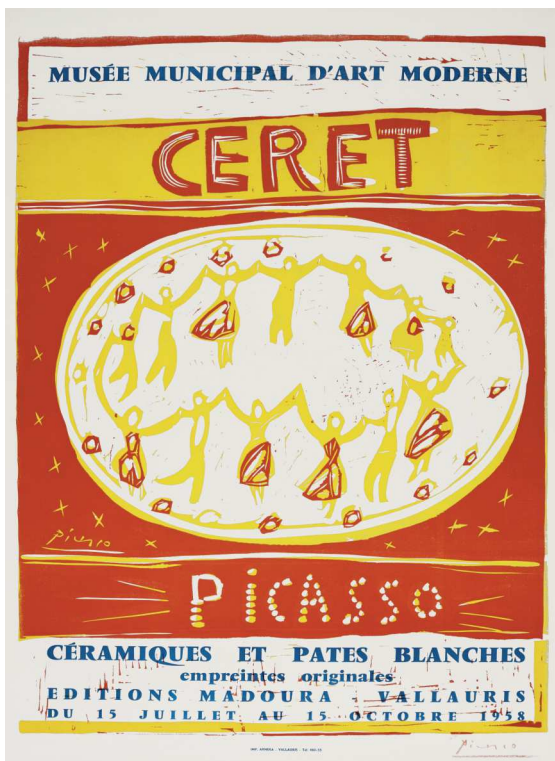
1881 - 1973

Céret - Picasso (B. 1283; Ba. 1048; PP. L-27; Czw. 32)

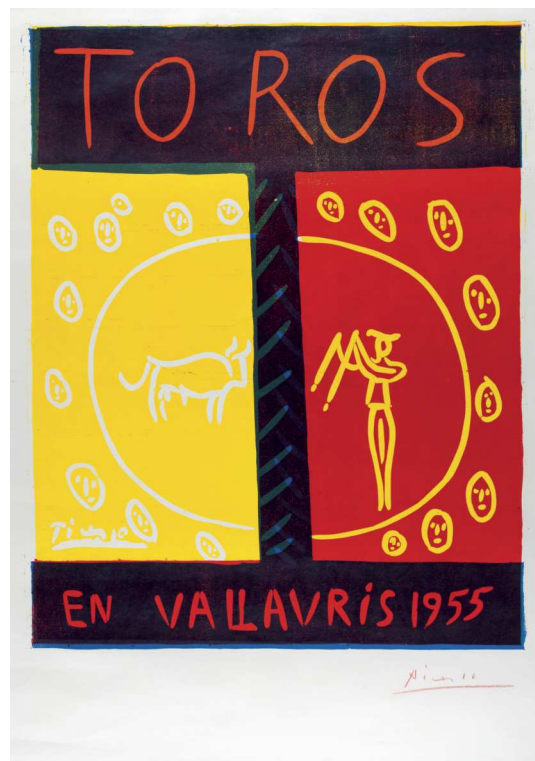
Linoleum cut printed in colours, 1958, bearing the artist's name in red crayon, from the edition of 875 (Baer does not cite any signed impressions from the edition of 875), on wove paper image: 600 by 452mm 23¾ by 17¾in; sheet: 670 by 497mm 26¾ by 19½in

‡ ⊕ £ 3,000-5,000 € 3,450-5,700

107



108



109



110

109

PABLO PICASSO

1881 - 1973

Toros en Vallauris 1955 (B. 1265;
Ba. 1029; PP. L-8; Czw. 14)

Linoleum cut printed in colours, 1955, signed in red crayon, a proof aside from the edition of 100, on Registres-Torpes paper
image: 661 by 517mm 26 by 23in;
sheet: 895 by 593mm 35¼ by 23¾in

⊕ £ 5,000-7,000 € 5,700-8,000

110

PABLO PICASSO

1881 - 1973

Le déjeuner sur l'herbe d'après Manet
(B. 1096; Ba. 1328; PP. L-149)

Linoleum cut printed in black and brown, 1962, signed in pencil, numbered 33/50 (total edition includes approximately 20 artist's proofs), on Arches wove paper, framed
image: 349 by 266mm 13¾ by 10½in;
sheet: 622 by 438mm 24½ by 17¼in

⊕ £ 12,000-18,000 € 13,700-20,500



111

111

AFTER PABLO PICASSO

1881 - 1973

Guéridon avec guitare et partition
(see Zervos 82)

Pochoir printed in colours, circa 1920, signed in pencil, aside from the numbered edition of 100, on MBM wove paper, framed
image: 268 by 256mm 10½ by 10in;
sheet: 273 by 230mm 10¾ by 9in

⊕ £ 7,000-9,000 € 8,000-10,300

112

AFTER PABLO PICASSO

1881 - 1973

Femme dans l'atelier

Offset lithograph printed in colors, 1956, signed in pencil, numbered 19/30 'H.C.' (an *hors commerce* impression aside from the edition of 350), with the Guy Spitzer black ink stamp verso with the numbering in blue ball-point pen, on Arches wove paper
image: 475 by 565mm 18¾ by 22¼in;
sheet: 632 by 805mm 24¾ by 31¾in

⊕ £ 6,000-8,000 € 6,900-9,200



112



113



114

113

AFTER PABLO PICASSO

1881 - 1973

Bacchanale

Aquatint printed in colours, *circa* 1955, signed in pencil, numbered 223/300, on BFK Rives wove paper, framed

plate: 476 by 565mm 18¾ by 22¼in;
sheet: 546 by 692mm 21½ by 27¼in

⊕ £ 6,000-8,000 € 6,900-9,200

114

PABLO PICASSO

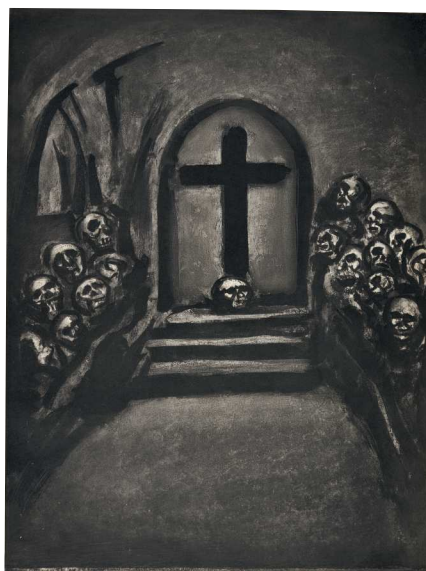
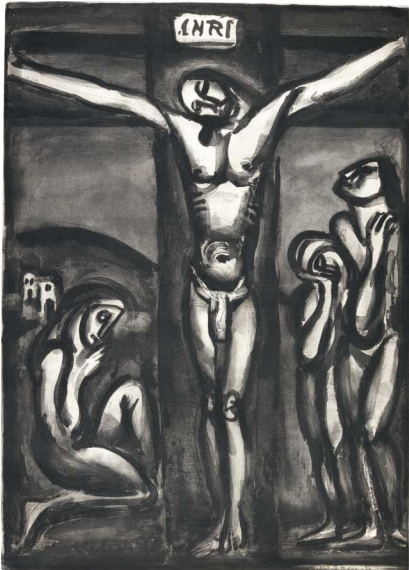
1881 - 1973

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

Etching and aquatint printed in colours, 1952, signed in pencil, numbered 144/150, on BFK Rives wove paper, framed

plate: 505 by 650mm 19⅞ by 25⅝in;
sheet: 557 by 763mm 22 by 30in

⊕ £ 4,000-6,000 € 4,600-6,900



115

115

GEORGES ROUAULT

1871 - 1958

Miserere (Chapon & Rouault 54-111)

The complete portfolio, comprising 58 aquatints with drypoint over heliogravure, 1948, with title and justification pages, this copy numbered 357 from the total edition of 425, loose (as issued) on laid paper, the prints in original paper wrappers, in original cloth- and leather-bound case with brass closure

each sheet: approx. 679 by 546mm 26¾ by 21½in

⊕ £ 8,000-12,000 € 9,200-13,700

116

PROPERTY FROM THE COLLECTION OF THE LATE
JOHN PAYNE

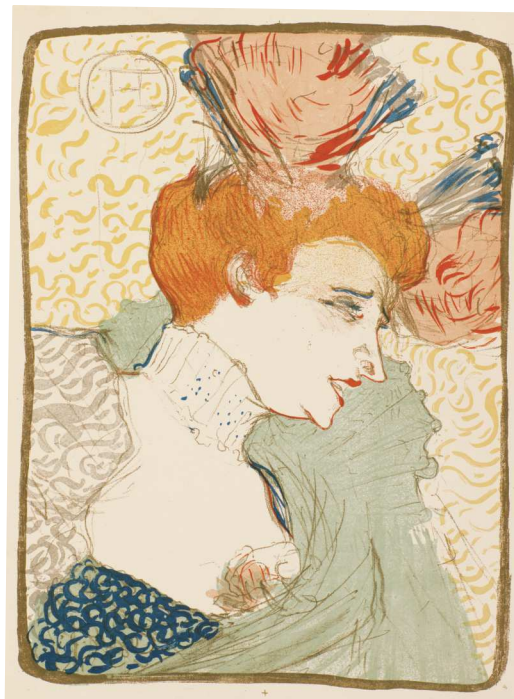
HENRI DE TOULOUSE- LAUTREC

1864 - 1901

Mademoiselle Marcelle Lender,
en buste (Wittrock 99; Delteil 102;
Adriani 115)

Lithograph printed in colours, 1895, Wittrock's
fourth (final) state, published in the German
edition of *PAN*, Vol. I, no. 3, on wove paper, framed
image: 325 by 245mm 12¾ by 9⅝in;
sheet: 362 by 271mm 14¼ by 10¾in

£ 3,000-4,000 € 3,450-4,600



116

117

PROPERTY FROM THE COLLECTION OF THE LATE
JOHN PAYNE

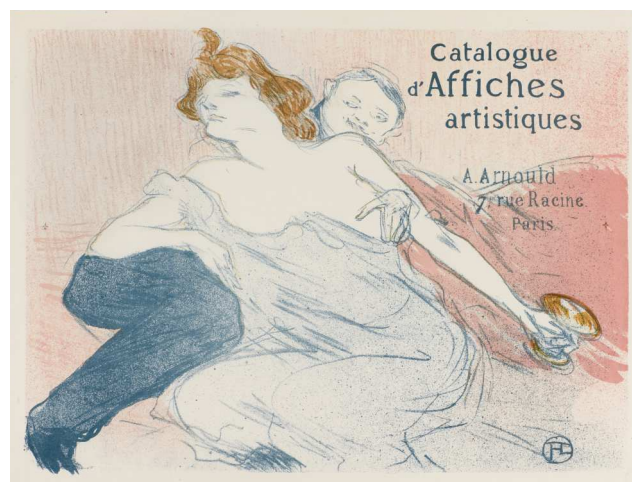
HENRI DE TOULOUSE- LAUTREC

1864 - 1901

Débauche (Deuxième planche)
(W. 167; D. 102; Adr. 115)

Lithograph printed in colours, 1896, Wittrock's
second (final) state, from the second edition of
100 impressions, on smooth wove paper, framed
image: 235 by 320mm 9¼ by 12½in;
sheet: 280 by 380mm 11 by 15in

£ 3,000-4,000 € 3,450-4,600



117

118

JOSEPH FRANÇOIS MILLET

1697 - 1777

Les Glaneuses (Duthuit, Melot 12)

Etching, 1889, Duthuit's second (final) state, with
Aug. Delâtre just visible, on fine Japan paper, framed
plate: 192 by 255mm 7½ by 10in;
sheet: 268 by 339mm 10½ by 13¾in

£ 2,000-3,000 € 2,300-3,450



118

FROM THE COLLECTION OF GOFFREDO PETRASSI

LOTS 100, 103 & 119–133

This charming selection of etchings by Giorgio Morandi demonstrates the artist's remarkable ability to capture the extraordinary in the everyday. Morandi's iconic still life compositions offer a glimpse into his private studio, where he meticulously arranged cheerful flowers and earth tone ceramics. On rare occasions, the artist also invited viewers to delight in the outdoor sanctuary of his historic hometown, as in *Veduta della Montagnola di Bologna*. Acquired directly from Morandi by his dear friend, the legendary 20th-century composer Goffredo Petrassi, these prints reflect their owner's passion for the Italian modernist movement, which he championed.

Born in a small town outside Rome, Petrassi began his career in the capital city as a chorister with a day job at a local music shop. Today, the grand concert hall in Renzo Piano's Auditorium Parco della Musica is named in his honour. The

composer's rise to stardom began in 1933 with the debut of his enthralling *Partita For Orchestra* at the International Society for Contemporary Music Festival. For decades to come, Petrassi's avant-garde sound remained sought after by ballet companies and Neorealist film producers the world over, featuring in modern classics like *Riso Amaro* and *Non c'è pace tra gli ulivi*.

The prolific composer was also a lifelong patron of the arts. Together with his wife, the painter Rosetta Acerbi, Petrassi mingled with and encouraged fellow creatives, such as Morandi and de Chirico. His outstanding pupil, the composer Peter Maxwell Davies, recalls that daily music lessons with the "famous collector of contemporary Italian work" would "start with a discussion about art," as Petrassi evidently believed that neither art form could exist without the other.



119

GIORGIO MORANDI

1890 - 1964

Veduta della Montagnola di Bologna (Vitali 93)

Etching, 1932, the first state (of two), signed in pencil, numbered 46/50, on wove paper, framed
plate: 210 by 324mm 8¼ by 12¾in;
sheet: 343 by 508mm 13½ by 20in

⊕ £ 4,000-6,000 € 4,600-6,900

120

GIORGIO MORANDI

1890 - 1964

Fiori in un vasetto bianco (V. 51)

Etching, 1928, the second state (of three), signed in pencil, dated, numbered 11/30, on wove paper, framed
plate: 244 by 163mm 9⅝ by 6⅜in;
sheet: 343 by 243mm 13½ by 9½in

⊕ £ 7,000-9,000 € 8,000-10,300

121

GIORGIO MORANDI

1890 - 1964

Zinnie (V. 72)

Etching, 1930, the first state (of two), before the Roman numeral upper left, signed in pencil, dated, on wove paper, framed
plate: 248 by 197mm 9¾ by 7¾in;
sheet: 400 by 305mm 15¾ by 12in

⊕ £ 6,000-8,000 € 6,900-9,200

122

GIORGIO MORANDI

1890 - 1964

Rose in boccio in un vaso (V. 88)

Etching, 1931, the second (final) state, signed in pencil, numbered 29/50, on thick wove paper, framed
plate: 315 by 248mm 12⅝ by 9¾in;
sheet: 484 by 355mm 19 by 14in

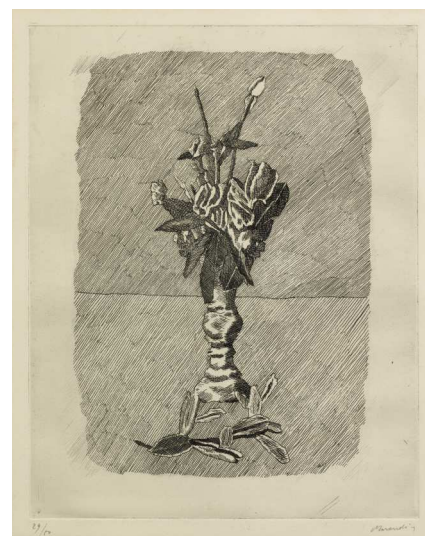
⊕ £ 3,000-5,000 € 3,450-5,700



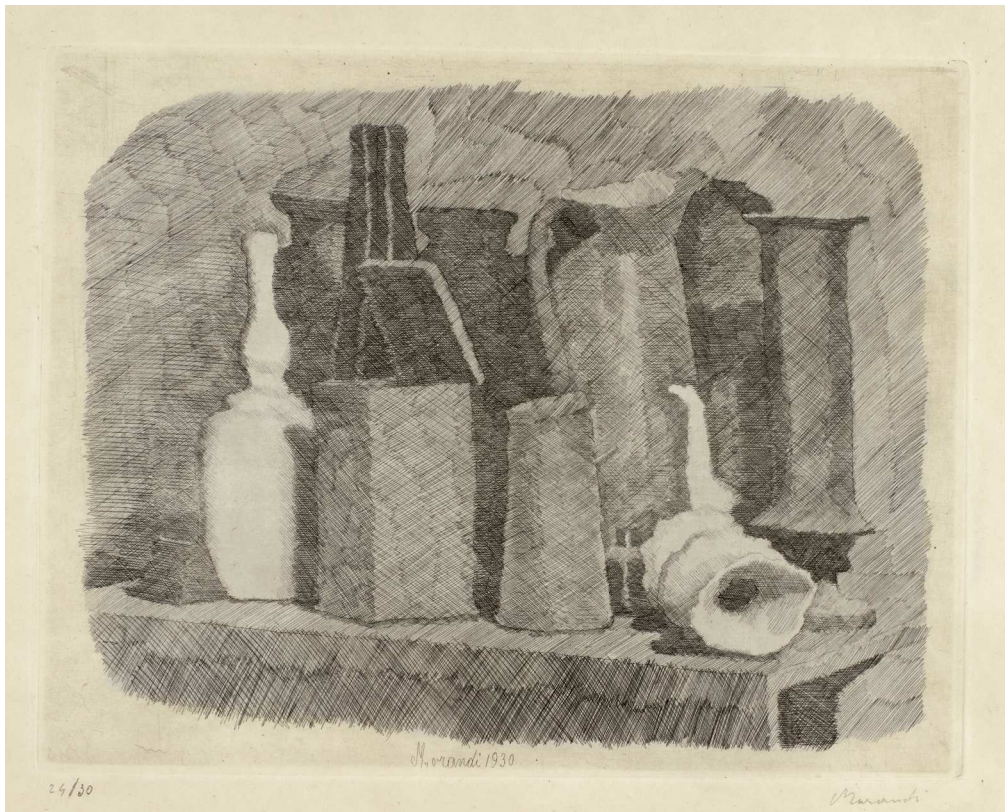
120



121



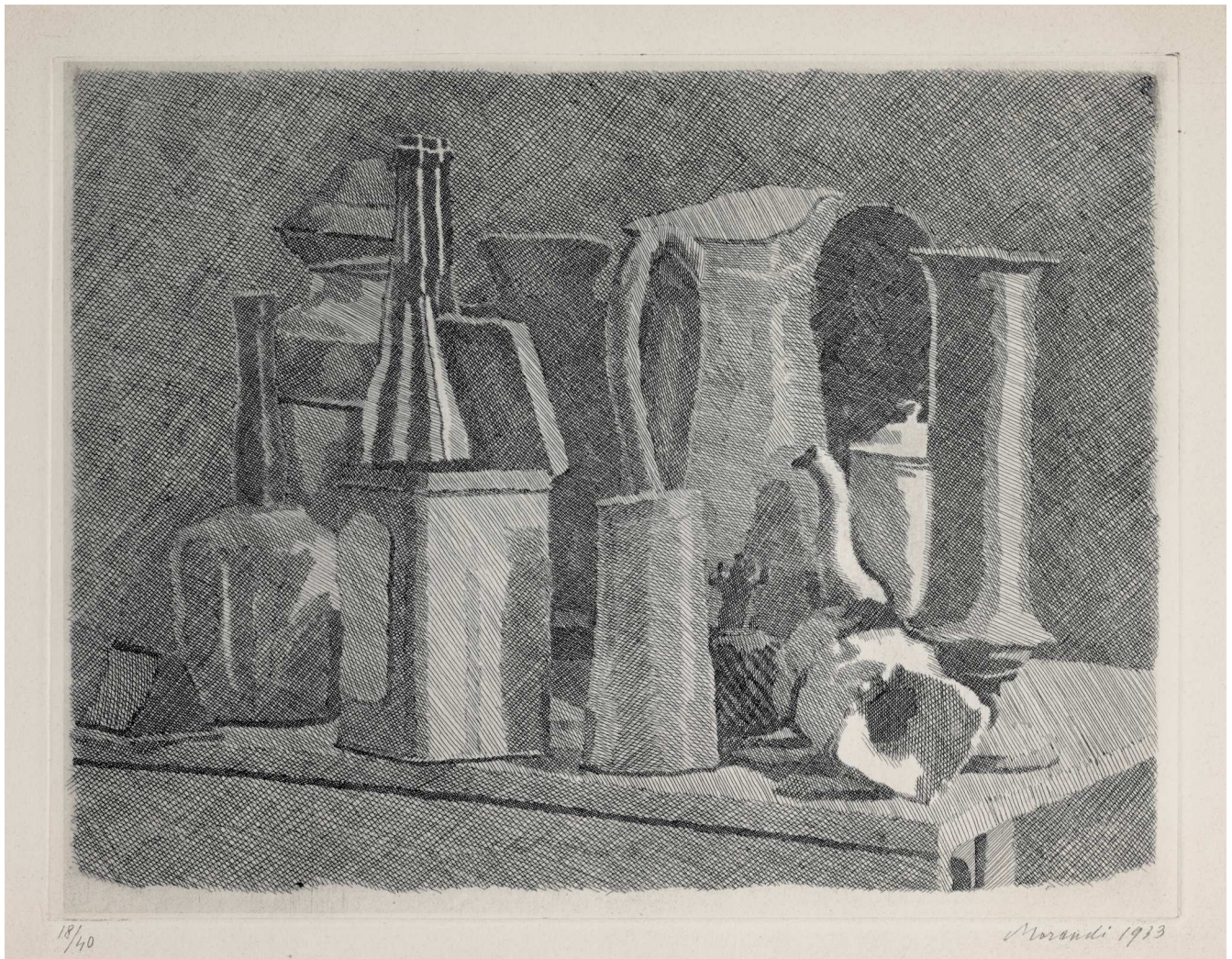
122



123



124



125

123

GIORGIO MORANDI

1890 - 1964

Natura morta (V. 73)

Etching, 1930, the first state (of two), signed in pencil, numbered 24/30, on wove paper, framed plate: 226 by 290mm 9 by 11½in; sheet: 375 by 498mm 14¾ by 19⅝in

⊕ £ 12,000-18,000 € 13,700-20,500

124

GIORGIO MORANDI

1890 - 1964

Natura morta con oggetti bianchi su fondo scuro (V. 82)

Etching, 1931, the first state (of two), signed in pencil, numbered 3/30, on Fabriano wove paper, framed plate: 244 by 292mm 9⅝ by 11½in; sheet: 355 by 502mm 14 by 19¾in

⊕ £ 6,000-8,000 € 6,900-9,200

125

GIORGIO MORANDI

1890 - 1964

Grande natura morta con la caffettiera (V. 99)

Etching, 1933, the second state (of three), signed in pencil, dated, numbered 18/40, on Umbria Italia wove paper, framed plate: 296 by 390mm 11⅝ by 15⅜in; sheet: 379 by 497mm 15 by 19½in

⊕ £ 18,000-22,000 € 20,500-25,100

“Morandi engaged in a lifelong attempt to seize reality through the familiar.”

DONNA DE SALVO

in the introduction to *Giorgio Morandi*, on view at the Tate Modern, London, 22 May-12 August, 2001



126

126

GIORGIO MORANDI

1890 - 1964

Natura morta con cinque oggetti (V. 116)

Etching, 1956, a good impression of the third state (of four), signed in pencil, numbered 141/150, on thick wove paper, framed
plate: 200 by 140mm 7⁷/₈ by 5¹/₂in;
sheet: 375 by 498mm 14³/₄ by 19⁵/₈in

£ 15,000-20,000 € 17,100-22,800

127

GIORGIO MORANDI

1890 - 1964

Natura morta in un tondo (V. 109)

Etching, 1942, the second (final) state, signed in pencil, dated, numbered 19/50, on smooth wove paper, framed
plate: 267 by 305mm 10¹/₂ by 12in;
sheet: 375 by 438mm 14³/₄ by 17¹/₄in

⊕ £ 7,000-9,000 € 8,000-10,300

128

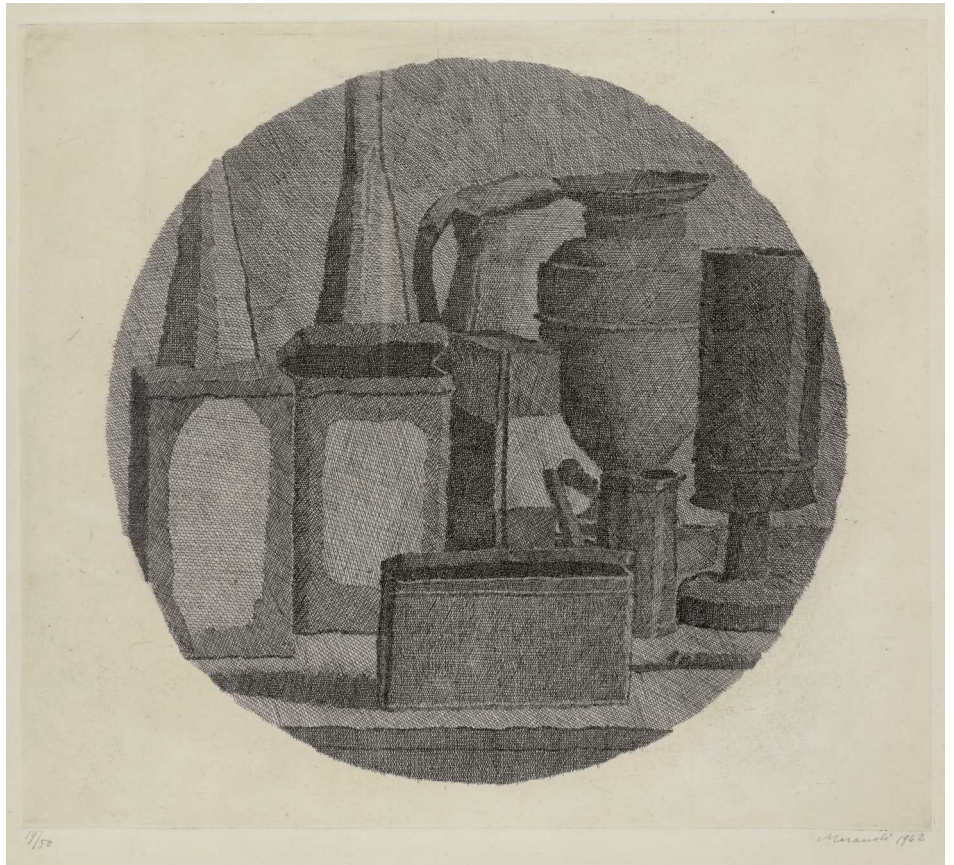
GIORGIO MORANDI

1890 - 1964

La Casetta con il portico e il cipresso (Lastra grande) (V. 21)

Etching, 1924, printing with plate tone, the first state (of two), indistinctly signed in pencil, dated and numbered 30/30 on the support sheet, on India paper supported on wove (as published), framed
plate: 200 by 235mm 7⁷/₈ by 9¹/₄in;
sheet: 312 by 431mm 12¹/₄ by 17in

⊕ £ 3,000-5,000 € 3,450-5,700



127



128

129

MARC CHAGALL

1887 - 1985

Untitled (M. 41)

Lithograph printed in colours, 1948, from *Four Tales from the Arabian Nights*, signed in pencil, inscribed 'Pl. 6', numbered 26/90, on laid paper, framed

image: 368 by 279mm 14½ by 11in;
sheet: 432 by 330mm 17 by 13in

⊕ £ 8,000-12,000 € 9,200-13,700



129

130

MARC CHAGALL

1887 - 1985

Nu à la corbeille de fruits; L'écuyère; and Daphnis et Chloé (M. 91, 153, 228)

Three lithographs, two printed in colours, 1953-1959, each signed in pencil, numbered 71/75, 71/100 and 67/75 respectively, on wove paper, each framed

smallest sheet (M. 228): 479 by 349mm
18⅞ by 13¾in; largest sheet (M. 91):
499 by 652mm 19⅝ by 25⅝in
(3)

⊕ £ 3,000-5,000 € 3,450-5,700



130

131

GEORGES BRAQUE

1882 - 1963

Le char II (Le char) (Vallier 81)

Lithograph printed in colours, 1953, signed in black crayon, numbered 11/75, on Arches wove paper, **with** *Tête Greque* (V. 69), etching with aquatint, 1951, signed in pencil, numbered 4/10, on Japan paper, **and** After Braque, *Le char bleu* (not recorded in Vallier), lithograph printed in colours, signed in pencil, numbered 62/75, on wove paper, each framed
smallest sheet (V. 96): 256 by 376mm 10 by 14⁷/₈in;
largest sheet (V. 81): 490 by 645mm 19³/₄ by 25³/₈in
(3)

£ 3,500-4,500 € 4,000-5,200



131

132

GINO SEVERINI

1883 - 1966

Danseuse (Meloni 32)

Lithograph printed in colours, 1957, signed, dated, inscribed '*Epreuve d'artiste*,' dedicated '*al vecchio e caro amico Goffredo Petrassi affettuon ricordo della sua visita a Parigi Parigi marzo*' (an artist's proof aside from the edition of 175), on BFK Rives wove paper, framed
image: 248 by 197mm 9³/₄ by 7³/₄in;
sheet: 400 by 305mm 15³/₄ by 12in

⊕ £ 400-600 € 500-700



132

133

GEORGES ROUAULT

1871 - 1958

Hiver Lèpre de la Terre (Chapon & Rouault 77)

Etching, 1922, from *Miserere*, the sixth (final) state, from the edition of 450, on Arches wove paper, framed
plate: 511 by 365mm 20¹/₈ by 14³/₈in;
sheet: 638 by 494mm 25¹/₈ by 19¹/₂in

⊕ £ 200-300 € 250-350



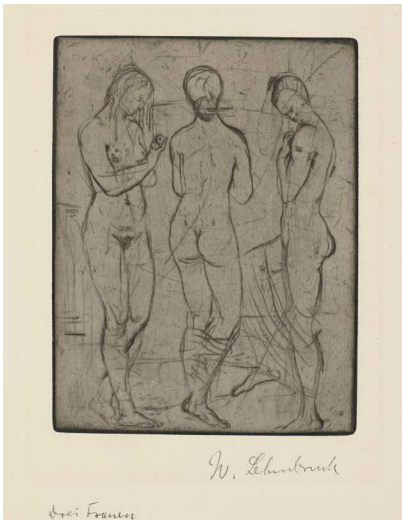
133

PROPERTY RESTITUTED TO THE HEIRS OF EUGEN BUCHTHAL

LOTS 134-141

Eugen Buchthal, (1878-1954), Berlin; Galerie Nierendorf, Berlin (acquired from the above in January 1936); The Kupferstichkabinett, Berlin (acquired from the above); Restituted to the heirs of Eugen Buchthal in 2017

Each ex coll. Kupferstichkabinett, Staatlichen Museen zu Berlin, 2017 (L. 4958); Kupferstichkabinett der Staatlichen Museen, Berlin, 1936 (similar to L. 1612b)



134

134

WILHELM LEHMBRUCK

1881 - 1919

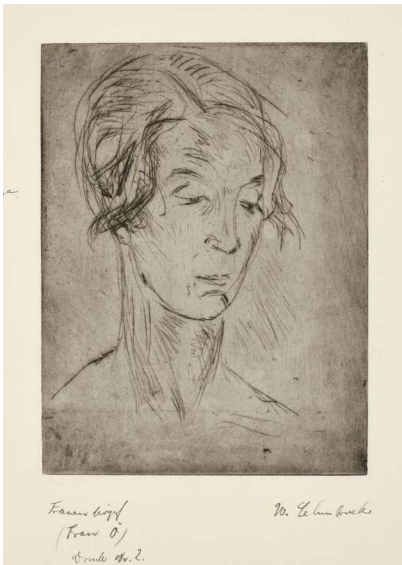
Drei Frauen, stehend (Petermann 22)

Drypoint, 1912, a richly inked impression, signed in pencil, titled, on laid paper

plate: 196 by 150mm 7¾ by 5⅞in;

sheet: 288 by 251mm 11⅜ by 9⅞in

£ 3,500-5,000 € 4,000-5,700



135

135

WILHELM LEHMBRUCK

1881 - 1919

Frauenkopf V (Frau O) (P. 140)

Drypoint, 1915, printing with tone, signed in pencil, titled,

inscribed 'Druck Nr. 2', on cream wove paper

plate: 237 by 177mm 9⅜ by 7in;

sheet: 465 by 333mm 18¼ by 13⅛in

£ 1,500-2,000 € 1,750-2,300



136

136

WILHELM LEHMBRUCK

1881 - 1919

Weiblicher Torso, Kopf geneigt (P. 27)

Etching, 1912, printing with tone, signed in pencil, titled,

inscribed 'Probedruck', on Arches laid paper

plate: 279 by 223mm 11 by 8¾in;

sheet: 436 by 306mm 17¼ by 12in

£ 1,200-1,800 € 1,400-2,050



137

137

OTTO MÜLLER

1874 - 1930

Brustbild Maschka 2 (Ophelia) (Karsch 27)

Lithograph, 1916, the second state (of three), signed in pencil, inscribed 'probe Abzug handdruck', on smooth wove paper
 image: 435 by 325mm 17¹/₈ by 12³/₄in;
 sheet: 546 by 432mm 21¹/₂ by 17in

£ 6,000-8,000 € 6,900-9,200

138

PAULA MODERSOHN-BECKER

1876 - 1907

Sitzendes Kind (Bremen 9)

Drypoint printed in sepia, circa 1900-02, signed in pencil by the printer Felsing circa 1913, inscribed 'V. Paula Modersohn-Becker' and signed by the artist's husband O Modersohn, on smooth wove paper

plate: 84 by 120mm 3¹/₄ by 4³/₄in;
 sheet: 175 by 224mm 6⁷/₈ by 8⁷/₈in

£ 1,800-2,200 € 2,050-2,550



138

ERICH HECKEL

1883 - 1970

Sitzendes Mädchen (D. L34)

Lithograph, 1907, a rare impression of the third (final) state, signed in pencil, dated, on greyish-green wove paper

image: 325 by 273mm 12¾ by 10¾in;
sheet: 464 by 360mm 18¼ by 14¼in

⊕ £ 4,000-6,000 € 4,600-6,900



139



140



141

140

ERICH HECKEL

1883 - 1970

Blaues Kleid (D. L179)

Lithograph, 1912, signed in pencil, a rare proof printed in black (Dube only records impressions printed in colours), on smooth cream wove paper
 image: 325 by 432mm 12½ by 17in;
 sheet: 445 by 558mm 17½ by 22in

⊕ £ 7,000-9,000 € 8,000-10,300

141

EMIL NOLDE

1867 - 1956

Fischdampfer (Schiefler/Mosel H34)

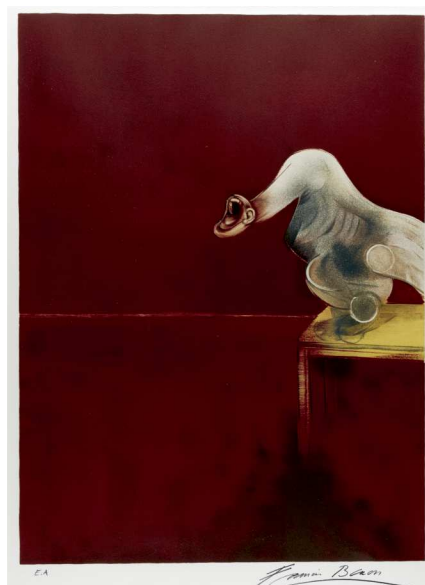
Woodcut, 1910, printing with reliefs, the second (final) state, signed in pencil, one of 11 impressions of this state, on textured oatmeal wove paper
 image: 300 by 398mm 11¾ by 15½in;
 sheet: 346 by 461mm 13⅝ by 18⅞in

⊕ £ 15,000-25,000 € 17,100-28,500

VARIOUS OWNER



142



142

FRANCIS BACON

1909 - 1992

Second Version of the Triptych, 1944 (Sabatier 24)

The triptych, comprising three lithographs printed in colours, 1989, each signed in pencil and inscribed 'E.A.' (artist's proofs aside from the edition of 60), on Arches wove paper, each framed each image: approx. 623 by 460mm 24½ by 18½in; each sheet: approx. 754 by 558mm 29⅞ by 22in

⊕ £ 15,000-20,000 € 17,100-22,800

"Certainly his vision has never been corrupted by an art school training or too great an acquaintance with the works of other masters."

ANITA BROOKNER

in 'London', *Burlington Magazine*, 1962, p. 313

143

FRANCIS BACON

1909 - 1992

Oedipus and the Sphinx after Ingres (S. 18)

Lithograph printed in colours, 1984, signed in pencil, numbered 137/150, on wove paper, framed

image: 1169 by 858mm 42 $\frac{1}{8}$ by 33 $\frac{3}{4}$ in;
sheet: 1277 by 901mm 50 $\frac{1}{4}$ by 35 $\frac{1}{2}$ in

⊕ £ 6,000-8,000 € 6,900-9,200



143

144

FRANCIS BACON

1909 - 1992

Triptych, left panel (S. 4)

Etching and aquatint printed in colours, 1981, signed in pencil, numbered 30/99, on sturdy wove paper

plate: 381 by 298mm 15 by 11 $\frac{3}{4}$ in;
sheet: 641 by 501mm 25 $\frac{1}{4}$ by 19 $\frac{3}{4}$ in

⊕ £ 4,000-6,000 € 4,600-6,900



144



145



145

VIJA CELMINS

b.1939

Night Sky 1 (Reversed); and Night Sky 2 (Reversed)

Two photogravures with aquatint, photoetching and drypoint printed in colours, 2002, each signed in pencil, dated, numbered 39/65, on wove paper, each framed each plate: approx. 400 by 495mm 15¾ by 19¾in; each sheet: approx. 530 by 620mm 21 by 24½in (2)

£ 6,000-8,000 € 6,900-9,200

146

MARLENE DUMAS

b.1953

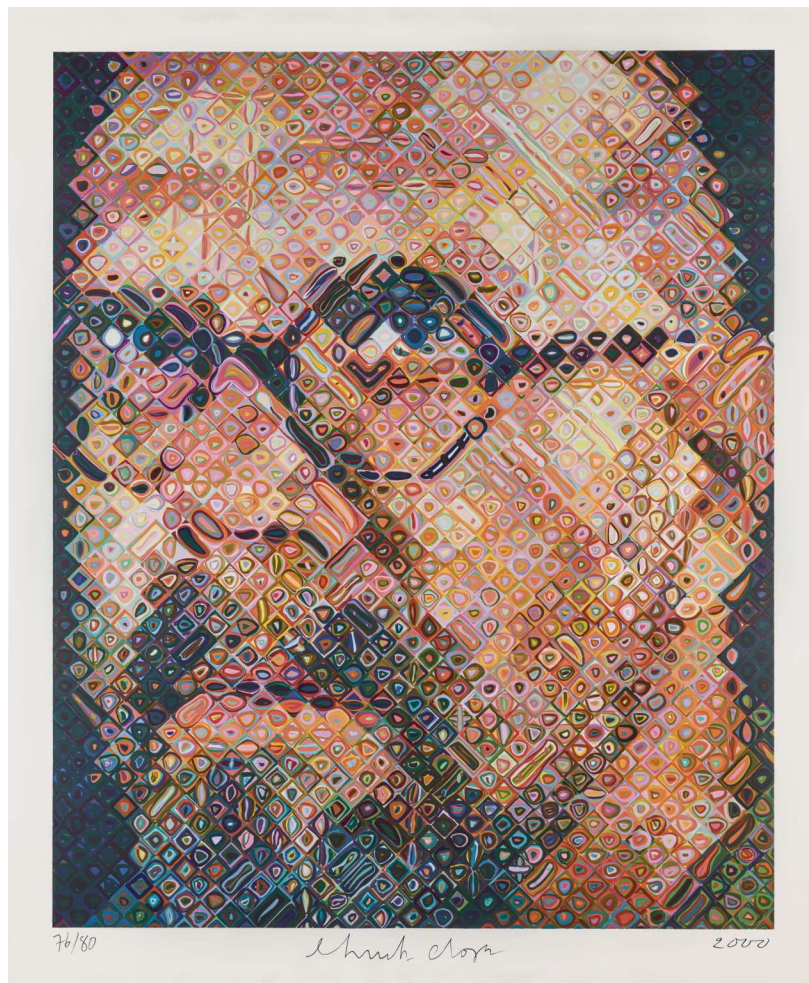
Purple Pose

Lithograph printed in colours, 1999, signed in pencil, dated, titled, numbered 45/50, on wove paper sheet: 1215 by 679mm 47⅞ by 26⅝in

⊕ £ 3,000-5,000 € 3,450-5,700



146



147

147

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 58³/₈ by 48in;
 sheet: 1665 by 1376mm 65¹/₂ by 54¹/₄in

W £ 20,000-30,000 € 22,800-34,200

148

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 19¹/₂ by 16¹/₈in;
 sheet: 758 by 568mm 29⁷/₈ by 22³/₈in

£ 2,000-3,000 € 2,300-3,450



148



149

149

DAVID HOCKNEY

b.1937

An Image of Celia (Museum of Contemporary Art Tokyo 277)

Lithograph and screenprint in colours with collage, 1984-6, from *Moving Focus*, signed in pencil, dated, numbered AP IV/XVIII (an artist's proof aside from the edition of 40), on TGL handmade and wove papers, in the artist's original lacquered frame
sheet: 1512 by 1042mm 59½ by 41in

⊕ £ 50,000-70,000 € 57,000-80,000

150

DAVID HOCKNEY

b.1937

Two Vases in the Louvre (Scottish Arts Council 168; MCA Tokyo 154)

Etching and aquatint printed in colours, 1974, signed in pencil, dated, numbered 8/75 (total edition includes 18 artist's proofs), on Inveresk mould made paper, framed
plate: 740 by 740mm 29¼ by 29¼in;
sheet: 988 by 910mm 38¾ by 35¾in

⊕ £ 10,000-15,000 € 11,400-17,100

"Hockney's reliance on methods of disjuncture insists on the spectator's role in reconstituting the image and thus on his or her partnership with the artist in the creative act."

MARCO LIVINGSTONE

in his introduction to *David Hockney Etchings and Lithographs*, Waddington Galleries, London, 1988

151

HOWARD HODGKIN

1932 - 2017

Blood (Heenk 69)

Lithograph printed in black, with hand-colouring by Cinda Sparling, 1982-85, signed in pencil, numbered AP 8/16 (an artist's proof aside from the edition of 50), on wove paper sheet: 785 by 1016mm 30⁷/₈ by 40in

⊕ £ 3,000-5,000 € 3,450-5,700

152

HOWARD HODGKIN

1932 - 2017

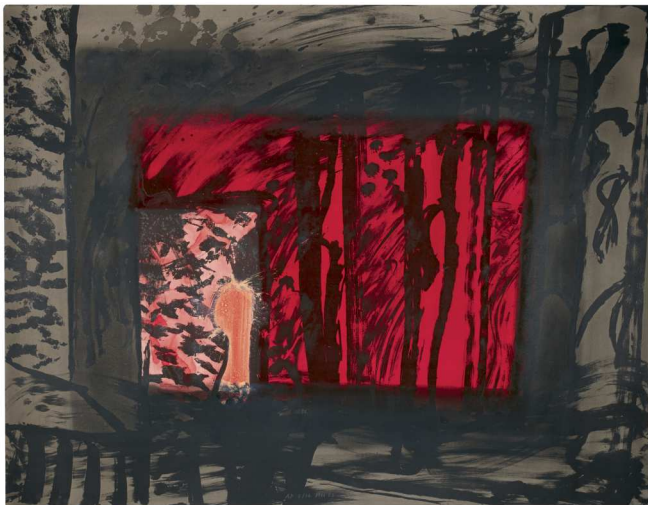
David's Pool at Night (H. 54)

Etching with aquatint and hand-colouring by Cinda Sparling, 1979-85, initialed in pencil, dated, inscribed 'BAT' (a bon à tirer impression aside from the edition of 100), on Hahnemühle mould made paper, framed sheet: 635 by 790mm 25⁵/₈ by 31¹/₈in

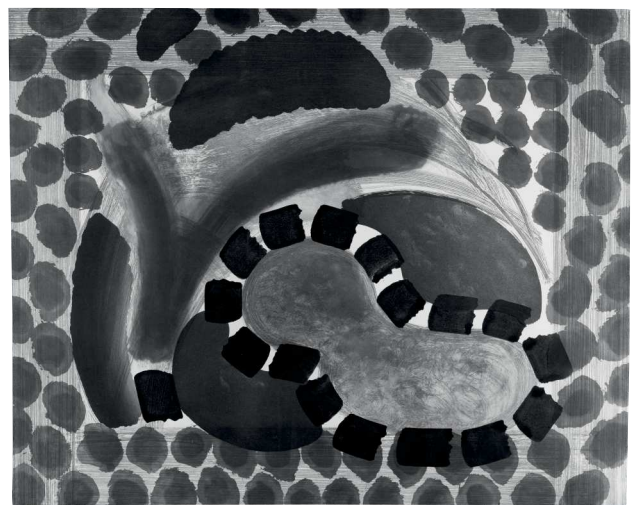
⊕ £ 3,000-5,000 € 3,450-5,700



150



151



152



153

153

MICHAEL CRAIG-MARTIN

b. 1941

Intimate Relations

The complete set, comprising three screenprints in colours, 2001, each signed in pencil, numbered 28/50, on wove paper, each framed each image: approx. 970 by 810mm 38¹/₈ by 31³/₄in; each sheet: approx. 1200 by 990mm 47¹/₈ by 38⁷/₈in

⊕ £ 5,000-7,000 € 5,700-8,000

154

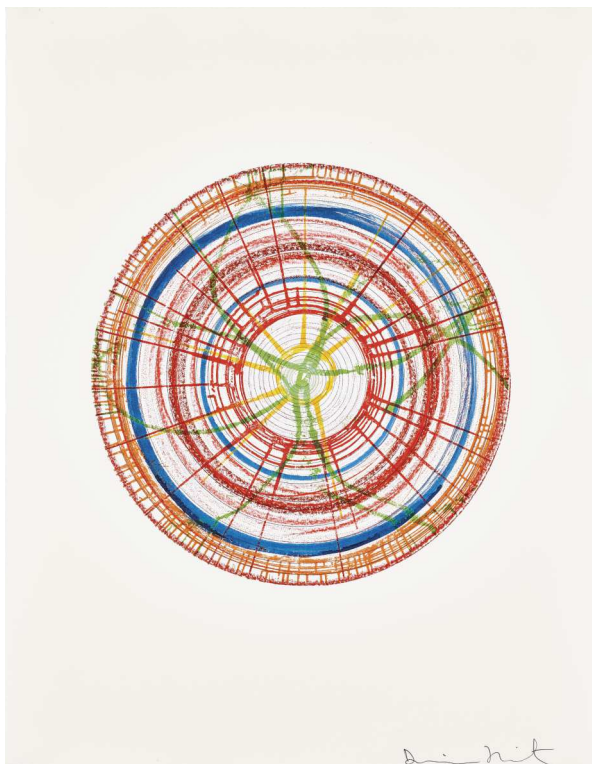
DAMIEN HIRST

b.1965

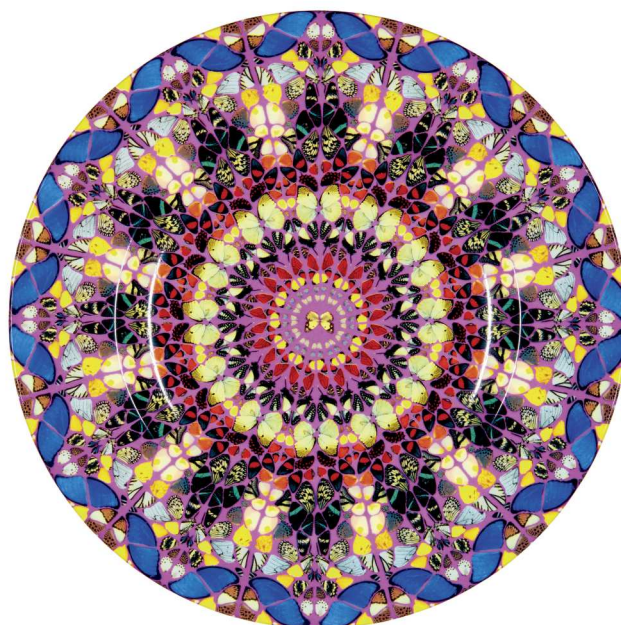
Liberty

Etching printed in colours with hand-colouring in watercolour and crayon, 2002, from *In a Spin, the Action of the World on Things, Volume I*, signed in pencil, from the edition of 68, on wove paper, framed sheet: 910 by 710mm 35³/₄ by 28in

‡ ⊕ £ 8,000-12,000 € 9,200-13,700



154



155



156



157

155

DAMIEN HIRST

b.1965

Superstition

The complete set, comprising 12 bone china plates, 2007, each plate with the printed signature on the underside, numbered 27/250, contained in the original titled presentation box each plate: diameter approx. 275mm 11³/₄in; overall: 312 by 312 by 210mm 12¹/₄ by 12¹/₄ by 8¹/₄in

Ω ⊕ £ 3,000-5,000 € 3,450-5,700

156

DAMIEN HIRST

b.1965

Minnie

Screenprint in colours with glitter, 2014, signed in pencil, numbered 63/150 verso (total edition includes ten artist's proofs), with the artist's red studio stamp, on heavy wove paper, framed sheet: 875 by 700mm 34¹/₂ by 27³/₈in

⊕ £ 8,000-12,000 € 9,200-13,700

157

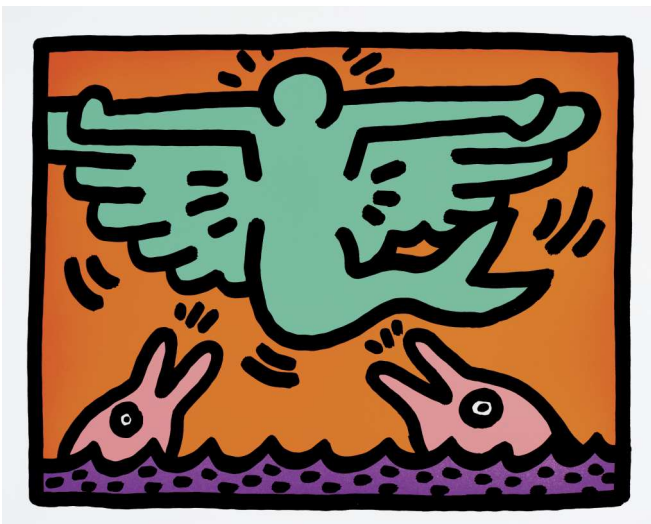
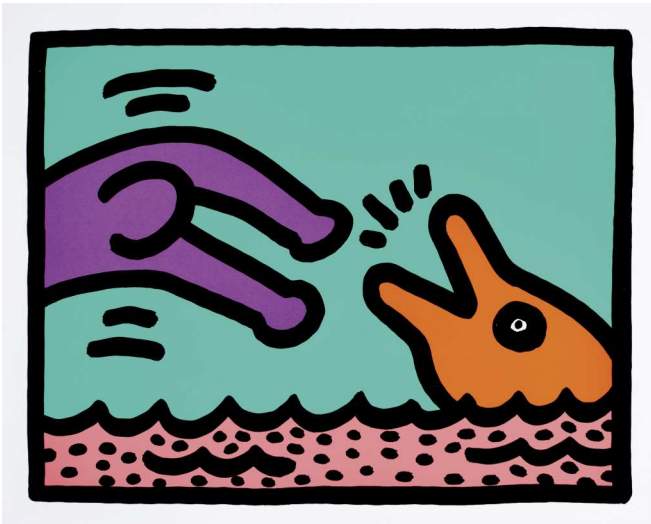
DAMIEN HIRST

b.1965

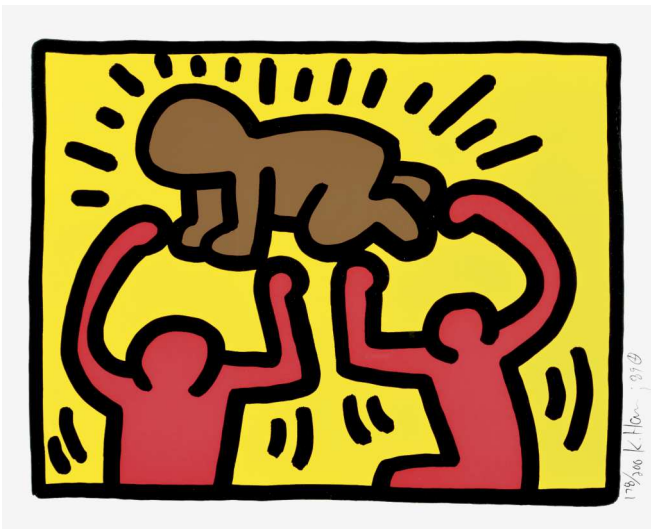
Mickey

Screenprint in colours with glitter, 2014, signed in pencil, numbered 63/150 verso (total edition includes ten artist's proofs), with the artist's red studio stamp, on heavy wove paper, framed sheet: 875 by 700mm 34¹/₂ by 27³/₈in

⊕ £ 8,000-12,000 € 9,200-13,700



158



159

158

KEITH HARING

1958 - 1990

Pop Shop V (Littmann pp. 148-149)

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 132/200 in pencil *verso*, on wove paper, each framed each image: approx. 290 by 370mm 11 $\frac{3}{8}$ by 14 $\frac{1}{2}$ in; each sheet: approx. 343 by 418mm 13 $\frac{1}{2}$ by 16 $\frac{3}{8}$ in

£ 12,000-18,000 € 13,700-20,500

“Haring absorbed the energy of New York’s downtown night life, new wave music, poetry and performance art into visual symbols, capturing the rhythm of the city...”

TRICIA LAUGHLIN BLOOM

in ‘Curator Q&A: “Keith Haring: 1978-1982” Arrives at the Brooklyn Museum,’ *MetroFocus*, 9 March 2012



160

159

KEITH HARING

1958 - 1990

Pop Shop IV: one plate (L. p. 146)

Screenprint in colours, 1989, signed in pencil, dated, numbered 178/200 (total edition includes 25 artist's proofs), on wove paper, framed
image: 292 by 368mm 11½ by 14½in;
sheet: 343 by 419mm 13½ by 16½in

£ 6,000-8,000 € 6,900-9,200

160

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

KEITH HARING

1958 - 1990

Retrospect (L. pp. 120-121)

Screenprint in colours, 1989, signed in pencil, dated, numbered 51/75 (total edition includes seven artist's proofs), on sturdy wove paper, framed
image: 1030 by 1955mm 40⅞ by 77in;
sheet: 1160 by 2083mm 45⅝ by 82in

W £ 60,000-80,000 € 68,500-91,500

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

KEITH HARING

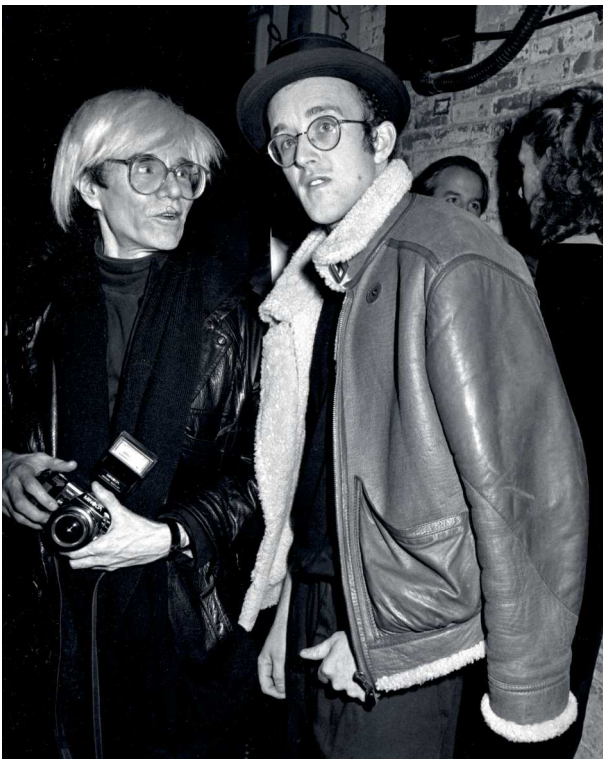
1958 - 1990

Andy Mouse (L. pp. 64-65)

The complete set, comprising four screenprints in colours, 1986, vibrant impressions, each signed by Andy Warhol and Keith Haring in pencil, dated, inscribed with Haring's insignia, numbered PP 2/5 (printer's proofs aside from the edition of 30), on Lenox Museum Board, each framed each image: approx. 910 by 900mm 36 by 35½in; each sheet: approx. 965 by 965mm 38 by 38in

£ 300,000-500,000 € 342,000-570,000

Of his *Andy Mouse*, Keith Haring suggested: 'It's treating him [Warhol] like he was part of American culture, like Mickey Mouse was. That he himself had become a symbol...' By the time Haring met Warhol in 1984, the 'founder' of Pop Art was a venerable household name, as familiar to the American public as Campbell's Soup cans or Brillo Pads. Pleasantly surprised to learn that he and his Pop idol both admired the imaginative work of Walt Disney, Haring aimed to pay tribute to his two heroes with this series of four screenprints. Recalling his childhood drawings of Mickey Mouse, Haring re-interpreted America's favourite cartoon character as Andy, combining and associating two of the country's most-loved icons. Unable to resist commenting on his peers' materialism, Haring added symbolic touches, like his signature dollar signs, in true Warholian fashion.

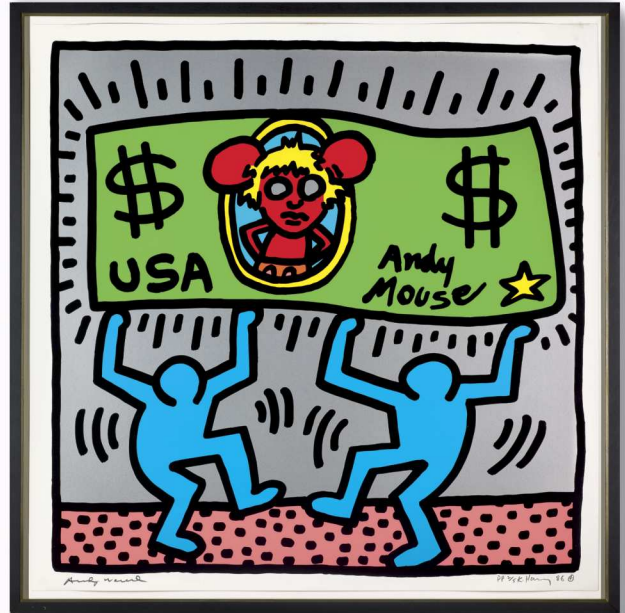


Party Honoring Claes Oldenburg for Opening of His New Exhibit at the Guggenheim Museum
Andy Warhol and Keith Haring (Photo by Ron Galella/WireImage)

“...the ultimate approval you could get was from Andy.”

KEITH HARING

in an interview with *Rolling Stone*, 1989





162

162

FRIEDENSREICH HUNDERTWASSER

1928 - 2000

Joy of Man

The set, comprising six woodcuts printed in colours, 1988, each signed in black ink, dated variously from 1987, inscribed with work numbers, numbered 191/200, on Japan paper, lacking original box, framed each sheet: approx. 570 by 420mm 22½ by 16½in

‡ ⊕ £ 15,000-20,000 € 17,100-22,800

163

ROBERT INDIANA

b.1928

The American Dream

The complete portfolio, comprising 30 screenprints in colours, including six loose and 24 bound (as issued), 1997, the loose sheets signed in pencil and numbered 84/395, also numbered on the title-page (there were also 30 artist's proofs), with the text by Robert Creeley, on wove paper, bound (as issued) in the original black leather binding loose sheets: 407 by 407mm 16½ by 16½in; overall: 570 by 445 by 43mm 22½ by 17½ by 1½in

‡ £ 6,000-8,000 € 6,900-9,200

164

JASPER JOHNS

b.1930

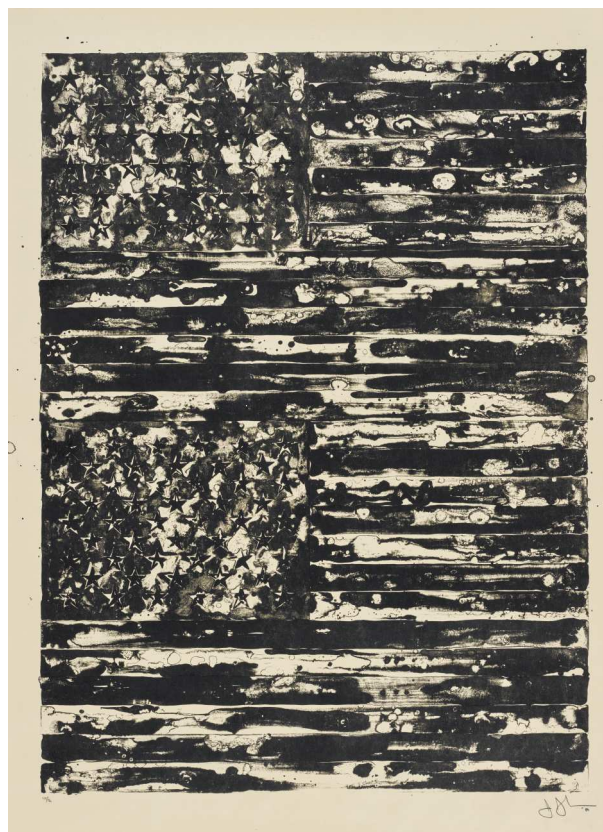
Two Flags (Universal Limited Art Editions 209)

Lithograph, 1980, signed in pencil, dated, numbered 45/56 (total edition includes 13 artist's proofs), on Ivory Nishinouchi Kizuki paper image: 990 by 730mm 39 by 28¾in; sheet: 1205 by 918mm 47¾ by 36½in

£ 8,000-12,000 € 9,200-13,700



163



164

165

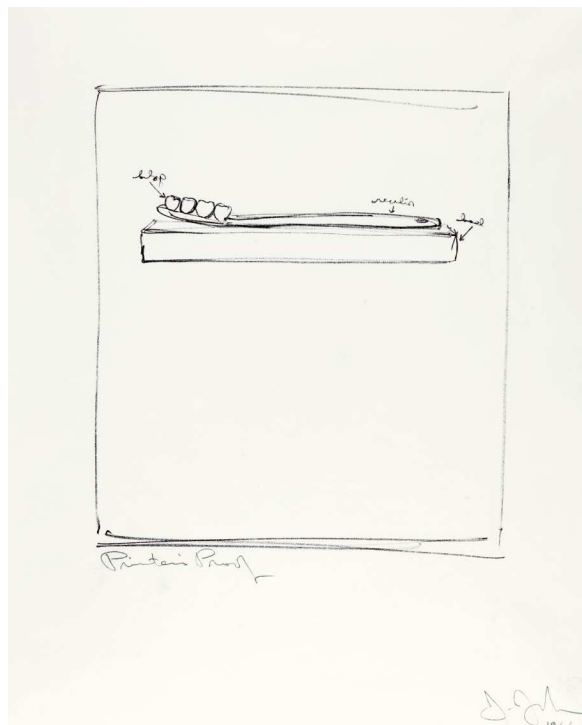
JASPER JOHNS

b.1930

The Critic Smiles (ULAE 25)

Lithograph, 1966, signed in pencil, dated, inscribed 'printer's proof' (a proof aside from the edition of 40, lacking the hand additions in metallic paint), on wove paper, framed image: 335 by 291mm 13 $\frac{1}{8}$ by 11 $\frac{3}{8}$ in; sheet: 640 by 510mm 25 $\frac{1}{4}$ by 20 $\frac{1}{4}$ in

± £ 2,000-4,000 € 2,300-4,600



165

166

JASPER JOHNS

b.1930

Target with Four Faces (ULAE 203)

Etching and aquatint printed in colours, 1979, signed in pencil, dated, numbered 83/88 (total edition includes 13 artist's proofs), on wove paper, framed

plate: 596 by 462mm 23½ by 18½in;
sheet: 759 by 568mm 29⅞ by 22⅜in

£ 12,000-18,000 € 13,700-20,500

167

JASPER JOHNS

b.1930

Periscope (ULAE 218)

Etching and 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 24½in;
sheet: 1049 by 747mm 41¼ by 29⅜in

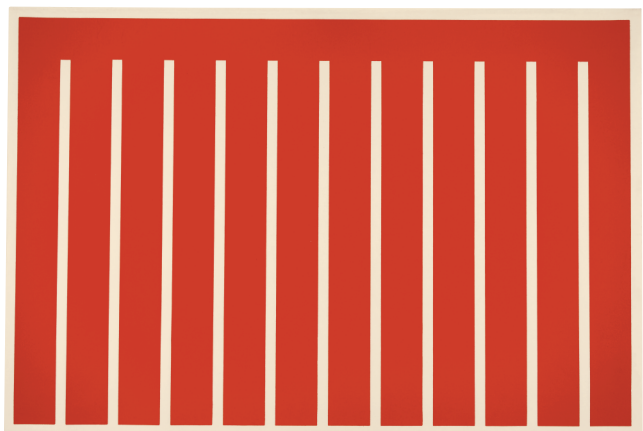
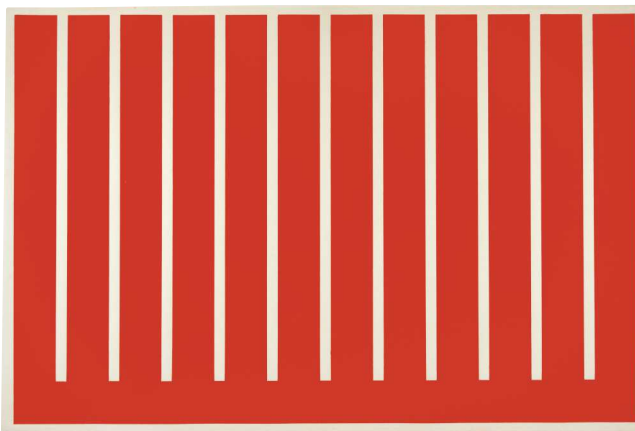
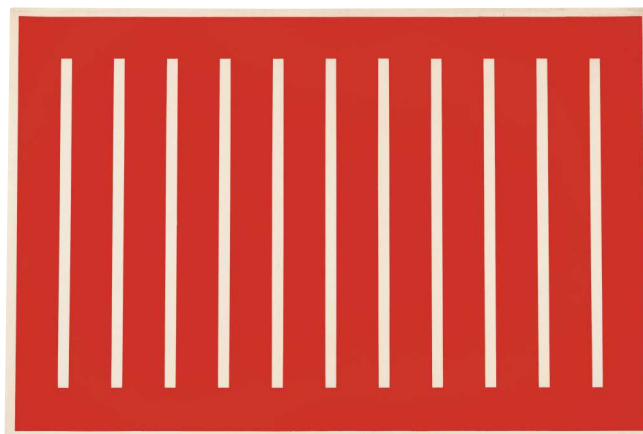
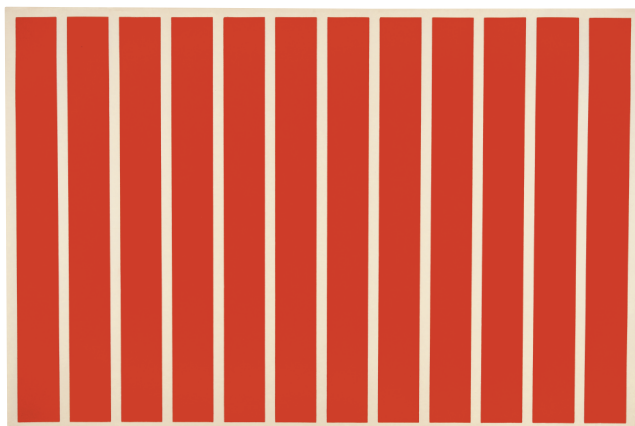
£ 6,000-8,000 € 6,900-9,200



166



167



168

168

DONALD JUDD

1928 - 1994

Untitled (Schellmann 223-226)

The complete set, comprising four woodcuts printed in cadmium red light, 1991-94, with the artist's estate stamp and numbered 7/10 *verso* (total edition includes two artist's proofs), on Japanese laid paper, each framed
each image: approx. 635 by 957mm 25 by 37¾in;
each sheet: approx. 670 by 990mm 26¾ by 39in

£ 25,000-35,000 € 28,500-39,900

169

ALEX KATZ

b. 1927

Samantha (Schröder 58)

Screenprint in colours, 1987, signed in pencil, numbered A.P. 12/12 (an artist's proof aside from the edition of 80), on wove paper, framed
sheet: 1682 by 725mm 64 $\frac{1}{8}$ by 28 $\frac{1}{2}$ in

‡ W £ 8,000-12,000 € 9,200-13,700



169

170

ALEX KATZ

b. 1927

Brisk Day (S. 76)

Woodcut printed in colours, 1990, signed in pencil, numbered A.P. 3/16 (an artist's proof aside from the edition of 150), on wove paper, framed
sheet: 917 by 740mm 36 $\frac{1}{8}$ by 29 $\frac{1}{8}$ in

‡ £ 3,000-5,000 € 3,450-5,700

171

ALEX KATZ

b. 1927

June Ekman's Class (Maravell 44-55; S. 10-13)

The complete portfolio, comprising 12 etchings with aquatint, 1972, each signed in pencil, numbered 45/50, on Arches wove paper, framed
each plate: approx. 150 by 225mm 5 $\frac{7}{8}$ by 8 $\frac{7}{8}$ in;
each sheet: approx. 280 by 380mm 11 by 14 $\frac{7}{8}$ in

‡ £ 4,000-6,000 € 4,600-6,900



170



171



172

ELLSWORTH KELLY

b.1923

Blue/ Yellow/ Red

Lithograph printed in colours, 1992, signed in pencil, numbered 61/80 (total edition includes 25 artist's proofs), on wove paper
image: 760 by 760mm 29⁷/₈ by 29⁷/₈in;
sheet: 940 by 912mm 37 by 35⁷/₈in

± £ 3,000-5,000 € 3,450-5,700



172

173

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

SOL LEWITT

1928 - 2007

Tondo Stars 1-6

The complete set, comprising six linoleum cuts printed in colours, 2002, signed in pencil, numbered PP 1/3 (printer's proofs aside from the edition of 100), framed
each image: 590 by 590mm 23³/₄ by 23³/₄in;
each sheet: 686 by 686mm 27 by 27in

£ 3,000-5,000 € 3,450-5,700



173

174

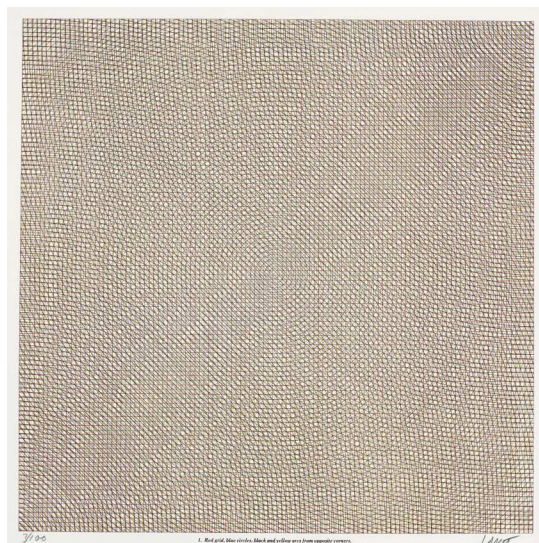
SOL LEWITT

1928 - 2007

Arcs from Sides or Corners, Grids & Circles

The complete set of eight screenprints in colours, 1972, each signed in pencil, numbered 3/100, on wove paper, with the justification page, loose (as issued) contained in original white plastic box with the artist's name on lid
each sheet: 381 by 381mm 15 by 15in

£ 4,000-6,000 € 4,600-6,900



174



175

175

ROY LICHTENSTEIN

1923 - 1997

Foot and Hand (Corlett II.4)

Offset lithograph printed in colours, 1964, signed in pencil, dated, from the edition of 300, on wove paper, framed

image: 422 by 532mm 16 $\frac{5}{8}$ by 21in;
sheet: 438 by 548mm 17 $\frac{1}{4}$ by 21 $\frac{5}{8}$ in

£ 3,000-5,000 € 3,450-5,700

176



176

ROY LICHTENSTEIN

1923 - 1997

Red Lamp (C. 279)

Lithograph printed in colours, 1992, signed in pencil, dated, numbered 186/250 (total edition includes 40 artist's proofs), on thick wove paper, framed

image: 406 by 469mm 16 by 18 $\frac{1}{2}$ in;
sheet: 546 by 609mm 21 $\frac{1}{2}$ by 24in

‡ £ 6,000-8,000 € 6,900-9,200

177

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ROY LICHTENSTEIN

1923 - 1997

Composition IV (C. 293)

Screenprint in colours, 1995, signed in pencil, dated, numbered 118/120 (total edition includes 30 artist's proofs), on BFK Rives wove paper, framed

image: 334 by 490mm 13 $\frac{1}{8}$ by 19 $\frac{1}{4}$ in;
sheet: 565 by 693mm 22 $\frac{1}{4}$ by 27 $\frac{1}{4}$ in

£ 5,000-7,000 € 5,700-8,000



177

178

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

ROY LICHTENSTEIN

1923 - 1997

Reflections on Expressionist Painting (C. 255)

Screenprint in colours with encaustic wax and magna, 1990, from *The Carnegie Hall 100th Anniversary Portfolio*, signed in pencil, dated, numbered 23/60 (total edition includes 16 artist's proofs), on Saunders Waterford paper, framed
image: 1468 by 961mm 57¾ by 37⅞in;
sheet: 1512 by 997mm 59½ by 39¼in

£ 10,000-15,000 € 11,400-17,100

179

ROY LICHTENSTEIN

1923 - 1997

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

Screenprint in colours, 1969, signed in pencil, dated, numbered 220/250, on Fabriano wove paper, framed
image: 435 by 363mm 17⅞ by 14¼in;
sheet: 660 by 485mm 26 by 19⅞in

£ 5,000-7,000 € 5,700-8,000



178



179



180

180

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ROY LICHTENSTEIN

1923 - 1997

I Love Liberty (C. 192)

Screenprint in colours, 1982, signed in pencil, dated, numbered 17/250 (total edition includes 73 artist's proofs), on Arches 88 wove paper, framed

image: 822 by 535mm 32³/₈ by 21in;

sheet: 975 by 687mm 38³/₈ by 27in

£ 20,000-30,000 € 22,800-34,200

104

SOTHEBY'S

181

ROY LICHTENSTEIN

1923 - 1997

Reverie (C. 38)

Screenprint in colours, 1965, from *11 Pop Artists volume II*, signed in pencil, numbered 162/200 (total edition includes 50 artist's proofs), on wove paper, framed

image: 689 by 585mm 27¹/₈ by 23in;

sheet: 764 by 610mm 30³/₈ by 24in

£ 60,000-80,000 € 68,500-91,500



150/200

of Lichtenstein



182

182

ROBERT LONGO

b.1953

Untitled (Tiger 2)

Archival pigment print, 2011, signed in pencil, dated, numbered AP 1/10 (an artist's proof aside from the edition of 30), on Epson Hot pressed bright white paper, contained in a frame designed by the artist

image: 1068 by 778mm 42 by 30⁵/₈in;
sheet: 1149 by 849mm 45¹/₄ by 33¹/₂in

£ 10,000-15,000 € 11,400-17,100

183

ROBERT LONGO

b.1953

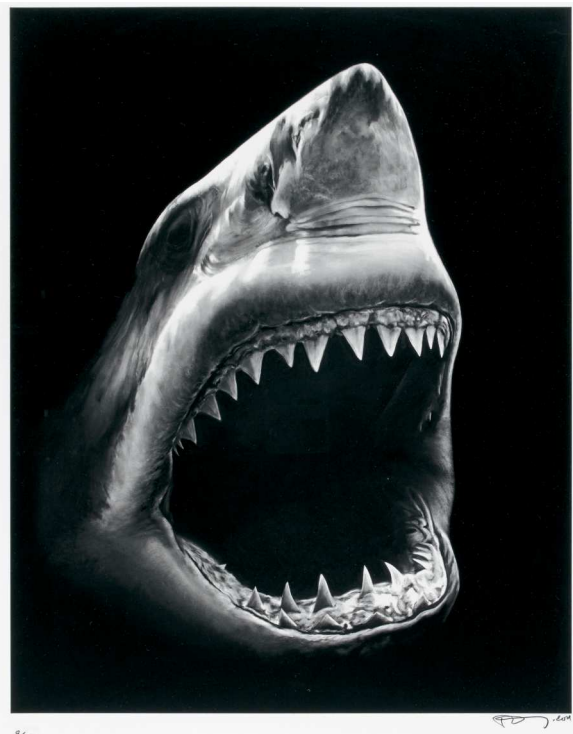
Russian Bomb / Semipalatinsk; Spanish Blood / Lion's Gate; Untitled (Shark 5); and Untitled (Ulysses)

The set, comprising four archival pigment prints, 2012, each signed in pencil, dated '2011', numbered 8/35, on watercolour paper, lacking folder and book, each framed
each image: approx. 526 by 400mm 20³/₄ by 15³/₄in;
each sheet: approx. 608 by 456mm 23³/₈ by 18in

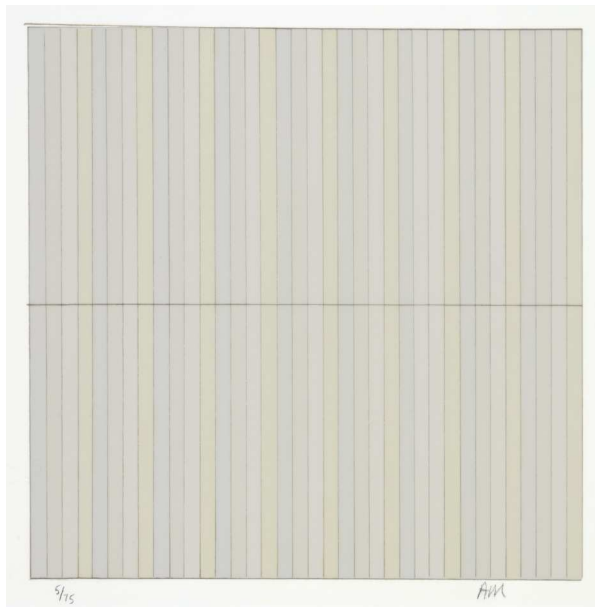
£ 6,000-8,000 € 6,900-9,200



183



183



184

184

AGNES MARTIN

1912 - 2004

Untitled

The complete portfolio, comprising four lithographs printed in colours, 1998, three initialled in pencil, each numbered 5/75 (total edition includes 25 artist's proofs), on Gilclear light paper, each framed

each image: approx. 230 by 230mm 9 by 9in;
each sheet: approx. 305 by 305mm 12 by 12in

£ 20,000-30,000 € 22,800-34,200



185

185

PORTFOLIO

America: The Third Century

The complete portfolio, 1975, comprising 13 prints, including screenprints, lithographs and collotypes printed in colours, each signed and numbered 190/200 in pencil, some sheets dated, on various papers, with the title, text and list of plates, also numbered 190/200 on the list of plates, contained loose (as issued) in the original linen-covered portfolio box

each sheet: approx. 757 by 562mm 29⁷/₈ by 21⁷/₈in;
overall: 600 by 810 by 46mm 23³/₈ by 31⁷/₈ by 1⁷/₈in

Artists included: William Bailey, Ed Ruscha, Raymond Saunders, Ben Schonzeit, Velox Ward, James Brooks, Christo, Allan D'Arcangelo, Roy Lichtenstein (Corlett 136), Constantino Nivola, Robert Andrew Parker, Robert Rauschenberg, and James Rosenquist.

‡ £ 7,000-9,000 € 8,000-10,300

186

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 € 3,450-5,700



186



187

187

ROBERT MOTHERWELL

1915 - 1991

At The Edge (Belknap 315)

Aquatint and etching printed in colors, 1984, signed in pencil, numbered 2/34 (total edition includes seven artist's proofs), on Auvergne à la Main Richard de Bas paper
plate: 400 by 470mm 15¾ by 18½in;
sheet: 578 by 641mm 22¾ by 25¼in

£ 6,000-8,000 € 6,900-9,200

188

ROBERT RAUSCHENBERG

b.1925

Signs (Foster 155)

Screenprint in colors, signed in pencil, dated, numbered AP 5/13 (an artist's proof aside from the edition of 250), on wove paper, framed
image: 895 by 677mm 35¼ by 26½in;
sheet: 1089 by 861mm 42⅞ by 33⅞in

£ 7,000-9,000 € 8,000-10,300



188



189

189

GERHARD RICHTER

b.1932

Kerze I (Candle I) (Butin 64)

Offset lithograph printed in colours, 1988, one of two unsigned impressions (aside from the edition of 250), on wove paper
sheet: 893 by 945mm 35³/₈ by 37¹/₄in

† ⊕ £ 5,000-7,000 € 5,700-8,000

190

GERHARD RICHTER

b.1932

Tulpen (P17)

Diasec-mounted giclée print on aluminium, 2017, numbered 415/500 in felt-tip pen verso, a facsimile object after the painting of 1995, with the original wooden box
360 by 410mm 14¹/₈ by 16¹/₈in

† ⊕ £ 3,000-5,000 € 3,450-5,700



190

191

GERHARD RICHTER

b.1932

Flow (P16)

Diasec-mounted chromogenic print on aluminium, 2016, numbered 232/500 in black felt-tip pen verso, a facsimile object after the painting of 2013, lacking the original cardboard box
1000 by 2000mm 39³/₈ by 78³/₄in

⊕ W £ 5,000-7,000 € 5,700-8,000



191

192

JAMES ROSENQUIST

b.1933

Crosshatch and mutations (Glenn 207)

Monoprint with collage comprising lithographic adhered elements printed in colours, 1986, signed in pencil, dated, inscribed '*bon a tirer*' (a proof aside from the edition of 29), on Arches wove paper, framed

sheet: 1070 by 1303mm 42¼ by 51¼in

£ 6,000-8,000 € 6,900-9,200



192

193

JAMES ROSENQUIST

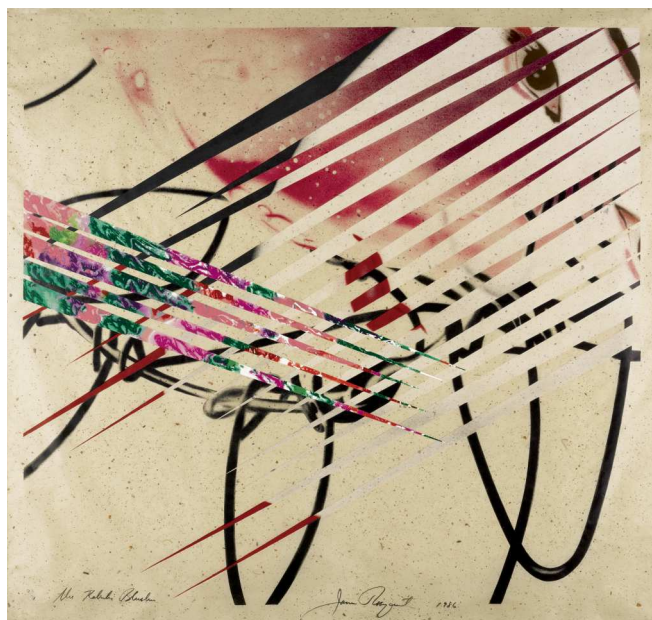
b.1933

The Kabuki blushes (G. 206)

Lithograph with collage comprising monoprinted adhered elements printed in colours, 1986, signed in pencil, dated, titled, numbered 33/59, on Chiri Kozo and Somerset Satin papers, framed

sheet: 990 by 1053mm 39 by 41½in

£ 3,000-4,000 € 3,450-4,600



193

194

EDWARD RUSCHA

b.1937

Street Meets Avenue

Lithograph printed in colours, 2000, signed in pencil, dated, numbered 100/100, on wove paper, framed

sheet: 565 by 765mm 22¼ by 30½in

± £ 3,000-4,000 € 3,450-4,600



194



195



196

195

ANDY WARHOL

1928 - 1987

Mao (Feldman & Schellmann II.92)

Screenprint in colours, 1972, signed in blue ball-point pen and stamp-numbered 43/250 verso (total edition includes 50 artist's proofs), on Beckett High White paper, framed sheet: 914 by 914mm 36 by 36in

£ 20,000-30,000 € 22,800-34,200

196

ANDY WARHOL

1928 - 1987

African Elephant (F. & S. II.293)

Screenprint in colours, 1983, from *Endangered Species*, signed in pencil, numbered 61/150 (total edition includes 30 artist's proofs), on Lenox Museum Board, framed sheet: 965 by 965mm 38 by 38in

£ 30,000-50,000 € 34,200-57,000

197

ANDY WARHOL

1928 - 1987

Queen Elizabeth II of the United Kingdom (F. & S. II.335)

Screenprint in colours, 1986, from *Reigning Queens*, signed in pencil, numbered 22/40 (total edition includes ten artist's proofs), on Lenox Museum Board, framed sheet: 997 by 796mm 39½ by 31¾in

£ 40,000-60,000 € 45,600-68,500

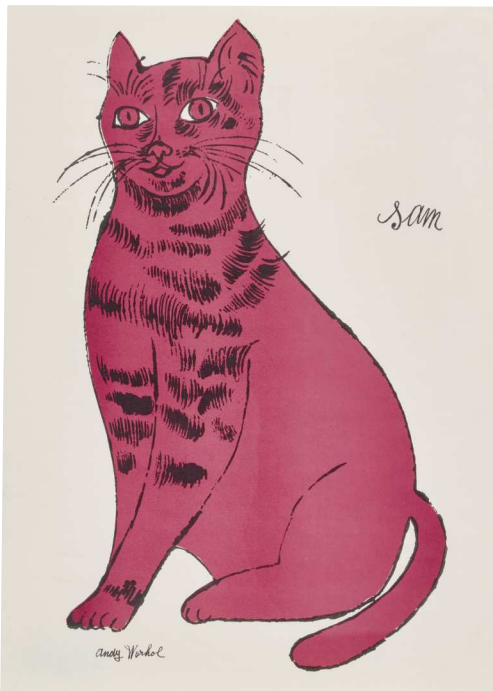




198



199



200

198

ANDY WARHOL

1928 - 1987

Ladies and Gentlemen: one plate (F. & S. II.137)

Screenprint in colours, 1975, signed in pencil, dated, inscribed '© A W E' and numbered 110/125 verso (total edition includes 25 artist's proofs), on Arches wove paper, framed
sheet: 1099 by 737mm 43¼ by 29in

£ 4,000-6,000 € 4,600-6,900

199

ANDY WARHOL

1928 - 1987

Flowers (F. & S. II.115)

Screenprint with hand-colouring, 1974, initialed in pencil, signed, dated and numbered 51(?)/250 verso (total edition includes 50 artist's proofs), on J. Green wove paper, framed
sheet: 1032 by 693mm 40⅝ by 27⅜in

£ 3,000-5,000 € 3,450-5,700



201

200

ANDY WARHOL

1928 - 1987

Sam (F. & S. IV.51)

Offset lithograph with extensive hand-colouring, circa 1954, from the edition of unknown size, with the Andy Warhol Foundation for the Visual Arts authorisation stamp and artist's estate stamp verso, inscribed and numbered in pencil T.S.H. / PM 06.0087 verso, on Mohawk laid paper, framed sheet: 355 by 254mm 14 by 10in

£ 3,000-4,000 € 3,450-4,600

201

ANDY WARHOL

1928 - 1987

Mick Jagger (F. & S. II.138)

Screenprint in colours, 1975, signed in pencil, also signed in blue felt-tip pen by the subject, numbered 27/250 (total edition includes 50 artist's proofs), on Arches Aquarelle paper, framed sheet: 1113 by 733mm 43¾ by 28¾in

£ 25,000-35,000 € 28,500-39,900



202

ANDY WARHOL

1928 - 1987

Campbell's Soup I (F. & S. II.44-53)

The complete set, comprising ten screenprints in colours, 1968, each signed in black ball-point pen and stamp-numbered 205/250 verso (total edition includes 26 artist's proofs), on smooth wove paper, each framed
each sheet: approx. 890 by 585mm 35 by 23in

£ 300,000-500,000 € 342,000-570,000



“Because I used to drink it. I used to have the same lunch every day, for twenty years, I guess, the same thing over and over again. Someone said my life has dominated me; I liked that idea.”

ANDY WARHOL TO G. SWANSON

interview published in 'What is Pop Art? Interviews with Eight Painters (Part I)'; New York, 1963



203

203

ANDY WARHOL

1928 - 1987

General Custer (F. & S. II.379)

Screenprint in colours, 1986, from *Cowboys and Indians*, signed in pencil, numbered 234/250 (total edition includes 50 artist's proofs), on Lenox Museum Board, framed
sheet: 914 by 914mm 36 by 36in

‡ £ 20,000-30,000 € 22,800-34,200

204

ANDY WARHOL

1928 - 1987

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

Screenprint in colours, 1986, from *Cowboys and Indians*, signed in pencil, numbered 234/250 (total edition includes 50 artist's proofs), on Lenox Museum Board, framed
sheet: 914 by 914mm 36 by 36in

‡ £ 15,000-20,000 € 17,100-22,800

205

ANDY WARHOL

1928 - 1987

Indian Head Nickel (F. & S. II.385)

Screenprint in colours, 1986, from *Cowboys and Indians*, signed in pencil, numbered 234/250 (total edition includes 50 artist's proofs), on Lenox Museum board, framed
sheet: 914 by 914mm 36 by 36in

‡ £ 10,000-15,000 € 11,400-17,100

206

ANDY WARHOL

1928 - 1987

Kachina Dolls (F. & S. II.381)

Screenprint in colours, 1986, from *Cowboys and Indians*, signed in pencil, numbered 234/250 (total edition includes 50 artist's proofs), on Lenox Museum Board, framed
sheet: 913 by 914mm 36 by 36in

‡ £ 10,000-15,000 € 11,400-17,100



204



205



206

207

ANDY WARHOL

1928 - 1987

Annie Oakley (F. & S. II.378)

Screenprint in colours, 1986, from *Cowboys and Indians*, signed in pencil, numbered 234/250 (total edition includes 50 artist's proofs), on Lenox Museum Board, framed
sheet: 914 by 914mm 36 by 36in

‡ £ 18,000-20,000 € 20,500-22,800



207



208

□ 208 SOLD WITHOUT RESERVE

ANDY WARHOL

1928 - 1987

Alexander the Great (F. & S. II.292)

Screenprint in colours, 1982, with spurious signature and numbering in pencil (aside from the edition of 25), on Lenox Museum Board, framed sheet: 104 by 104mm 41 by 41in

£ 12,000-18,000 € 13,700-20,500

209

ANDY WARHOL

1928 - 1987

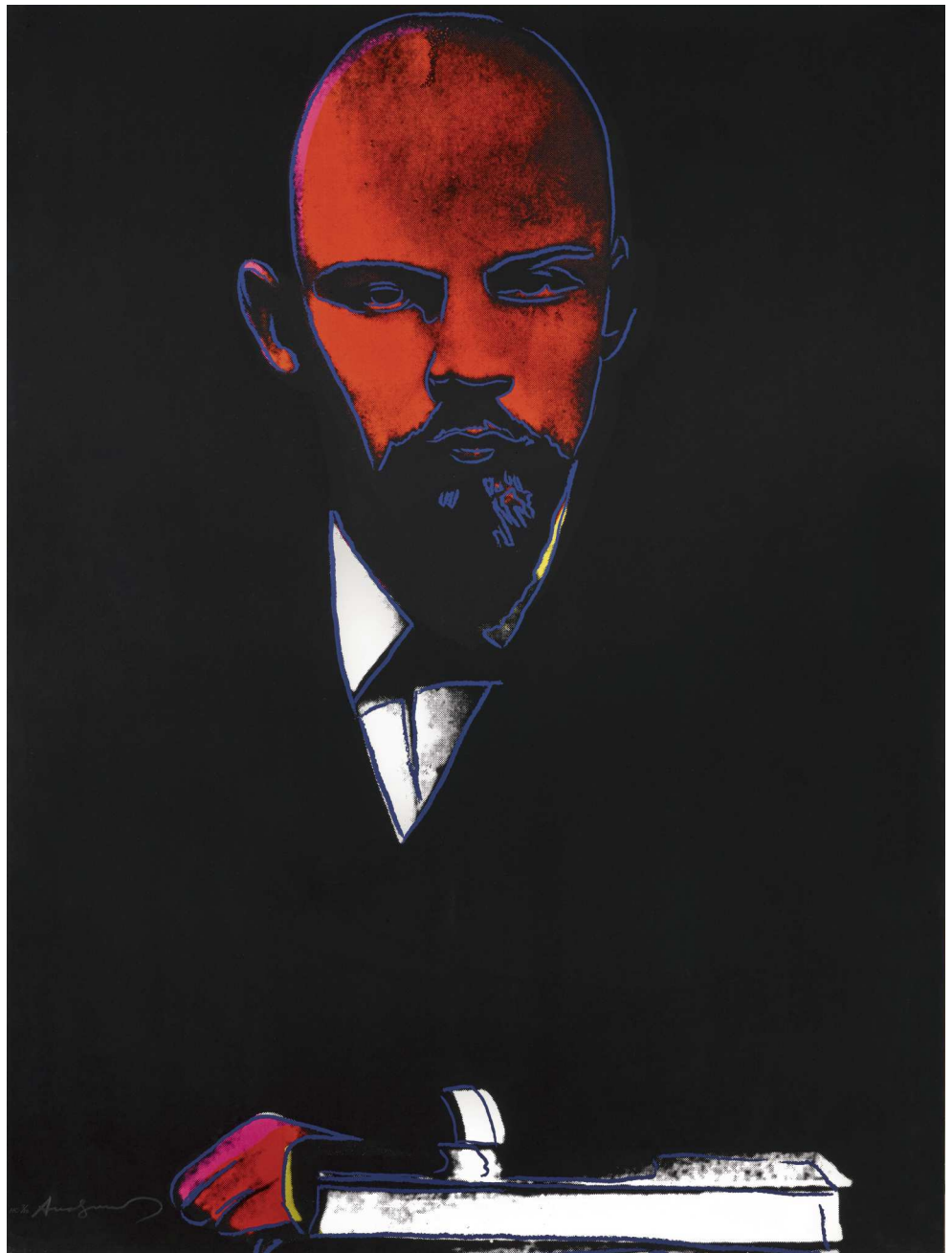
Man Ray (F. & S. II.148)

Screenprint in colours, 1974, signed in black ball-point pen, dated, and numbered XXX/XXX on the verso (F. & S. does not record a Roman edition of 30, total edition includes 100 plus 20 *hors commerce* impressions), on Strathmore Bristol paper, framed sheet: 794 by 794mm 31¼ by 31¼in

£ 5,000-7,000 € 5,700-8,000



209



210

210

ANDY WARHOL

1928 - 1987

Lenin (F. & S. II.402)

Screenprint in colours, 1987, signed in pencil, numbered *HC 3/10* (an *hors commerce* impression aside from the edition of 120), on Arches 88 paper, framed
sheet: 1002 by 749mm 39³/₈ by 29¹/₂in

£ 40,000-60,000 € 45,600-68,500



211

211

ANDY WARHOL

1928 - 1987

Marilyn Monroe (Marilyn) (F. & S. II.28)

Screenprint in colours, 1967, initialled in pencil,
dated and stamp-numbered 49/250 verso (total
edition includes 26 artist's proofs), on wove paper
sheet: 914 by 914mm 36 by 36in

† £ 60,000-80,000 € 68,500-91,500

ANDY WARHOL

1928 - 1987

Liz (F. & S. II.7)

Offset lithograph printed in colours, 1964, signed in black ball-point pen, dated, from the edition of approximately 300, on wove paper, framed image: 555 by 555mm 22 by 22in; sheet: 581 by 582mm 22 $\frac{7}{8}$ by 23in

£ 20,000-30,000 € 22,800-34,200



212

TOM WESSELMANN

1931 - 2004

Still Life with Liz

Screenprint in colours, 1993, signed in pencil, numbered HC 2/12 (an *hors commerce* impression aside from the edition of 90), on Museum Board, framed sheet: 1510 by 1451mm 59 $\frac{1}{2}$ by 57 $\frac{1}{4}$ in

± £ 12,000-18,000 € 13,700-20,500



213



214

214

TOM WESSELMANN

1931 - 2004

Nude (for Sedfre)

Screenprint in colours, 1969, signed in pencil, dated, numbered 96/100, on sturdy wove paper, framed

image: 426 by 584mm 16¾ by 23in;

sheet: 585 by 737mm 23 by 29in

£ 3,000-5,000 € 3,450-5,700

215

TOM WESSELMANN

1931 - 2004

Still life with Lichtenstein and Two Oranges

Screenprint in colours, 1993, signed in pencil, numbered AP 7/12 (an artist's proof aside from the edition of 90), on board, framed

image: 830 by 1270mm 31½ by 50in;

sheet: 1080 by 1495mm 42½ by 58¾in

‡ £ 4,000-6,000 € 4,600-6,900

216

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

TOM WESSELMANN

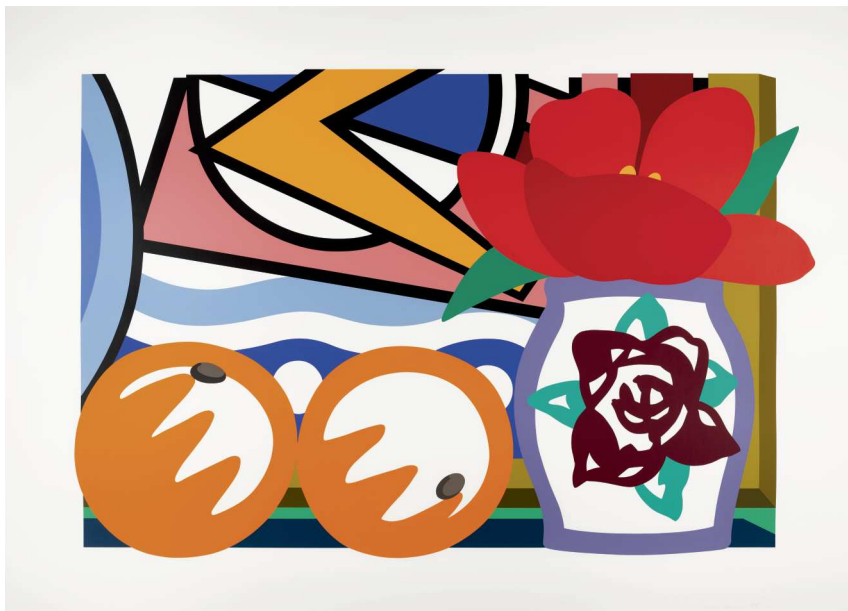
1931 - 2004

Monica Sitting with Mondrian

Screenprint in colours, 1989, signed in pencil, dated, numbered 14/100, on Museum Board, framed

sheet: 1289 by 937mm 50¾ by 36¾in

£ 8,000-12,000 € 9,200-13,700



215

217

PROPERTY FROM A EUROPEAN PRIVATE
COLLECTION

TOM WESSELMANN

1931 - 2004

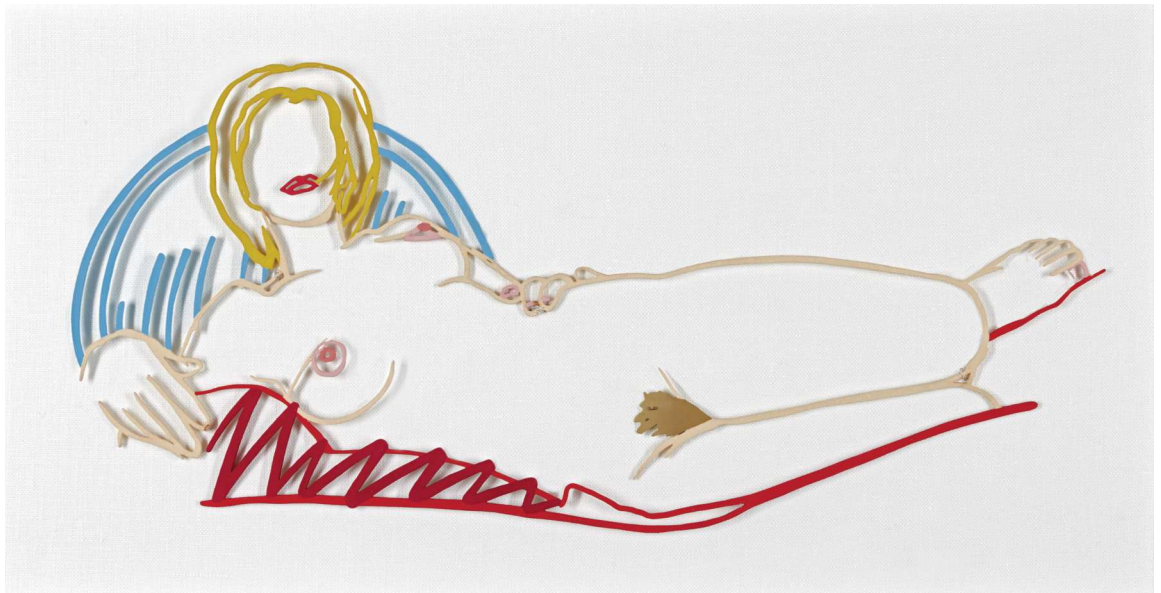
Monica Reclining on Blanket and Pillow

Alkyd oil in colours on cut-out steel, 1986-90,
presumably signed, dated, titled and numbered
AP 3/6 verso (an artist's proof aside from the
edition of 25), framed
approx. 370 by 160mm 14½ by 6¼in

£ 8,000-12,000 € 9,200-13,700



216



217



218

218

TOM WESSELMANN

1931 - 2004

Monica Nude with Purple Robe

Aquatint with embossing, 1990, signed in pencil, numbered 38/75, on wove paper
sheet: 960 by 1519mm 37 $\frac{7}{8}$ by 59 $\frac{3}{4}$ in

‡ £ 4,000-6,000 € 4,600-6,900

219

TOM WESSELMANN

1931 - 2004

The Smoker

Lithograph printed in colors, 1976, signed in pencil, dated, numbered 29/75, on Arches wove paper
sheet: 571 by 765mm 22 $\frac{1}{2}$ by 30 $\frac{1}{8}$ in

£ 3,000-5,000 € 3,450-5,700



219

220

TOM WESSELMANN

1931 - 2004

Woman in Green Blouse

Screenprint, 1988, signed in pencil, dated, numbered 71/100, on thick wove paper
image: 1210 by 1535mm 47 $\frac{7}{8}$ by 60 $\frac{3}{8}$ in;
sheet: 1528 by 1878mm 60 $\frac{1}{8}$ by 73 $\frac{7}{8}$ in

‡ W £ 5,000-7,000 € 5,700-8,000



220

221

CHRISTOPHER WOOL

b.1955

Black Book

The complete book, comprising 17 screenprints, 1989, signed in black pen and numbered 114/350 on the justification page (total edition includes eight artist's proofs), on smooth wove paper, bound (as issued) in the original black paper-covered boards
each sheet: approx. 578 by 402mm 22 $\frac{3}{4}$ by 15 $\frac{7}{8}$ in;
overall: 586 by 410 by 15mm 23 $\frac{1}{8}$ by 16 $\frac{1}{8}$ by $\frac{5}{8}$ in

£ 18,000-22,000 € 20,500-25,100

END OF SALE

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Sotheby's EST. 1744

Collectors gather here.



BANKSY
Smiling Copper, 2003
Estimate £30,000–£40,000

Contemporary Curated » London
Auction 11 April 2018

Viewing 6 – 10 April

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Sotheby's EST. 1744

Collectors gather here.

BANKSY
Pulp Fiction, 2004
Estimate £12,000–18,000



Made in Britain

Auction London 20 March 2018

Viewing 16 – 19 March

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“George C. Kenney has produced an exhaustive analysis of Ferdinand Bol’s etchings, having studied most of the surviving impressions of them. He has created a method for estimating their rarity that could be used for other artists and will interest collectors and scholars involved in the history of printmaking.”

Martin Royalton-Kisch, former Senior Curator of Prints and Drawings at The British Museum

**The Illustrated Bartsch*,
Volume 51, Ferdinand Bol
by George C. Kenney II**

The new authority on Ferdinand Bol’s etchings, Kenney’s groundbreaking catalogue raisonné traces the artist’s career and development as an etcher and uncovers newly discovered ‘hidden signatures’ and work.

Assembled from over 300 years of catalogues and world-wide museum inventories and using a new method for estimating print rarity, this publication is the most comprehensive study of Bol’s etchings to date and significantly advances our understanding of the printmaking oeuvre of this influential Dutch 17th century artist.

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WEST@ABARISBOOKS.COM

FERDINAND BOL,
Portrait of an Officer, 1645



Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18160 | **Sale Title** PRINTS & MULTIPLES | **Sale Date** 27 MARCH 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE	FIRST NAME	LAST NAME
COMPANY NAME		
ADDRESS		
	POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX
EMAIL		

Please indicate how you would like to receive your invoices: Email Post/Mail

Telephone number during the sale (telephone bids only) _____

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE

COUNTRY

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
- Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME

DATE

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

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

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system

is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

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. 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, 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

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 £41,018. 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: £12,305
 Photographic positive or negative or any assemblage of such photographs
 EU LICENCE THRESHOLD: £12,305
 Textiles (excluding carpets and tapestries)
 EU LICENCE THRESHOLD: £41,018
 Paintings in oil or tempera

EU LICENCE THRESHOLD: £123,055
 Watercolours, gouaches and pastels
 EU LICENCE THRESHOLD: £24,611
 Prints, Engravings, Drawings and Mosaics
 EU LICENCE THRESHOLD: £12,305

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.

o 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 re-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

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and

Bidders should pay particular attention to these Conditions.

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 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 at 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 (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall in-

form 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 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 the 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.

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IMPORTANT NOTICES

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£1 = €1.1383

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11/10 NBS_NOTICE_E

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