

KARL & FABER



Old Master &
19th Century Prints

21 May 2026

Künstlerverzeichnis / Artist Index

Künstler / Artist	Los / Lot No.
Aldegrever, H.	360–365
Altdorfer, A.	359
Bella, S. della	490
Boilly, L.	524
Bol, F.	467–474
Bout, P.	476
Burgkmair, H.	358
Carracci, A.	487
Carracci, L.	486
Castiglione, G. B.	488, 489
Collection	437
Cranach, L. the Elder	357
Daumier, H.	523
Delaune, E.	481
Dürer, A.	366–429
Emminger, E.	525
Falck, J.	479
Fantin-Latour, H. T.	513
Goltzius, H.	438, 439
Goudt, H.	441
Goya	509–512
Greiner, O.	526
Hollar, W.	477, 478
Hopfer, D.	356
Leyden, L. van	431–436
Lievens, J.	466
Lorrain, C.	483–485
Montaigne, M. and Morin, J.	482
Piranesi, G. B.	491–507
Pissarro, C.	514, 515
Rembrandt	300–355, 443–465
Renoir, A.	516–521
Saenredam, J.	440
Tiepolo, D.	508
Toulouse-Lautrec, H.	522
Velde, J. van	442
Vliet, J. van	475
Wierix, H.	430
Wustens, B. C.	480



Albrecht Dürer
The Sea Monster, Lot 370



Previous page:

Albrecht Dürer, The Virgin and Child with the Pear, Lot 382

Daniel Hopper
Three Old Women Beating the Devil, Lot 356



Personal Service

Publicly appointed and sworn auctioneers



Dr. Rupert Keim
Managing Partner
+49 89 22 18 65
info@karlandfaber.com



Sheila Scott M. Phil.
Managing Director
+49 89 24 22 87 16
sscott@karlandfaber.com

Specialists for this sale



Simona Hurst M.A.
Director Old Masters & 19th Century Art
+49 89 24 22 87 15
shurst@karlandfaber.com



Katharina Wieland M.A.
Director Prints (15th – 19th Century)
+49 89 24 22 87 231
kwieland@karlandfaber.com

Specialists for this sale



Silvie Mühl M.A.
Cataloguing & Research
+49 89 24 22 87 239
smuehl@karlandfaber.com



Sophie-Antoinette von Lülsdorff
Provenance & Research
+49 89 24 22 87 24
sluelsdorff@karlandfaber.com

Condition reports upon request: condition-report@karlandfaber.com

Auction

Auktion 343 / 344 – Thursday, 21 May 2026 Old Masters & 19th Century Art

10 am	Paintings	Lot 1 – 128
12 pm	From the Estate of the Dukes of Bavaria	Lot 131 – 171
2 pm	Drawings	Lot 180 – 249
2.45 pm	Trouvaillen	Lot 250 – 291
3.30 pm	Prints	Lot 300 – 526

Please find our English catalogues at
karlandfaber.com/auctions

Preview

All Works

Munich

Opening: Wednesday, 13 May, 6 pm to 9 pm
Preview:
Thursday, 14 May to Wednesday, 20 May
Monday to Friday, 10 am to 6 pm
Saturday, Sunday & Holiday, 12 to 5 pm

Additional lot views and
further information in our
online catalogues:



Kontakt / Contact



KARL&FABER Kunstauktionen
Amiraplatz 3 · Luitpoldblock · 80333 Munich · Germany
T +49 89 22 18 65 · F +49 89 22 83 350
info@karlandfaber.com



KARL&FABER Hamburg
Magdalenenstraße 50 · 20148 Hamburg · Germany
T +49 40 82 24 38 23 · F +49 40 82 24 38 24
hamburg@karlandfaber.com



KARL&FABER Düsseldorf
Mannesmannufer 7 · 40213 Düsseldorf · Germany
T +49 211 91 19 41 14
duesseldorf@karlandfaber.com

Dependance Hamburg



Director Dependance Hamburg and Northern Germany & Senior Director Modern & Post War / Contemporary Art
Barbara Guarnieri M.A.
+ 49 40 82 24 38 23
bguarnieri@karlandfaber.com



Representative Hamburg
Christine Kramer M.A.
+49 40 82 24 38 23
ckramer@karlandfaber.com



Senior Consultant
Erika Wiebecke M.A.
+49 40 82 24 38 23
ewiebecke@karlandfaber.com

Dependance Düsseldorf



Representative Rhineland
Alexa Riederer von Paar M.A.
+49 211 91 19 41 14
ariederer@karlandfaber.com

Representatives



Tegernsee & Rhineland
Christiane Zapp
+49 179 242 10 38
czapp@karlandfaber.com



Austria
Rudolph Lobmeyr M.A., M.B.A.
+43 69 91 27 00 675
rlobmeyr@karlandfaber.com



Frankfurt am Main
Dr. Alexandra Enzensberger
+49 160 92 71 07 92
aenzensberger@karlandfaber.com



France
Carine Pineau
+33 6 85 75 02 95
cpineau@karlandfaber.com



Berlin
Angela Francis Rosenberg
+49 174 95 44 487
arosenberg@karlandfaber.com



Italy
Teresa Meucci
+39 33 38 63 32 55
tmeucci@karlandfaber.com

Live Auctions

Live in Munich and online at karlandfaber.com

- 343 Old Masters & 19th Century Art – Paintings & Drawings
Thursday, 21 May 2026
- 344 Old Master & 19th Century Prints
Thursday, 21 May 2026
- 345 Evening Sale Modern Art, Post War & Contemporary Art
Thursday, 11 June 2026
- 346 Day Sale Modern Art, Post War & Contemporary Art
Friday, 12 June 2026

Online Only Auction

Only at karlandfaber.com

- 935 Modern Art, Post War & Contemporary Art
Friday, 29 May to Friday, 12 June 2026

Auction 344

KARL&FABER Fine Art Auctions · Amiraplatz 3 · 80333 Munich

**Old Master & 19th Century Prints
including Prints from a Distinguished Private Collection, Part II**

Thursday, 21 May 2026, from 3.30 pm



View all lots of this auction

Impressions of Genius
Rembrandt Etchings from a Private Collection

REMBRANDT VAN RIJN IMPRESSIONS OF GENIUS PART II

This exceptional group comprises a carefully curated selection of Rembrandt's printed works, all originating from a distinguished private collection. The sheets are notable not only for their rarity on the international art market, but also for their outstanding printing quality and remarkable state of preservation.

Rembrandt van Rijn (1606–1669) was one of the foremost artists of the Dutch Golden Age – not only as a painter but also as one of the most innovative printmakers in the history of art. With more than 300 etchings, he redefined printmaking as an expressive and autonomous art form, far beyond its traditional role as a means of reproduction.

For him, printmaking was a space for artistic exploration and technical experimentation. He combined etching, drypoint, and engraving with remarkable skill and exploited the potential of working in multiple states. In doing so, he revised not just details but entire compositions, light effects, and atmospheres – a radically modern approach for his time.

A central theme of his graphic work lies in his self-portraits. Over a period of more than thirty years, Rembrandt portrayed himself in a wide range of roles, ages, and emotional states. These prints are far more than self-depictions they are profound studies of the human condition. The etching process allowed a spontaneity and immediacy rarely achievable in painting. In these works, Rembrandt appears as a tireless investigator of the self – both artistically and existentially. His religious themes also reveal a deep emotional sensibility. Rather than aiming for theatrical grandeur, Rembrandt sought to convey sacred moments as human experiences – marked by empathy, intro-

spection, and narrative subtlety. With his sensitive use of light and shadow, the contrast of bold and delicate lines, and a fine sense of drama, he created works of intense emotional resonance. His landscape etchings, though quieter in tone, are no less significant. Instead of idealised or topographically accurate views, Rembrandt depicted nature as it was experienced – in fleeting moods and changing light. With a loose, sketch-like line, he captured poetic and intimate impressions of place and moment, drawn from direct observation.

Rembrandt's graphic oeuvre marks a turning point in the history of printmaking. With technical brilliance, narrative depth, and human insight, he expanded the expressive potential of the medium in unprecedented ways. His prints continue to resonate today – because they never separate what is seen from what is felt. In religious scenes, self-portraits or landscapes, Rembrandt sought truth in the image – and found it in the human experience.

A focused and high-quality collection of Rembrandt etchings is rarely encountered at auction – a unique opportunity for collectors and connoisseurs alike.

SELF-PORTRAITS AND PORTRAITS OF MEN



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

300^R Self-Portrait in a Cap: Laughing

Etching, with touches of drypoint on laid paper. (1630).
5.6 × 4.7 cm (sheet).

€15.000/18.000



Bartsch 316; White/Boon 316 IV (of V); Hinterding/Rutgers
(The New Hollstein) 70 VII (of XIII).

A fine lifetime impression of this very scarce, early self-portrait of the 7th state, before the posthumous rework of the plate by another hand with the burin. Printed with dark plate tone. Small margins around the platemark.

The etching is one of his early self-portraits and depicts the artist wearing a cap while laughing heartily. Particularly striking is the loose, rapid linework used to render the hair, beard, and clothing. This gives the image a spontaneous, almost sketch-like quality.

The work was created during a period when Rembrandt produced many self-portraits. These served not only as self-portrayals but also as studies of various facial expressions and emotions. Rembrandt experiments with the expression of laughter, which was rarely depicted in the art of that time. Despite its relatively small size, the portrait feels very personal and direct, almost as if the viewer were encountering the artist in a spontaneous moment. – A slight paper thinning in the lower right corner; otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

301^R Self-Portrait in a Fur Cap: Bust

Etching on laid paper. (1630). 6.3 × 5.2 cm (sheet).

€ 15.000/18.000



Bartsch 24; White/Boon 24 III (of III); Hinterding/Rutgers (The New Hollstein) 72 V (of VI).

Provenance:

With P. & D. Colnaghi & Co., London, (with their stock number C. 5307 in pencil verso).

A fine lifetime impression of the penultimate state with the rough inky plate edges at the lower edge and fine horizontal wiping marks as characteristic of early impressions. Trimmed to or on the platemark. Listed in Nowell-Usticke with the note "A rare, lightly bitten portrait." – The border redrawn in places (mainly in the left edge). An unobtrusive repaired tear from the top centre to the hat; tip of the bottom right corner replaced, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

302^R Self Portrait in a Velvet Cap with Plume

Etching on laid paper, trimmed watermark WR of a Strasbourg Lily. (1638). 16 × 11.7 cm (sheet).

€ 25.000/35.000



Bartsch 20; White/Boon 20; Hinterding/Rutgers (The New Hollstein) 170 II (of IV).

A very fine lifetime impression of New Hollstein's second state (of four), before the cross-hatching added at the base of the feather. With some faint vertical wiping scratches above the cap. Small margins on three sides; trimmed to the platemark and remargined on the right side. In this etching, Rembrandt depicts himself wearing rich robes and a beret adorned with a feather. This fine portrait is likely to have captured the appearance of the artist, who was 32 years old at the time, quite accurately. – A few tiny spots. A diagonal former fold mark in the upper margin. Minor hinging defects on the reverse, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

303^R Bald Headed Man in Profile Right: Small Bust; the Artist's Father (?)

Etching on laid paper. (1630). 6.1 × 4.6 cm (sheet).

€ 6.000/8.000



Bartsch 294; White/Boon 294; Hinterding/Rutgers (The New Hollstein) 61 II (of II).

A very fine impression of New Hollstein's second (final) state, with the delicate lines modelling the face sharp and clear and with minute touches of burr on the brow, nose and cheek and with light vertical wiping scratches at the top right; with small margins. – In good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

304^R Old Man with a Flowing Beard

Etching on laid paper. (1630). 9.8 × 8.1 cm (sheet).

€ 15.000/18.000



Bartsch 309; White/Boon 309; Hinterding/Rutgers (The New Hollstein) 63 I (of II).

A very fine lifetime impression of New Hollstein's first state (of two). Printing sharply, strongly and richly inked, with the folds of the cloak rendered in deep black. Listed in Nowell-Usticke with the note "RRR, an extremely rare print". The printing plate was lost at an early stage. With a fine narrow edge around the partially uncleaned platemark. This bust belongs to the group of studies that Rembrandt produced around 1630. During this creative period, a large number of chalk drawings of men with long beards and downcast eyes were produced by Rembrandt

and Jan Lievens between 1607 and 1674. However, as none of these preparatory drawings can be shown to correspond exactly to this etching, it is reasonable to assume that this print was etched from life. A large part of the beard is left unworked, creating a beautiful contrast between the white and the dark hair. – Verso with restored paper defects. A small, backed tear in the top left corner. A small tear at the bottom left edge; otherwise, in good condition. A great rarity!



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

305^R Man in a Broad-Brimmed Hat

Etching on laid paper. (1630), 7.9 × 6.5 cm (sheet).

€ 7.000/9.000



Bartsch 311; White/Boon 311; Hinterding/Rutgers (The New Hollstein) 73 only state.

Provenance:

Probably collection of Edward Rudge (comp. Lugt 900), verso with his name written in pencil.

A very fine impression, with touches of drypoint around the man's left eye and his moustache, and with many fine vertical wiping scratches; the plate was lost at an early stage. Thread margins. The figure depicted may well be Samuel Smitjers, the bookseller and art collector who died in 1644, whom Rembrandt may have encountered at auctions in Amsterdam in the 1630s. – Verso the upper corners are unobtrusively reinforced, otherwise in very good condition. Rare!



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

306^R Bearded Man, in a Furred Oriental Cap and Robe: The Artist's Father?

Etching and engraving on laid paper. (1631), 14.6 × 13 cm (sheet).

€ 25.000/35.000



Bartsch 263; White/Boon 263 III (of III); Rutgers/Hinterding (The New Hollstein) 85 IV (of V).

Provenance:

Nicolas V. Basnine (1843–?). Moscow, verso with the collector's stamp (Lugt 1960); Nikolai Mossoloff (1847–1914), Moscow, verso with the collector's stamp (Lugt 1802); Walter J. Johnson (1908–1996), New York & London; Christie's, New York, 13 May 1997, lot 77.

A fine, rich impression of New Hollstein's fourth state (of five), before the plate was reduced at the right, with rich, black relief in the densely-etched areas. Trimmed to or just on the plate-mark. Apart from the numerous self-portraits and studies he produced of himself, Rembrandt frequently used acquaintances, friends, and family members as models. In some cases, the identity of the person depicted remains unclear. However, this bearded man wearing a fur cap is often interpreted as the artist's father, the Leiden miller Harmen Gerritsz. van Rijn (c. 1568–1630). The art historian, engraver, and early cataloguer of Rembrandt's prints, Charles Blanc, was the first to voice this conjecture. He also assumed that the work was intended as a counterpart to "The Artist's Mother in Oriental Headgear, Half-Figure" (New Hollstein 86). However, Rembrandt repeatedly depicted various older men in his early works. Since there is too little clear evidence, it cannot be said with certainty whether the person depicted is actually his father. – Minor hinging defects on the reverse and remnants of a former mount. Scattered foxing, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

307^R Old Bearded Man in a High Fur Cap, with Eyes Closed

Etching on oriental paper. (c. 1635). 14.4 × 12.3 cm (sheet).

€ 15.000/18.000



Bartsch 290; White/Boon 290; Hinterding/Rutgers (The New Hollstein) 148 II (of IV).

A very fine, black impression of New Hollstein's second state (of four), printed with tone on thin greyish oriental paper, with many vertical wiping scratches and inky plate edges. Printing with strong contrasts and burr in places. Wide margins. – A small and a slightly larger closed tear in the left margin. Some made up areas in the upper margin. Otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

308^R The Second Oriental Head

Etching after Jan Lievens on laid paper. (c. 1635). 15.5 × 12.7 cm (sheet).

€ 12.000/14.000



Bartsch 287; White/Boon 287; Hinterding/Rutgers (The New Hollstein) 150 only state.

A very fine, black impression of the only state, with fine vertical scratches in the background. Narrow margins. In total, Rembrandt created four Oriental Heads (B. 286–289), which were based on studies by Jan Lievens; see also for lot 466 in this catalogue (Bust of an Oriental Man, Facing right, B. 20). Listed in Nowell-Usticke with the note “RR – a very rare print”. – Small repaired tears and paper thinning in the margins, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

309^R Jan Uytenbogaert, Preacher of the Remonstrants
Etching on laid paper. (1635). 22.5 × 18.6 cm (in Octagon).

€ 20.000/30.000



Bartsch 279; White/Boon 279 IV (of VI); Hinterding/Rutgers (The New Hollstein) 153 IV (of IX).

Provenance:

Unidentified collector's stamp "Shield with Three Crosses Surmounted by a Crown" verso (not in Lugt).

A superb lifetime impression of New Hollstein's rarely seen fourth state (of nine), printed with tone, strong burr in the curtain at the top right and touches of burr in the left eye; with very inky plate edges and fine wiping scratches in the blank sides and lower bottom. Thread margins. The Arminians, also known as Remonstrants, were a sect founded by Jacobus Arminius, who died in 1609. They opposed the strict doctrine of predestination espoused by various Reformers. Among the enthusiastic adherents of this doctrine was Jan Uytenbogaert, born in 1557, particularly following Arminius's death. He was forced to emigrate in 1618 after his position as teacher and tutor to the young Prince Frederick Henry was no longer acceptable to his opponents. In 1626, he was able to return to the Netherlands. Upon his return, the now 78-year-old Uytenbogaert was portrayed by Rembrandt in this portrait. – A c. 2 mm tear at the lower edge. Minimally unevenly cut on the lower right side. On the reverse, remnants and traces of a former mount, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

310^R Man in an Arbour

Etching with drypoint on laid paper. (1642). 7.9 × 6.4 cm (sheet).

€ 12.000/15.000



Bartsch 257; White/Boon 257; Hinterding/Rutgers (The New Hollstein) 208 only state.

Provenance:

Jan Six (1618–1700), a close friend and patron of Rembrandt van Rijn, with the sale in 1734 of his Rembrandt collection in one lot by his nephew Willem Six to Jacobus Houbraken (1698–1780), then to John Barnard (1709–1784), verso with the written mark (Lugt 1420), The collection passed into the hands of Edward Rudge (1763–1846), (Lugt 900), sold by his descendant John Edward Rudge at Christie's on 16–17 December 1924 to the Fine Art Society.

A very fine impression of New Hollstein's only state, with strong burr in places and inky plate edges. Small margins. Listed in Nowell-Usticke as 'RRR' for 'extremely rare' with the comment 'a very rare plate, possibly a self-portrait'. Features a delicate signature and the date in the top left corner within the plate's edge. – Slightly time-stained, a few scattered stains. Minor hinging defects, and remnants of a former mount on the reverse, otherwise in very good condition.

Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

311^R **Clement de Jonghe, Printseller**

Etching and drypoint on laid paper. (1651). 20.8 × 16.2 cm (sheet).

€ 60.000/80.000



Bartsch 272; White/Boon 272 III (of VI); Hinterding/Rutgers (The New Hollstein) 264 III (of X).

Provenance:

Johann Carl Diedrich Hebich (1818–1891), Hamburg, verso with the collector's stamp (Lugt 12509), his collection sold in November 1880 at

H. G. Gutekunst in Stuttgart, no. 311, described as "superber Abdruck des III. Zustands";

Adalbert Freiherr von Lanna (1836–1900), Prague, verso with the collector's stamp (Lugt 2773), sold in his sale 1895 in Prague no. 8011;

H. G. Gutekunst in Stuttgart, May 1909, no. 2684;

Galerie Kornfeld, Bern, 22 June 1984, lot 190.

A superb, atmospheric lifetime impression of New Hollstein's third state (of ten), with rich burr, light wiping marks and inky plate edges in places. Narrow to thread margins. This etching is one of the most striking portraits of the Amsterdam print dealer, who was also a close business partner of the artist. With masterful line work and subtle chiaroscuro, Rembrandt succeeds in capturing not only the model's outward appearance but also his inner demeanor. De Jonghe appears calm and self-assured, introspective yet present – a man of experience and business acumen. The loose, almost sketch-like treatment of the background directs the viewer's gaze entirely to the face and hands, which are rendered with great sensitivity. The etching exemplifies Rembrandt's ability to achieve extraordinary psychological depth with minimal means. – Tiny, scattered brown spots. Marks and remnants of a former mounting; slightly translucent along the upper edge, otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

312^R Lieven Willemsz. van Coppenol, Writing Master: The Smaller Plate

Etching, engraving and drypoint on laid paper. (c. 1658).
24 × 19.4 cm (sheet).

€ 25.000/30.000



Bartsch 282 White/Boon 282 IV (of VI); Hinterding/Rutgers
(The New Hollstein) 305 IV (of VII).

Provenance:

Duplicate of the Albertina, Vienna, verso with the collection
stamp (Lugt 5g);

With P. & D. Colnaghi & Co., London (with their stock
number C. 13698 in pencil verso).

A very fine lifetime impression of the extremely scarce fourth
state, with the addition of the triptych ("Possibly not by Rem-
brandt"), with rich drypoint burr. Trimmed c. 2 cm into the white
strip at the bottom. On three sides with a fine margin around
the platemark.

The painting depicts the writing teacher Lieven Willemsz.
van Coppenol, who lived in Amsterdam from 1599 to 1667 and
worked as a writing master at the French school on the Singel.
He was a great master of calligraphy and travelled throughout
Holland to demonstrate his art.

A central concern of Rembrandt's late work is the deep-
ening of expressive content. His interest lies less in social
representation than in capturing the inner reality of the sitter.
This is particularly evident in the small Coppenol etching: the
restrained composition directs the viewer's attention entirely
to the expression of the face. The focused gaze and the po-
sitioning of the head suggest a vivid yet controlled presence – a
physiognomic study that prioritises psychological truth over
outward representation. – Vertical repaired tear in lower right
quadrant, verso with faint pencil notations in places, otherwise
in very good condition.



OLD TESTAMENT SUBJECTS & APOCRYPHA



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

313^R Joseph's Coat Brought to Jacob

Etching and drypoint on laid paper. (c. 1633). 12.3 × 9.3 cm
(sheet).

€ 9.000/12.000



Bartsch 38; White/Boon 38 II (of II); Hinterding/Rutgers (The
New Hollstein) 122 II (of II).

Provenance:

George Biörklund (1887 – after 1968), Stockholm, verso with
the collector's stamp (Lugt 1138c);
Unidentified, initial "R" in a circle verso (not in Lugt).

An early, distinctive impression of New Hollstein's second
state, densely-inked and wiped to leave a strong tone for a
dramatic chiaroscuro effect. Wide margins, up to 4–9 mm
around the platemark. – The top left corner with a smoothed
crease, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

314^R Joseph Telling His Dreams

Etching on laid paper. (1638). 10.9 × 8.2 cm (sheet).

€ 18.000/22.000



Bartsch 37; White/Boon 37 II (of III); Hinterding/Rutgers (The New Hollstein) 167 II (of VI).

A very fine, sharp lifetime impression of New Hollstein's second state (of six), with all the fine lines distinct and no sign of wear, consistent with the earliest impressions of this subject. Before the face of the man standing behind Joseph is darkened. Trimmed to the borderlines. Hinterding lists only 32 prints of this motif in the second state in public collections (and only three known prints in the first state). – The paper is slightly thinned in places. The platemark inconspicuous reinforced in places with pen and ink, otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

315^R The Blindness of Tobit: The Larger Plate

Etching and drypoint on laid paper. (1651). 16.1 × 13 cm (sheet).

€ 25.000/35.000



Bartsch 42; White/Boon 42 I (of II); Hinterding/Rutgers (The New Hollstein) 265 I (of II).

A very fine lifetime impression of New Hollstein's first state (of two) with touches of burr beneath Tobit's elbows, and in his coat. With light horizontal scratches, sulphur tint on the left and inky plate edges. With fine margins around the platemark. The Book of Tobit describes the fate of Tobit's family in the style of the patriarchal narratives of Genesis. It does not originate from the Bible, but was included in the Luther Bible among the Apocrypha, which enjoyed great popularity particularly in the 17th century and led to numerous painted or graphic representations. – With faint brown spots. There is a brown ink stain in the lower left corner, otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

316^R David and Goliath (Illustration to Menasseh Ben Israel's 'Piedra Gloriosa')

Etching and engraving with drypoint on laid paper. (1655). 11.2 × 7.4 cm (sheet).

€ 14.000/16.000



Bartsch 36; White/Boon 36c III (of III); Hinterding/Rutgers (The New Hollstein) 288c III (of V).

A very fine lifetime impression of New Hollstein's third state (of five), before the newly added cross hatching on Goliath's shield and after the plate has been reduced in size. All four depictions of the four scenes originally featured on a single plate are extremely rare. Listed in Nowell-Usticke with the note 'RRR+' for 'extremely rare'. Trimmed to, or on the platemark in places. – Unobtrusive vertical tear, top right edge. In the top left corner a small repair due to a minor paper damage; otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

317^R Abraham Entertaining the Angels

Etching and drypoint on laid paper, watermark Strasbourg Lily (cf. Hinterding variant B-g_BNP). (1656). 15.9 × 13.3 cm (sheet).

€ 40.000/50.000



Bartsch 29; White/Boon 29; Hinterding/Rutgers (The New Hollstein) 295 only state.

Provenance:

Unidentified, initial "b.r." in black ink verso (not in Lugt).

A superb, rich lifetime impression, with strong and pervasive drypoint burr. The delicate horizontal lines, for example in the upper right corner, are still visible in the top right quadrant, characteristic of early impressions. Trimmed to the platemarks on three sides and to the image at the top.

The identical plate size of the three prints on the theme of "Abraham and Isaac" (The New Hollstein 224, 287, and 295) suggests that Rembrandt intended to capture the story of Isaac's suffering in a series, even though the three prints were created over a span of eleven years. The depiction refers to Genesis 18:2–10. It shows the visit and hospitality extended to the angels who announce the birth of their son to Abraham and Sarah, who can still be seen on the left in the doorway. Abraham's son Ishmael plays with a bow and arrow next to the front door. There is only one print state of this depiction, as the Antwerp-based painter Peter Gysels used the reverse side of the plate around 1675 for a small oil painting. The printing plate was not rediscovered and identified until 1997. – Mainly verso with tiny brown spots and pencil marks; otherwise in good condition.

OLD TESTAMENT SUBJECTS & SAINTS



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

318^R Christ Disputing with the Doctors: Small Plate
Etching on laid paper. (1630). 9.1 × 6.9 cm (sheet).

€ 6.000/7.000



Bartsch 66; White/Boon 66 II (of III); Hinterding/Rutgers
(The New Hollstein) 53 III (of VII).

Provenance:

With P. & D. Colnaghi & Co., London, (with their stock
number C. 13972 in pencil verso).

A very fine lifetime impression of this light and weakly-bitten
plate, New Hollstein's rare third state (of seven) with inky plate
edges and square corners, printed with light tone. Thread
margins. – On the left edge with skilfully repaired paper splits
and short tears in places, verso a few tiny brown spots. A
carefully restored short, vertical tear at the top edge, otherwise
in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

319^R The Holy Family

Etching on laid paper, watermark fragment Strasbourg Lily (probably Hinterding variant ZZ.zz). (c. 1632). 10.2 × 8.1 cm (sheet).

€ 12.000/14.000



Bartsch 62; White/Boon 62; Hinterding/Rutgers (The New Hollstein) 114 only state.

Provenance:

Joseph Vallette (?–1807), Den Haag, in pencil verso (Lugt 2478a).

A very fine lifetime impression of the only state, with touches of burr in Joseph's eye and on the virgin's nose and neck. Small margins around the platemark. – In very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

320^R The Flight into Egypt: Small Plate

Etching on laid paper. (1633). 9.1 × 6.6 cm (sheet).

€ 10.000/12.000



Bartsch 52; White/Boon 52 I (of II); Hinterding/Rutgers (The New Hollstein) 117 I (of IV).

Provenance:

Johann Andreas Boerner (1785–1862), Nuremberg, verso with the written mark (Lugt 269); Ambroise Firmin-Didot (1790–1876), Paris, verso with the collector's stamp (Lugt 119); Louis Galichon (1829–1893), Paris, verso with the collector's stamp (Lugt 1060).

A very fine lifetime impression of New Hollstein's first state (of four), the tree printing with uncommon clarity. Narrow margins. – The left edge remargined outside the image. Faint, smoothed-out horizontal creases, a tiny loss of paper outside the image on the lower left edge; a tiny repair in the top right corner, otherwise in very good condition.

Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

321^R The Descent from the Cross: Second Plate

Etching on laid paper, watermark Arms of Bern (cf. variant Hinterding C'a.a.). (1633). 53.2 × 41.4 cm (sheet).

€ 50.000/60.000



Bartsch 81 (II); White/Boon 81 II (of V); Hinterding/Rutgers (The New Hollstein) 119 II (of VIII).

Provenance:

Dr. August Sträter (1810–1897), Aix-la-Chapelle, verso with the collector's stamp (Lugt 787).

A very fine, black lifetime impression of New Hollstein's second state (of eight), with brilliant contrasts and no sign of wear, consistent with the earliest impressions of this subject. With the watermark as found on impressions of the second state in the Morgan Library (Vanderbilt Collection), (see Rembrandt the Printmaker (BM 2000), no. 23).

The large-format etching reproduces a painting by the artist created at the same time (1632/33), which is now in the Alte Pinakothek in Munich (inv. no. 39565). Prince Frederick of Orange, stadtholder of the Dutch Republic from 1625 to 1647, commissioned Rembrandt to paint five works depicting scenes from the Passion. This theme was a great challenge for Rembrandt, as it was rarely depicted in Dutch art. Rembrandt found an inspiring model for his composition in the monumental 'Descent from the Cross' painted by Rubens in 1612, which can be seen in the Cathedral of Our Lady in Antwerp. Rembrandt changed the traditional interpenetration of the dramatic and the heroic in previous interpretations of the motif; in the 1630s in particular, he was concerned with depicting events of this kind in a natural way (Stechow 1929, p. 217). The collapsed body of Christ makes it clear that he is perceived as truly dead. The extremely elaborate rays of light falling from the upper edge of the canvas onto the main scene on the cross suggest a connection with the divine (K. Röder, in exhibition catalogue Schwerin 1995, p. 82). With narrow margins. – Three horizontal smoothed folds, a tiny tear of about 3–4 mm in the lower left corner. Verso a few spots, and the paper is slightly wavy at the edges, otherwise in very good condition for this large format.





Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

322^R Christ and the Woman of Samaria among Ruins

Etching and touches of drypoint on laid paper. (1634).
14.7 × 12.5 cm (sheet).

€ 12.000/15.000



Bartsch 71; White/Boon 71 I (of II); Hinterding/Rutgers (The New Hollstein) 127 I (of V).

A very fine lifetime impression of New Hollstein's rare first state (of five) with strong touches of burr on the distant buildings and on the disciples and fine vertical scratches indicative of early impressions. With large margins, up to 1.2 cm. – The paper slightly time-stained. A few tiny brown spots here and there. The left margin outside the image shows slight thinning of the paper; otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

323^R The Tribute Money

Etching, with touches in drypoint on laid paper, watermark fragment Basel Crosier (cf. Hinterding variant A-a-b).
(c. 1634). 7.5 × 10.4 cm (sheet).

€ 14.000/18.000



Bartsch 68; White/Boon 68 I (of II); Hinterding/Rutgers (The New Hollstein) 138 I (of IV).

Provenance:

Pierre Remy (second half of the 18th century), Paris, verso with the written mark, dated 1749 in brown ink (Lugt 2173); James Reiss (1812–1899), Manchester and London, verso with the collector's stamp (Lugt 1522); Julian Marshall (1836–1903), London, verso with the collector's stamp (Lugt 1494); Unidentified blindstamp "M" (upper left edge) (Lugt 1844).

A superb, flawless lifetime impression of New Hollstein's first state (of four), with burr on the back of the standing man at the left and on the ground beneath Christ's feet. With narrow margins. – Tiny brown spots, particularly in the upper left corner; the paper is slightly time-stained on the reverse, and with a thinning of the paper in the lower left corner, otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

324^R St Jerome Kneeling in Prayer, Looking Down
Etching on laid paper. (1635). 11.6 × 8.3 cm (sheet).

€ 8.000/10.000



Bartsch 102; White/Boon 102; Hinterding/Rutgers (The New Hollstein) 142 I (of II).

A very fine lifetime impression of New Hollstein's first state (of two), with vertical scratches and the very faint lines printing clearly in the upper left quadrant, and with inky plate edges. Thread margins. – Paper slightly time-stained and with a few brown spots mainly on the reverse. The lower left corner of the reverse side reinforced, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

325^R The Return of the Prodigal Son
Etching on laid paper, watermark Paschal Lamb (cf. Hinterding variant A-c-c). (1636). 15.7 × 13.7 cm (sheet).

€ 16.000/20.000



Bartsch 91; White/Boon 91; Hinterding/Rutgers (The New Hollstein) 159 I (of III).

Provenance:

On the reverse, an unidentified dry stamp "GS" within a circle (not in Lugt).

A superb lifetime impression of New Hollstein's first state (of three) with every line and detail of the distant landscape sharp, the two ink blobs in the lower right corner black and with inky plate edges. Before the additional lines on the step. Thread margins on three sides, trimmed to the platemark at the lower edge.

Rembrandt's figures reflect the basic idea of repentance and forgiveness in their entire physiognomy. The young man, who had his inheritance paid out prematurely and squandered it abroad, has humbly fallen to his knees. Remorseful and impoverished, he decided to return home. His father forgives him and bends down to him with deep emotion. The parable of the prodigal son is one of the artist's most beautiful narrative sheets. – A few scattered, barely noticeable brown spots. On the reverse, at the upper edge, with two remnants of a former mounting; otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

326^R The Death of the Virgin

Etching with drypoint on laid paper, watermark Strasbourg Bend (cf. variant Hinterding D'a 2°). (1639). 42.8 × 32 cm (sheet).

€ 25.000/30.000



Bartsch 99; White/Boon 99 II (of III); Hinterding/Rutgers (The New Hollstein) 173 II (of V).

Provenance:

Walter Francis Tiffin (1817 - after 1900), Salisbury, verso with the collector's stamp (Lugt 1051).

A very fine, clear lifetime impression of New Hollstein's second state (of five). Some slipped printing in the clouds at the upper left, otherwise printing with great clarity and intense contrasts. With large margins up to 12 mm wide. In a masterfully composed scene, the artist depicts the death of the Virgin as a profoundly human and, at the same time, supernatural event. In the left part of the painting, the Virgin lies in a bed covered by a canopy. Her deathbed is surrounded by a group of deeply moved figures whose gestures and facial expressions convey a wide range of emotions, including grief, devotion, and inner turmoil. In the upper part of the composition, a heavenly apparition unfolds: a group of angels floating down from above, bathing the scene in a transcendent light. In this work, Rembrandt's ability to unite the earthly and the divine within a single pictorial space is brought to a head, a work of great emotional intensity and technical sophistication that ranks among the pinnacles of 17th-century printmaking. – Slightly time-stained in the cutout of the mount; a few tiny foxing spots. A vertical, smoothed crease on the reverse along the right margin. In very good condition considering the size of the sheet.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

327^R The Raising of Lazarus: Small Plate

Etching, with touches of drypoint on laid paper. (1642). 14.9 × 11.3 cm (sheet).

€ 10.000/12.000



Bartsch 72; White/Boon 72 I (of II); Hinterding/Rutgers (The New Hollstein) 206 I (of II).

Provenance:

Heinrich Füssli & Cie (1755-1829), Zurich, verso with the collection's mark (Lugt 1008).

A very fine lifetime impression of New Hollstein's first state (of two), with touches of burr behind the back and in front of the right shoulder of the kneeling woman; fine vertical wiping scratches and areas of light tone; the fine vertical lines on Lazarus' forehead printing especially crisp. Thread margins, trimmed to the platemark on the upper left. – Occasional tiny brown spots; on the left edge, a vertical, smoothed crease and with a horizontal smoothed crease; framed along the edges in a paper mask. Otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

328^R St Jerome in a Dark Chamber

Etching, engraving and drypoint on laid paper. (1642).
14.8 × 17.2 cm (sheet).

€ 25.000/30.000



Bartsch 105; White/Boon 105 II (of II); Hinterding/Rutgers
(The New Hollstein) 212 II (of III).

Provenance:

Verso, with an unidentified collector's stamp "G" (not in
Lugt).

A fine, dark lifetime impression, without wear, with burr on the
crucifix and the curtain at the right. Trimmed on or just inside
the platemarks on three sides; without the white strip with
signature and date at the bottom.

Rembrandt's depiction of Saint Jerome, pondering his
Latin translation of the Bible at his desk, reflects a strong ex-

perimental spirit. The nearly completely darkened room is il-
luminated only by a soft stream of light coming through a
window. The etching is almost entirely covered in dense
cross-hatching; the image emerges solely through finely grad-
ed variations of lines that create different shades of black and
dark gray.

Just as the eye gradually adjusts to the darkness, this
scene, too, reveals itself only little by little: the spiral staircase,
the skull and cardinal's hat, and finally the lion crouching be-
neath the table slowly emerge from the darkness. The unusu-
al perspective of the staircase viewed from below alone attests
to Rembrandt's technical mastery and artistic self-confidence.
Yet the work goes beyond mere virtuosity. Rembrandt succeeds
in creating a dense, contemplative atmosphere that makes
the viewer a silent witness to a scholar lost in thought. At the
same time, the etching demonstrates his willingness to take
artistic risks – even beyond commercial considerations. – Scat-
tered brown spots; faint brown brushstroke on the saint's cloak.
A horizontal cut along the right upper edge. The upper right
and the lower left corner restored. Verso with traces and rem-
nants of a former mount; otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

329^R The Rest on the Flight into Egypt: A Night Piece

Etching and drypoint on laid paper. (c. 1644). 9.4 × 6.1 cm
(sheet).

€ 12.000/15.000



Bartsch 57; White/Boon 57 III (of IV); Hinterding/Rutgers
(The New Hollstein) 216 III (of IX).

Provenance:

Peter Gellatly (1831-1912), London, verso with the collector's
mark (Lugt 1185).

A very fine impression of New Hollstein's third state (of nine),
printing with excellent dark harmonies, and light plate tone,
with narrow margins. – A small, backed paper loss in the upper
left and lower right corners. Verso paper abrasion at the upper
edge. On the reverse, traces of a former mount; otherwise in
good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

330^R Christ Carried to the Tomb

Etching and drypoint on thin chinese paper. (c. 1645).
12.7 × 10.8 cm (sheet).

€ 18.000/22.000



Bartsch 84; White/Boon 84; Hinterding/Rutgers (The New Hollstein) 223 only state.

Provenance:

Dr. Albert Blum (1882 Mannheim – Heidelberg 1952), Switzerland and Short Hills (New Jersey, USA), verso with the collector's stamp (Lugt 79b).

A very fine lifetime impression, with strong burr at the lower left and on the handles of the stretcher, and with fine vertical and horizontal wiping scratches. Thread margins or trimmed to the platemark in places. Between 1643 and 1645, Rembrandt devoted himself primarily to landscape etchings, until around 1645 when he produced three biblical subjects: Abraham and Isaac, The Flight into Egypt, and this sheet. The next religious subjects did not appear until 1648. The plate has been missing since 1782; no late prints have survived. – Restored paper defects in the upper corners on the reverse, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

331^R The Adoration of the Shepherds: with the Lamp

Etching on laid paper, watermark Foolscap with Seven-Pointed Collar (comp. Hint. D.a.a. or D a.b.). (1654).
11 × 13.4 cm (sheet).

€ 15.000/18.000



Bartsch 45; White/Boon 45 I (of II); Hinterding/Rutgers The New Hollstein 279 I (of III).

A very fine, sharp lifetime impression of New Hollstein's first state (of three) with light tone in the upper and lower left corners; with narrow margins.

The etching is part of a series of six sheets depicting scenes from the childhood of Jesus. The spontaneous and seemingly fleeting strokes of the etching needle harmonise perfectly with the simplicity and intimacy of the scene depicted. Rembrandt avoids any form of exaggeration. Were it not for the arrangement of mother and child, which refers to a traditional biblical depiction, one might well imagine a scene from a peasant genre. Yet it is precisely this simple conception that lends the depiction its intense expressiveness. – Verso with traces of a former mounting. A tiny tear and crease at the lower left edge. The paper on the verso is slightly roughened due to a previous mounting. A vertical crease on the right edge of the verso; otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

332^R The Circumcision in the Stable

Etching on fine laid paper. (1654). 9.6 × 14.6 cm (sheet).

€ 10.000/15.000



Bartsch 47; White/Boon 47 I (of II); Hinterding/Rutgers (The New Hollstein) 280 II (of V).

A fine lifetime impression of New Hollstein's rare second state (of five) with extensive dark plate tone at the left and right to heighten the dramatic effect. Thread to narrow margins. An unusually strong surface tone covers the entire plate, apart from areas where the figures are highlighted by very selective wiping, as if they were illuminated by rays of light falling at an angle. The right section, with its veiling layer of surface tone and parallel etching lines, is reminiscent of the composition of certain prints from the fourth state of 'The Three Crosses'. – A tiny dent on the lower left edge, just outside the image, otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

333^R The Descent from the Cross by Torchlight

Etching and drypoint on laid paper. (1654). 21.4 × 16.7 cm (sheet).

€ 40.000/60.000



Bartsch 83; White/Boon 83; Hinterding/Rutgers (The New Hollstein) 286 I (of IV).

A very fine, rich and clear impression of New Hollstein's rare first state (of four), printing with much burr (the spot of burr in the white space beneath the stretcher pole at the lower left denotes an especially early impression), great depth and dramatic contrasts and inky plate edges; with small margins around the platemark. Listed in Nowell-Usticke with the note "fine impression much sought after." Comparing this depiction with the "Descent from the Cross" of 1633 reveals how effectively and precisely Rembrandt employs his printing techniques here. The action is concentrated in a group of helpers depicted in the upper left half of the image. Slowly and deliberately, they take the dead Christ down from the cross. The blackness of the sheet heightens the emotional expression, reinforced by the hand of the grieving woman reaching upward. This blackness is not created by drypoint retouching, but by superimposed etched hatching. – Paper slightly time-stained; verso marks from a previous mounting in the corners, otherwise in very good condition.

GENRE SCENES & BEGGARS



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

334^R The Small Lion Hunt (with One Lion)

Etching on laid paper, watermark Double-headed Eagle (comp. Hint. A.a). (c. 1629). 15.7 × 11.9 cm (sheet).

€ 12.000/16.000



Bartsch 116; White/Boon 116; Hinterding/Rutgers (The New Hollstein) 29 only state.

A luminous, vivid and deep black impression of this extremely rare print with many scratches and marks indicative of a very early printing, with thread margins. Listed as 'RR-' in Nowell-Usticke and described as 'Very scarce'. The plate was lost early on; there are no later impressions. – In the top right corner with tiny, scattered brown spots. On the reverse, in the top left corner two small areas of paper rubbing. Verso slightly soiled and with scattered tiny spots and a flattened, horizontal crease. The tip of the bottom right corner repaired, otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

335^R A Man Making Water

Etching on laid paper. (1630). 8.4 × 5.1 cm (sheet).

€ 10.000/12.000



Bartsch 190; White/Boon 190; Hinterding/Rutgers (The New Hollstein) 52 IV (of V).

Provenance:

With P. & D. Colnaghi & Co., London, (with their stock number C. 27342 in pencil verso); Unidentified, initials "AGL" (?) in brown verso (not in Lugt).

A good impression of this extremely rare print, probably New Hollstein's fourth state (of five); beginning to show slight wear on the left upper leg. Fine margins around the platemark. – The top and bottom right corners with light abrasions. Verso with remnants and traces of a former mount as well as a slight discolouration along the edges. There are a few tiny spots here and there; a faint pencil notation on the reverse, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

336^R A Woman Making Water

Etching on laid paper, watermark fragment Foolschap. (1631). 10.5 × 8.1 cm (sheet).

€ 18.000/22.000



Bartsch 191; White/Boon 191; Hinterding/Rutgers (The New Hollstein) 79 II (of II).

A good lifetime impression of New Hollstein's second (final) state, with fine contrasts and wide margins up to 13 mm. This work is among the artist's most unusual and, at the same time, most powerful etchings. With unflinching directness, Rembrandt depicts a peasant woman in a crouching position, captured in a moment of utmost intimacy and everyday life.

The work is emblematic of 17th-century Dutch art, in which scenes from simple life gained increasing significance. Nevertheless, this depiction goes beyond the typical genre depictions of everyday life: it confronts the viewer with a subject traditionally considered unworthy of artistic representation, and thereby elevates the mundane to the status of an object of artistic reflection. In this fleeting scene, Rembrandt succeeds in creating a remarkable presence that has lost none of its immediate impact to this day. – In good condition. Very rare.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

337^R Beggar Seated Warming his Hands at a Chafing Dish

Etching on laid paper. (c. 1630). 7.6 × 4.5 cm (sheet).

€ 8.000/10.000



Bartsch 173; White/Boon 173; Hinterding/Rutgers (The New Hollstein) 44 II (of II).

A very fine, crisp impression of New Hollstein's final state, with the short diagonal lines on the beggar's neck and the fully rendered bundle in the bottom left corner. Trimmed to the platemarks, fractionally within at left. – A small brown spot in the lower right corner; a few tiny spots on the reverse and traces of a former mount; otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

338^R Diana at the Bath

Etching on laid paper. (c. 1631). (1631). 17.9 × 16 cm (sheet).

€ 30.000/40.000



Bartsch 201; White/Boon 20; Hinterding/Rutgers (The New Hollstein) 89 only state.

Provenance:

Franz Rechberger, (1771–1843), painter, engraver and curator of the von Fries Collection and the Albertina, Vienna, verso with the written mark, dated 1798 (Lugt 2133); Ch. Jacquin, (first half of the 20th century), Paris, verso with the collector's mark (Lugt 1397a).

A very fine, early lifetime impression of this scarce etching; without any traces of the usual wear. Trimmed on or just within the platemark on the left edge.

The depiction of 'Diana in the Bath' shows the goddess in a moment of quiet seclusion, captured between movement and stillness. As a full-length female nude, she sits with her feet in the water, her body turned to the left, whilst her head faces the viewer. This subtle turn creates a tension-filled duality of withdrawal and presence: Diana is simultaneously lost in thought yet exposed to the gaze. The goddess, traditionally understood as the guardian of the wilderness and the embodiment of chaste purity, is not idealised or etherealised here, but transformed into a sensually perceptible, almost tangible reality. – A few tiny brown spots; traces of a former mount on the reverse; otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

339^R Two Tramps, a Man and a Woman

Etching on laid paper. (c. 1634). 6.6 × 5.1 cm (sheet).

€ 12.000/15.000



Bartsch 144; White/Boon 144; Hinterding/Rutgers (The New Hollstein) 130 II (of II).

Provenance:

Duplicate of the Hessisches Landesmuseum Darmstadt, Kupferstichkabinett, verso with the collection stamp (in parts) (Lugt 1257e); Unknown Collection, verso with the stamp "DC" (not at Lugt).

A fine lifetime impression of this rare print, New Hollstein's second (final) state; with many horizontal scratches at top left indicative of the earliest impressions. With thread margins. – Carefully reinforced along the right und lower edge. An old strip of paper partially covers the collector's stamp. Occasional paper thinning on the reverse, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

340^R The Strolling Musicians

Etching on laid paper. (c. 1635). 14 × 11.8 cm (sheet).

€ 12.000/15.000



Bartsch 119; White/Boon 119; Hinterding/Rutgers (The New Hollstein) 141 I (of III).

A very fine, crisp lifetime impression of New Hollstein's rare first state (of three) with the light horizontal scratches beneath the throat of the woman printing clearly. Thread margins. – Verso with abrasions and paper thinning along the upper edge. Two vertical, smoothed crease marks; an old mounting strip along the upper edge. Otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

341^R The Card Player

Etching on laid paper. (1641). 9.2 × 8.4 cm (sheet).

€ 8.000/10.000



Bartsch 136; White/Boon 136 I (of II); Hinterding/Rutgers (The New Hollstein) 193 I (of V).

Provenance:

D. G. de Arozarena (after 1860), Paris and Cuba, verso with the collector's stamp (Lugt 109).

A fine lifetime impression of New Hollstein's first state (of five), with the accidental scratch from the man's left eye, over his hair to the right. Trimmed on the platemark. – The lower corners made up. A tiny black ink stain in the bottom right corner. Verso with spots of paper thinning, as well as remnants and traces of a previous mounting; otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

342^R The Large Lion Hunt

Etching on laid paper, watermark Strasbourg Lily (Variant E.a.b., c. 1652). (1641). 22.6 × 30 cm (sheet).

€ 22.000/25.000



Bartsch 114; White/Boon 114 II (of II); Hinterding/Rutgers (The New Hollstein) 187 II (of II).

A very fine impression of New Hollstein's rare second state, with burr on the lines of the archer at the left edge, on the fallen rider at the lower right edge and in the cross-hatched areas at the lower right; printed with plate tone. Trimmed on or just outside the platemarks, which are outlined with grey ink. According to Hollstein, only three copies of the first state are known to exist: one in Cambridge, one in the Bibliothèque Nationale in Paris, and one in the Dutuit Collection in Paris. The printing plate was lost early on; prints are very rarely found on the auction market.

The hunting scene, executed in a large format, is a compositional masterpiece. People, horses and lions are in dramatic motion and, coming from the right, dominate the picture plane. The figures are outlined in a loose, sketch-like line, creating the impression that the depiction is still unfinished. In contrast to the smaller early hunting scene, created around 1629, in this depiction the heroic hunters prevail over their prey. Here, Rembrandt takes up the theme of hunting scenes by the Italian engraver Antonio Tempesta. Dutuit and Hofstede de Groot also consider it possible that Rubens's oil sketches, which resemble this etching in their sketch-like quality, may have exerted an influence. – Verso with slight paper thinning at the corners of the upper edge, due to a former mount; the mounting strips on the back, along the upper edge, show through on the front. The tip of the lower right corner attached; otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

343^R Peasant Family on the Tramp

Etching on laid paper, watermark fragment Foolschap. (c. 1652). 11.3 × 9.3 cm (sheet).

€ 12.000/15.000



Bartsch 131; White/Boon 131; Hinterding/Rutgers (The New Hollstein) 266 I (of III).

Provenance:

Johann Peter Maria Carroni (1753–1826), Brunn/Austria, verso with the collector's stamp (Lugt 1432); Charles Delanglade (1870–?), Marseille, verso with the collector's stamp (Lugt 660).

A very fine lifetime impression of the rare first state (of three) before the posthumous correction of the foul-biting. Printing clearly, with good contrasts and with fine wiping scratches at the bottom left and slight burr on the diagonal line from the child's hand to the edge. Thread margins. – In good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

344^R Nude Man Seated before a Curtain

Etching on laid paper. (1646). 16.6 × 9.8 cm (sheet).

€ 25.000/35.000



Bartsch 193; White/Boon 193; Hinterding/Rutgers (The New Hollstein) 232 only state.

Provenance:

Unidentified collector's mark "Henzelmann" (not in Lugt).

A very fine impression of the only state, with deep, rich shadows and slight touches of burr in the curtains above. Trimmed on or just inside the platemark on three sides, slightly within at the top.

Rembrandt held life-drawing sessions for his students at his home on Sint Antoniesbreestraat. The students and their master sat in a semicircle around the model, and the various sketches even allow us to reconstruct where each artist was positioned in relation to the model and to one another. During the lessons, Rembrandt occasionally corrected his students' drawings, while he himself, at least in some cases, appears to have drawn his own versions directly onto an etching plate, including the present one. (See Hinterding, 2000, pp. 213–217.) It has been theorised that the young man posing might have been a student himself, but the sheer number of studies of him and the fact that no other person appears in nude studies from this period suggest that he was hired as a model. Twelve years later, Rembrandt appears to have hired another person, this time a woman, as a nude model. The outcome was four late, magnificent etchings of the same unknown woman, including "Woman seated half-dressed by a stove" (see the following lot in this catalogue). – Verso retouched in a few small spots. Restoration in the lower corners and the upper left corner, otherwise in good condition.

Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

345^R Woman Seated Half-Dressed by a Stove

Etching, engraving and drypoint on laid paper. (1658).
23.4 × 19.1 cm (sheet).

€ 50.000/60.000



Bartsch 197; White/Boon 197 VII (of VII); Hinterding/Rutgers
(The New Hollstein) 307 VI (of VII).

Provenance:

Willem Isaack Hooft (1782 - 1863), Amsterdam, verso with
the collector's stamp (Lugt 2631).

A fine impression of New Hollstein's sixth state (of seven),
printed in dark brown ink. The woman is now depicted without
a bonnet, and with the unintentional scratch on her chest
above her left breast. With a fine margin around the platemark.

This domestic genre scene and study of a female nude
is one of Rembrandt's most atmospheric etchings. Its tranquil-
ity and careful treatment of light and shadow are reminis-
cent of the interiors of Jan Vermeer or Pieter de Hooch. From 1658
to 1661, the female nude was the main theme in Rembrandt's
printmaking. Overall, fewer etchings were produced during
this period, but of his ten plates from this period, six featured
depictions of women who were partially or completely un-
clothed. Their luminous warmth of color and dreamlike sensu-
ality have led to these nudes being compared to those of
Titian. Rembrandt's nudes are characterised by their touching
realism and vulnerability. This depiction is the largest of Rem-
brandt's printed studies of the human body. – The paper slight-
ly time-stained. The upper right corner on the reverse thinned.
A number written in ballpoint pen and very faint pencil notes
on the reverse side, otherwise in good condition. Very rare.



Impressions of Genius
Rembrandt Etchings from a Private Collection
Part II

LANDSCAPES



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

346^R Cottage beside a Canal with a View of Ouderkerk

Etching and drypoint on laid paper. (c. 1641). 14.1 × 21.1 cm (sheet).

€ 30.000/40.000



Bartsch 228; White/Boon 228; Hinterding/Rutgers (The New Hollstein) 202 only state.

Provenance:

William F. Watson (?–1881(?)), Edinburgh, verso with the collector's stamp (Lugt 2599).

A very fine atmospheric impression of this delicate landscape, with good contrasts and the sulphur tint rich. With fine margins around the platemark. The landscape depicted could be either Diemen or Ouderkerk. It is also possible that it is a capriccio, a fusion of both places. The print is essentially a study of how to depict a building close to the viewer, with a distant landscape in the background. Here, Rembrandt achieved a careful, gradual receding perspective, enhanced by the diagonal arrangement of the cottages, which direct the eye into the distance, rather than the frontal arrangement seen in the landscapes of 1641. The receding perspective is emphasised by the winding road, which leads directly away from the viewer. The skilful use of sulphur tones also serves to unite the whole, the near and the far, into a harmonious depiction of the landscape on a damp, cloudy day. Listed in Nowell-Usticke with the note: "A scarce print; probably a snow scene". – The paper is minimally and evenly time-stained. In the lower right corner, with a tiny crease. Verso with isolated spots of thinning along the edges and with remnants and traces of a former mount, otherwise in very good condition. Very rare.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

347^R The Shepherd and his Family ('Het Hardertje')
Etching with touches of drypoint. (1644). 9.5 × 6.8 cm (sheet).

€ 18.000/22.000



Bartsch 220; White/Boon 220; Hinterding/Rutgers (The New Hollstein) 218 only state.

Provenance:
Sotheby's London, 18 March 2014, lot 25.

A very fine impression of this rare print, with strong burr at the lower right and excellent contrasts. With thread margins.

This intimate pastoral scene depicts a shepherd offering a jug to a woman nursing her child, while their flock gathers by a stream. Set within an idealised landscape, the composition combines everyday rural life with subtle biblical associations, often linked to the Rest on the Flight into Egypt. Executed in etching with touches of drypoint, the print displays a rich tonal range, contrasting a more defined foreground with an atmospheric background. The velvety drypoint burr enhances depth and light effects, while incidental marks in the sky reveal the reuse of the plate. – Small brown spots, mainly in the upper right corner. The lower left corner reinforced verso. On the reverse, traces of mounting remain along the edges, otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

348^R Landscape with a Square Tower
Etching with drypoint on laid paper. (1650). 8.9 × 15.8 cm (sheet).

€ 40.000/50.000



Bartsch 218; White/Boon 218 IV (of IV); Hinterding/Rutgers (The New Hollstein) 250 III (of III).

Provenance:
August Artaria (1807–1893), Head of Artaria & Co., Vienna, verso with the collector's stamp (Lugt 33);
With P. & D. Colnaghi & Co., London, (with their stock number C. 18140 in pencil verso);
Probably William W. Scranton, Governor of Pennsylvania.

A very fine impression of New Hollstein's third (final) state before the diagonal slipped stroke across the signature. With fine burr in places and myriad light vertical wiping scratches in the sky (a "rainy sky") and a subtle, varied plate tone. Narrow margins. Listed in Nowell-Usticke with the note "RR—a very rare print".

This finely nuanced etching depicts a tranquil, harmoniously composed landscape, at the centre of which a simple square tower serves as a focal point. On the left, huts nestle against a gentle slope, while a canal in the foreground draws the eye into the depth of the scene. On the right, another building emerges, surrounded by trees. A fence separates the foreground from the pictorial space, in front of which two seated figures lend the scene a contemplative, human dimension. This version is characterised by subtle revisions: Denser shading enhances the tower's three-dimensionality, while the intensified hatching on the right horizon deepens the sense of space. With its rounded panel corners and finely balanced composition, the work combines technical precision with poetic sensitivity. – A tiny tear about 1–2 cm long at upper edge; otherwise, in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

349^R Landscape with a Cow Drinking

Etching and drypoint on laid paper. (c. 1650). 10.5 × 13.2 cm (sheet).

€ 18.000/22.000



Bartsch 237; White/Boon 237 II (of II); Hinterding/Rutgers (The New Hollstein) 251 II (of V).

Provenance:

Friedrich Quiring (1886–?), verso with the collector's stamp (Lugt 1041c);

Dr. Julius Elischer von Thurzóbánya (1846–1909), verso with the collector's stamp (Lugt 824).

A very fine, early lifetime impression of New Hollstein's second state (of five), with much burr and many horizontal wiping scratches ("rainy sky"), printed with considerable tone. This impression is characterised by additional shading around the drinking cow, which enhances her three-dimensionality and emphasises her presence within the composition.

In the left background, a hill rises, at the foot of which lies a cottage that provides a solid point of reference for the scene. A canal runs through the foreground and curves into the right background. To the right of the house, cows graze in a meadow.

In the right foreground, a cow bends toward the water to drink from the canal – a motif that enlivens the composition. In front of the cottage lies a boat in which a man is bent forward, busily working, and which subtly introduces the human element. With narrow margins. – In good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

350^R Panorama near Bloemendael showing the Saxenburg Estate ('The Goldweiger's Field')

Etching and drypoint on laid paper, trimmed watermark Pascal Lamb (cf. Hinterding, variant A -c-c). (1651). 12.9 × 32.9 cm (sheet).

€ 40.000/60.000



Bartsch 234; White/Boon 234; Hinterding/Rutgers (The New Hollstein) 257 only state.

A very fine impression of this delicate landscape, printing very clearly and with touches of burr throughout and fine wiping marks. With inky plate edges and small margins up to 5 mm. Rembrandt depicted the landscape near Haarlem in a panoramic style from an elevated vantage point. At left we see the huge church of Saint Bavo, and the church of Bloemendael in the distance at right. In the middle ground, surrounded by trees and some scattered farm buildings, we can see the large main house of the Saxenburg Estate, with its large square tower and a tall spire with a weather vane. The estate was the property of Christoffel Thijsz, one of the two owners of Rembrandt's house in Sint Anthoniesbreestraat, which he had bought in 1639. This landscape is one of the most beautiful panoramas in Dutch 17th century art. Fields, trees, grasses and buildings are reduced to their most basic forms and yet imbued with a wonderful sense of movement and understanding of the underlying structure of the land. (See Schneider, 1990, p. 260). – In very good condition.

PORTRAITS OF WOMEN INCLUDING REMBRANDT'S MOTHER



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

351^R Woman with a High Headdress Wrapped around the Chin: Bust

Etching on laid paper. (c. 1630). 7.3 × 5.8 cm (sheet).

€ 4.000/6.000



Bartsch 358; White/Boon 358 II (of II); Hinterding/Rutgers
(The New Hollstein) 58 II (of II).

Provenance:

Ludwig Maximilian Freiherr von Biegeleben (1812–72),
Vienna, (Lugt 385);
Print Cabinet, National Gallery, Budapest (Lugt 2000).

A good impression of New Hollstein's second (final) state with fine horizontal wiping scratches and the plate scratches manifest and sharp. With thread margins.

Rembrandt etched this old woman twice, wearing different clothes. They seem to be impromptu studies. This is due not only to the loose etching style, but certainly also to the singular way in which both images are cropped. Rembrandt did this by applying varnish to some areas of the small copper plates on which he had already drawn. – A barely noticeable vertical handle mark. On the reverse, in the lower left corner, there are brown spots, faintly showing through to the front. Verso, along the left edge with a mounting strip, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

352^R The Artist's Mother with her Hand on her Chest: Small Bust

Etching on laid paper. (1631). 9.9 × 7.1 cm (sheet).

€ 6.000/8.000



Bartsch 349; White/Boon 349 I (of II); Hinterding/Rutgers (The New Hollstein) 87 I (of VI).

Provenance:

Antonio Cesare Poggi (1744–1836), London and Paris, with the collector's stamp verso (Lugt 617).

A fine, strong impression of New Hollstein's scarce first state (of six) before the rework on her right cheek, her eyes, between her fingers and the bottom of her wrist. With inky plate edges and wide margins. – A small crease in the bottom right corner. Small made-up paper thinning at the left edge, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

353^R The Artist's Mother Seated at a Table, Looking Right: Three Quarter Length

Etching on laid paper, large, unidentifiable watermark (unknown to Hinterding). (c. 1631). 14.9 × 13 cm (sheet).

€ 14.000/18.000



Bartsch 343; White/Boon 343 II (of III); Hinterding/Rutgers (The New Hollstein) 91 II (of III).

Provenance:

Unidentified initial "Rusa ?" in violet ink verso (not in Lugt); Two unidentified collector's stamps, verso.

A fine, early lifetime impression of New Hollstein's second state (of three), with rich printing of the black passages and the close-meshed, subtle detailing of the face and hands exceptionally lucid. Trimmed to the platemarks, fractionally within the image at the lower edge. – Minor abrasions at the upper edge verso, paper darkened slightly and evenly; otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

354^R The Artist's Mother in a Cloth Headdress, Looking Down: Head Only

Etching on laid paper. (1633). 4.5 × 4.4 cm (sheet).

€ 9.000/12.000



Bartsch 351; White/Boon 351; Hinterding/Rutgers (The New Hollstein) 121 II (of III).

Provenance:

Chambers Hall (1786–1855), Southampton and London, verso with the collector's stamp (Lugt 551); possibly his posthumous sale; Christie's, London, 14 March 1856, lot 85a (with two other head subjects); Sigmund Barden (1854–1917), Hamburg, verso with the collector's stamp (Lugt 218); possibly sold with C. G. Boerner, Leipzig, 8–10 November 1921; Christie's, New York, 25 January 2017, lot 156.

A fine, delicate impression of this rare print, New Hollstein's second state (of three), with inky plate edges on the sides. Narrow margins. – The upper left corner carefully reinforced. Verso a few tiny spots and remnants of a former mount; otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

355^R Sick Woman with a Large White Headdress (Saskia)

Etching and drypoint on laid paper. (c. 1645). 6.2 × 5.1 cm (sheet).

€ 7.000/9.000



Bartsch 359; White/Boon 359; Hinterding/Rutgers (The New Hollstein) 228 II (of II).

Provenance:

Duke of Buccleuch (1806-84), London and Dalkeith, verso with the collector's mark (Lugt 402).

This very rare, intimately rendered portrait of Saskia in a fine, sharp impression of this scarce, lightly-bitten plate, with inky plate edges on the sides. Trimmed to the platemarks. According to Nowell-Usticke: "RRR+ An extremely rare, delicate study." A drawing of the same woman, sitting in bed, executed in bistre, is at the Louvre, Paris. – A few isolated tiny brown spots. The upper left corner attached inconspicuously on the reverse; remnants and traces of a former mount; otherwise in very good condition.



Daniel Hopper

1470 Kaufbeuren – Augsburg 1536

356 Three Old Women Beating the Devil

Etching on laid paper, watermark Fleur-de-Lys (comp. C. M. Briquet no. 6933). (c. 1510–520). 22.4 × 15.7 cm (sheet).

€ 8.000/10.000



Bartsch 71; Hollstein 80; Metzger 85 I (of III).

A fine, strong impression of this very rare print, printing darkly and suffused with burr in the grass in the foreground. Before the Funck number, first state (of two), trimmed on the plate-mark, fractionally slightly within. There is no known literary reference to the scene depicted. According to Metzger, it is, in the broadest sense, a parody of the topos of “women’s power”. Even the devil cannot resist the combined power of these three furies. Hopper probably based the design of his fantastical body on engravings by Martin Schongauer (The Temptation of St Anthony and St Michael). – A small, inconspicuous tear on the upper edge. The paper is slightly thinned in three places on the reverse due to previous mounting. A smoothed horizontal centrefold; slightly brown-stained, mainly on the reverse, with traces and remnants of previous mounting; otherwise in good condition.



Lucas Cranach the Elder

1472 Kronach – Weimar 1553

357 Adoration of the Seven-Headed Beast

Woodcut on laid paper, watermark Crowned Coat of Arms (not in Briquet). (1522). 23.5 × 16.4 cm (sheet).

€ 8.000/12.000



Holstein 30, Schramm 24.

Literature:

Schramm, Albert: Luther and the Bible. The Illustrations of the Luther Bible. Leipzig 1923.

A very fine, strong and even impression with narrow margins around the borderline, published as an illustration for the “Revelation of John” from the September Testament, Wittenberg 1522. Verso without text, the unprinted back and the early wa-

termark suggest that this is a proof impression, or a print made outside the print run. It was printed by Melchior Lotther the Younger, published by Christian Döring and Lukas Cranach the Elder. Döring, a fellow councillor of Cranach, ran a printing press together with him for a period of time. The woodcuts for the Apocalypse were created in Cranach’s workshop. Within the 220 sheets of the September Testament, only the Revelation is illustrated. The influence of Albrecht Dürer’s Apocalypse of 1498 is clearly evident, yet Cranach’s work develops its own visual language. The original printing block was lost as early as 1528. The September Testament itself caused a great deal of sensation immediately upon its publication and had to be reprinted just three months later. The December Testament, however, appeared without the Apocalypse illustrations. This print is an exemplary example of early Reformation book art. – A few tiny spots; the lower left corner is slightly rubbed on the reverse; otherwise in good condition.



Hans Burgkmair

1473 – Augsburg – 1531

358 Venus and Mercury

Iron etching on laid paper. (c. 1520). 18.4 × 13.3 cm (sheet).

€ 800/1.000



Bartsch 1, Hollstein 834, B. and Passavant (as Burgkmair the Younger) 1.

Provenance:

St. John Dent (after 1884), London and Milton (Hampshire), verso with the collector's stamp (Lugt 2373); Henry Studdy Theobald (1847 Calcutta – London 1934), verso with the collector's stamp (Lugt 1375).

A strong impression of this rare print, trimmed on the platemark. This is the only etching made by Hans Burgkmair the Elder. – Paper slightly time-stained, minimal wear to the lower right corner, mounting residue verso, otherwise in good condition.

Albrecht Altdorfer

c. 1480 – Regensburg – 1538

359 The Rest on the Flight into Egypt

Engraving on laid paper. (c. 1515–1519). 9.4 × 4.8 cm (sheet).

€ 1.500/2.000



Bartsch 5; Winzinger 129; The New Hollstein e.5.

Provenance:

Art Gallery W. Welker, Heidelberg;
Private collection Baden-Württemberg.

A very good rare impression. Trimmed just within the platemark. Winzinger considers this engraving to be one of the artist's most outstanding works, "this work, in which man and nature merge into an inseparable unity, is one of Altdorfer's greatest masterpieces". – With brown stains; the paper slightly wavy. With a backed crease in the right margin, with a tiny loss of paper in the lower right corner, otherwise in good condition.



Heinrich Aldegrever

1502 Paderborn – Soest 1555/1561

360 The Judgment of Solomon

Engraving on laid paper. (1555). 11.3 × 7.9 cm (sheet).

€ 400/600



Bartsch 29; Hollstein 29.

Very good and strong impression, trimmed to or just outside the borderline but with the text in the lower margin. – Some pale scattered foxing, otherwise in very good condition.



Heinrich Aldegrever

1502 Paderborn – Soest 1555/1561

361 The Nativity

Engraving on laid paper. (1553). 10.8 × 7 cm (sheet).

€ 500/700



Bartsch 39; Hollstein 39.

Provenance:

Art Gallery W. Welker, Heidelberg;
Private collection Baden-Württemberg.

A fine rare impression, printing with depth and good contrasts with all the details distinct. – Minimally dusty and time-stained, insignificant signs of age and wear. All around, framed in a paper mask along the edges. Two horizontal paper breaks in the upper edge. Pencil annotations, traces and remnants of a former mounting verso, otherwise in good condition.





Heinrich Aldegrever

1502 Paderborn – Soest 1555/1561

362 The Complete Set of: The Four Evangelists

Engraving after Georg Pencz on laid paper. (1539).
Each c. 12 × 7.8 cm (sheet).

€ 500/700



Bartsch 57–60; Hollstein 57–60.

Fine impressions, printing evenly and with good clarity. Trimmed on the platemark with narrow to thread margins in places. Included: St Matthew – St Mark – St Luke – St John. – One sheet with a minor crease on the right side, with pale isolated foxing, otherwise in very good condition.



Heinrich Aldegrever

1502 Paderborn – Soest 1555/1561

363 Saint Luke, from the Four Evangelists after Georg Pencz

Engraving on laid paper. (1539). 11.9 × 7.7 cm (sheet).

€ 500/700



Bartsch 59; Hollstein 59.

Provenance:

Art Gallery W. Welker, Heidelberg;
Private collection Baden-Württemberg.

Plate 3 from: The Four Evangelists. A very good and black impression, printing with good contrast; trimmed on or slightly within the platemark. – Verso mounted on the support with mounting strip. A small brown spot on the upper left in the clouds, a light blue spot on the right edge. The paper slightly dusty, otherwise in good condition.

Heinrich Aldegrever

1502 Paderborn – Soest 1555/1561

364 3 Sheets from: The Large Wedding Dancers

Etching on laid paper. (1538). Each c. 11.8 × 7.8 cm (sheet).

€ 400/600



Bartsch 164, 168, 170; Hollstein 164, 168, 170.

Plate 5, 9 and 11 from: The Large Wedding Dancers. A fine, dark impression, reproducing the drapery in detail. Only state, trimmed to or just outside the platemark, thread margins in places. – Some pale scattered foxing, otherwise in good condition.



Heinrich Aldegrever

1502 Paderborn – Soest 1555/1561

365 Two Richly Decorated Spoons

Engraving on laid paper. (1539). 6.4 × 9.8 cm (sheet).

€ 700/900

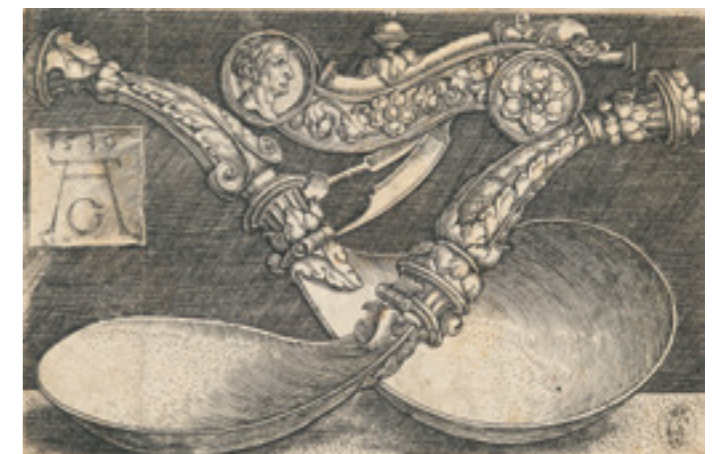


Bartsch 268; Hollstein 268.

Provenance:

Frederick Augustus II (1797–1854), King of Saxony, Dresden,
with the collector's stamp in the lower right corner (Lugt 971).

A fine, dark impression, trimmed to the borderline. – Flattened fold in the left margin, some additional creases more visible from the back. Scattered foxing, otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

366 The Ill-Assorted Couple

Engraving on laid paper. (c. 1495). 14.9 × 13.8 cm (sheet).

€ 15.000/20.000



Bartsch 93; Meder 77 I b-c (of III); Schoch/Mende/Scherbaum 3 I b-c (of III).

Provenance:

With Colnaghi's, London, (with their stock number C. 30412 in pencil verso);
Art Gallery W. Welker, Heidelberg;
Private collection Baden-Württemberg.

A very fine, rich Meder I b-c impression, printing very clearly and with a light plate tone. The mountains in the background are clearly visible.

One of Dürer's earliest engravings depicts a seemingly idyllic scene at the edge of a forest outside the city. However, the encounter between a young woman and an older man turns out

to be not a representation of romantic love, but a transactional relationship, as revealed by the figures' gestures: the man takes a coin from his purse and hands it to the woman, who accepts it.

The depiction reflects the social norms of late medieval class society. While the woman's fashionable clothing – bonnet and tight-fitting bodice – emphasises contemporary elegance, the man is satirically characterised by his old-fashioned costume, discarded fur hat and exaggerated shoes.

The motif of the unequal couple ties in with a long literary tradition from the ancient comedy of Plautus to Sebastian Brant and gained popularity through the spread of print graphics in the last quarter of the 15th century. Trimmed on the platemark. – A few tiny, inconspicuous stains. A smoothed, diagonal crease mark on the reverse. Verso scattered remnants of a former mounting and faint pencil notes, otherwise in very good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

367^R Five Soldiers and a Turk on Horseback

Engraving on laid paper, watermark Large City Gate (Meder 261). (c. 1495/96). 13.1 × 14.5 cm (sheet).

€ 6.000/8.000



Bartsch 88; Meder 81 e (of e); Schoch/Mende/Scherbaum 4 e (of e).

A good Meder e impression, of this rare print; printing sharply and clearly. Trimmed inside the platemark on the upper edge but retaining a fillet of blank paper outside the borderline on three sides. – The left edge attached by approx. 3 mm. A small, skilfully closed tear at the lower edge. A tiny restored spot at the upper edge. A smoothed, vertical crease on the reverse; otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

368^R The Prodigal Son

Engraving on laid paper. (c. 1496). 24.7 × 18.9 cm (sheet).

€ 10.000/15.000



Bartsch 28; Meder 28 d-e (of h); Schoch/Mende/Scherbaum 9 d-e (of h).

Provenance:

Pieter M. M. Hoogeweegen (1895–?), Rotterdam, with the collector's stamp lower right (Lugt 2086a).

One of Dürer's earliest engravings in a good strong Meder d-e impression, printing clearly and with good contrasts. Trimmed to or just within the platemark. Dürer's engraving deviates from

the biblical text (Luke 15:11–32) and breaks with the traditional representation. Instead of taking place in a field, the scene is now set in the courtyard of a farmstead, ingeniously located next to the village church. Indeed, it was with this depiction of the prodigal son that the narrative assumed unprecedented popularity in the visual arts, with artists such as Lucas van Leyden and Hans Sebald Beham quoting the pose of Dürer's kneeling figure in depictions of the son's repentance and return. – A small, skilfully repaired split at the upper sheet edge and at upper right, several small, inconspicuous thinned spots towards the upper sheet edge, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

369^R The Oriental and his Wife

Engraving on laid paper. (c. 1496). 11.1 × 8.1 cm (sheet).

€ 8.000/10.000



Bartsch 85; Meder 80 c (of d); Schoch/Mende/Scherbaum 12 c (of d).

Provenance:

Emanuel Levy, (20th century), New York, verso with the collector's stamp (Lugt 876); The Metropolitan Museum of Art, New York, verso with the collector's stamp (Lugt 1943) and with the duplicate stamp used since 1923 for duplicates (Lugt 1808h).

A very good dark Meder c impression, printing already with the wiping marks to the left of the man's shoulder. With an up to 2–3 mm margin around the borderline. The advance of the Turks towards the west and their influence towards the end of the 15th century inspired Dürer to create this depiction. With a date of origin of "around 1496", the sheet still belongs to the graphic art of the 15th century. – The paper is slightly time-stained; at the lower left with tiny brown spots. Verso with small remnants of former mounting tapes, otherwise in very good condition. Very rare.



Albrecht Dürer

1471 – Nuremberg – 1528

370 The Sea Monster

Engraving on laid paper, watermark High Crown (Meder 20). (c. 1498). 25 × 18.9 cm (sheet).

€ 40.000/50.000



Bartsch 71; Meder 66 a (of k); Schoch/Mende/Scherbaum 21 a (of k).

Provenienz:

With Colnaghi's, London, (with their stock number C. 4506 in pencil verso);

Buch- und Kunstantiquariat E + R Kistner, Nürnberg, Dezember 1973 (?).

A very good, evenly-inked Meder a impression with fine contrasts, printing with good clarity. Trimmed just inside the platemark, in the lower right corner slightly within the image.

A bearded sea creature – half man, half fish – carries a young woman across the waves. In one hand, it wields a turtle shell pierced by a jawbone, used as a weapon. The abducted figure, scarcely covered by a cloth, appears curiously unfazed; her gaze is calm, almost detached. Her beauty stands in striking contrast to the bizarre and grotesque being that holds her tightly in its grasp. The scene draws on a mythological subject that has yet to be conclusively identified in iconographic terms. Albrecht Dürer himself referred to the print in the diary of his journey to the Netherlands as “Meerwunder”. The female nude reflects Dürer's engagement with a new ideal of beauty rooted in reason and measurability – a concept inspired by classical antiquity and central to the spirit of the Renaissance (cf. R. Schoch, p. 74). – A few isolated brown spots. A small restoration in the upper edge to the right. The lower right corner restored and traced with black ink. A closed tear extending from the right edge; here, the paper is slightly browned; along the edges on the reverse side, with remnants of a surrounding mount, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

371^R Hercules at the Crossroads

Engraving on laid paper, watermark Bishop's Crest (Meder 39). (c. 1498). 31.8 × 22 cm (sheet).

€ 14.000/16.000



Bartsch 73; Meder 63 III b (of III f); Schoch/Mende/Scherbaum 22 III b (of III f).

A good Meder III b impression with strong contrasts and good clarity. With the short scratch on the calf of Hercules' right leg. Trimmed to or just inside the platemark, to the subject in places. According to the accounts of Prodikos and Xenophon, the young Hercules was faced with the choice of taking the arduous path of virtue or the comfortable path of vice. Dürer depicted this moral fable, which had already been illustrated in the Latin version of “The Ship of Fools”, not as a dream scene or a verbal duel, but – as in medieval “psychomachia” – as a tangible battle scene (cf. R. Schoch, p. 101). The print is closely related to a drawing Dürer made a few years before, probably as early as 1494, during his first sojourn in Italy. The pen and ink drawing is today in Hamburg (Kunsthalle Kupferstichkabinett, inv. no. 23006). – The corners skilfully repaired, various unobtrusive, repaired defects within the image. A smoothed horizontal centrefold, with restored tears in places, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

372 The Witch

Engraving on laid paper, trimmed watermark Bull's Head (Meder 63, 1441–1519), (c. 1500). 11.4 × 7 cm (sheet).

€ 5.000/6.000



Bartsch 67; Meder 68 I a (of II a); Schoch/Mende/Scherbaum 28 I a (of II a).

A very good, well-inked Meder I a lifetime impression, with strong contrasts and before the two fine horizontal lines formed by the two lower cherubs. With fine wiping marks; trimmed just inside the platemark. – The paper is slightly dusty and with few minor stains. Verso with isolated paper thinning and remains of former mounting. One smoothed diagonal crease. On the lower edge with a fine line of light brown ink. The upper corners discretely restored verso, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

373^R The Standard Bearer

Engraving on laid paper. (1502). 11.4 × 6.9 cm (sheet).

€ 7.000/9.000



Bartsch 87; Meder 92 b (of c); Schoch/Mende/Scherbaum 31 b (of c).

Provenance:

Dr. Karl Max Osthof (1861 Přepych–1939 Aussig), Aussig an der Elbe, now Ústí nad Labem, verso with the collector's mark (Lugt 4810);

Unidentified, initial "WH" in black ink verso (not in Lugt).

A very good sharp Meder b impression of the clean wiped plate, trimmed on or slightly within the platemark. – Little print-related fold, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

374 The Virgin and Child Seated by the Wall

Engraving on laid paper, watermark Bishop's Coat of Arms (Meder 39), (1514). 14.8 × 10.1 cm (sheet).

€ 8.000/15.000



Bartsch 40; Meder 36 I c (of II); Schoch/Mende/Scherbaum 73 I c (of II).

Provenance:

Giuseppe Storck (1766–1836), Milan, on the reverse with the handwritten ink mark, dated '1797' (Lugt 2318); L'Arte Antica, Turin, Italy, 7 November 1989; Private Collection, Italy.

A very fine Meder c impression, printing with all the fine lines in the wall distinct. With fine contrast and with a delicate plate tone at the lower right and elsewhere. The watermark dating from 1540 to 1550, identifies the print as a "c" Impression. Thread margins, trimmed on the platemark in places. – A small repaired paper loss at the upper left, a small repaired horizontal paper tear at the lower right edge. The lower corners skilfully reinforced on the reverse, otherwise in very good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

375 Adam and Eve

Engraving on laid paper, watermark Coat of Arms of Schrobhausen (Meder 195). (1504). 24.7 × 19.1 cm (sheet).

€ 6.000/8.000



Bartsch 1; Meder 1 III d (of d); Schoch/Mende/Scherbaum 39 III d (of III d).

A good, slightly worn Meder d impression of the famous sheet. With the bark split under Adam's left arm. Trimmed to or just within the borderline. – Paper slightly time-stained. Paper losses at the left edge and along the upper edge, skilfully restored and filled in with black ink. Some small paper losses and tears in the upper right corner. A small crease at the lower right corner. Good overall impression.



Albrecht Dürer

1471 – Nuremberg – 1528

376^R The Nativity (Christmas)

Engraving on laid paper. (1504). 18.2 × 12 cm (sheet).

€ 4.000/5.000



Bartsch 2; Meder 2 f (of g); Schoch/Mende/Scherbaum 40 f (of g).

A good but slightly later Meder f impression, the pair of pigeons on the roof boards is still visible, printing with several scratches on the plate. Trimmed to or just outside the platemark. – A few tiny brown spots; a faint pencil mark in the upper right corner. Traces of a former mounting verso, otherwise in very good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

377 Saint George on Horseback

Engraving on laid paper. (1505/1508), 10.9 × 8.7 cm (sheet).

€ 10.000/12.000



Bartsch 56; Meder 56 c (of e); Schoch/Mende/Scherbaum 41 c (of e).

Provenance:

Unidentified, initial "MW" in black ink verso (not in Lugt).

A good Meder c impression, printing with good contrasts and delicate wiping marks to the right of the horse's head, trimmed just inside the platemark. – A small repaired paper loss at the lower right edge, verso two vertical, smoothed crease marks. Minor hinging defects on the reverse, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

378^R Saint George on Horseback

Engraving on laid paper. (1505/1508), 10.9 × 8.4 cm (sheet).

€ 6.000/8.000



Bartsch 56; Meder 56 d (of e); Schoch/Mende/Scherbaum 41 d (of e).

Provenance:

Unidentified, initial "LV" in green ink verso (not in Lugt).

A good Meder d impression; with a soft ink contrast; the dragon and the grass in the foreground still clear and sharply defined. Narrow margins on three sides; the left side trimmed 1 mm inside. – Lined on fine paper; otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

379 The Betrayal of Christ, from: The Engraved Passion

Engraving on laid paper. (1508), 11.7 × 7.3 cm (sheet).

€ 3.000/4.000



Bartsch 5; Meder 5 e-f (of III f); Schoch/Mende/Scherbaum 47 e-f (of III).

Provenance:

Basel Public Art Collection, with the collection stamp verso, (Lugt 222b).

Plate 3 from: The Engraved Passion. A good even impression with dark accents. Trimmed to the platemarks, but with a narrow margin at the upper and lower edges. – Small traces of ink on the lower and upper edges and at the level of Christ's head. Verso small remains of old adhesive in places, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

380^R Pilate Washing his Hands, from: The Engraved Passion

Engraving on laid paper. (1512), 11.8 × 7.5 cm (sheet).

€ 4.000/6.000



Bartsch 11; Meder 11 b (of c); Schoch/Mende/Scherbaum 53 b (of c).

Plate 9 from: The Engraved Passion. A fine Meder b impression, printing strongly with good clarity and rich contrasts. With thread margins. – The paper minimally dusted. A tiny, carefully repaired tear on the lower left edge; a tiny repair on the right edge. Verso with traces of a former mounting, otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

381 The Virgin on the Crescent with a Crown of Stars
Engraving on laid paper. (1508). 11.6 × 7.5 cm (sheet).

€ 6.000/8.000



Bartsch 31; Meder 32 II a-b (of d); Schoch/Mende/Scherbaum 62 II a-b (of d).

Provenance:

Unidentified, initial "MW" in black ink verso (not in Lugt).

A fine, clear and richly-inked Meder a-b impression, the outer halo completed. With the vertical scratch in the halo at the right and the vertical scratches near the monogram lower right; printing with inky plate edges, trimmed to or slightly within the platemark. – A few faint isolated brown spots. A small repaired paper loss at the lower left margin. A small tear on the upper edge, otherwise in good condition. Very rare.



Albrecht Dürer

1471 – Nuremberg – 1528

382 The Virgin and Child with the Pear
Engraving on laid paper, watermark Anchor in a Circle (Meder 171). (1511). 16 × 10.9 cm (sheet).

€ 18.000/22.000



Bartsch 41; Meder 33 a (of c); Schoch/Mende/Scherbaum 63 a (of c).

Provenance:

Art Gallery W. Welker, Heidelberg;
Private collection Baden-Württemberg.

A very fine lifetime impression, printing with remarkable clarity, intense contrasts and much depth, with burr in the drapery and in the tree trunk. With the watermark desired in the earliest impressions and before the scratch on the child's forehead. Dürer sets the scene in an Italian landscape. The pear and apple are considered a symbol of the Virgin Mary. It is the first depiction of "Mother and Child" since 1503, the next not following until 1514. Thread margins. – Faint brown ink stains below the pear. Traces and remnants of a previous mounting on the reverse, otherwise in very good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

383 The Man of Sorrows with Hands Bound
Drypoint on laid paper. (1512). 11.7 × 7.3 cm (sheet).

€ 12.000/15.000



Bartsch 21; Meder 21 a-b (of d); Schoch/Mende/Scherbaum 64 a-b (of d).

A good impression of this rare, lightly engraved Meder a-b impression. Still with the former horizon line above the left thigh. Trimmed to or just outside the platemark, with thread margins in places. According to Erwin Panofsky this is Dürer's earliest drypoint. It is also the only one of Dürer's three drypoints with a date and monogrammed signature. A related drawing by Dürer, "Man of Sorrows", is in the collection of The Louvre, Paris (W. 606). – Verso with small areas of paper thinning in the corners. Minor paper defects to the upper edge, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

384 Knight, Death and the Devil
Engraving on laid paper. (1513). 25 × 19.1 cm (sheet).

€ 12.000/15.000



Bartsch 98; Meder 74 f (of g); Schoch/Mende/Scherbaum 69 f (of g).

A good but slightly grey Meder f impression, still printing relatively strongly; with the scratch across the horse's left hind leg. Narrow to thread margins.

The engraving depicts a knight on horseback riding with his dog through an inhospitable rocky landscape. Death and the devil accompany him, but remain hidden from view. Dürer leaves open whether these figures are real or spiritual in nature. The identity of the rider remains deliberately undefined. Researchers offer two contrasting interpretations: that of the fearless Christian knight (Miles Christianus) and a negative reading as an ominous rider. Currently, the Christian interpretation prevails, supported by iconographic traditions and contemporary image sources. – With small foxing spots. The upper right corner reinforced and partially retouched. A closed tear at the top left edge. Two closed tears within the image. The right edge is reinforced on the reverse side by c. 1–2 mm. Verso with remnants and traces of former mounting, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

385 The Virgin and Child Seated by the Wall
Engraving on laid paper. (1514). 15.1 × 10.1 cm (sheet).

€ 15.000/18.000



Bartsch 40; Meder 36 I a (of II); Schoch/Mende/Scherbaum 73 I a (of II).

Provenance:
KARL&FABER, Munich, auction 144, 30.11./1.12.1972, lot 78.

A very fine lifetime impression with gentle, slightly silvery contrasts. The scratches in the knee drapery are not yet visible; the scratch from the tower to the building complex is indicated. Created in the same year as Dürer's 'Melencolia I', this engraving bears numerous surprising parallels to Dürer's masterpiece.

The overall composition, with the robed figure sitting pensively on a step, is reminiscent of the famous engraving, as is the drapery, which has been worked with great skill and subtlety. The putto on the millstone is transformed here into the Christ Child, and even details such as the keys hanging from the belt or the purse can be found in both depictions. Trimmed just outside the borderline, with thread margins in places. – In the left margin, centred with a closed tear. With a faint paper abrasion at the knee and the upper left corner. Verso with two horizontal, smoothed crease marks. On the reverse with traces and remnants of a former mounting, otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

386^R Saint Paul
Engraving on laid paper. (1514). 11.6 × 7.4 cm (sheet).

€ 2.500/3.000



Bartsch 50; Meder 47 II c (of II d); Schoch/Mende/Scherbaum 74 II c (of II d).

A fine, warm Meder II c impression (the first, unfinished state exists in one impression only); trimmed just inside the plate-mark. – With a tiny brown spot and a tiny carefully closed tear on the lower left edge. Verso with professional paper reinforcement in places and minimal paper abrasion due to previous mounting, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

387^R Saint Thomas
Engraving on laid paper. (1514). 11.6 × 7.4 cm (sheet).

€ 3.500/4.500



Bartsch 48; Meder 50 b (of d); Schoch/Mende/Scherbaum 75 b (of d).

Provenance:
Lorenz Sprengler (1720–1807), Copenhagen, recto with the collector's stamp (Lugt 1763); Unidentified, initial "E 211" in brown ink recto (not in Lugt).

A fine, clear Meder b impression with good contrasts and little to no sign of wear, printing with light plate tone. Trimmed to or just inside the borderline. – A few isolated tiny brown spots. Some skilfully closed tears and thinning of paper, thinly lined with Japon on verso, otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

388 The Sudarium Held by one Angel

Engraving on laid paper. (1516). 18.2 × 13.2 cm (sheet).

€ 3.000/4.000



Bartsch 26; Meder 27 II (of II); Schoch/Mende/Scherbaum 82 II (of II).

A good Meder II impression, with the rustmarks and the vertical scratches through the wing feathers on the left and through the flying garment; trimmed to the platemark. – With foxing; the corners are slightly bumped. The upper right corner is backed. Verso with old collector's notes, otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

389 The Peasant Couple at Market

Engraving on laid paper. (1519). 11.5 × 7.4 cm (sheet).

€ 6.000/8.000



Bartsch 89; Meder 89 a-b (of c); Schoch/Mende/Scherbaum 88 a-b (of c).

A very good Meder a-b impression, the black spot on the man's shirt, and on the egg already faintly visible. The faces of the woman and the man sharp and clear. Trimmed to the borderline. – Verso with tiny faint spots and fully laid down on very fine paper. A tiny, unobtrusive restoration on the upper left edge, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

390^R The Peasant Couple at Market

Engraving on laid paper. (1519). 11.6 × 7.3 cm (sheet).

€ 5.000/7.000



Bartsch 89; Meder 89 b (of c); Schoch/Mende/Scherbaum 88 b (of c).

A very fine Meder b impression with the black spot on the man's shirt, and on one egg. Trimmed to or just inside the borderline. – Verso with tiny faint brown spots and remnants of a former mount; otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

391 Saint Christopher Facing Left

Engraving on laid paper. (1521). 11.9 × 7.6 cm (sheet).

€ 5.000/6.000



Bartsch 51; Meder 53 a (of d); Schoch/Mende/Scherbaum 93 a (of d).

Provenance:

Art Gallery W. Welker, Heidelberg;
Private collection Baden-Württemberg.

Very good warm-toned lifetime impression from the deliberately uncleaned plate, legs and coat on the right toned, before the vertical scratches in the white sleeve. Trimmed slightly within the platemark. Dürer dedicated several depictions to the saint, who had enjoyed great popularity since the 13th century. He was the patron saint of sailors, carters, and travelers and protected all those who died suddenly without having received the sacraments. – Paper evenly time-stained and fitted into a paper mask. The upper right corner restored and retouched. Traces of white wash on the upper edge of the reverse. Paper slightly rubbed in the centre of the lower edge of the reverse. A small faint red spot on the right edge, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

392^R Saint Simon

Engraving on laid paper. (1523). 11.6 × 7.5 cm (sheet).

€ 3.000/4.000



Bartsch 49; Meder 49 b (of d); Schoch/Mende/Scherbaum 95 b (of d).

Very good Meder b impression, printing clearly and strongly, the fine vertical scratches to the right of the drapery of the saint's robe still clearly visible, in later impressions these scratches becoming weaker. Trimmed on the platemark on three sides, at the upper edge trimmed to the head of the saint. – Verso with tiny isolated stains and slightly time-stained; verso at the lower edge with a tiny paper abrasion, otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

393^R Saint Philip

Engraving on laid paper. (1523/26). 12.1 × 7.6 cm (sheet).

€ 2.500/3.000



Bartsch 46; Meder 48 b-c (of e); Schoch/Mende/Scherbaum 100 b-c (of e).

A good Meder b-c impression with the delicate horizontal scratches from above. Trimmed on the platemark. – On the right side, two carefully repaired tears. The upper right corner repaired. The lower right corner reattached, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

394 Saint Philip

Engraving on laid paper. (1523/26). 12 × 7.7 cm (sheet).

€ 2.000/3.000



Bartsch 46; Meder 48 d (of e); Schoch/Mende/Scherbaum 100 d (of e).

Good impression with the vertical scratch along the right edge. Trimmed to or just outside the platemark, with thread margins in places. – Time-stained, some darker brown spots at the left edge. Flattened vertical fold along the right edge. Paper thinning and old adhesive in places verso, otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

395 Hercules Conquering Cacus (Hercules Conquering the Molionide Twins)

Woodcut on laid paper, watermark Augsburg Coat of Arms with pendant A (Meder 177). (c. 1496). 39.7 × 28.9 cm (sheet).

€ 12.000/14.000



Bartsch 127; Meder 238 II a (of III c); Schoch/Mende/Scherbaum 105 II a (of III c).

A good and evenly-inked Meder II a impression with 16 birds, before the break out in the horizon and before the wounded right eye of the young woman. With touches of ink in the gaps of the borderline. With small margins, slightly smaller at the upper edge. – Smoothed centrefold. The upper left edge with small creases. Some brown spots. Verso with remnants of former mounting and some small isolated paper thinnings, otherwise in very good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

396^R Hercules Conquering Cacus (Hercules Conquering the Molionide Twins)

Woodcut on laid paper, watermark Augsburg Coat of Arms with pendant A (Meder 177). (c. 1496). 39.7 × 28.9 cm (sheet).

€ 10.000/12.000



Bartsch 127; Meder 238 II a (of III c); Schoch/Mende/Scherbaum 105 II a (of III c).

A good, strong impression, upper left, printing slightly dry. With the 16 birds and before the crack in the horizon; with the gap in the top left margin; before the damage in the young woman's

right eye. With a margin up to approx. 5 mm wide around the borderline. In this woodcut, Dürer depicts a scene from ancient mythology, which was unusual in Germany before 1500 and in the medium of woodcut. Dürer therefore inserted a small scroll at the top of the picture explaining that the muscular fighter in the foreground, clad in an animal skin and having defeated two armoured knights, is Hercules. It is likely that the inscription originally contained a further addition, which Dürer subsequently cut away (Albrecht Dürer. Die Druckgraphiken im Städel-Museum, exhibition catalogue, Guggenheim Museum Bilbao/Städel-Museum, Frankfurt am Main, Cologne 2008, p. 50, no. 10 (Martin Sonnabend)). – In the lower left corner with scattered stains; on the reverse, small brown spots. Horizontal, print-related fold, partially restored. The lower right corner tip torn. Two tiny marginal tears, approx. 2–3 mm in the edges; otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

397 The Bath House

Woodcut on laid paper, watermark Augsburg Coat of Arms with pendant A (Meder 177). (c. 1496/97). 38.8 × 27.7 cm (sheet).

€ 5.000/6.000



Bartsch 128; Meder 266 d (of f); Schoch/Mende/Scherbaum 107 d (of f).

A good, clear Meder d impression, starting to print slightly dry in places, trimmed to the borderline. The Bath house is one of the earliest 'whole sheet'-woodcuts executed by Dürer upon his return from Venice to Nuremberg. Unlike the majority of his early independent woodcuts (i.e. excluding book illustrations and broadsheets), which depict Christian subjects, the content of this print is secular and reveals a growing public interest in non-religious art. – The paper slightly foxed. Verso, the usual centrefold reinforced due to minor imperfections. A small spot of restoration at the lower left edge. On the reverse, abrasions due to a former mounting; otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

398 The Virgin and Child appearing to Saint John, Title Page for: The Apocalypse

Woodcut on laid paper. (1511). 33.7 × 20.9 cm (sheet).

€ 4.500/5.500



Bartsch 60; Meder 163 b II (of III); Schoch/Mende/Scherbaum 111 II (of III).

Provenance:

Unidentified, initial "MW" in black ink verso (not in Lugt).

A good, strong impression from the Latin text edition of 1511, trimmed outside the image. – Abrasions in three corners. Three tears along the left edge. Further abrasion within the image. A small hole in the upper right corner and along the right edge, a small repaired paper loss at the upper left sheet corner, verso remnants of a former mount, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

399 The Virgin and Child appearing to Saint John, Title Page for: The Apocalypse

Woodcut on laid paper. (1511). 18.9 × 18 cm (sheet).

€ 4.000/5.000



Bartsch 60; Meder 163 b II (of III); Schoch/Mende/Scherbaum 111 II (of III).

Provenance:

Duplicate of the Országos Képtár, (National Gallery of Paintings), Print Room, Budapest, verso with the collection stamp (Lugt 2000).

A very good, strong impression from the Latin text edition of 1511, trimmed within the image. – Verso some stains from old adhesive along the sheet edges, otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

400 The Four Avenging Angels, from: The Apocalypse

Woodcut on laid paper, watermark Triangle with Flower (Meder 127). (c. 1496/98). 39 × 28 cm (sheet).

€ 10.000/14.000



Bartsch 69; Meder 171 III (of IV); Schoch/Mende/Scherbaum 119 III (of IV).

Provenance:

Collection Moran, Berlin (?), verso with the collection stamp (Lugt 2732).

Figure VII. from: The Apocalypse. A good, strong and evenly-inked impression from the Latin text edition of 1511, printing with strong contrasts. Trimmed to or just within the border-line. – Some minor brown spots. Verso with a red stain. The left edge with slight paper irregularities. Remains of old adhesive on the reverse upper edge, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

401^R The Adoration of the Lamb, from: The Apocalypse

Woodcut on laid paper. (c. 1496/97). 39,3 × 28 cm (sheet).

€ 5.000/6.000



Bartsch 67; Meder 176 IV (of V b); Schoch/Mende/Scherbaum 124 IV (of V b).

Figure XII. from: The Apocalypse. A good impression from the Latin text edition of 1511, printing slightly drily in places, trimmed to the borderline, framed with a paper mask at the edges. – Scattered foxing and light-staining. Thinned out at the top right corner on the reverse side. A small hole in the upper left corner. The left edge of the sheet attached vertically for a width of c. 2 cm, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

402^R The Adoration of the Lamb, from: The Apocalypse
Woodcut on laid paper. (c. 1496/97). 39 × 28 cm (sheet).

€ 4.000/5.000



Bartsch 67; Meder 176 IV (of V b); Schoch/Mende/Scherbaum 124 IV (of V b).

Figure XII. from: The Apocalypse. A good, evenly-inked impression from the Latin text edition of 1511, trimmed to the borderline. – Isolated foxing. Skilfully restored paper loss on the entire right edge, redrawn in places (c. 1,5 cm wide). The upper left corner attached and filled in. A small vertical tear along the upper edge. Remnants of former mounting on verso with abrasion; some paper cracks, partial made-up on verso, otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

403 The Last Supper, from: The Large Passion
Woodcut on laid paper with a difficult to identify watermark Bishop's Coat of Arms? (1510). 38.8 × 28.1 cm (sheet).

€ 3.000/4.000



Bartsch 5; Meder 114 III e (of III g); Schoch/Mende/Scherbaum 155 III b (of III g).

Plate 2 from: The Large Passion. An even impression, starting to print a little dry on the left edge, after the text edition. Trimmed within the borderline. – The upper left corner is attached and shows two tears. Smoothed centrefold, the upper right corner verso with remnants of an old mounting strip, the lower borderline redrawn, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

404^R Christ on the Mount of Olives, from: The Large Passion
Woodcut on laid paper. (About 1496/1497). 39.1 × 28 cm (sheet).

€ 8.000/10.000



Bartsch 6; Meder 115 II (of III f); Schoch/Mende/Scherbaum 156 II (of III f).

Provenance:

With P. & D. Colnaghi & Co., London, (with their stock number C. 28828 in pencil verso).

Plate 3 from: The Large Passion. A fine, crisp Meder II impression of the Latin text edition of 1511, printing very sharply, with great depth and intense contrasts. Narrow to thread margins. – Verso in the right margin with vertical print-related folds not visible on the front. Lower right, a tiny spot of dabbed ink in the borderline. A tiny pin-sized hole in the left margin; verso traces of previous mounting, otherwise in very good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

405^R The Agony in the Garden, from: The Large Passion
Woodcut on laid paper. (About 1496/1497). 39.1 × 27.8 cm (sheet).

€ 8.000/10.000



Bartsch 6; Meder 115 II (of III f); Schoch/Mende/Scherbaum 156 II (of III f).

Plate 3 from: The Large Passion. A very good and well-inked Meder II impression of the Latin text edition of 1511. Narrow margins around the borderline. – Two small cracks within the image, verso, along the right edge, traces of a former mounting, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

406 Ecce Homo, from: the Large Passion
Woodcut on laid paper, watermark Augsburg Coat of Arms with two M's (Meder 178). (c. 1498). 39.1 × 28.4 cm (sheet).

€ 3.000/4.000



Bartsch 9; Meder 118 III d (of III g); Schoch/Mende/Scherbaum 159 III d (of III g).

Plate 6 from: The Large Passion. A good Meder III d impression, of the Augsburg edition of 1675; with the two vertical cracks mentioned by Meder at the upper and lower edges of the block. Before the text edition of 1511. Trimmed to the borderline. With narrow margins. – Laid down on a thin paper full sheet. The paper with brown spots and time-stained evenly; the usual crease mark, with tears, these reinforced. On the upper edge, a tear at the borderline to a length of 2.3 cm. Paper splits and short tears in places along the edges. Minor hinging defects on the reverse, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

407^R The Lamentation, from: The Large Passion
Woodcut on laid paper, watermark Tower with Crown and Flower (Meder 259). (About 1498/99) 39.4 × 28.1 cm (sheet).

€ 8.000/10.000



Bartsch 13; Meder 122 II (of IV); Schoch/Mende/Scherbaum 162 II (of IV).

Provenance:

With P. & D. Colnaghi & Co., London, (with their stock number C. 28828 in pencil verso).

Plate 9 from: The Large Passion. A fine, clear lifetime impression of the Latin text edition of 1511, with the crack through Christ's foot. Trimmed to the borderline, retaining a fillet of blank paper outside the borderline. – A few faint spots, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

408^R The Deposition, from: The Large Passion
Woodcut on laid paper, watermark "Large Imperial Orb"
(Meder 53). (c. 1496/97). 38.3 × 27.7 cm (sheet).

€ 8.000/10.000



Bartsch 12; Meder 123 I (of III g); Schoch/Mende/Scherbaum
163 I (of III g).

Plate 10 from: The Large Passion. A fine, rich lifetime impression before the Latin text edition of 1511, printing with strong contrasts. With thread margins. – Slightly time-stained on the reverse and with brown spots. Small repaired paper defects within the image, otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

409 Joachim and the Angel, from: The Life of the Virgin
Woodcut on laid paper, watermark Schield with Diagonal
Bar (Meder 246). (c. 1504) 30.8 × 21.8 cm (sheet).

€ 3.000/4.000



Bartsch 78; Meder 190 III h (of III h); Schoch/Mende/
Scherbaum 168 III h (of III h).

Provenance:

H. Dames, Hanover, verso with the collector's stamp (Lugt
652c).

Plate 3 from: The Life of the Virgin. Good impression, printing slightly dry on the edges, with Meder's watermark for the final impression. Wide margins. – Some foxing recto and verso. Very tiny nicks at the sheet edges, a crease in the upper right corner, small remains from old adhesive in the upper left corner. Small repaired paper thinning in the upper left corner. Verso remains of former mounting, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

410^R Joachim and Anna at the Golden Gate, from: The Life of the Virgin
Woodcut on laid paper. (1504). 31.1 × 20.9 cm (sheet).

€ 5.000/6.000



Bartsch 79; Meder 191 II (of III i); Schoch/Mende/Scherbaum
169 II (of III i).

Plate 4 from: The Life of the Virgin. A fine impression of the Latin text edition of 1511, printing evenly and with good contrasts. Narrow margins on three sides, at the top with a 12 mm wide margin around the borderline. – A few isolated tiny grey-brown spots. On the reverse, former mounting residue around the edges. Small paper abrasion on the upper left edge, otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

411^R The Betrothal of the Virgin, from: The Life of the Virgin

Woodcut on laid paper, watermark High Crown (Meder 20). (c. 1504). 29.3 × 20.2 cm (sheet).

€ 8.000/10.000



Bartsch 82; Meder 194 I (of III h); Schoch/Mende/Scherbaum 172 I (of III h).

Provenance:

Giuseppe Storck (1766–1836), Milan, verso with the handwritten collector's note, dated 1797 (Lugt 2318); Unidentified, initial "vd" in black ink verso (not in Lugt).

Plate 7 from: The Life of the Virgin. A very fine proof impression, before the Latin Text edition of 1511, printing very evenly, with great clarity and contrasts, with much gaufrage verso; thread margins. – Isolated small brown spots, otherwise in very good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

412^R The Nativity (Adoration of the Shepherds), from: The Life of the Virgin

Woodcut on laid paper watermark Fish Bladder with Letter IM and a Star (Meder 309). (1502/1503). 30 × 21 cm (sheet).

€ 5.000/7.000



Bartsch 85; Meder 197 III e (of III g); Schoch/Mende/Scherbaum 175 III e (of III g).

Plate 10 from: The Life of the Virgin. A good, strong and evenly-inked Meder III e impression, after the Latin text edition of 1511. A fine margin around the borderline. – A skilful made-up tear in the centre of the Virgin's coat and on the last step lower next to the monogram. The corners made-up, a carefully repaired vertical tear at the upper edge, horizontal, print-related fold, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

413^R The Circumcision of Christ, from: The Life of the Virgin

Woodcut on laid paper. (c. 1504). 30.7 × 21 cm (sheet).

€ 5.000/6.000



Bartsch 86; Meder 198 II (of III h); Schoch/Mende/Scherbaum 176 II (of III h).

Plate 11 from: The Life of the Virgin. A good and evenly-inked impression of the 1511 Latin text edition. The f-shaped defect in the shading at the top right is already visible and will become larger in subsequent editions. Narrow margins on three sides, at the top with a 10 mm wide margin around the borderline. – A few tiny brown spots. On the reverse with former mounting residue around the edges, otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

414 The Circumcision of Christ, from: The Life of the Virgin

Woodcut on laid paper, watermark Coat of Arms with a Diagonal Bar (Meder 246). (c. 1504). 29.5 × 21.1 cm (sheet).

€ 3.000/4.000



Bartsch 86; Meder 198 III h (of III h); Schoch/Mende/Scherbaum 176 III h (of III h).

Plate 11 from: The Life of the Virgin. A good impression of the last state, trimmed to the borderline. – A few tiny brown spots. The cracks in the borderline filled in. On the reverse, remnants of former mounting strips; otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

415 Glorification of the Virgin, from the Life of the Virgin

Woodcut on laid paper, watermark Crowned Fleur-de-Lys without pendant (Meder 122). 30.5 × 22.1 cm (sheet).

€ 3.000/4.000



Bartsch 95; Meder 207 III e (of III f); Schoch/Mende/Scherbaum 185 III e (of III f).

Plate 20 from: The Life of the Virgin. A good clear Meder e impression, with the vertical crack up to the Virgin in the block, bearing the watermark characteristic of this impression; narrow margins around the borderline. – A small paper loss, filled in, at the top edge to the right. Two paper defects, beaked, on the right edge; a horizontal crease caused by printing verso and with former mounting strips, otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

416^R Christ on the Mount of Olives, from: The Small Passion

Woodcut on laid paper, watermark trimmed High Crown (Meder 20). (c. 1510). 12.7 × 9.7 cm (sheet).

€ 4.000/5.000



Bartsch 26; Meder 135 II a (of V); Schoch/Mende/Scherbaum 196 II a (of V).

Plate 11 from: The Small Passion. A fine lifetime impression with strong contrasts of the Latin text edition of 1511. Trimmed to the borderline. – With a print-related fold verso, at the upper right edge with a tiny abrasion, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

417 Christ on the Mount of Olives, from: The Small Passion

Woodcut on laid paper. (c. 1510). 12.8 × 10 cm (sheet).

€ 2.000/3.000



Bartsch 26; Meder 135 V (of V); Schoch/Mende/Scherbaum 196 V (of V).

Provenance:

Unidentified, initial "MW" in black ink verso (not in Lugt).

Plate 11 from: The Small Passion. A good, slightly later impression of the last state, printing somewhat dry within the image; two vertical cracks in the block and a small crack in the block next to the panel with the artist's monogram. Trimmed to the borderline. – The paper slightly stained, some abrasion verso at the upper edge; otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

418^R **Christ before Annas, from: The Small Passion**
Woodcut on laid paper. (c. 1508/09). 12.7 × 9.9 cm (sheet).

€ 3.000/4.000



Bartsch 28; Meder 137 III a (of V b); Schoch/Mende/Scherbaum 198 III a (of V b).

Plate 13 from: The Small Passion. A fine, well-inked impression with strong contrasts; without text. Narrow margins around the borderline. – With traces and remnants of a former mount on verso; three corners skilfully made-up, verso slightly stained, otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

420^R **Christ before Herod, from: The Small Passion**
Woodcut on laid paper. (1509). 13 × 10 cm (sheet).

€ 3.000/4.000



Bartsch 32; Meder 141 II (of III c); Schoch/Mende/Scherbaum 202 II (of III c).

Plate 17 from: The Small Passion. A very good even impression of the Latin text edition from 1511. With narrow margins. – Verso remnants and traces of a former mounting in the corners, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

419^R **Christ before Pilate, from: The Small Passion**
Woodcut on laid paper. (c. 1508/09). 12.9 × 9.8 cm (sheet).

€ 2.000/2.500



Bartsch 31; Meder 140 III d (of IV); Schoch/Mende/Scherbaum 201 III d (of IV).

Plate 16 from: The Small Passion. A good sharp impression, after the text edition. Trimmed to the borderline. – In the lower left corner with brown stains. Verso with brown spots and traces of previous mounting, otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

421^R **Ecce Homo, from: The Small Passion**
Woodcut on laid paper. (About 1509). 14 × 10.5 cm (sheet).

€ 3.500/4.500



Bartsch 35; Meder 144 II (of IV); Schoch/Mende/Scherbaum 205 II (of IV).

Plate 20 from: The Small Passion. A very fine, strong impression of the Latin text edition of 1511, showing the double line in the right margin and the cracks mentioned by Meder in the lower borderline. Wide margins, up to 1.3 cm and with the page number "Ciiij" lower corner. – The paper with tiny spots, a faint pencil mark at the bottom centre, otherwise in good condition.





Albrecht Dürer

1471 – Nuremberg – 1528

422^R Pilate Washing his Hands, from: The Small Passion
Woodcut on laid paper, trimmed unidentified watermark.
(c. 1509). 12.9 × 9.8 cm (sheet).

€ 3.500/4.500



Bartsch 36; Meder 145 II (of IV); Schoch/Mende/Scherbaum 206 II (of IV).

Plate 21 from: The Small Passion. A fine, strong impression of the Latin text edition of 1511. With narrow margins, trimmed to the borderlines on the sides in places. – Verso with light traces of abrasion on verso, The upper right corner restored, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

423 Christ Carrying the Cross, from: The Small Passion
Woodcut on laid paper. (1509). 13.1 × 10.1 cm (sheet).

€ 1.500/2.000



Bartsch 37; Meder 146 III e (of IV); Schoch/Mende/Scherbaum 207 III e (of III e).

Plate 22 from: The Small Passion. A good impression, printing already slightly dry in the upper margin. With fine margins around the borderline. – The sheet is fully laid down. Scattered foxing. The borderline traced with ink in places. Remains of old adhesive verso, otherwise in good condition.

Albrecht Dürer

1471 – Nuremberg – 1528

424^R The Lamentation of Christ, from: The Small Passion
Woodcut on laid paper. (c. 1509/1510). 12.6 × 9.8 cm (sheet).

€ 3.500/4.500



Bartsch 43; Meder 152 I (of IV); Schoch/Mende/Scherbaum 213 I (of IV).

Plate 28 from: The Small Passion. A very good strong and sharp lifetime impression, before the Latin text edition of 1511. Trimmed to the borderline. – A tiny grey spot on the veil of Christ, the right edge slightly time-stained, otherwise in very good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

425 The Lamentation of Christ, from: The Small Passion
Woodcut on laid paper. (c. 1509/1510). 12.6 × 9.9 cm (sheet).

€ 1.000/1.500



Bartsch 43; Meder 152 IV (of IV); Schoch/Mende/Scherbaum 213 VI (of IV).

Plate 28 from: The Small Passion. An even impression of the Italian Edition from 1612; printing slightly dry in places. Trimmed to or just inside the borderline, with thread margins in places. – Mounted onto the support full sheet. A paper loss at the lower left edge and small tears. Slightly time-stained and with small foxing spots.





Albrecht Dürer

1471 – Nuremberg – 1528

426 The Deposition, from: The Small Passion
Woodcut on laid paper. (c. 1509/10). 12.9 × 9.9 cm (sheet).

€ 2.500/3.500



Bartsch 44; Meder 153 II (of V b); Schoch/Mende/
Scherbaum 214 II (of V b).

Plate 29 from: The Small Passion. A good, well-inked impression of the Latin text edition of 1511. With a fine margin around the borderline, trimmed to it on the left. – The paper evenly time-stained and with tiny brown spots. A small tear on the right edge, where the borderline has been redrawn. A tiny tear in the upper right corner, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

427^R The Resurrection, from: The Small Passion
Woodcut on laid paper. (c. 1510). 12.8 × 10 cm (sheet).

€ 2.000/2.500



Bartsch 45; Meder 154 III c (of V b); Schoch/Mende/
Scherbaum 215 III c (of V b).

Plate 30 from: The Small Passion. A very good impression after the text, printing slightly dry between the legs of the standing Christ. Trimmed to the borderline. – Verso with isolated small brown spots, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

428^R Saint Christopher
Woodcut on laid paper. (1511). 21.1 × 21.2 cm (sheet).

€ 5.000/6.000



Bartsch 103; Meder 223 b (of e); Schoch/Mende/
Scherbaum 228 b (of e).

A good, evenly-inked Meder b impression, with the vertical crack in the block in the robe of the Saint as described in Meder. With thread margins or trimmed on the borderline. – The paper slightly time-stained. Verso with flattened crease marks; a horizontal crease is still visible on recto. A closed tear at the left edge. A small repaired paper loss at the lower edge. The tiny break-outs in the borderline filled in. The upper and lower margins with spots of abrasion on the reverse, and with former mounting residues. Tiny pin-sized holes in the corners, otherwise in good condition.



Albrecht Dürer

1471 – Nuremberg – 1528

429^R Virgin surrounded by many Angels

Woodcut on thin laid paper, watermark Crowned Fleur-de-Lys without pendant (Meder 122). (1518). 32.8 × 24.5 cm (sheet).

€ 5.000/6.000



Bartsch 101; Meder 211 II d (of II g); Schoch/Mende/Scherbaum 248 II d (of II g).

A good but slightly later Meder II d impression, printing a little dry. With the vertical crack through the wing of the angel holding a vase, extending to the robe of the Virgin. Wide margins, up to 2 cm around the borderline. – A few tiny closed tears, mainly on the right edge, with touches of ink in the gaps of the borderline and in the folds of the Virgin's coat, horizontal, print-related fold, otherwise in good condition.

Hieronymus Wierix

c. 1553 – Antwerp – 1619

430 Melencolia I (after Albrecht Dürer)

Engraving after A. Dürer, on laid paper. (1602). 24 × 19 cm (sheet).

€ 1.000/1.500



Bartsch 74, copy A; Alvin 1576; Mauquoy-Hendrickx 1556; Ruyven-Zeman/Leesberg (New Hollstein) 2000.

Provenance:

Unidentified, initial "MW" in black ink verso (not in Lugt).

A good impression, with fine detail throughout; a small margin around the borderline on three sides, trimmed to it at the lower edge. The engraved inscription on lower margin trimmed. – With abrasions at the upper edge. A few barely visible stains; traces and remnants of a former mount on the reverse; otherwise in good condition.



Lucas van Leyden

1494 – Leiden – 1533

431 Solomon's Idolatry

Engraving on laid paper. (1514). 17.1 × 13.1 cm (sheet).

€ 700/900



Bartsch and Hollstein 30; The New Hollstein 30 b (of b).

A good, slightly grey impression of this scarce engraving; with a fine margin around the borderline. – The borderline partially retraced, the lower right corner slightly rubbed, other minor paper rubbing along the right edge. A faint brown stain on the left edge; a diagonal crease mark on the right edge. The reverse with remnants and traces of a previous mounting, otherwise in good condition.





Lucas van Leyden

1494 – Leiden – 1533

432 Golgotha

Engraving on laid paper, watermark Grape (cf. Briquet 13082) and side mark jug. (1517). 28.8 × 41.5 cm (sheet).

€ 1.000/1.500



Bartsch and Hollstein 74; The New Hollstein 74 III b (of VI).

Provenance:

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

A fine impression, printing a little dry in the clouds. With the cross-hatching on the shoulder of the cripple, but still before the address 'Martini Petri' below the year. A fine margin around the borderline. – Paper slightly time-stained, with the smoothed hanging fold, to the left with isolated slight paper abrasion, at the upper edge with remains of former mounting, otherwise in good condition.

Supplement:

Golgotha, engraving in reverse by François Stuerhelt. (1642). 31.7 × 44 cm (sheet). Volbehr 69, copy b.



Lucas van Leyden

1494 – Leiden – 1533

433 Saint John the Baptist in the Desert

Engraving on laid paper. (1513). 8.7 × 11.1 cm (sheet).

€ 800/1.000



Bartsch and Hollstein 110; New Hollstein 110 b-c (of c).

A fine dark impression. Small margins on three sides; the upper edge just trimmed inside the borderline. – Some tiny holes and some brown spots. Borderline traced with ink. A very tiny nick at the left sheet edge, otherwise in good condition.

Lucas van Leyden

1494 – Leiden – 1533

434 Mohammed and the Monk Sergius

Engraving on laid paper, watermark Cross on an Orb (cf. Briquet 3014). (1508). 28.4 × 21.5 cm (sheet).

€ 1.500/2.500



Bartsch and Hollstein 126; The New Hollstein 126 I c (of III).

Provenance:

Collection Brentano-Birckenstock, Clemens Brentano (1778–1842), Johann Melchior von Birckenstock (1738–1809), with the collection stamp verso (Lugt 345).

The artist's earliest dated engraving in a very fine lifetime impression. Trimmed to or just outside the borderline, with thread margins in places. – The left edge of the sheet reinforced with Japan paper. Very few brown spots. Some flattened creases in the upper edge. A very tiny nick at the right sheet edge, otherwise in good condition.



Lucas van Leyden

1494 – Leiden – 1533

435 Mars, Venus and Cupid

Engraving on laid paper, watermark Gothic P with Flower (cf. Briquet 8627). (1530). 19 × 24.4 cm (sheet).

€ 1.500/2.500



Bartsch and Hollstein 137; The New Hollstein 137 I (of III).

Provenance:

Dr. Karl Max Osthof (1861 Přepych – Aussig 1939), with the collector's stamp verso (Lugt 4810).

A very fine, luminous lifetime impression of the first state before the added address of the printer. Trimmed to or just inside the platemark, to the subject in places. – Flattened centerfold. A few more flattened creases. Some brown spots and old adhesive verso. On the right-hand side of the image with a skilfully repaired tear, otherwise in good condition.





Lucas van Leyden

1494 – Leiden – 1533

436 Triton and Siren in Tendrils

Engraving on laid paper. (c. 1510). 5.6 × 11.4 cm (sheet).

€ 300/400



Bartsch and Hollstein 169 b (of c); The New Hollstein 169 b (of c).

Provenance:

Paul Davidsohn (1839–1927 ?), verso with the collector's stamp (Lugt 654).

A good, strong impression, with a fine margin around the plate-mark. – Occasional tiny brown spots; mounted to a backing along the upper edge verso. A small backed pinhole in the arm and another at the lower right edge; otherwise well preserved.

Collection of Dutch Graphic Art from the 16th and 17th Century

437 12 Sheets: Various Illustrations

Etching and engraving on laid paper, watermark Hand (1), Circular Band with Inscription (1), Crowned Coat of Arms with Griffin (1). (c. 1539), (1544) (2), 1685 (1). From 7.1 × 6 cm up to 28.1 × 25.2 cm (sheet).

€ 600/800



Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

Included: Jost Amman, 2 sheets of head studies – Pieter van Avont, Three Putti, 4 sheets – Hans Sebald Beham, Coat of Arms of the Beham Family, Bartsch 254, 255 – Adriaen Collaert after Philips Galle, Christ as the Gardener (with Ecclesia as the personification of the Church), Hollstein 1563 – Cornelis Dusart, The Violin Player, Bartsch 15 – Georg Pencz, Artemisia, Bartsch 83. – Occasionally lightly time-stained and with minor paper defects, otherwise in good condition.



Hendrick Goltzius

1558 Bracht near Venlo – Haarlem 1617

438 The Visitation

Engraving on laid paper, watermark IHS and an indistinguishable watermark. (1593). 48.5 × 36.3 cm (sheet).

€ 1.000/1.200



Bartsch 16; Hirschmann 10 II (of V); Hollstein 10 III (of V); New Hollstein 9 II (of II).

Plate 2 from: The Life of the Virgin. Very good impression, with the number at lower left. The large-format engravings in this series are known as Goltzius's "master engravings". In them, he takes up the style and formal language of important predecessors such as Dürer, Van Leyden, Parmigianino and Zuccaro, without copying them, and develops his own compositions. This sheet is particularly oriented towards Parmigianino's style. With a fine margin around the plate-mark. – Lightly foxed, with a smoothed centerfold and remnants of a former mounting on the verso. A small paper loss in the lower right margin; otherwise in good condition.



Hendrick Goltzius

1558 Bracht near Venlo – Haarlem 1617

439 The Standard Swinger

Engraving on laid paper, watermark Shield and Crown. (1587). 28 × 19.7 cm (sheet).

€ 3.500/4.500



Bartsch 125; Hollstein and Hirschmann 255.

Goltzius' famous print of the only state in a very fine, strong and crisp impression, trimmed to the plate-mark, at the lower margin with the Latin text. The sheet – one of the soldier engravings that found particularly rich imitation – forms one of the high points of Goltzius' so-called "Spranger style". The Latin distich below the depiction refers to the revolt of the Dutch provinces against Spanish rule. – The upper right corner tip torn, abrasions in the corners verso. Verso a faint paper thinning on the left edge, otherwise in good condition.





Jan Saenredam

around 1565 Zaandam – Assendelft 1607

440 Venus and Cupid

Engraving after Hendrick Goltzius, on laid paper, watermark Crowned Coat of Arms. (1596). 33.7 × 25.2 cm (sheet).

€ 400/600



Bartsch 63; Hollstein 64.

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

Plate 2 from: 'The Three Goddesses in the Clouds'. A fine, dark impression, trimmed to the borderline, with the two-column text preserved at the bottom. – A brown, cross-shaped stain on Venus' thigh. In good condition.



Hendrick Goudt

1583 Den Haag – Utrecht 1648

441 Ceres Seeking her Daughter

Etching and engraving after Adam Elsheimer on laid paper. (1610). 31.2 × 23.7 cm (sheet).

€ 1.400/1.600



Bartsch 5; Hollstein 5.

A fine impression, printing with good contrasts, at the lower edge with the lettering; trimmed on or slightly within the plate-mark. – A small paper flaw in the upper right corner. Verso horizontal, flatened folds, print-related folds in places; hinging defects verso; paper splits and short tears in places, otherwise in good condition.

Jan van de Velde II.

1593 Delft – Enkhuizen 1641

442 4 Sheets: The Four Elements: Aer – Ignis – Aqua – Terra

Etching after Willem Buytewech on laid paper, each with watermark Strasbourg Lily Coat of Arms with pendant WR. (1622). Each c. 19.5 × 28.1 cm (sheet).

€ 800/1.000



Hollstein 22 I (of IV), 23 I (of II); 24 II (of III), 25 I (of II).

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

The complete series in good, strong and early impressions, before the number at lower right, which was added in later impressions. With a fine margin around the plate-mark; on three sheets trimmed slightly within it at the lower edge. – Paper somewhat stained, each sheet with a vertical crease; partially backed due to paper defects; one sheet with a vertical, backed tear at the lower edge. Otherwise in good condition.

Supplement:

Adriaen van der Cabel. Harbour View. Etching on laid paper. (1550–1705). c. 15 × 23 cm (sheet). Bartsch 14.

A total of 5 sheets.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

443 Old Beggar Woman with a Gourd
Etching on laid paper. (c. 1629). 12.5 × 6.7 cm (sheet).

€ 3.500/4.500



Bartsch 168; White/Boon 168 II (of II); Hinterding/Rutgers (The New Hollstein) 40 II (of II).

A fine, dark impression from the reduced plate (final state) with cross-hatching added to the woman's feet and the horizontal line added at the bottom of the plate. With wide margins, up to 11 mm. – Minor thinning in the upper left corner, otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

444 The Raising of Lazarus: The Large Plate
Etching and engraving on laid paper. (c. 1632).
36.8 × 25.8 cm (sheet).

€ 20.000/25.000



Bartsch 73; White/Boon 73 VIII (of X); Hinterding/Rutgers (The New Hollstein) 113 V (of IX).

Provenance:

Benjamin Robert Haydon, London, (1786–1846), with the collector's stamp upper right (Lugt 412).

A fine, even lifetime impression of New Hollstein's fifth state

(of nine) with the two reworked figures below the outstretched arm of the standing man. The mouth of the woman standing below is almost closed and her hair is now curly. Before the revisions to the tomb and on the back of the woman bent forward at the bottom right. Trimmed to the image. In this depiction of the biblical scene, Christ raises the dead Lazarus from his tomb. The composition is dramatic: Christ stands elevated beside the grave, his hand outstretched in a commanding gesture of resurrection. Around him, a group of figures recoil in fear and awe, their expressions and movements caught between terror and wonder. Lazarus, only just returned from death, begins to rise from the darkness of the tomb. The etching reveals Rembrandt's masterful use of light and shadow, and his extraordinary ability to convey emotional intensity through a tightly composed theatrical scene. – Smoothed central fold. The sheet is fully laid down on Japanese paper; the lower half additionally reinforced with Japanese paper to support areas of thinning on the verso, as well as minor tears and losses; minor retouching to the recto in these areas. The contour of the sword reinforced in ink. Small spots of color in the margins and in the lighter areas of the tomb, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

445 The Raising of Lazarus: The Larger Plate

Etching and engraving on laid paper, watermark Grapes (cf. variant Hinterding C-a_NGA). (c. 1632). 37.4 × 26.1 cm (sheet).

€ 5.000/6.000



Bartsch 73; White/Boon 73 X (of X); Hinterding/Rutgers (The New Hollstein) 113 VIII (of IX).

A fine, strong impression of New Hollstein's eighth state (of nine) with new horizontal lines in front of the woman leaning over in the lower right foreground. With narrow margins, the upper corners trimmed. – A few isolated spots of foxing. Verso a small spot of paper rubbing in the lower right margin, old mounting strips and a few small creases along the edges from handling; otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

446 The Flight into Egypt: Small Plate

Etching on laid paper. (1633). 8.8 × 6.8 cm (sheet).

€ 8.000/10.000



Bartsch 52; White/Boon 52 II (of II); Hinterding/Rutgers (The New Hollstein) 117 II (of IV).

A very good, clear impression of New Hollstein's second state (of four), trimmed to the platemark. – Laid on fine Japan. Paper slightly time-stained. The corners have been restored; thinning in places has been skilfully repaired, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

447 The Angel Appearing to the Shepherds

Etching, engraving and drypoint on laid paper. (1634).
26.6 × 22.8 cm (sheet).

€ 25.000/30.000



Bartsch 44; White/Boon 44 III (of III); Hinterding/Rutgers
(The New Hollstein) 125 III (of VI).

A fine impression of the third state (of six) printing richly, with good contrasts and plate tone. Small margins around the plate-mark. With revisions to the tree in the centre of the picture and to the angel's robe. Von Seidlitz describes this print as 'Rembrandt's masterpiece from the mid-1630s'. The Angel Appearing to the Shepherds is one of Rembrandt's first religious etchings on a large scale and is one of the earliest night scenes, a genre that would become something of a speciality of the artist. It was one of the subjects first depicted in European art as a true night scene, with the angel as an active light source, illuminating the pictorial space. Rembrandt created this etching in 1634, the year of his marriage to Saskia van Uylenburgh. – Along the edges with inconspicuous repairs. In the upper right corner with a tiny tear that does not extend into the image. Verso upper right corner thinned, verso reinforced with a horizontal strip of paper, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

448 The Angel Appearing to the Shepherds

Etching, engraving and drypoint on laid paper. (1634).
27.3 × 22.5 cm (sheet).

€ 10.000/14.000



Bartsch 44; White/Boon 44 III (of III); Hinterding/Rutgers
(The New Hollstein) 125 IV (of VI).

A good, slightly later impression of the fourth state already beginning to show some wear in the landscape. With the closed tree trunk, which characterises the fourth state. The bridge in the background has not yet been rebuilt, as specified in the fifth state, but the fine diagonal lines on the cow fleeing to the right are already visible. With wide margins. The etching was created in 1634, the year of his marriage to Saskia van Uylenburgh. – Paper slightly time-stained and with tiny foxing spots. Skilfully repaired tears in the edges and some tiny repaired holes, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

449 Christ Driving the Money Changers from the Temple

Etching with touches of drypoint on laid paper. (1635).
13.7 × 16.8 cm (sheet).

€ 5.000/6.000



Bartsch 69; White/Boon 69 II (of II); Hinterding/Rutgers (The New Hollstein) 139 II (of IV).

A fine impression of New Hollstein's second state (of four), printing strongly, with great clarity and contrasts; with narrow to thread margins around the borderline. – Minor hinging defects and remnants of a former mounting, otherwise in good condition.

Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

450 Saint Jerome Kneeling in Prayer, Looking Down

Etching on laid paper. (1635). 11.9 × 8.5 cm (sheet).

€ 6.000/8.000



Bartsch 102; White/Boon 102; Hinterding/Rutgers (The New Hollstein) 142 I (of II).

A very good lifetime impression, printing with fine vertical scratches and the faint lines distinct; with narrow margins around the platemark. – Paper slightly time-stained and with a few inconspicuous spots. At the upper edge with mounting glue that comes through from the back. Verso at the upper edge with slight paper thinning. At the left edge a small tear; otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

451^R The Pancake Woman

Etching on laid paper. (1635). 11.6 × 8.5 cm (sheet).

€ 6.000/8.000



Bartsch 124; White/Boon 124 II (of III); Hinterding/Rutgers (The New Hollstein) 144 II (of VII).

Provenance:

George Hibbert (1757–1837), London, with the collector's stamp (Lugt 2849).

A very fine lifetime impression of New Hollstein's rare second state (of seven), after the addition of shading to various areas, yet before the cross-hatching added to the small area of foul biting on the basket on the right hand margin. Narrow to small margins. – Vertical tear at the upper left margin. Thinning of the paper with a tear in the lower left corner, verso reinforced with mounting tape. Minor loss in the left margin, backed. Flattened horizontal crease in the upper image area. Minimally time-stained. Good overall impression.





Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

452^R Bearded Old Man in a High Fur Cap, with Eyes Closed

Etching on laid paper. (c. 1635). 11.4 × 10.5 cm (sheet).

€ 14.000/16.000



Bartsch 290; White/Boon 290; Hinterding/Rutgers (The New Hollstein) 148 II (of IV).

Provenance:

Herzogliches Museum Braunschweig, verso with the collection stamp (not in Lugt).

A very fine lifetime impression of New Hollstein's second state (of four), before the strong horizontal shading in the lower right corner, printing with strong contrasts and fine vertical wiping scratches upper left. Thread margins, trimmed slightly within the platemark at the upper right and lower left margin. – In good condition.

Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

453 The Return of the Prodigal Son

Etching on laid paper. (1636). 16.4 × 14 cm (sheet).

€ 15.000/18.000



Bartsch 91; White/Boon 91; Hinterding/Rutgers (The New Hollstein) 159 I (of III).

A fine lifetime impression of New Hollstein's first state (of three) with sharp lines, before the additional lines on the step. The faintly etched landscape in the background is still clearly visible, with no signs of wear in the dark passages. With a margin up to 6 mm around the platemark. – Verso along the edges with remnants and traces of a former mounting, there the paper is thinned in places. At the upper edge, centered, a small backed tear, otherwise in good condition. The Return of the Prodigal Son is one of the artist's most beautiful narrative sheets.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

454 The Return of the Prodigal Son

Etching on laid paper. (1636). 16.7 × 14.6 cm (sheet).

€ 2.000/3.000



Bartsch 91; White/Boon 91; Hinterding/Rutgers (The New Hollstein) 159 II (of III).

A very good strong and even impression of the second state, printing with plate tone and with the additional lines on the step. The faintly etched landscape in the background is still visible. With a margin up to 7 mm wide around the platemark. – Occasional brown spots, a small grey ink spot in the landscape, otherwise in good condition.





Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

455 Abraham Caressing Isaac

Etching on laid paper. (c. 1637). 11.9 × 8.9 cm (sheet).

€ 4.000/5.000



Bartsch 33; White/Boon 33 IV (of IV); Hinterding/Rutgers (The New Hollstein) 165 III (of IV).

Provenance:

Unidentified, initial "MW" in black ink verso (not in Lugt).

A good strong impression of New Hollstein's third state (of four), the densely hatched areas dark, the most delicate lines still visible, before the rework; trimmed on the platemark. – The paper slightly time-stained, a light stain in the upper right corner. Verso three small spots of abrasion, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

457 The Baptism of the Eunuch

Etching on laid paper. (1641). 17.9 × 27.3 cm (sheet).

€ 4.000/5.000



Bartsch 98; White/Boon 98 II (of II); Hinterding/Rutgers (The New Hollstein) 186 III (of IV).

Very good even and strong impression with the added '+' in the lower left corner and the unintended line behind the saint's head. Trimmes to the platemark. – Paper uniformly light stained and with isolated brown spots mainly on the reverse. Verso in the upper edge with remnants of former mounting, otherwise in good condition.

Supplement:

The Baptism of the Eunuch, anonymous etching in reverse, (1642). 18.4 × 22 cm (sheet). Hinterding/Rutgers (The New Hollstein) 186 copy b.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

456 Abraham Caressing Isaac

Etching on laid paper. (c. 1637). 11.7 × 9 cm (sheet).

€ 3.000/4.000



Bartsch 33; White/Boon 33 IV (of IV); Hinterding/Rutgers (The New Hollstein) 165 IV (of IV).

A good strong impression of New Hollstein's fourth state with strong contrasts and narrow margins. – On the reverse remnants of a former mounting. Verso on the upper edge with a notation in blue ink, showing faintly through to the recto, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

458 The Raising of Lazarus: Small Plate

Etching, with touches of drypoint on laid paper, trimmed watermark Strasbourg Lily (cf. variant Hinterding B-g_BNP). (1642). 15.1 × 11.4 cm (sheet).

€ 8.000/10.000



Bartsch 72; White/Boon 72 I (of II); Hinterding/Rutgers (The New Hollstein) 206 I (of II).

A very fine lifetime impression of New Hollstein's first state (of two), with touches of burr on Christ's hand. With fine wiping scratches in the upper corners. Trimmed on or slightly within the platemark. – Occasional tiny brown spots; verso framed along the edges with a very thin paper. Tiny nicks at the sheet edges in places. On the reverse, in the corners, with remnants of a former mounting, otherwise in very good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

459^B Student at a Table by Candlelight

Etching on laid paper. (c. 1642). 14.8 × 13.5 cm (sheet).

€ 15.000/17.000



Bartsch 148; White/Boon 148; Hinterding/Rutgers (The New Hollstein) 213 I (of II).

Provenance:

Unidentified, initial "IR" in purple ink verso (not in Lugt).

A fine lifetime impression of New Hollstein's first state (of two), printing with light plate tone, before the mezzotint revisions made for the second state. Thread margins. – In the lower right corner with three diagonal lines in black ink. On the right edge, a small black ink stain. The paper slightly time-stained, on the reverse light foxing and remnants of a former mount; otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

460 The Rest on the Flight into Egypt: A Night Piece
Etching and drypoint on laid paper. (c. 1644). 9.3 × 6 cm (sheet).

€ 2.500/3.500



Bartsch 57; White/Boon 57 III (of IV); Hinterding/Rutgers (The New Hollstein) 216 VII (of IX).

A fine impression with the added horizontal shading on Joseph's right shoulder and above his head. With thread margins. – The platemark at the top right has been partly retouched with black ink, verso with remnants and traces of former mounting, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

461 Abraham and Isaac
Etching on fine laid paper. (1645). 15.8 × 13.1 cm (sheet).

€ 5.000/6.000



Bartsch 34; White/Boon 34; Hinterding/Rutgers (The New Hollstein) 224 I (of II).

A fine lifetime impression, printed before the revisions to Abraham's right shoulder and between his left hand and Isaac. With fine margin of up to 3 mm around the platemark and cut to the top of the arch. – A restored, missing spot to the right of Isaac's head. Three delicate, diagonal creases in the upper third of the sheet. Paper slightly thinned in the upper corners, mounting strip on the reverse in the upper margin, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

462 Male Nude, Seated and Standing ('Het Rolwagentje')
Etching on laid paper. (c. 1646). 19.7 × 13.3 cm (sheet).

€ 6.000/8.000



Bartsch 194; White/Boon 194 III (of III); Hinterding/Rutgers (The New Hollstein) 233 IV-V (of VIII).

A good impression with the blank patch on the seated model's right shoulder but already with the new line on the jaw. Narrow margins around the platemark. – The upper left corner restored; professionally closed tear at the upper left edge. On the reverse a strip of paper laid down on the upper margin. Verso the lower corners thinned, due to a former mounting; otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

463 Landscape with a Cow Drinking

Etching and drypoint on laid paper, watermark Countermark AG (cf. Hinterding variant AG-a-HMP). (c. 1650). 10.8 × 13.2 cm (sheet).

€ 6.000/8.000



Bartsch 237; White/Boon 237 II (of II); Hinterding/Rutgers (The New Hollstein) 251 III (of V).

A good impression of New Hollstein's third state (of V), before the new horizontal cross-hatching on the wall of the building in the left margin. Reworked by Claude-Henri Watelet, his signature added lower left (hard to distinguish). Trimmed outside the platemark. – Scattered foxing, with traces of mount adhesive. Brown pen line at the bottom left. Small handling creases at the top edge. Rubbed at the top left edge on the reverse, otherwise in good condition.

Enclosure:

Landscape with a Cow Drinking. Heliogravure on wove paper. 9.7 × 14.6 cm (sheet). Copy in the same direction (not in The New Hollstein).



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

464 A Scholar in his Study ('Faust')

Etching, engraving and drypoint on laid paper. (c. 1652). 21 × 16 cm (plate); 24.9 × 20.1 cm (sheet).

€ 10.000/12.000



Bartsch 270; White/Boon 270 III (of III); Hinterding/Rutgers (The New Hollstein) 270 VI (of VII).

A very good and strong impression of the penultimate state, the darkest shadows strengthened; with wide margins.

This impression offers a compelling example of Rembrandt's nuanced handling of plate tone and surface wiping. Through selective wiping, he carefully exposed key elements such as the books and manuscripts on the shelves at upper left, as well as the modelling of Faust's garment. Simultaneously, he preserved the rich burr in the densely etched areas of the curtain and its fringes, thereby achieving a striking balance between linear precision and atmospheric density. – In the lower right corner with a smoothed crease, verso with scattered remnants of a former mounting, otherwise in good condition.



Rembrandt Harmensz. van Rijn

1606 Leiden – Amsterdam 1669

465 Jan Lutma, Goldsmith

Etching, engraving and drypoint on laid paper. (1656).
20 × 15 cm (sheet).

€ 10.000/12.000



Bartsch 276; White/Boon 276 II (of III); Hinterding/Rutgers (The New Hollstein) 293 III (of V).

Provenance:

Unidentified, initial "CV" in a circle (?), verso (not in Lugt).

A fine impression of New Hollstein's third state (of five), printed before the additional shading. Jan Lutma, born in 1584 in Groningen, died in 1669, the same year as Rembrandt, was one of the most famous goldsmiths in Amsterdam. Rembrandt depicts Lutma, already 72 years old in 1656, in a leather-covered armchair, holding a statuette in his right hand, with goldsmith's tools lying on the table to his right. Thread margins or trimmed to the platemark. – The upper and lower right corner restored. Verso with two diagonal, smoothed crease marks. The upper edge of the reverse backed with fine Japanese paper due to cover small spots of defects. Verso a few isolated stains, otherwise in good condition.



Jan Lievens

1607 Leiden – Amsterdam 1674

466^R Bust of an Oriental Man, Facing Right

Etching on laid paper. (c. 1631). 14.2 × 12.9 cm (sheet).

€ 2.500/3.500



Bartsch 20; Hollstein 39 III (of IV); Dutuit 20 II (of II); Rovinski (Elèves de Rembrandt) 20 III (of IV).

A very good impression of this extremely rare print. Trimmed into the white space at top and right. With Wijngaerde's address in the lower right corner, as required for the third state. This etching of an old man is one of the artist's extremely rare early works from the series of imaginary heads created around 1630–1632. Lievens and Rembrandt had both apprenticed under Pieter Lastman in Amsterdam and shared a studio in their home town of Leiden from an early stage. During the formative years of his career, Lievens was significantly influenced by Rembrandt. In some of their early works, it is difficult to distinguish the hand of one from the other, as they etched and painted in a similar style. A favourite portrait

theme for both artists was 'Orientalisation', whereby they added studio props such as headdresses, robes and jewellery to give their subjects an exotic appearance. Rembrandt, in turn, copied this motif by Lievens in the medium of printmaking in 1635, along with two others from the "Oriental Heads" series (New Hollstein Nos. 149–151); see also for lot 308, Rembrandt, in this catalogue. He annotated this example of an Oriental man, facing right, with 'Rembrandt geretuckert' (retouched or improved by Rembrandt, cf. Hinterding in The New Hollstein, p. 240). – With isolated small brown spots. Verso paper rubbing in the upper corners, and traces and remnants of an old mount; slight pencil notation on the reverse; otherwise in good condition.



Ferdinand Bol

1616 Dordrecht – Amsterdam 1680

467^R The Holy Family in the Room

Etching and drypoint on laid paper, watermark Miller's Wheel. (1645). 19.1 × 22.3 cm (sheet).

€ 6.000/8.000



Bartsch 4; Dutuit 4; Hollstein 4, only state.

Provenance:

Davison Art Center, Wesleyan University, Middletown, USA; with the collection stamp verso (Lugt 2561a).

A very fine, richly-inked impression with strong contrasts; narrow margins around the platemark. – Verso mounted on a support in the corners with mounting strips. The corners partially reinforced in places and slightly creased, otherwise in good condition.



Ferdinand Bol

1616 Dordrecht – Amsterdam 1680

468^R The Philosopher

Etching and drypoint on laid paper. (1642). 21 × 16.6 cm (sheet).

€ 7.000/10.000



Bartsch 6; Dutuit 6; Hollstein 6 III (of III).

A very good rare impression of the third state after the addition of "F bol f. 1642" at the top. Dated 1642, this intimate depiction of a philosopher in his study, surrounded by a globe and books, significantly reflects the influence of Rembrandt's etchings from the 1630s. Narrow margins around the platemark. – In good condition.



Ferdinand Bol

1616 Dordrecht – Amsterdam 1680

469^R The Old Man Seated, in a Velvet Cap

Etching on laid paper. (c. 1650–1660). 14.6 × 12.4 cm (sheet).

€ 6.000/8.000



Bartsch 7; Dutuit 7; Hollstein 7 II (of II).

Provenance:

Duplicate from the Albertina, Vienna; verso with the collection stamp (Lugt 5g).

A very fine, dark impression of this rare print, printing with fine plate tone. Trimmed by c. 4 cm at the upper edge. Trimmed within the platemark. A few isolated tiny brown spots. Verso with traces of former mounting and adhesive residue, otherwise in very good condition.

Ferdinand Bol

1616 Dordrecht – Amsterdam 1680

470^R The Astrologer

Etching on laid paper, trimmed watermark Eagle. (c. 1642–45). 13.8 × 10.5 cm (sheet).

€ 4.000/6.000



Bartsch 8; Dutuit 8; Hollstein 8 II (of II).

A very fine impression of the second, final state, with burr on the globe, the book and the small candle. With small margins. – Isolated pale foxing, minor hinging defects verso, otherwise in very good condition.



Ferdinand Bol

1616 Dordrecht – Amsterdam 1680

471^R Portrait of an Officer (Self Portrait ??)

Etching on laid paper, trimmed watermark Foolscape (?). (1645). 13.9 × 11.4 cm (sheet).

€ 4.000/5.000



Bartsch 12; Dutuit 12; Hollstein 12 II (of II).

A very fine, richly-inked impression of this rare print, with burr on the glove, with all the details distinct and little to no wear, consistent with the earliest impressions of this subject. Trimmed on the platemark. – Verso small spots, minor hinging defects and remnants of an earlier mount on the reverse, otherwise in good condition.





Ferdinand Bol

1616 Dordrecht – Amsterdam 1680

472^R Portrait of a Man with a High Hat

Etching on laid paper, trimmed watermark Foolschap. (c. 1645). 15.4 × 11.5 cm (sheet).

€ 5.000/7.000



Bartsch 13; Dutuit 13; Hollstein 13 III (of III).

A very fine impression of this extremely rare print, with sharp, partially inky plate edges and narrow margins. – Minor hinging defects on the reverse, otherwise in very good condition.



Ferdinand Bol

1616 Dordrecht – Amsterdam 1680

473^R The Hour of Death

Engraving and drypoint on laid paper, trimmed watermark Crowned Shield (?). (c. 1644). 13.3 × 9 cm (sheet).

€ 5.000/7.000



Bartsch 18; Dutuit 18; Hollstein 18 III (of III).

A fine, well-inked impression with the inscription in the cartouche at the lower left. Trimmed on or slightly within the platemark. – Brown spots in the lower left corner, a diagonal, smoothed crease; minor hinging defects on the reverse, otherwise in good condition.

Ferdinand Bol

1616 Dordrecht – Amsterdam 1680

474 The Nail Cutter

Etching on laid paper. (1642–1680). 12.4 × 9.6 cm (sheet).

€ 500/700



Hollstein (White/Boon; Rembrandt, Prints by unknown Pupils) 127 II; Hind 312 (Rejected as Rembrandt).

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

A fine even impression, trimmed to the platemark. A reversed repetition after Rembrandt's painting in the Musée des Beaux-Arts, Rennes. – Occasional small spots; verso with traces and remnants of old mounting; otherwise in good condition.



Johannes van Vliet

Active in Leiden from c. 1628 to 1637

475 The Capture of Christ

Etching on laid paper. 21.7 × 16.9 cm (sheet).

€ 500/700



Bartsch 6; Hollstein 6 II (of II).

Provenance:

From an unidentified collection, probably German, late 18th to early 19th century; with stamp on the verso (Lugt 2644). Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

Plate 2 from: The Passion. Good strong impression with the hatching below the shaded figure at right. With a fine margin around the platemark, in part trimmed to it. – Laid down overall. Red pigment traces along the right and lower edges. A fine example of this rare plate.





Pieter Bout

1658 – Brüssel – 1719

476 The Ice Skaters

Etching on laid paper, watermark Foolschap (?). (c. 1675).
19.5 × 27.2 cm (sheet).

€ 600/800



Bartsch 2; Hollstein 2 II (of II).

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

Very good, black and tonal impression from the uncleaned plate with numerous atmospheric vertical wiping marks and wiping scratches. With a fine margin around the sharply defined platemark. – Verso mounted to the backing board along the left sheet edge. A crease in the upper left corner. Only occasional tiny brown spots. In good condition.

Jeremias Falck

c. 1610 – Danzig – 1677

477 The Concerto: Four Singers with Sheet Music (from: *Variarum imaginum a celeberrimis artificibus pictarum Caelaturae*)

Engraving and etching after Giorgione on laid paper, watermark Crowned Fleur-de-Lys and the Name of Jesus. (c. 1655–1660). 29.8 × 40.8 cm (sheet).

€ 700/900



Block 158 I (of II).

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

A good even impression, before the addresses in the lower margin. With a fine margin. After the painting attributed to Giorgione in the Royal Collection at Hampton Court; the engraving comes from the series "Variarum imaginum a celeberrimis artificibus pictarum Caelaturae", also known as the "Cabinet Reynst". – Lightly brown-spotted; the right and upper margins narrowly extended beyond the platemark with laid paper. On the verso a flattened vertical crease, otherwise in good condition.



Wenzel Hollar

1607 Prague – London 1677

478 The Four Seasons (three-quarter length)

Etching on laid paper. (1641). Each c. 25.4 × 16.6 cm (sheet).

€ 1.000/1.500



Parthey-Borovsky 610–613.

Very fine impressions published by François Langlois, representations of Spring, Summer, Autumn and Winter, each with parallel Latin and English verse beneath the image and before the address of Ciartres; each with narrow margins.

Hollar etched six different series of the Seasons, three of which have similar representations of women: full length with landscapes in the background, three-quarter-length with interior settings and a smaller set of half/three-quarter-length with interiors.



Wenzel Hollar

1607 Prague – London 1677

479 4 Sheets of: The Four Elements

Etching after Pieter van Avont on laid paper, watermark Eagle (1). (1647). Each c. 13.8 × 20.3 cm (sheet).

€ 500/700



Parthey 522–525; Turner (The New Hollstein) 941, 942.

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

Fine, very atmospheric impressions. With a small margin around the platemark; one sheet trimmed to it. – Minor paper defects; verso with remnants and traces of former mounting. Otherwise in good condition.

Balthasar Christoph Wust

1630 Wittenberg – Frankfurt am Main 1704

480 The Bible, comprising the entire Sacred Scriptures of the Old and New Testaments, in German, by Martin Luther. Together with the summaries of the Hutterites and the biblical books ... newly revised by the Faculty of Theology at Wittenberg ...

With title page, title and text woodcuts, 10 portraits in copperplate, 5 folded maps and plans in copperplate, 13 engraved running titles. Wittenberg, published by Balthasar Christoph Wust, printer and bookseller in Frankfurt am Main, 1665. Bound in a blind-stamped leather cover with two buckles and corner fittings.

€ 400/600



A very rare engraved Bible by Wust, dedicated to the Dukes of Saxony, the Landgraves and Electors of Thuringia. Wust had moved the printing of illustrated Bibles from Wittenberg to Frankfurt. Among the folding plates are a map of Canaan and a plan of Jerusalem. Balthasar Wust ranks among the most significant publishers in the history of book printing in Frankfurt. He acquired the rights in Wittenberg to print the original Luther Bible in the 'Luther's final edition' version of 1545 and brought it to Frankfurt am Main. – Numerous annotations in old hand, slightly browned and stained throughout, but otherwise in good condition.



Étienne Delaune

c. 1519 – Orléans – 1595

481 Méléé d'hommes nus – Combat des centaures et des laphites

Engraving on laid paper, watermark Large Jug. (c. 1550). 6.5 × 21.7 cm (sheet).

€ 600/800



Robert-Dumesnil 287 I (of IV).

Plate 7 from: Combats et triomphes. Very good, black impression of the rare first state before the numbers and the publisher's address. Published while Delaune was still in France as proven by the French copyright. In 1552 Delaune was appointed to the royal mint, however, he left this position after just six months following a wage dispute. Nevertheless, during his employment at the mint, Delaune was able to forge connections with the French court and king allowing him to obtain royal commissions, notably for the design of intricately detailed royal armor, medals and other decorative metalwork.

He was said to have been mentored by the Italian goldsmith and sculptor Benvenuto Cellini (1500–1570), who was at the time living in Paris. There are designs by Delaune in the Musée du Louvre, Paris. Delaune's engravings, which are generally small, were executed with great dexterity of handling and are very highly finished. – Verso with two small spots of paper thinning and remnants and traces of a former mounting, otherwise in good condition.



Michel Montaigne and Jean Morin

c. 1608 Antwerp – Paris 1660 / before 1600 – Paris – 1650

482 Series of 6 Sheets: Seascapes and Landscapes

Etching (circular) on laid paper, watermarks Crowned Coat of Arms (3) and Cross of Lorraine (2). 14.2 × 14.2 cm to 16.5 × 15.8 cm (sheet).

€ 1.500/1.800



Robert-Dumesnil 1–6; Hollstein 1–6 I (of III).

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

The complete series in good, strong early impressions, still bearing the later erased address 'Morin Ex. Cum Privil. Re.' (partly trimmed (2) or with loss of the same (1)) and before the added horizontal lines outside the border. Numbered 9 in faded brown ink at the top right (2). Mostly trimmed to the border of the round image field or with a fine border, one leaf with a wide margin up to 1.6 cm wide. – Occasional faint foxing. Paper minimally thinned in places. One sheet time-stained on the reverse. Otherwise in good condition.



Claude Lorrain (Claude Gellée)

c. 1600 Champagne – Rome 1682

483 Le Passage du Gué (The Ford)

Etching on laid paper. (1634). 10.9 × 17.3 cm (sheet).

€ 1.500/2.000



Robert-Dumesnil 3; Mannocci, 12.II.B (of V).

A good rich and early impression of Mannocci's second state B (of five), with the two accidental scratches in the sky right. Trimmed on or slightly within the platemark. Only the first and second states of this print are contemporary, all subsequent states posthumous. The first state, with the etched signature obscured, is known in one impression only. – Verso a few brown spots and remains of former mounting tape in the upper corners; otherwise in good condition. Very rare.



Claude Lorrain (Claude Gellée)

c. 1600 Champagne – Rome 1682

484 Le Soleil Levant (Harbour Scene with Rising Sun)
Etching on laid paper. (1634). 13.2 × 20 cm (sheet).

€ 1.500/2.000



Robert-Dumesnil 15 ; Mannocci 15 VII (of VIII).

A good impression of Mannocci's seventh state (of eight), with the number 11 in the left margin erased. With narrow margins. – Some stains from old adhesive at the sheet corners verso. In the upper corners a light brown stain; otherwise in good condition.



Claude Lorrain (Claude Gellée)

c. 1600 Champagne – Rome 1682

485 Le Départ pour les Champs (Departure to the Fields)

Etching on laid paper. (c. 1638–41). 13.1 × 18.1 cm (plate);
19.8 × 23.6 cm (sheet).

€ 4.000/5.000



Robert-Dumesnil 16; Mannocci, 34 III.B (of IV).

A very fine, richly-inked early impression of this very scarce etching with strong contrasts and partially inky plate edges; with the number 12 lower left, before the diagonal scratch across the distant mountains. Wide margins. – Mount staining in the corners, on the left margin with a brown line. A postmark on verso on the mounting strip, otherwise in good condition.



Lodovico Carracci

1555 – Bologna – 1619

486 2 Sheets: Madonna and Child Surrounded by Angels – The Virgin with the Infant Jesus and the Infant John

Etching on laid paper. (c. 1595/1610), (1604). 16.4 × 11.5 cm and 21.1 × 13.7 cm (sheet).

€ 600/800



Bartsch 2 and 25; Bohlin 3 I (of III) and 4 II (of II).

Provenance:

Johann Melchior von Birckenstock (1738–1809), Vienna and Frankfurt am Main (Cabinet Brentano-Birckenstock), with the collector's stamp on the reverse (Lugt 345); Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

A good, even impressions; sheet one in a very rare early state, before the addresses of Orlandi and van Aelst. Each sheet is cut close to the plate edge. – Paper slightly stained and minimally darkened. Sheet 1 with a backed loss and thinning of the paper on the reverse in the lower margin, as well as a mounting strip around the reverse, otherwise in good condition. Rare, Bohlin knows of only four etchings by the artist in total.



Agostino Carracci

1557 – Bologna – 1602

487 Saint Francis Receiving the Stigmata

Engraving, after Lodovico Carracci, on laid paper, watermark Five-Pointed Crown in a Circle. (1586). 46.4 × 32.1 cm (sheet).

€ 400/600



Bartsch 68; DeGrazia Bohlin 140 I (of III).

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

A very good, atmospheric impression. Trimmed to the platemark but retaining a fillet of blank paper outside the border-line. – Smoothed horizontal centrefold. Occasional faint brown spots. Otherwise in good condition.

Giovanni Benedetto Castiglione (Il Grechetto)

1609 or 1616 Genoa – Mantua 1664 or 1670

488 2 Sheets: The Philosopher Diogenes Seeks an Honourable Man – Circe Transforming the Companions of Odysseus into Animals, or: Melancholy

Etching on laid paper, watermark Fleur-de-Lys (1). (c. 1645 and c. 1650). 24.5 × 33.3 cm and 21.7 × 30.8 cm (sheet).

€ 800/1.000



Bartsch 21, 22; Bellini/d'Amico, Vol. VI, no. 39 und no. 40.

Provenance:

One sheet with an unidentified collector's stamp verso (Lugt 2361).

Very good, strong impressions. One sheet with margins of up to 12 mm around the platemark, the other sheet trimmed just within. – One sheet with a small paper loss at the lower right corner; the other sheet with foxing and fully laid down on laid paper, overall in good condition.



Giovanni Benedetto Castiglione (Il Grechetto)

1609 or 1616 Genoa – Mantua 1664 or 1670

489 The Philosopher Diogenes Seeks an Honourable Man

Etching on laid paper. (c. 1645). 22 × 31.3 cm (sheet).

€ 500/700



Bartsch 21 Bellini/d'Amico, Bd. VI, No. 39.

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

Very fine strong impression. With a fine margin around the platemark on three sides, trimmed slightly inside the platemark at right in places. A few tiny spots; mounted to the backing along the right edge on the verso, otherwise in good condition.





Stefano Della Bella

1610 – Florence – 1664

490 25 Sheets of the Series: **I Principii del Disegno**
Engraving on laid paper. Each c. 12.5 × 16.2 cm (sheet).

€ 900/1.100



De Vesme 364–388, each II (of II).

Provenance:

Heinrich Brockhaus Collection (1804–1874), Leipzig, in family ownership since then.

The complete series in excellent impressions, partly with a fine margin around the platemark, in some instances trimmed to it. The title page with Mariette's address erased, the remaining plates each with the privilege. – Isolated brown spots on the verso; partially mounted to the backing at the corners. Occasional small paper losses in the corners, otherwise in good condition.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

491^R **The Round Tower, from: Carceri d'Invenzione**
Etching and engraving on laid paper, watermark Fleur-de-Lys in a Double Circle (cf. Robison, no. 36). (c. 1749).
54.6 × 41.5 cm (plate), 79.5 × 56.2 cm (sheet).

€ 5.000/7.000



Focillon 26; Hind 3 II (of III); Robison 30 III (of VI).

Plate III from: Carceri d'Invenzione. A very fine, black lifetime impression from the Second Edition, Third Issue, published by the artist in Rome, c. 1765–74. Wide margins around the platemark. – Horizontal, print-related fold, there with paper rubbing verso. Slightly stained mainly at the edges, verso remnants of a former mounting tape; otherwise in good condition.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

492 **The Grand Piazza, from: Carceri d'Invenzione**
Etching with engraving on laid paper. (c. 1749). 54.5 × 41.3 cm (plate), 71.8 × 51.8 cm (sheet).

€ 2.500/3.500



Focillon 27; Hind 4 II (of III); Wilton-Ely 29; Robison 31 IV (of VI); Ficacci 113.

Plate IV from: Carceri d'Invenzione. A fine, dark impression of Robison's IV state with the Roman numeral in the upper right corner. From the Second Edition, Third Issue, published in Rome, mid 1760s to early 1770s. With wide margins. – Double centrefold. Remains of old mounting recto and verso. Pale paper discoloration and with small foxing spots; good overall condition.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

493 The Drawbridge, from: Carceri d'Invenzione

Etching on laid paper, watermark Fleur-de-Lys in a Double circle. (cf. Robison, no. 36). (c. 1749). 55.7 × 41.3 cm (plate), 72 × 53.5 cm (sheet).

€ 4.000/6.000



Focillon 30; Hind 7 II (of III); Wilton-Ely 32; Robison 33 IV-V (of VI); Ficacci 116.

Plate VII from: Carceri d'Invenzione. A good impression, with occasional minor over-inking, with wide margins beyond the platemark and the Roman numeral at the upper left. Published in the Second Edition, Third or Fourth Issue, between mid 1760s–1790. – With the usual vertical centrefold, reinforced. Small creases and paper abrasions. Time-stained and lightly soiled; good overall impression.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

494 The Sawhorse, from: Carceri d'Invenzione

Etching and engraving on laid paper. (c. 1749). 41.6 × 55.8 cm (plate), 52.6 × 71.3 cm (sheet).

€ 4.000/5.000



Focillon 35; Hind 12 II (of III); Wilton-Ely 37; Robison 38 IV (of VI); Ficacci 121.

Plate XII from: Carceri d'Invenzione. A very good strong impression, with the Roman numeral in the top right corner and the points on the sawhorse and on the stake in the lower right corner; with the added 'C' before 'Piranesi f.' in the lower left corner. From the Second Edition, second or third issue, printed c. 1761–1778. Wide margins. – With the usual centrefold, reinforced and with abrasion in places verso, paper slightly stained and with handling creases. Reverse side, all around, with old mounting strip, otherwise in good condition.

Giovanni Battista Piranesi

1720 Venice – Rome 1778

495 The Well, from: Carceri d'Invenzione

Etching and engraving on laid paper, watermark Fleur-de-Lys in a Double Circle (cf. Robison, no. 35). (c. 1749). 41 × 55.5 cm (plate), 53.5 × 73.2 cm (sheet).

€ 5.000/7.000



Focillon 36; Hind 13 II (of III); Wilton-Ely 38; Robison 39 IV (of VI); Ficacci 122.

Plate XIII from: Carceri d'Invenzione. A very good, warm impression, with the Roman numeral in the upper right corner, before the additional lines to the rings at the lower left. From the Second Edition, Third Issue, printed mid 1760s to early 1770s. Wide margins. – With the usual centrefold, paper slightly light-stained, otherwise in good condition.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

496 The Gothic Arch, from: Carceri d'Invenzione

Etching and engraving on laid paper, watermark Fleur-de-Lys in a Double Circle (cf. Robison, no. 36). (c. 1749). 41.5 × 55.5 cm (plate), 53.5 × 73.5 cm (sheet).

€ 5.000/7.000



Focillon 37; Hind 14 II (of III); Wilton-Ely 39; Robison 40 IV (of VI); Ficacci 123.

Plate XIV from: Carceri d'Invenzione. A very good, warm and clear impression, with the Roman numeral in the upper right corner. From the Second Edition, Second through Third Issues, printed early 1760 to early 1770. Wide margins. – With the usual centrefold, paper slightly light-stained, a tiny tear at the lower edge. With mounting strips in the upper corners, otherwise in good condition.





Giovanni Battista Piranesi

1720 Venice – Rome 1778

497 The Pier with a Lamp, from: Carceri d'Invenzione
Etching on laid paper. (c. 1749). 41.2 × 55 cm (plate),
53.1 × 73.6 cm (sheet).

€ 4.000/6.000



Focillon 38; Hind 15 II (of III); Wilton-Ely 40; Robison 41 VI (of VII); Ficacci 124.

Plate XV from: Carceri d'Invenzione. A fine, strong impression with the Roman numerals in the upper left corner and revisions to the rings on the column. From the Second Edition, Fourth Issue, through early printings of Fifth Edition, mid 1770s–1835. With wide margins. – With the usual vertical centrefold. Minor foxing and a water stain in the upper right corner. A few small tears and creases in places. Remnants of old adhesive on the verso, resulting in some staining to the sheet corners and edges, otherwise in good condition.

Giovanni Battista Piranesi

1720 Venice – Rome 1778

498 Veduta di Piazza Navona sopra le rovine del Circo Agonale

Etching on laid paper, watermark Fleur-de-Lys in a Circle (Hind 1). (1751). 41.1 × 54.7 cm (plate); 47.6 × 63.5 cm (sheet).

€ 600/800



Focillon 806; Hind 16 II (of VI); Wilton-Ely 143; Ficacci 881.

Plate 16 from: Vedute di Roma (Views of Rome). A very fine, rich and sharply defined impression, printed after the addition of lettering and signature, but prior to the addition of the publisher's address. With wide margins. – Minor foxing. With the usual vertical centrefold. Small water marks in the margins. Verso remains of old adhesive, otherwise in good condition.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

499 Veduta del Palazzo fabbricato sul Quirinale per le Segreterie de Brevi e della Sacra Consulta

Etching on laid paper, watermark Fleur-de-Lys in a Circle (Hind 1). (1729 or 1749). 40.4 × 61.5 cm (plate), 52 × 75,5 cm (sheet).

€ 600/800



Focillon 737; Hind 22 III (of VI); Wilton-Ely 175; Ficacci 913.

Plate 22 from: Vedute di Roma (Views of Rome). An excellent impression, with the address and price, and the strengthened horizontal lines in the sky at the upper edge. With wide margins. – With the usual vertical centrefold. Minor age-related toning and occasional light foxing. There are small creases and handling marks, primarily visible in the margins. Remains of old mounting verso; good overall impression.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

500 Veduta del Ponte e Castello Sant' Angelo

Etching on laid paper. (1754). 37.7 × 28.8 cm (plate), 51.3 × 68 cm (sheet).

€ 600/800



Focillon 793; Hind 29 I (of VI); Wilton-Ely 156; Ficacci 894.

Plate 29 from: Vedute di Roma (Views of Rome). A very fine, rich and sharply defined impression, printed prior to the addition of the publisher's address. With wide margins. – Scattered foxing. Some paper foldings in the upper and lower part. With the usual vertical centrefold. Remains of old adhesive recto and verso. Three small holes and areas of paper thinning in the left upper corner.





Giovanni Battista Piranesi

1720 Venice – Rome 1778

501 Veduta interna del Sepolcro di S. Costanza

Etching on laid paper; watermark Fleur-de-Lys in a Double Circle (Hind 3). (1756). 41.5 × 54.8 cm (plate), 51.3 × 74.8 cm (sheet).

€ 600/800



Focillon 811; Hind 37 III (of VI); Wilton-Ely 158; Ficacci 896.

Plate 37 from: Vedute di Roma (Views of Rome). A good early impression, bearing the address and the price of 2 1/2 Paoli. With wide margins. – With a light centrefold. Paper discoloration especially around the sheet edges. Foxing, minimal soiled, some creases and tears along the wide margin; overall in good condition.

Giovanni Battista Piranesi

1720 Venice – Rome 1778

502 Veduta degli avanzi del Foro di Nerva

Etching on laid paper, watermark Single Circle with Fleur-de-Lys (Hind 1). (1757). 40 × 61 cm (plate), 52.5 × 73.8 cm (sheet).

€ 600/800



Focillon 749; Hind 42 V (of VII); Wilton-Ely 181; Ficacci 919.

Plate 42 from: Vedute di Roma (Views of Rome). A very good, black impression of the fifth state, with the price erased and wide margins. – The usual vertical centrefold; slightly wavy in that area. Isolated faint foxing; two diagonal creases in the upper right corner, otherwise in good condition.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

503 Veduta degli avanzi del Foro di Nerva

Etching on laid paper, watermark Fleur-de-Lys in a Double Circle. (1757). 40.2 × 61.7 cm (plate), 55.5 × 80 cm (sheet).

€ 600/800



Focillon 749; Hind 42 II (of VII); Wilton-Ely 181; Ficacci 919.

Plate 42 from: Vedute di Roma (Views of Rome). A very good, black impression of the second state, with the address and price "Autore, Palazzo Tomati. Paoli 2 1/2". With wide margins. – With a light centrefold. Foxing, minimal soiled, some creases and tears along the wide margin; overall in good condition.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

504 Veduta dell'Arco di Costantino, e dell' Anfiteatro Flavio detto il Colosseo

Etching on laid paper, watermark Fleur-de-Lys in a Double Circle (Hind 3). (1760). 40.9 × 55 cm (plate), 53.6 × 75.5 cm (sheet).

€ 800/1.000



Focillon 805; Hind 56 III (of VI); Wilton-Ely 152; Ficacci 890.

Plate 56 from: Vedute di Roma (Views of Rome). A good early impression, bearing the address and the price of 2 1/2 Paoli. With wide margins. – With the usual centrefold, reinforced, but here with a small tear at the upper edge. Pale paper discoloration around the sheet edges. Some brown spots. Waterstains at the left upper corner; overall in good condition.





Giovanni Battista Piranesi

1720 Venice – Rome 1778

505 Veduta della Piazza, e Basilica di S. Giovanni in Laterano

Etching on laid paper, watermark Fleur-de-Lys (Hind 1). (1775). 48 × 69.5 cm (plate), 51.7 × 75.2 cm (sheet).

€ 600/800



Focillon 725, Hind 117 I (of IV); Wilton-Ely 250; Ficacci 988.

Plate 117 from: *Vedute di Roma (Views of Rome)*. A detailed perspective of the side facade of the Basilica, featuring the Lateran Palace and the Egyptian obelisk. This specific plate is notable for being the only one among Piranesi's four views of the Lateran to include the Baptistery. A magnificent, rich black early impression from the 'Vedute di Roma', before the numbers. With wide margins. – With the usual central fold, reinforced. Minimal browning and foxing. Two waterstains at the top; overall in good condition.

Giovanni Battista Piranesi

1720 Venice – Rome 1778

506 Veduta delle antiche Sostruzioni fatte da Tarquinio Superbo dette il Bel Lido

Etching on laid paper, watermark Fleur-de-Lys (Hind 1). (1776). 45 × 67.6 cm (plate), 55.3 × 78.7 cm (sheet).

€ 600/800



Focillon 841; Hind 125 I (of III); Wilton-Ely 258; Ficacci 996.

Plate 125 from: *Vedute di Roma (Views of Rome)*. A masterful late-period etching depicting the mouth of the Cloaca Maxima (the great sewer of ancient Rome) on the banks of the Tiber. The composition is noted for its dramatic perspective and the rich, atmospheric play of light on the water and ancient masonry. – With the usual vertical centrefold. The left edge of the sheet irregularly trimmed. Small creases and paper abrasions. The upper edge slightly soiled and with remains of mounting, also on the verso. Pale paper discoloration and with small foxing spots; good overall condition.



Giovanni Battista Piranesi

1720 Venice – Rome 1778

507 Veduta delle antiche Sostruzioni fatte da Tarquinio Superbo dette il Bel Lido

Etching on laid paper. (1776). 45 × 67.6 cm (plate), 55.8 × 82.6 cm (sheet).

€ 600/800



Focillon 841; Hind 125 I (of III); Wilton-Ely 258; Ficacci 996.

Plate 125 from: *Vedute di Roma (Views of Rome)*. A very fine impression of the first state, before numbers and with wide margins. – With the usual vertical centrefold, reinforced and slightly wavy in that area. A faint water stain on the upper edge outside the image. A tear in the lower right corner outside the image, otherwise in good condition.



Giovanni Domenico Tiepolo

1727 – Venedig – 1804

508 Three allegorical figures

Etching, after Giovanni Battista Tiepolo on laid paper. 17.3 × 16.3 cm (sheet).

€ 400/600



De Vesme 80; Rizzi 120 I (of II).

Provenance:

Télémaque Costa de Saint Genix de Beauregard (1891 Lyon – Chateaufieux, Neuville-sur-Ain 1935), on the reverse with the collector's stamp (Lugt 3339).

A good strong impression before the additional inscription. With a fine margin around the platemark. – Scattered tiny brown spots; otherwise in good condition.



Francisco de Goya

1746 Fuendetodos – Bordeaux 1828

509 Otra Locura Suya en la Misma Plaza, from: Tauromaquia

Etching, aquatint, drypoint and burin on Serra laid paper.
(1816). 24.5 × 35 cm (plate), 26.5 × 37.2 cm (sheet).

€ 20.000/30.000



Delteil 242; Harris 222 II. Edition.

Provenance:

Galerie Marcel Guiot, Old and Modern Prints, 4, Rue Volney,
Paris, December 1952;
Private collection, Southern Germany, by descent to the
present owner.



Plate 19 from: Tauromaquia. A very good, clean-wiped proof impression. The aquatint is finely drawn and the number in the upper right corner is only faintly visible. In the third edition, it is sharp and clear. The aquatint does not yet show the arena floor, but is tentatively used in the left margin and in the bull, in later issues it becomes increasingly clear. With a margin of up to 10 mm around the narrow printing plate edge. The series Tauromaquia is the rarest of the four great aquatint series by Goya. His skill and understanding of the emotions of Spanish bullfighting set it apart from numerous depictions and publications since the 17th century, including Picasso's illustrations for Hillos' Tauromaquia, which were heavily influenced by Goya. To some extent, Goya followed Nicolás Fernández de Moratín's treatise on bullfighting, but his most haunting works are based on his personal memories of the corridas and the feats of the toreros he knew. The complete series was created in just two years; the name 'La Tauromaquia' became established in the late 19th century and is not contemporary. – A little box pleat in the lower right margin. Barely visible handling marks at the edges and a few tiny spots, otherwise in very good condition. Very rare.



Francisco de Goya

1746 Fuendetodos – Bordeaux 1828

510 Mala Noche, from: Los Caprichos

Etching with burnished aquatint, drypoint and engraving, on wove paper. (1796–1798). 21 × 15 cm (plate); 29.4 × 19.3 cm (sheet).

€ 3.000/5.000



Delteil 73; Harris 71 III, 2 (of III, 12).

Plate 36 from: Los Caprichos. A good dark umber ink impression with the number and letters; the plate is not bevelled. Print of the Second Edition, published in 1855. Wide margins, the sheet with deckle edges on three sides. – The paper is slightly time-stained at the edges. Minor remains of hinging tapes on the left edge, otherwise in good condition.



Francisco de Goya

1746 Fuendetodos – Bordeaux 1828

511 Todo va revuelto, from: Los Desastres de la Guerra

Etching and aquatint on wove paper. 17.6 × 21.8 cm (plate); 24.1 × 32.2 cm (sheet).

€ 1.000/1.500



Delteil 161; Harris 162 III,1 (of 7).

Plate 42 from: Los Desastres de la Guerra. A good impression with the number and letters; still with the clearly visible aquatint in the sky. Print of the First Edition published in 1863. Wide margins. – The paper is slightly time-stained at the edges. On the reverse with traces and remnants of a former mounting on the upper edge, otherwise in good condition.

Francisco de Goya

1746 Fuendetodos – Bordeaux 1828

512 3 Sheets from: Tauromaquia

Etching and aquatint on MBM laid paper (1), Van Gelder Zonen laid paper (1) and wove paper (1). (1816). 27.2 × 41.3 cm, 31 × 48 cm, 32 × 45 cm (sheet).

€ 1.000/1.500



Delteil 237, 238 and 239; Harris 217, 216 each III,4 and 219 III,1.

Plate 14, 15 and 16 from: Tauromaquia. Good, sepia and black-toned impressions with the number. “El Mismo Vuelca un Toro en la Plaza de Madrid”, from the First Edition, published in 1816; “El diestrísimo estudiante de Falzes, embozado burla al toro” and “El famoso Martincho” each from the Fourth Edition, published in 1905.

With wide margins and deckle edges in places. – Slightly time-stained and with few scattered stains; binding holes in places and signs of handling, otherwise in good condition.



Henry Theodore Fantin-Latour

1836 Grenoble – Buré 1904

513^R Bouquet des Roses

Lithograph on chine volant. (1879). 44,1 × 41 cm (sheet).

€ 15.000/18.000



Delteil 26; Hédiard 26.

A fine impression, signed and dated on stone. The signature and dedication “à Monsieur J. Blanche” removed. Wide margins on three sides, trimmed to the image on the lower edge. The “Bouquet des Roses” is one of those works in which his extraordinary sensitivity to the subtle, fleeting beauties of nature is strikingly evident. Known primarily for his finely tuned floral still lifes in oil, Fantin-Latour translates the same devotion to form, tonality, and atmosphere into a medium that relies more on line and gradation than on colour. At first glance, the motif of the bouquet of roses appears classical,

almost timeless. Yet in the reduction to black and white, a special intensity unfolds: the delicate petals, the play of light and shadow, and the soft transitions between contour and dissolution create a quiet, almost meditative visual effect. Fantin-Latour succeeds in making the materiality of the roses just as tangible as their transience. The flowers seem to exist in a state of limbo between full bloom and the onset of wilting, a moment that embodies both beauty and melancholy. – Hinging defects and abrasion on the reverse, otherwise in good condition.

Camille Pissarro

1830 St.-Thomas-des-Antilles – Paris 1903

514^R Rue Damiette, à Rouen

Etching and aquatint printed in dark brown ink on Van Gelder laid paper. (1884). 19,7 × 14,9 (plate), 36,2 × 25,8 cm (sheet). Signed lower left and annotated “2e état” in pencil lower right.

€ 5.000/7.000



Delteil 52, II (of II).

A very good, well-inked impression of this scarce etching. One of the 9 signed impressions; with wide margins. – Slightly time-stained at the edges. Verso remnants of a former mounting, otherwise in good condition.



Camille Pissarro

1830 St.-Thomas-des-Antilles – Paris 1903

515^R Quai de Paris, à Rouen

Etching and drypoint on a cream laid paper. (1896). 17,8 × 17,4 cm (plate), 22,3 × 23,1 cm (sheet). Signed lower right. Titled and annotated “Ep. d’art n° 2.” lower left.

€ 3.000/5.000



Delteil, 123 VIII (of VIII).

A very fine, dark impression of this very rare etching, with partially inky plate edges and with all the delicate lines distinct. One of only four known ‘artist’s proofs’ (there are a total of approximately 12 lifetime impressions in all 8 states combined). Wide margins. – Slightly time-stained in the cut-out of the mount. Tiny brown spots, a print-related fold at the top. A small tear at the upper edge. Verso remnants of a previous mount, otherwise in good condition.





Pierre-Auguste Renoir

1841 Limoges – Cagnes-sur-Mer 1919

516st La Danse à la Campagne (2ème planche)

Soft-ground etching on wove paper. (c. 1890). 22 × 13.8 cm (plate), 32 × 24.9 cm (sheet). With the artist's signature stamp (Lugt 2137a) at lower right.

€ 7.000/8.000



Delteil 2; Stella 2.

A very good strong, even impression, from the only edition published by A. Vollard, c. 1920, wide margins. – Very slight time-staining along the edges, otherwise in good condition.



Pierre-Auguste Renoir

1841 Limoges – Cagnes-sur-Mer 1919

517 La Danse à la Campagne (2ème planche)

Soft-ground etching on wove paper. (c. 1890). 22 × 13.6 cm (plate), 31.8 × 25 cm (sheet). With the artist's signature stamp (Lugt 2137a) at lower right.

€ 7.000/8.000



Delteil 2; Stella 2.

Excellent strong impression with even plate tone, from the only edition published by A. Vollard, c. 1920, wide margins. The etching was made after the painting of 1883 and depicts Aline Charigot, who later became Renoir's wife. – Minor paper thinning along the sheet edges and a small handling crease at the lower edge, otherwise in very good condition.

Pierre-Auguste Renoir

1841 Limoges – Cagnes-sur-Mer 1919

518 Étude pour une Baigneuse

Drypoint and etching on wove paper. (1906). 22.3 × 16.6 cm (plate), 32.5 × 25 cm (sheet). With the artist's signature stamp (Lugt 2137a) at lower right.

€ 2.500/3.000



Delteil 16; Stella 16.

A very fine impression, published for the deluxe editions of "Tableaux, pastels et dessins de Pierre-Auguste Renoir", Paris, A. Vollard, 1918; with wide margins. – Minimal light staining at the edges, particularly along the right edge, otherwise in good condition.



Pierre-Auguste Renoir

1841 Limoges – Cagnes-sur-Mer 1919

519 Claude Renoir, de trois-quarts à droite

Soft ground etching on Arches laid paper. (1908). 16.4 × 13 cm (plate), 30.2 × 22 cm (sheet). Annotated "deuxième épreuve 2e-Etat," lower left.

€ 7.000/9.000



Delteil 18; Stella 18.

Provenance:

Henri Marie Petiet (1894 – Saint-Prix, Seine-et-Oise – 1980), verso with the collector's stamp (Lugt 5031).

A very good, early impression with sharp, inky plate edges, and with rich tone, before the burnishing of the etched work and the roulette and aquatint additions. Wide margins. – The paper slightly time-stained, a few tiny brown spots, otherwise in good condition.



Pierre-Auguste Renoir

1841 Limoges – Cagnes-sur-Mer 1919

520 Enfants Jouant à la Balle

Colour lithograph on Arches MBM laid paper. (c. 1900).
60 × 50.5 cm (image), 90.5 × 61.5 cm (sheet). One of 200
impressions. With the artist's signature stamp (Lugt 2137a) at
lower right.

€ 20.000/25.000



Deteil 32; Stella 32.

A very fine strong impression, published by Ambroise Vollard. From Auguste Renoir's late period, the lithograph "Enfants jouant à la balle", printed in ten colours, ranks among the artist's finest achievements in printmaking. This lively and joyful scene, with delicate gradations almost resembling brushwork, is rendered with Renoir's incomparable lightness and cheerful ease. It is the characteristic soft tonality that lends the sheet its distinctive atmosphere. Renoir was a master of subtle tonal modulation, a quality that is clearly evident in the present lithograph. This impression is widely regarded as one of Renoir's greatest accomplishments in lithography, not only for its aesthetic appeal but also for the technical innovation involved in translating his Impressionist style into a print medium. The scene is conveyed with a painterly softness closely akin to his oil technique – an achievement made possible through his collaboration with Auguste Clot. The colour lithograph "Enfants jouant à la balle" is represented in major museum collections, including the Museum of Modern Art, the Victoria and Albert Museum, London, and the Art Institute of Chicago. – Slightly time-stained in the cut-out of the mount. Two closed paper thinnings above the image; a small tear in the left sheet margin. The impression otherwise in fine, fresh condition.





Pierre-Auguste Renoir

1841 Limoges – Cagnes-sur-Mer 1919

521^R Le Chapeau Épinglé (2ème planche)

Lithograph on Arches MBM laid paper. (c. 1898). 88 x 61.6 cm (sheet).

€ 7.000/9.000



Delteil 30; Stella 30.

A very fine impression from the edition of 100, printed in black (there was also an edition of 50 in sanguine and 50 in bistre), published by A. Vollard, Paris, the full sheet with deckle edges on all sides. – Hinging defects on the reverse, otherwise in very good condition.



Henry Toulouse-Lautrec

1864 Albi – Schloss Malromé 1901

522^R Mademoiselle Marcelle Lender, en buste

Colour Lithograph on wove paper. (1895). 33 x 24 cm (image), 54,5 x 39 cm (sheet). One of 100 numbered impressions from the French edition. With the artist's monogram stamp lower left (Lugt 1338), inscribed "H. E." (second state) lower right.

€ 8.000/10.000



Delteil 102; Wittrock 99 IV; Adriani 115 IV a (of IV b).

Exhibition:

Zwischen Tradition und Moderne. Ölbilder, Aquarelle, Zeichnungen, Graphik, Plastik, Galerie Rosenbach, Hannover 2012, Catalogue 86, No. 26, col. ill. p. 27.

Provenance:

Galerie Kornfeld, Bern 14.6.2012, Lot 637;
Galerie Rosenbach, Hannover;
Private Collection Germany, acquired from the above in 2012.

A good, fresh and vibrant impression of this portrait of the variété dancer Mademoiselle Lender, who appeared in the operettas popular in Paris at the end of the 19th century. One of her performances – the operetta revue Chilpéric – remained particularly memorable, as it inspired Toulouse-Lautrec to create a painting and a series of six lithographs. The most celebrated sheet of this group is the bust-length portrait of Marcelle Lender, printed in eight colours, depicting her in a Spanish fantasy costume as she receives the audience's ovations. The lithograph was published in 1895 in an edition of 1,211 impressions in the first volume of the journal Pan, one of the leading German-language magazines devoted to art and culture, which served as a platform for numerous artists and intellectuals opposing the conservative artistic and cultural policies of the Wilhelmine era. Published by the journal Pan, Paris, in conjunction with the French supplement to Vol. I, No. 3, with the blindstamp (Lugt 2011a). – Minor scattered spotting and studio marks, the sheet slightly wavy with faint creasing inherent to the printing process; occasional handling creases and a horizontal centre fold, the right edge with small tears, otherwise in good condition.



Honoré Daumier

1808 Marseille – Valmondois/Val-d'Oise 1879

523 Le Portrait au Dagueréotype; Les Bons Bourgeois; Croyant l'apercevoir; Les Paysagistes en Hiver

Four Lithographs on wove paper. (1844; 1846; 1857; 1864).
Up to 35.5 × 27.5 cm (sheet).

€ 400/600



Delteil 1726; 867; 1191; 2269.

Provenance:

Kunsthandlung Helmut H. Rumbler, Frankfurt am Main;
Privat collection (since 2013, acquired from the above).

From different series. Daumier's caricature touches on themes of identity, class, and representation. They were published in magazines like Charivari, Figaro and Caricature. – One sheet missing the lower left corner. With some creases, small tears and folds. Paper slightly time-stained and some brown spots. All in good condition.



Louis Léopold Boilly

1761 La Bassée – Paris 1845

524 Les Amateurs de Tableaux (The Art Lovers)

Hand-coloured Lithograph on creme wove. (1845).
32.9 × 24.7 cm (sheet).

€ 300/500



Provenance:

Antik & Art Hannover, purchased from the owner on
30 October 2012.

A good impression, from Recueil des grimaces; unnumbered, with wide margins. Small foxing spots, at the edges slightly time-stained, otherwise in good condition.

Eberhard Emminger

1808 – Biberach – 1885

525 The Rhine from Mainz to Bonn

Hand-coloured steel engravings on wove paper (c. 1850).
21 leaves, each c. 14.5 × 26 cm. Mounted in a half-leather binding with gilt-tooled border and title, gilt edges.
Album: 29 × 41 cm.

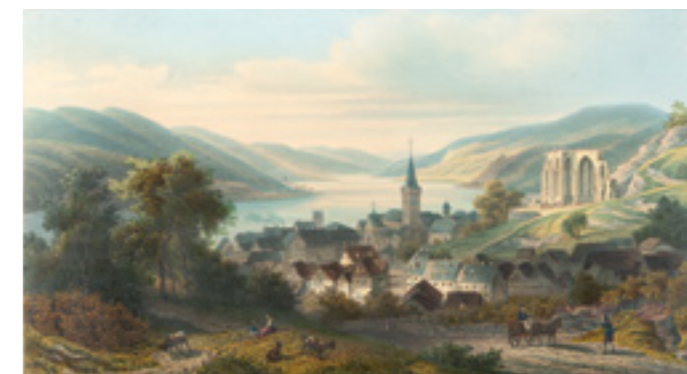
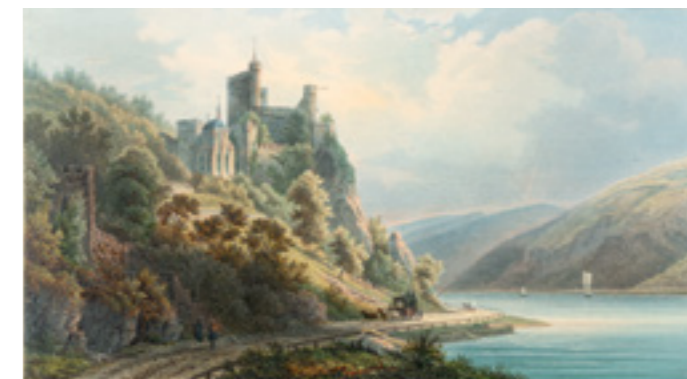
€ 600/800



Provenance:

Collection, North Rhine–Westphalia.

Beautiful series of picturesque views of the Rhine in a very rare hand-coloured impression – a classic work from the height of European Rhine Romanticism. 21 steel engravings all cut out along the illustration and mounted, in old colours, heightened with egg-white and gold in places. First edition under this title, with the unchanged views after Eberhard Emminger, which had previously been issued around 1850 by the Austrian Lloyd as an album commemorating the Rhine. The views depict: Mainz, Rüdesheim, Bingen, Rheinstein, Sonneck, Bacharach, Pfalz and Caub, Oberwesel, Loreley-Felsen, St. Goar and Rheinfels, Liebenstein and Sternberg, Boppard, Marxburg and Braubach, Stolzenfels, Koblenz, Neuwied, Andernach, Apollinarisberg, Nonnenwert and Rolandseck with Drachenfels, Bad Godesberg and Siebengebirge, Bonn. – Slightly foxed in places, the album leaves slightly fingerstained or dusty and with tiny foxmarks. Binding rubbed and here and there stained.



Otto Greiner

1869 Leipzig – Munich 1916

526^R Odysseus and the Sirens

Colour lithograph with gold on chine collé, laid down on Zanders laid paper. (1896). 14.6 × 27.9 cm (image),
14.7 × 34 cm (sheet). Monogrammed at the stone.

€ 600/800



Vogel 62 II (of II).

A good and even impression. – Paper time-stained and the colours slightly faded. Verso mounting strips along the edges. In good condition.



KARL & FABER

Auction Post War & Contemporary Art

11/12 June 2026



Sam Francis
Estimate: € 300,000/400,000

The Art of Collection®

karlandfaber.com

© VG Bild-Kunst, Bonn, 2026

KARL & FABER

Auction Modern Art

11/12 June 2026



Gabriele Münter
Estimate: € 80,000/100,000

The Art of Collection®

karlandfaber.com

© VG Bild-Kunst, Bonn, 2026

KARL & FABER

Auction Old Masters & 19th Century Art

21 May 2026

Hans Thoma, Beach at New Brighton
Estimate: € 20,000/30,000

The Art of Collection®

karlandfaber.com

Fachbegriffe der Druckgrafik / Technical terms in printmaking

Das folgende Glossar enthält kurze Definitionen von Fachbegriffen, die für die Untersuchung, Katalogisierung und Konservierung von Werken auf Papier relevant sind.

Abrasion

Leichte Beschädigung der Papieroberfläche durch Reibung, Abreiben oder Radieren. Abrieb stört die Oberflächenstruktur und äußert sich häufig in einer lokalen Ausdünnung der Papierfasern.

Aquatint

Eine Tiefdrucktechnik, die durch Auftragen einer pulverförmigen Harzgrundierung die Erzeugung von Tonwertabstufungen ermöglicht. Sobald das Harz fixiert ist, wird die Platte geätzt, wodurch eine feine, körnige Struktur entsteht, die an Lavuren oder Aquarelleffekte erinnert.

Borderline

Eine gedruckte oder eingeritzte Linie, die das Sichtfeld des Bildes von den umgebenden Rändern abgrenzt. Sie kann als kompositorischer Rahmen dienen oder den physischen Rand der Platte oder des Blocks anzeigen.

Burr

Die rauen, erhabenen Kanten aus verdrängtem Metall, die beim Trocknen entstehen. Der Grat hält die Farbe während des Druckvorgangs zurück und führt zu den charakteristischen weichen und samtigen Linien, die mit dieser Technik verbunden sind. Er ist empfindlich und verschwindet schnell bei wiederholten Druckvorgängen.

Crease Marks

Falten oder lineare Eindrücke im Papier, die durch Biegen, unsachgemäße Handhabung oder vorherige Montage verursacht werden.

Drypoint

Ein Tiefdruckverfahren, bei dem mit einer scharfen Metallnadel Linien direkt in eine Platte geritzt werden, ohne dass Säure zum Einsatz kommt. Das verdrängte Metall bildet einen Grat, der beim Drucken weiche, dichte Linien erzeugt. Die Empfindlichkeit des Grats begrenzt die Anzahl hochwertiger Abzüge.

Edition

Eine Reihe von Abzügen, die von einer einzigen Matrize gedruckt werden, in der Regel unter der Aufsicht des Künstlers oder Druckers. Auflagen sind oft nummeriert und signiert und können limitiert sein, um ihre Seltenheit und Sammelbarkeit zu gewährleisten. Frühe oder Künstlerexemplare können sich subtil von der endgültigen Auflage unterscheiden.

Engraving

Ein lineares Tiefdruckverfahren, bei dem mit einem Stichel Rillen in eine Metallplatte geschnitten werden. Die Farbe bleibt in diesen Einschnitten haften und wird unter Druck auf das Papier übertragen. Die Gravur zeichnet sich durch hohe Präzision und Klarheit aus.

Etching

Ein Tiefdruckverfahren, bei dem eine Metallplatte mit einer säurebeständigen Grundierung überzogen wird. Der Künstler zeichnet durch die Grundierung, um die Platte freizulegen, die dann in einem Säurebad geätzt wird. Die Radierung ermöglicht eine flüssige, gestische Linienführung und eignet sich besonders gut für ausdrucksstarke Kompositionen.

Foul Biting

Unbeabsichtigtes Ätzen der Plattenoberfläche aufgrund von Unvollkommenheiten in der Grundierung oder Handhabungsfehlern. Dies führt zu unregelmäßigen Flecken oder Vertiefungen und wird im Allgemeinen als technischer Fehler angesehen, obwohl es in einigen Fällen aus ästhetischen Gründen beibehalten werden kann.

Foxing

Das Auftreten von rotbraunen Flecken oder Verfärbungen auf Papier, die in der Regel durch Schimmel oder die Oxidation von Metallverunreinigungen entstehen.

Hinge Defects

Physische Beschädigungen oder Verfärbungen, die durch frühere Montagen entstanden sind, insbesondere an den Falzstellen. Zu solchen Fehlern können Klebstoffflecken, Risse, Oberflächenverluste oder Ausdünnungen des Papiers gehören.

Impression

Ein einzelner Druck, der von einer Matrix (Platte, Block oder Stein) genommen wurde. Der Begriff kann auch die Qualität des Drucks bezeichnen, einschließlich Aspekten wie Farbgebung, Registrierung und Druck. Die Drucke innerhalb einer Auflage können erheblich variieren.

Laid Paper

Handgeschöpftes Papier mit einer deutlichen gerippten Struktur, die als Ketten- und Büttenlinien zu sehen ist, wenn man es gegen das Licht hält. Diese werden durch das Drahtsieb der Papierform erzeugt. Büttenpapier war in Europa vor der Verbreitung von Velinpapier im späten 18. Jahrhundert der Standard.

Lithography

Eine Flachdrucktechnik, bei der ein fettiges Bild auf einen flachen Stein oder eine Metallplatte gezeichnet wird. Die Oberfläche wird chemisch behandelt, um das Bild zu fixieren und sicherzustellen, dass die Farbe nur an den gezeichneten Stellen haftet. Die Lithografie ermöglicht einen breiten Tonwertumfang und flüssige Markierungen.

Mezzotint

Ein Tiefdruckverfahren, das durch die Bearbeitung einer gleichmäßig aufgerauten Platte einen vollen Tonwertumfang erzeugt. Bereiche werden geglättet oder poliert, um hellere Töne zu erzeugen. Die Mezzotinto wurde im 18. und frühen 19. Jahrhundert häufig für Reproduktionszwecke verwendet, insbesondere für Ölgemälde.

Plate Tone

Ein Toneffekt, der erzielt wird, indem beim Abwischen ein dünner Farbfilm auf der Oberfläche einer Tiefdruckplatte zurückbleibt. Beim Drucken erzeugt diese Restfarbe eine subtile atmosphärische Modulation über das gesamte Bildfeld.

Plate Mark

Die Vertiefung im Papier, die durch den Rand einer Intaglio-Platte unter dem Druck der Presse entsteht. Plattenmarkierungen werden oft als Indikatoren für die Drucktechnik verwendet und können bei der Zuordnung und Datierung helfen.

Soft-Ground Etching

Eine Variante des Ätzverfahrens, bei der ein weicherer, besser haftender Grund verwendet wird. Wenn mit strukturierten Materialien darauf gezeichnet oder gedruckt wird, löst sich der Grund ab und legt die Platte der Säure frei. Das Ergebnis ist ein Druck mit reichhaltiger Textur, der bleistiftähnliche Linien oder Oberflächenimpressionen reproduzieren kann.

Watermark

Ein durchscheinendes Muster, das während der Herstellung in das Papier eingebettet wird und im Gegenlicht sichtbar ist. Wasserzeichen können zur Identifizierung von Papierfabriken, zur Erstellung chronologischer Rahmenbedingungen und zur Authentifizierung früherer Druckerzeugnisse verwendet werden.

Woodcut

Eine Reliefdrucktechnik, bei der das Bild in die Oberfläche eines Holzblocks geschnitten wird. Die erhabenen Bereiche werden mit Farbe eingefärbt und auf Papier übertragen. Holzschnitte gehören zu den frühesten europäischen Druckformen und zeichnen sich durch ihre kühne grafische Klarheit aus.

Wove Paper

Eine im 18. Jahrhundert eingeführte Papiersorte, die unter Verwendung eines feinen, gleichmäßigen Siebs hergestellt wird und eine glatte Oberfläche ohne Bütten- und Kettenlinien aufweist. Velinpapier wurde in der modernen Druckgrafik und im Verlagswesen immer häufiger verwendet.

Versteigerungsbedingungen / Conditions of Sale

§ 1 Allgemeines

1. Diese Versteigerungsbedingungen werden im Auktionssaal ausgehängt; sie sind im Versteigerungskatalog abgedruckt, ggf. auch im Internet veröffentlicht. Mit Erteilung eines Auftrages oder Abgabe eines Gebotes erkennt der Käufer die Versteigerungsbedingungen und ihre Geltung für die Auktion ausdrücklich an.
2. Die Versteigerung, die öffentlich i. S. v. §§ 383 III, 474 I 2 BGB ist, wird vorbereitet, durchgeführt und abgewickelt von der KARL&FABER Kunstauktionen GmbH (im Folgenden „KARL&FABER «). KARL&FABER versteigert die Kunstwerke grundsätzlich als Kommissionär im eigenen Namen für Rechnung des unbenannt bleibenden Einlieferers. Ein von KARL&FABER bestimmter Auktionator leitet die Versteigerung im Namen und für Rechnung von KARL&FABER; Ansprüche anlässlich der Versteigerung richten sich ausschließlich gegen KARL&FABER und nicht gegen den Auktionator. Im Eigentum von KARL&FABER befindliche Gegenstände (sog. Eigenware) sind mit „+“ besonders gekennzeichnet.

§ 2 Bieten und Auktion

1. Alle Bieter haben ihren Namen und ihre Anschrift rechtzeitig vor der Auktion mitzuteilen. KARL&FABER hat gem. gesetzlicher Verpflichtung das Recht, die Vorlage eines gültigen Personalausweises, Reisepasses, ähnlichen Personaldokumentes und ggf. weitergehende Informationen zur Feststellung des wirtschaftlich Berechtigten zu verlangen, davon Kopien für ihre Unterlagen zu erstellen und 30 Jahre lang aufzubewahren. Gegebenenfalls werden Bieternummern vergeben. Will ein Bieter Gebote im Namen eines Dritten abgeben, hat er dies vor Versteigerungsbeginn unter Angaben von Namen und Anschrift des Vertretenen und unter Vorlage einer schriftlichen Vollmacht mitzuteilen. Andernfalls kommt der Kaufvertrag bei Zuschlag mit dem Bieter zustande.
2. Die im Katalog von KARL&FABER angegebenen Schätzpreise (ggf. unterer und oberer Schätzpreis) sind in Euro beziffert. Sie dienen als Anhaltspunkte für den Verkehrswert des Versteigerungsgutes. Der Aufrufpreis wird vom Auktionator festgelegt; gesteigert wird nach seinem Ermessen, im Regelfall um jeweils 10 % des vorangegangenen Gebotes in Euro. KARL&FABER behält sich vor, Katalognummern zu verbinden, zu trennen und, wenn ein besonderer Grund vorliegt, in einer anderen als der im Katalog vorgeordnete Reihenfolge aufzurufen oder zurückzuziehen.
3. Gebote können auch schriftlich (per Brief, Fax, Scan oder über die Website von KARL&FABER) oder telefonisch erfolgen. Die diesbezügliche Anmeldung hat grundsätzlich mittels der von KARL&FABER zur Verfügung gestellten Formulare zu erfolgen. Bieten über Internet (sog. Live-Bidding) ist nur zulässig, wenn dies über von KARL&FABER zur Verfügung gestellte bzw. genehmigte Online-Dienste und -Plattformen erfolgt. Für das Live-Bieten über externe Online-Plattformen fallen Gebühren in Höhe von 3 % des Zuschlagspreises zzgl. gesetzlicher Umsatzsteuer an, die zum Aufgeld gemäß der Versteigerungsbedingungen hinzugerechnet werden. Die Kosten hierfür trägt der Bieter. Schriftliche oder telefonische Gebote werden nur zugelassen, wenn der Bieter mindestens 24 Stunden vor Beginn der Versteigerung bei KARL&FABER ihre Zulassung beantragt hat. Der Antrag muss das Kunstwerk unter Aufführung von Katalognummer und Katalogbezeichnung benennen und ist zu unterschreiben. Unklarheiten gehen zu Lasten des Bieters. Telefonische Gebote werden in der Regel erst ab einem Schätzpreis von € 1.500 entgegengenommen. Mit dem Antrag zum telefonischen Bieten erklärt sich der Bieter mit der Aufzeichnung von Telefongesprächen einverstanden. Für die Bearbeitung von schriftlichen, telefonischen oder internetbasierten Geboten übernimmt KARL&FABER keinerlei Gewähr. Insbesondere haftet KARL&FABER nicht für Übermittlungsfehler oder das Zustandekommen und die Aufrechterhaltung von Telefon- oder Internetverbindungen. Dies gilt nicht, soweit KARL&FABER einen Fehler wegen Vorsatzes oder grober Fahrlässigkeit zu vertreten hat. Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Währungsumrechnung übernommen.
4. Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebots kein höheres Gebot (Übergebot) abgegeben wird. Wenn mehrere Personen dasselbe Gebot abgeben und nach dreimaligem Aufruf kein höheres Gebot erfolgt, entscheidet das zeitlich zuerst erhobene bzw. eingegangene Gebot. Ein Zuschlag kann in Einzelfällen unter Vorbehalt erteilt werden, auf den der Auktionator ausdrücklich hinweist. Ein solcher Zuschlag wird nur wirksam, wenn KARL&FABER das Gebot innerhalb von 8 Wochen nach dem Tage der Versteigerung schriftlich durch entsprechende Rechnungslegung bestätigt; der Bieter bleibt solange an sein Gebot gebunden. KARL&FABER kann innerhalb einer Auktion einen Zuschlag zurücknehmen und das Kunstwerk erneut ausbieten, wenn ein rechtzeitig abgegebenes höheres Gebot irrtümlich übersehen und dies vom Bieter unverzüglich beanstandet worden ist oder wenn sonst Zweifel über den Zuschlag

§ 1 General

1. These Conditions of Sale are displayed in the auction room; they are published in each auction catalogue, and also on the Internet, if appropriate. By placing an order or making a bid, the buyer expressly acknowledges these Conditions of Sale and the validity thereof for the auction.
2. The auction, which is public as contemplated in §§ 383 III, 474 I 2 BGB, is prepared, held and handled by KARL&FABER Kunstauktionen GmbH (referred to hereinafter as “KARL&FABER”). As a matter of principle, KARL&FABER auctions the works of art as a commission agent, acting in its own name and for the account of the unnamed party supplying the object. An Auctioneer appointed by KARL&FABER holds the auction in the name and for the account of KARL&FABER. Claims pertaining to the auction shall be directed to KARL&FABER, and not to the Auctioneer. Objects which are the property of KARL&FABER (so-called Own Goods) are specially marked with “+”.

§ 2 Bidding and auction

1. All bidders shall communicate their name and address in a timely manner before the auction. Pursuant to statutory obligations, KARL&FABER reserves the right to request economic beneficiaries to present a valid identity card, passport, or similar identifying documentation and, if necessary, any additional information in order to ascertain their identity and to make copies thereof for their records and to keep them for 30 years. Bidder numbers shall be issued, if appropriate. If a bidder wants to make bids in the name of a third party, then he must give notice to this effect before the auction begins, stating the name and address of the party he is representing and submitting a written proxy. The sales contract shall otherwise, upon the fall of the hammer, be brought about with the bidder.
2. The estimate prices specified in the catalogue of KARL&FABER (where appropriate, the upper and lower estimated value) are stated in Euros. They serve as a guide for the market value of the object being auctioned. The starting price is fixed by the Auctioneer; bids shall be placed at the Auctioneer's discretion, each price shall, as a rule, be 10 % above the preceding bid. KARL&FABER reserves the right to combine or to split catalogue numbers, or – if there is special reason for doing so – to call them in an order other than that given in the catalogue or to withdraw them.
3. Bids may also be made in writing (by letter, fax, scan or via the website of KARL&FABER) or by telephone. For these purposes bidders must, in all cases, first register, using the forms provided by KARL&FABER. Bidding over the Internet (so-called ‘live bidding’) is only permissible if done via the online services and platforms provided by or approved by KARL&FABER. An additional fee of 3 % of the hammer price plus VAT if applicable will be charged for Live-Bidding via external online platforms. In accordance with the Conditions of Sale, this fee is added to the buyers premium. The bidder must bear the costs thereof. Bids made in writing or by telephone shall be only admitted if the bidder has submitted an application for the admission of such bids to KARL&FABER at least 24 hours before commencement of the auction. The request must stipulate the work of art, stating the catalogue number and the catalogue name, and must be signed. If there is any doubt, the catalogue number shall be decisive; any uncertainties shall be for the detriment of the bidder. As a rule, telephone bids shall be accepted only as of an estimated price of € 1,500. With the requesting of permission to make bids by telephone, the bidder agrees to telephone calls being recorded. KARL&FABER shall not assume any guarantee for the handling of written or internet based bids or bids made by telephone. KARL&FABER shall in particular not be liable for errors in transmission or for the establishment and for maintaining telephone or internet connections. This shall not apply if KARL&FABER is responsible for a mistake due to intent or gross negligence. When using a currency converter (e.g. during a live auction), no liability is assumed for the accuracy of the currency conversion.
4. The hammer shall fall, after a bid has been called three times, if no higher bid is made. If several persons make the same bid and no higher bid is made after it has been called three times, the decision will be made in favour of the first bid made or received. A bid may be accepted subject to reservation in individual cases, which the Auctioneer shall point out in each case. Any such acceptance of a bid shall only take effect if KARL&FABER confirms the bid in writing by presenting a statement of account within 8 weeks of the date of the auction; the bidder shall be bound by his bid for the duration of this period of time. KARL&FABER may withdraw its acceptance of a bid during an auction and call for new bids for the work of art at the same auction, if a higher bid made in good time has been overlooked by mistake and the relevant bidder has objected to such immediately, or if there is doubt of any other nature regarding the acceptance of a bid. If KARL&FABER exercises this right, then the acceptance

bestehen. Übt KARL&FABER dieses Recht aus, wird der ursprüngliche Zuschlag unwirksam. KARL&FABER hat das Recht, bis zum Limit eines Kunstwerks für den Einlieferer mitzubieten. KARL&FABER hat das Recht, den Zuschlag zu verweigern oder ein Gebot abzulehnen, wenn ein besonderer Grund vorliegt. Ein besonderer Grund liegt insbesondere vor, wenn ein Bieter KARL&FABER unbekannt ist und nicht spätestens bis zum Beginn der Versteigerung Sicherheit geleistet hat. Wird ein Gebot abgelehnt, bleibt das vorangegangene Gebot wirksam. Der Zuschlag verpflichtet den Bieter zur Abnahme und Zahlung.

5. Schriftliche Gebote gelten als in der Versteigerung bereits abgegebene Gebote. Gehen mehrere gleich hohe schriftliche Gebote für ein und dasselbe Kunstwerk ein, erhält das zuerst eingetroffene Gebot den Zuschlag, wenn kein höheres Gebot vorliegt oder abgegeben wird. Bei gleichem Eingangstag entscheidet das Los. Jedes schriftliche Gebot wird von KARL&FABER nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um ein anderes abgegebenes Gebot zu überbieten. Ein schriftliches Gebot, das auf dem dafür vorgesehenen Formblatt abzugeben ist, muss vom Bieter unterzeichnet sein und den für das Kunstwerk gebotenen Preis (ohne Aufgeld, Folgerechtsumlage und Umsatzsteuer) nennen.
6. Gemäß § 312g Abs. 2 Nr. 10 BGB besteht für den Bieter nach erfolgtem Zuschlag kein Widerrufsrecht nach § 355 BGB.

§ 3 Bezahlung; Mitwirkungspflichten des Käufers bei der Erfüllung geldwäscherechtlicher Vorschriften

1. Der Kaufpreis besteht aus dem Hammerpreis zuzüglich Aufgeld. Zusätzlich wird bei Werken lebender oder von vor weniger als 70 Jahren verstorbener Künstler zur Abgeltung des dann gemäß § 26 UrhG zu entrichtenden Folgerechts eine Umlage von 1,5 % der Summe von Hammerpreis und Nettoaufgeld zzgl. gesetzlicher Umsatzsteuer erhoben.
2. Es wird, was die Umsatzsteuer betrifft, je nach rechtzeitig vor der Rechnungsstellung zu machender Vorgabe des Einlieferers differenzbesteuert oder regelbesteuert verkauft.
 - a) Regelbesteuerte Kunstwerke werden mit „R“ hinter der Katalognummer gekennzeichnet. Als Aufgeld wird in diesen Fällen pro Einzelobjekt beim Käufer erhoben: auf einen Zuschlagspreis bis einschließlich € 500.000 27 %, auf einen Zuschlagspreis über € 500.000 bis einschließlich € 1.500.000 für den überschreitenden Betrag 21 %, auf einen Zuschlagspreis über € 1.500.000 für den diesen überschreitenden Betrag 16 %. Auf den Zuschlagspreis, das Aufgeld sowie eventuelle weitere Kosten wird die gesetzliche Umsatzsteuer erhoben und separat ausgewiesen.
 - b) Bei Anwendung des § 25a Umsatzsteuergesetz (Differenzbesteuerung) beinhaltet das Aufgeld sowie eventuelle weitere Kosten die nicht separat ausgewiesene Umsatzsteuer. Das Aufgeld beträgt dann unter Berücksichtigung der unter § 3 Ziff. 2 a) aufgeführten Staffelung 32 %, 27 % und 22 %.
3. Die Umsatzsteuer sowie die Gegenstände, auf die sie anfällt, entsprechen der Gesetzgebung und der aktuellen Praxis der Finanzverwaltung zum Zeitpunkt der Auktion. Es können sich insoweit Änderungen ergeben, die an den Käufer weitergegeben werden müssen. Nehmen Käufer mit Wohnsitz außerhalb der EU das ersteigerte Kunstwerk selbst in Staaten außerhalb der EU mit, haben sie Sicherheit in Höhe der gesetzlichen Umsatzsteuer zu leisten. Diese wird erstattet, wenn der Käufer KARL&FABER innerhalb eines Monats nach Erhalt des Kunstwerks den deutschen zollamtlichen Ausfuhr- und Abnehmerschein vorlegt. Im Ausland anfallende (Einfuhr-) Umsatzsteuer und Zölle trägt in jedem Fall der Käufer. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen ergehen vorbehaltlich der Nachprüfung.
4. Soweit der Käufer nach diesen Versteigerungsbedingungen oder dem Gesetz Erstattung von Kosten und / oder Zinsen schuldet, kann KARL&FABER diese zusätzlich zu den in § 3, Ziff. 1, 2 a, b, 3 genannten Beträgen liquidieren. Der Kaufpreis ist mit dem Zuschlag fällig. Zahlungsverzug tritt, auch bei abwesendem Käufer, zwei Wochen nach Zuschlag, frühestens jedoch eine Woche nach Rechnungsdatum ein. Ab Eintritt des Zahlungsverzugs des Käufers verzinst sich der Kaufpreis unbeschadet etwaiger weiterer Schadensersatzansprüche mit monatlich 1 % pro angefangenem Monat. Vier Wochen nach Eintritt des Zahlungsverzugs ist KARL&FABER berechtigt, dem Einlieferer Namen und Adresse des Käufers zu nennen.
5. Der Käufer kann gegenüber KARL&FABER nur mit unbestrittenen oder rechtskräftig festgestellten Forderungen aufrechnen.
6. Unbare Zahlungen werden erfüllungshalber angenommen. Bei Zahlung in ausländischer Währung geht ein etwaiger Kursverlust zu Lasten des Käufers. Alle Steuern, Kosten und Gebühren der unbaren Zahlung (inklusive der KARL&FABER belasteten Bankspesen) gehen zu Lasten des Käufers, soweit dies gesetzlich zulässig ist und das Verbot des § 270a BGB keine Anwendung findet. KARL&FABER ist nicht verpflichtet, das ersteigerte Kunstwerk vor vollständiger Bezahlung aller vom Käufer geschuldeten Beträge herauszugeben.
7. Rechnungsänderungswünsche (u.a. Adresse, Besteuerung) können nach der Auktion nicht mehr angenommen werden.
8. KARL&FABER hat gem. gesetzlicher Verpflichtung das Recht, den Käufer um die Vorlage eines gültigen Personalausweises, Reisepasses, ähnlichen Personaldokumentes und ggf. weitergehende Informationen zur Feststel-

of the original bid shall cease to be effective. KARL&FABER shall have the right to bid for the consignor up to the limit of a work of art. KARL&FABER shall be entitled to refuse the acceptance of a bid or to reject a bid if there is special reason on hand for doing so. A special reason shall be on hand in particular, if a bidder is unknown to KARL&FABER and has not provided security at the latest, by the time the auction begins. If a bid is rejected, then the preceding bid shall remain in effect. The acceptance of a bid shall oblige the bidder to acceptance and payment.

5. Written bids shall be deemed bids already made at the auction. If KARL&FABER receives several written bids to the same amount for one and the same work of art, then the bid received first shall be accepted, if no higher bid has been submitted or is made. KARL&FABER shall only avail itself of each written bid up to the amount which is necessary in order to outbid another bid which has been made. A written bid, which is to be submitted using the form sheet provided for such purpose, must be signed by the bidder and stipulate the hammer price (without premium, droit de suite fee, and value-added tax due) offered for the work of art. 6. Pursuant to sec. 312 (g) (2) (10) of the German Civil Code, the bidder has no right of cancellation under sec. 355 German Civil Code after the bid is awarded.

§ 3 Payment, Obligations of the buyer to cooperate in adherence to the money laundering regulations

1. The purchase price consists of the hammer price plus premium. In addition for works of art by living artists or artists who died no more than seventy years ago a fee of 1.5 % of the sum of the hammer price and the net premium, plus statutory turnover tax thereon, shall be charged to compensate for droit de suite pursuant to Copyright Act § 26.
2. As regards VAT, sales are made subject to the gross margin scheme or subject to regular taxation, depending on the consignor's specifications to be provided in a timely fashion before the invoice is issued.
 - a) Artworks subject to regular taxation are marked “R” after the catalogue number. In these cases, the buyer shall be charged a premium for each individual object as follows:
 - 27 % on a hammer price up to and including € 500,000;
 - 21 % on the amount exceeding a hammer price of over € 500,000 and up to and including € 1,500,000; and
 - 16 % on the amount exceeding € 1,500,000. Statutory turnover tax shall be added to the hammer price, the premium and any further costs which may be charged and shall be separately shown on the invoice.
 - b) When applying § 25a Value Added Tax Act (differential taxation), the premium as well as any further costs are subject to the value added tax not shown separately. The premium, taking into account the scale stipulated in the provisions of § 3 Item 2 a), shall then amount to 32 %, 27 % and 22 %.
3. The turnover tax and the objects on which it is incurred, comply with the current state of legislation and the current practice applied for financial accounting at the time of the auction. Changes may therefore arise in this respect, which will then be passed on to the buyer. If buyers resident outside the EU take the work of art they have bought by auction with them to countries outside the EU by themselves, they must provide security amounting to the statutory value-added tax. This will be refunded if the buyer submits the export- and purchase certificate issued by the German customs authorities to KARL&FABER within one month of receiving the work of art. (Import) sales tax and customs due abroad are in any event payable by the buyer. Invoices issued during or immediately after an auction are issued subject to review.
4. KARL&FABER shall, in as far as the buyer is committed by these Conditions of Sale or by legal prescription to reimburse costs and/or interest, be entitled to liquidate such in addition to the amounts as stipulated in Item 3, Item 1, 2 a, b, 3. The purchase price shall fall due for payment upon the fall of the hammer. Default of payment shall commence two weeks after a bid has been accepted, also in the case of absent buyers, at the earliest, however, one week after the date of invoice. The purchase price shall, upon the occurrence of default of payment and notwithstanding any further claims for damages, bear monthly interest at a rate of 1 % per commenced month. Four weeks after the occurrence of default of payment, KARL&FABER shall be entitled to disclose the name and the address of the buyer to the Consignor.
5. The buyer may only offset such claims with respect to KARL&FABER, which are undisputed or have been finally determined by a court of law.
6. Non-cash payments shall be accepted as conditional payment. If payments are effected in foreign currencies, then any exchange rate losses shall be borne by the buyer. All taxes, costs and fees for non-cash payments (including the bank charges charged to KARL&FABER) shall be borne by the buyer, insofar as this is legally permissible and the prohibition of Section 270a Civil Code (BGB) does not apply. KARL&FABER is under no obligation to hand over the work of art which has been bought at an auction until all the amounts owed by the buyer have been paid in full.
7. Billing change requests (address, taxation) cannot be accepted after the auction.

lung des wirtschaftlich Berechtigten zu bitten, sowie davon Kopien für ihre Unterlagen zu erstellen und 30 Jahre lang aufzubewahren. Wirtschaftlich Berechtigter i.S.d. Geldwäscheschutzgesetzes (GwG) sind natürliche Personen, unter deren Kontrolle oder Einfluss das Unternehmen steht. Dazu zählen u.a. alle Personen, die unmittelbar oder mittelbar mehr als 25 % Kapitalanteile oder Stimmrechte an einem Unternehmen halten oder auf vergleichbare Art Kontrolle ausüben. Handelt es sich bei dem Bieter um eine sog. politisch exponierte Person, so muss der Bieter dies angeben. Politisch exponierte Personen i.S.d. GwG sind Personen, die ein hoch rangiges öffentliches Amt auf internationaler, europäischer oder nationaler Ebene ausüben oder in den letzten 12 Monaten ausgeübt haben, sowie deren nahe Angehörige. Der Bieter verpflichtet sich zur Mitwirkung bei der Erfüllung dieser gesetzlichen Verpflichtung.

§ 4 Abholung und Transport; Gefahrübergang; Ausfuhrgenehmigung

- Der Käufer hat seine Erwerbung unverzüglich, spätestens jedoch zwei Wochen nach vollständiger Bezahlung seiner Verbindlichkeiten abzuholen, danach gerät er auch ohne Mahnung in Verzug. Ab diesem Zeitpunkt, spätestens aber ab Übergabe des Kunstwerkes an den Käufer, geht die Gefahr eines zufälligen Untergangs oder zufälliger Verschlechterung des Kunstwerkes auf den Käufer über.
- Unbeschadet der Regelungen in § 4 Ziff. 1 lagert und versichert KARL&FABER das Kunstwerk (in Höhe des Kaufpreises) während eines Zeitraumes von 1 Monat ab dem Tag der Auktion. Danach hat KARL&FABER das Recht, aber nicht die Pflicht, das Kunstwerk im Namen und auf Rechnung des Käufers in eigenen Räumen oder bei einer Kunstspedition einzulagern und auf dessen Kosten versichern zu lassen. Nach angemessener Frist behält sich KARL&FABER überdies das Recht vor, das nicht abgeholte Kunstwerk gemäß § 383 BGB zu verwerten. Wünscht der Käufer die Durchführung des Transportes des Kunstwerkes, hat er dies KARL&FABER schriftlich mitzuteilen. KARL&FABER organisiert den Transport zum Käufer sowie eine entsprechende Versicherung auf dessen Kosten und, soweit der Käufer als Unternehmer handelt, auf dessen Gefahr. KARL&FABER kann hierfür einen angemessenen Vorschuss verlangen.
- Grundsätzlich ist der Käufer zur Einholung einer gem. der gesetzlichen Bestimmungen ggf. erforderlichen Ausfuhrgenehmigung verpflichtet. Der Käufer kann KARL&FABER beauftragen, das zur Erteilung einer Ausfuhrgenehmigung erforderliche Verfahren zu übernehmen. Hierzu hat der Käufer KARL&FABER eine entsprechende Vollmacht zur Vorlage bei den Behörden zu erteilen. Dieser Service ist für den Käufer kostenpflichtig und wird ihm, ggf. zzgl. verauslagter Fremdkosten, separat in Rechnung gestellt. Wird eine Ausfuhrgenehmigung nicht erteilt, ist der Käufer nicht berechtigt, deshalb vom Vertrag zurückzutreten.

§ 5 Eigentumsübergang, Folgen des Rücktritts bei Zahlungsverzug; Rücktrittsrecht bei Geldwäscheverdacht

- Das Eigentum an dem zugeschlagenen Kunstwerk geht erst nach voll ständiger Zahlung aller KARL&FABER geschuldeter Beträge auf den Käufer über.
- Ist der Käufer in Zahlungsverzug, kann KARL&FABER nach Setzen einer Nachfrist vom Vertrag zurücktreten; wird dieses Recht ausgeübt, erlöschen alle Rechte des Käufers am ersteingerten Kunstwerk. In einem solchen Fall ist KARL&FABER berechtigt, vom Käufer Schadensersatz in Höhe des entgangenen Entgelts (Abgeld und Aufgeld) sowie angefallener Kosten für Trans port-, Lagerund Versicherungskosten bis zur Rückgabe oder, nach Wahl von KARL&FABER, bis zur erneuten Versteigerung des Kunstwerkes. Wird das Kunstwerk in der nächsten oder übernächsten Auktion versteigert, haftet der Käufer außerdem für jeglichen Mindererlös. Auf einen Mehrerlös hat er keinen Anspruch. KARL&FABER hat das Recht, den Käufer von weiteren Geboten in der Versteigerung auszuschließen.
- Stellt sich beim Käufer im Rahmen der üblichen Prüfung ein Geldwäscheverdacht heraus, ist KARL&FABER zum Rücktritt berechtigt. Ein Recht des Käufers auf Durchführung des Kaufvertrages besteht dann nicht.

§ 6 Vorbesichtigung, Katalogangaben und Haftung des Versteigerers

- Sämtliche zur Versteigerung gelangenden Kunstwerke können im Rahmen der Vorbesichtigung geprüft und besichtigt werden. Sie sind durchgehend gebraucht und haben einen ihrem Alter und ihrer Provenienz entsprechen den Zustand, insbesondere Erhaltungszustand. In allen Fällen ist der tatsächliche Zustand des Kunstwerkes zum Zeitpunkt seines Zuschlages vereinbarte Beschaffenheit im Sinne der gesetzlichen Bestimmungen. Weitergehende Ansprüche des Käufers sind ausgeschlossen, vgl. § 6 Ziff. 2. Rahmen, Passepartouts, Bildglas, Podeste und ähnliche Präsentationshilfen gehören nicht zum Kunstwerk und sind nicht Gegenstand des Kaufvertrages, sofern sie nicht Teil des Kunstwerks sind. Der Käufer hat auf sie keinen Anspruch, sie werden aber vorbehaltlich anderweitiger Anweisung (außer Bildglas beim Versand) mitgeliefert.

- KARL&FABER has the right, in accordance with legal obligations, to ask the purchaser to present a valid identity card, passport, similar identity document and, if necessary, further information to establish the identity of the beneficial owner, to make copies of these for its records and to keep them for 30 years. Beneficial owners within the meaning of the German Anti-Money Laundering Act (AMLA) are natural persons under whose control or influence the company is. This includes, among others, all persons who directly or indirectly hold more than 25 % of the capital or voting rights in a company or exercise control in a comparable manner. If the bidder is a so-called politically exposed person they must disclose this. Politically exposed persons within the meaning of the AMLA are persons who hold a high-ranking public office at international, European or national level or have held such office in the last 12 months, as well as their close relatives. The bidder undertakes to cooperate in the fulfillment of this legal obligation.

§ 4 Collection And Transportation; Passing Of Risk; Export Licence

- The buyer shall collect his acquisition without delay, or at the latest, two weeks after having paid his liabilities in full amount; he shall, after such time, be in default even if no reminder is conveyed. As of this date, or in any event as of the time when the work of art is handed over to the buyer, the risk of accidental destruction or of accidental deterioration of the work of art shall pass on to the buyer.
- KARL&FABER shall, notwithstanding the provisions of § 4 Item 1 above, store the work of art and insure it (at its purchase price) for a period of one month as of the date of the auction. Thereafter, KARL&FABER shall be entitled but not obliged to store the work of art at an art forwarding agency and to have it insured in the name and for the account of the buyer. If the buyer wishes to have the transportation of the work of art carried out, then he shall notify KARL&FABER thereof in writing. KARL&FABER shall organize suitable means of transportation to transfer the work of art to the buyer and also appropriate insurance at the latter’s expense and – insofar at the buyer is acting as an entrepreneur – at the latter’s risk. KARL&FABER may request an adequate advance payment for such purpose. 3. Generally speaking the buyer is obliged to obtain any export licence that may be required in accordance with the statutory provisions. The purchaser can instruct KARL&FABER to take over the procedure necessary for the granting of an export licence. For this purpose, the purchaser must grant KARL&FABER a corresponding power of attorney for presentation to the authorities. This service is subject to a charge for the buyer and will be invoiced separately, plus any third-party costs incurred. If an export licence is not granted, the buyer is not entitled to withdraw from the contract for this reason.

§ 5 Passing of title, consequences of withdrawal ondefault of payment; right of withdrawal in the event of suspected money laundering

- The ownership to the acquired work of art shall only pass on to the buyer after the complete payment of all amounts owed to KARL&FABER.
- If the buyer is in default of payment, then KARL&FABER may rescind the contract after having granted an additional period of respite; if such right is exercised, then all the rights of the buyer in respect of the work of art bought by auction shall expire and become void. KARL&FABER shall in such case be entitled to claim compensation of damages from the buyer in the amount of lost remuneration for the work of art (seller’s commission and buyer’s premium), and any costs incurred for catalogue illustrations. The buyer shall, in addition, be liable for transportation-, storage- and insurance costs until the work of art is returned or – as KARL&FABER may select – is put up for renewed auction. If the work of art is sold at the next auction or at the auction following next thereupon, then the buyer shall furthermore also be liable for any shortfall in proceeds. He shall not be entitled to any surplus in proceeds. KARL&FABER shall have the right to exclude the buyer from making further bids at the auction.
- If, within the framework of the usual checks, a suspicion of money laundering is found to exist on the part of the purchaser, KARL&FABER is entitled to withdraw from the contract. In this case, the buyer has no right to execute the purchase contract.

§ 6 Preliminary viewing, catalogue details, liability of the auction house

- All the works of art put up for auction may be inspected and viewed in the context of the preliminary viewing. They are altogether used, and the condition they are in, particularly their state of preservation, corresponds with their age and provenance. The actual condition of the work of art at the time of the fall of the hammer shall in all cases be the agreed quality as defined by statutory regulations, cf. Section 6 Item 2. Frames, passe-partouts, picture glass, pedestals and similar presentation aids do not belong to the work of art and are not part of the purchase contract. Although the buyer has no claim to them, they will be provided unless instructed otherwise (except for picture glass on shipment).

- Alle Angaben im Katalog oder in einer entsprechenden Internet-Präsentation beinhalten lediglich Meinungsäußerungen, die nach bestem Wissen und Gewissen gemacht werden. Diese Angaben begründen weder eine Garantie im Sinne des §443 BGB noch eine Beschaffenheitsvereinbarung. Das Gleiche gilt für Katalogabbildungen sowie virtuelle Hängungen der Werke; sie dienen dem Zweck, dem Interessenten eine ungefähre Vorstellung vom Kunstwerk zu verschaffen. KARL&FABER behält sich vor, Katalogangaben über die zu versteigernden Kunstwerke vor der Auktion zu berichtigen. Diese Berichtigung kann durch schriftlichen Aushang am Ort der Versteigerung (sog. Errata- und Addenda- Liste), durch eine Aktualisierung des Onlinekataloges (nicht des Kataloges im pdf-Format) auf der Website von KARL&FABER oder mündlich durch den Auktionator unmittelbar vor der Versteigerung des Kunstwerkes erfolgen. In einem solchen Fall treten die berichtigten Angaben an die Stelle der Katalogbeschreibung. Mit diesen Maßgaben sind alle Ansprüche gegen KARL&FABER, insbesondere Schadensersatzansprüche wegen Rechts- und Sachmängeln sowie aus sonstigen Gründen (Verlust / Beschädigung) ausgeschlossen. Dies gilt nicht, soweit solche Ansprüche auf vorsätzlichem oder grob fahrlässigem Handeln von KARL&FABER (ein schließlich ihrer Erfüllungsgehilfen) beruhen, ihre Ursache in der Verletzung von vertraglichen Kardinalpflichten haben oder Schäden wegen Verletzung des Lebens, des Körpers oder der Gesundheit betreffen.
- KARL&FABER verpflichtet sich jedoch, auf rechtzeitiges (siehe § 6 Ziff. 4) Verlangen des Käufers Ansprüche aus dem Innenverhältnis mit dem Eilieferer diesem gegenüber – ggf. auch gerichtlich – geltend zu machen, wenn der Käufer nachgewiesen hat, dass Katalogangaben über die Urheberschaft und die Technik des ersteigerten Kunstwerkes unrichtig sind und auch nicht mit der Meinung eines allgemein anerkannten Experten (bzw. des Erstellers des Werkverzeichnisses, der Erklärung des Künstlers selbst oder der Stiftung des Künstlers) zum Tag der Auktion übereinstimmen. Im Falle erfolgreicher Inanspruchnahme des Kommittenten erstattet KARL&FABER dem Käufer den Kaufpreis, wenn keine Ansprüche Dritter an dem Kunstwerk bestehen und das Kunstwerk am Sitz von KARL&FABER in unverändertem Zustand zurückgegeben wird.
- Etwaige Ansprüche gegenüber KARL&FABER verjähren ein Jahr nach Übergabe des Kunstwerkes an den Käufer. Dies gilt nicht für die in § 6 Ziff. 2 letzter Satz geregelten Ansprüche; sie verjähren innerhalb der gesetzlichen Fristen.

§ 7 Nachverkauf

Diese Versteigerungsbedingungen gelten für den freihändigen Verkauf nach Beendigung der Auktion (sog. Nachverkauf) entsprechend. KARL&FABER kann für derartige Veräußerungen insbesondere die in § 3 geregelten Entgelte und Umlagen erheben. Auf den Nachverkauf, der Bestandteil der Auktion ist, finden die Bestimmungen über Verkäufe im Fernabsatz gemäß §§ 312 b) ff. keine Anwendung.

§ 8 Schlussbestimmungen

Es gilt ausschließlich das Recht der Bundesrepublik Deutschland. Das Übereinkommen der Vereinten Nationen über Verträge über den internationalen Warenkauf (CISG) findet keine Anwendung. Erfüllungsort und Gerichtsstand, soweit dieser zulässig vereinbart werden kann, ist München. Sollten eine oder mehrere Bestimmungen dieser Versteigerungsbedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Diese Versteigerungsbedingungen regeln sämtliche Beziehungen zwischen dem Käufer und KARL&FABER. All gemeine Geschäftsbedingungen des Käufers haben keine Geltung. Münd liche Nebenabreden bestehen nicht. Änderungen dieser Versteigerungsbedingungen bedürfen der Schriftform, das gilt auch für die Abbedingung des Schriftformerfordernisses. Soweit die Versteige er ungs be dingungen in mehreren Sprachen vorliegen, ist stets die deutsche Fassung maßgebend.

Stand: Februar 2025

- All the details given in the catalogue or in a corresponding Internet presentation are merely expressions of opinion made in accordance with best of knowledge and belief. These details do not constitute a legally binding confirmatory commitment regarding quality and nature, nor any such guarantee within the meaning of § 443 BGB or an agreement on quality and characteristics. The same applies for the illustrations in the catalogue; these illustrations as well as virtual hangings of the works serve for the purpose of giving interested customers an impression of the work of art. KARL&FABER reserves the right to correct catalogue details regarding the works of art to be sold by auction before the auction. Such correction may be made by way of a written notice displayed at the place where the auction is held, or it may be given verbally by the Auctioneer immediately before the work of art is sold by auction. The corrected details shall, in any such case, apply in lieu of the description in the catalogue. All claims against KARL&FABER shall be excluded with and by these provisions, particularly all claims for damage compensation due to defects of quality and of title, as well as for other reasons (loss /damage). This shall not apply, in as far as such claims are based on intentional or grossly negligent actions of KARL&FABER (including its vicarious agents), or if they are based on the infringement or breach of essential contractual duties, or if they concern damages due to the injury of life, body or health.
- KARL&FABER undertakes, upon the timely request of the buyer (cf. § 6 Item 4), to assert the rights and claims provided for under the internal relationship with the Consignor against such Consignor – also before court if necessary – if the buyer has proven that the details given in the catalogue regarding the origination and the technique of the work of art bought at the auction are incorrect were also not in agreement with a generally recognised expert (or the creator of the catalogue of works, the declaration of the artist him/herself or the artist’s trust) on the date of the auction. If claims are successfully asserted against the Consignor, then KARL&FABER shall refund the purchase price to the buyer if there are no third-party rights on hand to the work of art, and if the work of art is returned in unchanged condition at the registered headquarters of KARL&FABER.
- Any and all claims asserted against KARL&FABER shall become statute-barred one year after the work of art has been handed over to the buyer. This shall not apply for the claims regulated by the provisions stipulated in § 6 Item 2, last sentence; these shall become statute-barred within the periods as provided for by law.

§7 Post-auction sale

These Conditions of Sale shall also apply mutatis mutandis for the subsequent offhand sale of works of art (so-called After- or Post-auction sale) on the open market. KARL&FABER may, for such sales, particularly impose and charge the considerations and allocations regulated in § 3. For this off-hand sale, which is part of the auction, the Distance Selling Regulations according to §§ 312 b) et seqq. BGB does not apply.

§8 Final provisions

The laws of the Federal Republic of Germany shall apply exclusively. The United Nations Convention on the International Sale of Goods (CISG) shall not apply. Place of performance shall be Munich, Germany. Munich, Germany, shall be the sole place of jurisdiction for any claims, disputes or controversies arising out of or in connection with any auction or purchase of works of art in a post-auction sale or private sale. If one or several provisions of these Conditions of Sale should be or become invalid, then the validity of the remaining other provisions shall not be affected thereof. These Conditions of Sale shall govern all relations between the buyer and KARL&FABER. General terms and conditions of business of the buyer shall not apply. No verbal ancillary agreements have been concluded. Amendments to these Conditions of Sale are to be made in writing; this shall also apply for the relinquishment and waiver of this writing requirement. If the Conditions of Sale are avaiable in several languages, the German version shall always prevail.

Revised: February 2025

Consignors Index

[255474] 397, 399, 406, 414, 415 [256357] 443 [256361] 356 [256362] 395 [256374] 389, 444, 445, 447, 449, 453, 458, 462, 464, 465, 517, 521 [256383] 369 [256386] 370, 385 [256389] 358, 372, 384, 388, 403, 431–435, 450, 456, 457, 463, 481 [266397] 436, 438, 488, 508 [266398] 380, 386, 392, 393, 401, 408, 410, 413, 419, 420, 427 [266408] 425 [266409] 360, 362, 364, 365, 379, 394, 409, 423, 498, 500 [266411] 437, 440, 442, 474–476, 478, 479, 482, 486, 487, 489, 490 [266426] 368, 452, 459 [266431] 359, 361, 363, 366, 382, 391 [266432] 400 [266435] 523 [266445] 439, 480, 522 [266469] 441, 477, 483–485, 505, 512 [266491] 502, 507 [266499] 524 [266501] 374 [266505] 426, 454 [266519] 375 [266527] 300–355, 390, 404, 407, 466–473, 491, 513–516, 518–520 [266529] 460, 461 [266539] 511 [266540] 367, 371, 373, 376, 378, 387, 396, 402, 405, 411, 412, 416, 418, 421, 422, 424, 429 [266542] 383, 446, 448 [266548] 357 [266568] 377, 381, 398, 417, 430, 455 [266579] 509 [266593] 428, 451, 525 [266614] 510 [266621] 492–497, 499, 501, 503, 504, 506

Errata- & Addenda-Liste

Die Informationen in diesem Katalog entsprechen dem aktuellen Stand zum Zeitpunkt der Drucklegung. Änderungen, die nach diesem Zeitpunkt vorgenommen wurden, werden in einer Errata- und Addenda-Liste dokumentiert. Diese erhalten Sie unter der jeweiligen Auktion auf unserer Webseite oder auf Anfrage unter info@karlundfaber.de.

Katalogisierungsstandards

Titel und Datierung der Kunstwerke werden, sofern vorhanden, von der Angabe des Künstlers auf dem Werk oder aus dem Werkverzeichnis übernommen. Falls ein Titel vom Künstler auf dem Werk vermerkt wurde, wird dieser in Anführungszeichen angegeben: „Titel“. Nicht datierte Werke werden stilistisch oder auf Grundlage von Literatur zeitlich eingeordnet. Das Entstehungsjahr eines Werkes wird in Klammern angegeben, es sei denn, es wurde handschriftlich vom Künstler auf dem Werk vermerkt. Wurde das Werk nur zweistellig datiert, ist die Jahrhundertangabe in Klammern angegeben: z.B. (19)84. Alle Kunstwerke werden von unseren Experten neu vermessen. Alle Kunstwerke können vor der Auktion besichtigt werden. Es handelt sich um gebrauchte Werke, deren Zustand ihrem Alter entsprechend ist. Mängel, die den optischen Gesamteindruck beeinträchtigen, werden im Katalog erwähnt. Zustandsberichte sind auf Anfrage erhältlich unter: condition-report@karlundfaber.de

Katalogisierung / Cataloguing

Silvie Mühlh M.A., Katharina Wieland M.A.

Der Aufruf erfolgt bei allen Katalognummern grundsätzlich zu etwa 80% des (unteren) Schätzpreises, sofern kein Limit vorliegt. Alle Schätzpreise sind in Euro.

The starting price for all lots will generally be 80 per cent of the (lower) estimate, provided there is no reserve. All estimates are in Euros.

Katalogpreise / Catalogue prices

Alte Meister und Kunst des 19. Jahrhunderts / Gemälde & Zeichnungen
Old Masters and 19th Century Art / Paintings & Drawings
Druckgrafik / Prints
Moderne Kunst / Modern Art
Kunst nach 1945 & Zeitgenössische Kunst / Post War & Contemporary Art
Je € 20,- (zzgl. Portokosten / plus p. & p.)

Jahresabonnement alle Kataloge / Annual Subscription all catalogues:

Deutschland / Germany € 80,-
Europa / Europe € 100,-
Welt / Non-EU countries € 150,-

Abbildungen / Illustrations

Vorderseite außen/ Front:
Rembrandt Harmensz. van Rijn, Clement de Jonghe, Printseller, Lot 311

Rückseite außen/ Back:
Pierre-Auguste Renoir, Enfants jouant à la balle, Lot 521



Folgen Sie uns auf Instagram, Facebook, YouTube, Pinterest und LinkedIn.

Errata & Addenda List

All information in this catalogue corresponds to the current status at the time of printing. Changes made afterwards are documented in an errata and addenda list. Find the current lists under the corresponding auction on our website or request it via email to info@karlandfaber.com.

Cataloguing Standards

If available, title and date of artworks correspond to the original inscription on the artwork or originate from the respective catalogue raisonné. In case the artist him- or herself indicated it on the artwork, the title is presented in quotation marks: „title“. Undated works are assigned approximate dates on the basis of literature and stylistic grounds. The year of origin of an artwork is written in brackets, unless the artist him- or herself indicated a title on the artwork. If a double-digit date is indicated on the work, the century is presented in brackets: i.e. (19)84. All artworks are measured by our experts. The dimensions are indicated in cm in the order height x width. All artworks can be viewed before the auction. The works are pre-owned and their condition corresponds to their age. Defects are listed in the catalogue, if they impair the overall impression of the artwork. Condition reports for all works are available on request at condition-report@karlandfaber.com

Katalogpreise / Catalogue prices

Alte Meister und Kunst des 19. Jahrhunderts / Gemälde & Zeichnungen
Old Masters and 19th Century Art / Paintings & Drawings
Druckgrafik / Prints
Moderne Kunst / Modern Art
Kunst nach 1945 & Zeitgenössische Kunst / Post War & Contemporary Art
Je € 20,- (zzgl. Portokosten / plus p. & p.)

Jahresabonnement alle Kataloge / Annual Subscription all catalogues:

Deutschland / Germany € 80,-
Europa / Europe € 100,-
Welt / Non-EU countries € 150,-

Abbildungen / Illustrations

Vorderseite außen/ Front:
Rembrandt Harmensz. van Rijn, Clement de Jonghe, Printseller, Lot 311

Rückseite außen/ Back:
Pierre-Auguste Renoir, Enfants jouant à la balle, Lot 521

Impressum / Imprint
Gestaltung: Off Office, Johannes von Gross, Markus Lingemann,
Leon Beckmann, Sarah Halbgewachs
Fotografie / Lithografie: Myrzik & Jarisch (Portraits),
as-photoworks.com (Kunstwerke),
Karin Brunner (Standorte)
Datenbasiertes Publishing: Linus Batisweiler
Verantwortlich: Gesine Geister
Produktionsleitung: Maresa Pradler M.A.
Druck: omb2 Print GmbH, München



KARL&FABER

KARL&FABER Kunstauktionen GmbH
Amiraplatz 3 · 80333 München
T + 49 89 22 18 65 · F + 49 89 228 33 50
info@karlundfaber.de · karlundfaber.de

GEBOTSFORMULAR BIDDING FORM

Bitte senden Sie beide Seiten ausgefüllt und unterschrieben an uns zurück. Please fill out, sign and return both pages to us.

AUKTIONS-NR. AUCTION NO.	DATUM DATE	
NAME, VORNAME SURNAME, FIRST NAME	FIRMA COMPANY	
RECHNUNGSEMPFÄNGER INVOICE RECIPIENT	EMAIL	
Bitte beachten Sie, dass die Rechnungsadresse und die Besteuerung nach der Auktion nicht mehr geändert werden können. Please note that the billing address and taxation can not be changed after the auction.		
STRASSE STREET	TEL TEL	FAX FAX
PLZ, ORT, LAND POST CODE, CITY, COUNTRY	MOBIL MOBILE	
UMSATZSTEUER-ID* VAT-NUMBER*	TELEFON FÜR DIE AUKTION PHONE FOR THE AUCTION	
<input type="checkbox"/> *Vorsteuerabzugsberechtigt, bitte regelbesteuerte Abrechnung *Entitled to deduct VAT, please issue invoice based on regular taxation		

Nur für Neukunden Only for new clients

STAATSANGEHÖRIGKEIT NATIONALITY	GEBURTSDATUM DATE OF BIRTH
AUSWEISNUMMER PASSPORT NO.	Bitte lassen Sie uns eine Kopie Ihres Personalausweises zukommen Please provide us with a copy of your passport/identity card
POLITISCH EXPONIERTE PERSON POLITICAL EXPOSED PERSON	BEI UNTERNEHMEN: NAME WIRTSCHAFTLICHER BERECHTIGTER FOR COMPANIES: NAME ULTIMATE BENEFICIAL OWNER
<input type="checkbox"/> JA YES <input type="checkbox"/> NEIN NO	

Hinweis zum Datenschutz: Verantwortlicher ist die KARL & FABER Kunstauktionen GmbH, Amiraplatz 3, 80333 München, info@karlundfaber.de . KARL & FABER verarbeitet die mit diesem Bieterformular erhobenen personenbezogenen Daten des Bieters ausschließlich zum Zweck der Entgegennahme des Gebots sowie gegebenenfalls zum Abschluss und zur Abwicklung des Versteigerungsvertrags. Rechtsgrundlage für die Verarbeitung ist Art. 6 Abs. 1 b) DSGVO (Vertragserfüllung). Alle weiteren Informationen zum Datenschutz und Ihren Rechten finden Sie in unserer Datenschutzerklärung unter karlundfaber.de/datenschutz . <input type="checkbox"/> Ja, ich möchte, dass die KARL & FABER Kunstauktionen GmbH mir an meine angegebene E-Mail-Adresse den KARL & FABER Newsletter mit Informationen zu Expertentagen, Auktionen und sonstigen Veranstaltungen schickt. Ich kann meine Einwilligung in den Erhalt des Newsletters jederzeit für die Zukunft widerrufen, zum Beispiel durch Anklicken des Abmelde-links am Ende des Newsletters. Alle weiteren Informationen zum Datenschutz und meinen Rechten finde ich in der Datenschutzerklärung von KARL & FABER unter karlundfaber.de/datenschutz .	Data privacy information: KARL & FABER Kunstauktionen GmbH, Amiraplatz 3, 80333 Munich, info@karlundfaber.de , is responsible for ensuring data privacy. KARL & FABER processes the bidder's personal data collected with this bidder registration form exclusively for the purpose of accepting the bid and concluding and processing any auction contract that may be concluded. Article 6 par. 1 b) GDPR (performance of contract) forms the legal basis for processing the data. Please refer to our data protection privacy statement under karlundfaber.de/en/privacy-policy , for details of our data privacy principles and your data privacy rights. <input type="checkbox"/> Yes, I wish to receive the KARL & FABER Fine Art Auctions newsletter with information about appraisal days, auctions and other events at my registered email address. I am entitled to withdraw my consent to receiving the newsletter at any time with effect for the future, for example by clicking on the "unsubscribe" link at the end of the newsletter. The details of KARL & FABER's data privacy principles and my data privacy rights are laid down in the data protection privacy statement of KARL & FABER under karlundfaber.de/en/privacy-policy .
UNTERSCHRIFT SIGNATURE	DATUM DATE



