

ANTONIO DA TRENTO Trento 1508 – 1550 Trento

The Martyrdom of Two Saints.

Chiaroscuro woodcut from three blocks, after Parmigianino. Bartsch XII. 28. Takahatake 36, the second of two states, with the minor alterations to the line block chiefly visible in the outstretched arm of the central figure.

A brilliant impression, the colors rich and vibrant. In fine, fresh condition; the left border shaved fractionally. Provenance: J. A. Boerner (1785-1862), dated 1809, Lugt 269. J.A. Boerner, although not related to the firm of the same name, was a print dealer and author in Nuremberg. He assembled a very considerable collection of prints; his scholarship and connoisseurship were notable.

Sheet: 292 x 478 mm 11 ½ x 18 13/16 inches

\$27,000.

MASTER M active Southern Netherlands first quarter 16th century Liège

Saint Servatius (The Patron Saint of Maastricht).

Engraving; c. 1500-1520. Hollstein 36, of the greatest rarity. The engraving is known in impressions in Liège, British Museum (hand colored) and our recently discovered impression here. A very fine impression in very good condition, the paper toned and with some pale stains and an old crease to the left of the saint. Provenance: Henry Ralph Mowbray Howard (1883 - ?), Lugt 1318. 78 x 52 mm 3 1/8 x 2 1/8 inches

\$19,000.

HENDRICK GOLTZIUS Mülbracht 1558 – 1617 Haarlem

The Standard Bearer Turned to the Left.

Engraving; 1587. New Hollstein 288, only state. An extremely fine impression, with brilliant contrasts in the details of costume and the movement of the flag. One of the two finest impressions we have seen in trade. With thread margins all around; in fine condition, a small closed tear at lower left and a crease in the lower left corner text area. From the collection of Friedrich August II, King of Saxony (1797-1854), Lugt 971. 286 x 196 mm 11 ¼ x 7 ¾ inches

\$28,000.

**CHRISTOFFEL JEGHER
after PETER PAUL RUBENS**

**Antwerp 1596 – 1652/3 Antwerp
Siegen 1577 – 1640 Antwerp**

The Rest on the Flight into Egypt.

Chiaroscuro woodcut by Jegher after Rubens; c. 1633. Printed from two blocks, a tone block in red-brown and a black line block. In this form, one of only two woodcuts after Rubens with a chiaroscuro addition. Simon Turner has kindly provided us with the description of the woodcut

in the forthcoming New Hollstein volume: New Hollstein 18. Our impression seems to be Turner's IIIb, with the tone block, and incisions for highlights and clouds, probably conforming to Cambridge K46, but before further highlights in Turner's state IV cut into the tone block. An example of that state is seen in British Museum (inv. 1868, 0612.29). The old Hollstein volume cites a final state with the removal of Rubens' name and the privilege removed. The Rubens painting is at The Prado, Madrid. Sheet: 464 x 626 mm 18 5/16 x 24 11/16 inches

\$35,000.

CHARLES-NICOLAS COCHIN the Younger Paris 1715 – 1790 Paris
after RENÉ-MICHEL SLODTZ Paris 1705 – 1764 Paris

State Funeral of King Philip of Spain (1683-1746) at Notre Dame Cathedral, Paris.
Etching with engraving; 1746. Rocheblave, *Charles-Nicolas Cochin*, p. 77, plate XXXVIII.
Inventaire du fonds français, Graveurs du XVIII^e siècle, Tome V, 205. Arguably the artist's masterpiece in this series of *Pompes Funèbres*. An extremely fine impression in fine condition; trimmed on or fractionally inside the platemark but with a file of unworked paper all around. Another file of paper at the edge of the sheet verso. 460 x 747 mm 18 1/8 x 29 3/8 inches

\$10,000.

JAN SAENREDAM Zaandam 1565 - 1607 Assendelft

Vertumnus and Pomona.

Engraving after Abraham Bloemaert; 1605. Hollstein 87, Roethlisberger, *Abraham Bloemaert and his sons*, cat. no. 86, the first of four states and the only state printed in the lifetime of the artist. A brilliant impression in excellent, fresh condition trimmed between the border of the image and the platemark all around. Provenance: Augustinus Arnold, not in Lugt; Falkeisen und Huber, Lugt 1008 as Füssli, later corrected. This is the finest impression of this engraving we have encountered in trade, and the only one which effectively conveys Bloemaert's subject. 476 x 358 mm 18 3/4 x 14 1/8 inches

\$18,000.

WENZEL HOLLAR Prague 1607 – 1677 London

Antwerp Cathedral.

Etching; 1649. New Hollstein 1034: the first of three states. Provenance: Robert Dighton (c. 1752-1814), Lugt 727. A brilliant impression, printing rich black in the darkest areas. With small margins. Some pale staining mainly visible verso, two vertical and horizontal folds, visible only verso, and an unobtrusive closed tear at the lower right corner of the sheet extending to the roof of the smaller building in the foreground.

Antwerp Cathedral is one of Hollar's masterpieces. Unusually large for Hollar and impressive in scale, the etching celebrates the façade of Antwerp Cathedral with its soaring tower over four hundred feet high, which was completed in 1521 and dedicated that same year by the Emperor

Charles V. Still in the late gothic style, the tower represented one of the most famous landmarks of the city. Sheet: 491 x 344 mm 19 3/8 x 13 9/16 inches \$11,500.

PETER BEHRENS

Hamburg 1868 – 1940 Berlin

Water Lilies.

Woodcut in colors; circa 1900. With the artist's monogram at the center of the image. On thin Japan paper with apparently full margins. Signed by the artist lower right lower right in the margins around the oval image. A very fine impression in excellent condition, the colors particularly fresh; apparently of the greatest rarity.

Behrens worked as a graphic designer, painter and architect. In his early years he was one of the most important exponents of *Jugendstil*, the Art Nouveau style practiced in Germany and Austria. 496 x 634 mm 19 9/16 x 25 inches \$9,500.