

Certificate of Authenticity

According to the terms of the guarantee on the verso of this certificate, we guarantee the authorship of the following work of art:

Registration No. 131338.1595

Rembrandt Van Rijn

The Golf Player

1654

B., Holl. 125; H. 272; BB 54-A


3 11/16" x 5 9/16" plate size

12 7/8" x 9 3/4" sheet size

Etching on Ingres d'Arches off-white laid paper (watermark) with large margins. Signed and dated in the plate (bottom left). The second state according to Bjorklund, the third state according to Nowell-Eusticke. A 20th Century impression printed by Marjorie Van Dyke. From the 'Millennium' edition limited to 2500 examples.

This superbly printed etching with strong contrasts,

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ALBERT SCAGLIONE
Director



TERMS OF GUARANTEE

The following terms and conditions govern our Guarantee

Definition of Authorship. "Authorship" means the identity of the creator, the period or cultural source of origin of the property, as the case may be, as set forth in the first line of the description of the artwork. For sports memorabilia items, "authorship" means the identity of the featured athlete whose signature is affixed to the item.

Guarantee Coverage. If within five years of the date of sale of any lot, the original purchaser of record tenders to us a purchased lot in the same condition as when sold through us and it is established that the identification of Authorship (as defined above) is not substantially correct based on a fair reading of the written description which may be contained in the auction catalog, then the sale of such lot will be rescinded and the original price refunded.

Non-Assignability. It is specifically understood that the benefit of this Guarantee is not assignable and shall be applicable only to the original purchaser of the lot from us and not to the subsequent owners or others who have or may acquire an interest therein.

Time Limit of Liabilities. With the sole exception of claims under Definition of Authorship and Guarantee Coverage described above, any lawsuit by purchaser asserting any claim whatever relating to artwork purchases **shall not be maintainable unless filed within nine months after the invoice date shown on the purchasers' invoice.**

Exclusions. The Guarantee covers only the correctness of descriptions of Authorship but does not extend to titles or other identification of offered lots or descriptions of physical condition and size, quality, rarity, importance, provenance, exhibitions and literature of historical relevance, which information appears on the registered Certificate of Authenticity in lower case type below the first line of each entry identifying the Authorship.

Although our best judgment is used in descriptions and the appropriate use of terms, and due care is taken to ensure the correctness of the supplemental material which appears below the first line of each entry on the registered Certificate of Authenticity, the Guarantee does not extend to any possible errors or omissions therein.

Sole and Exclusive Remedy. In no event shall the consignor or Park West Gallery® be liable for any incidental or consequential damages including but not limited to alleged loss of profits or loss of increase in value. We do not assume any liability for: (i) insurance losses, or (ii) claims for refunds or money damages; based on a claim that our appraised value is too high, too low or otherwise inaccurate in any respect. It is further specifically understood that the remedy set forth herein, namely the rescission of the sale and refund of the original purchase price paid for the lot is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law.

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selective wiping and fine shading, was pulled from the original plate as created by Rembrandt in 1654. The plate, formerly in the collection of Dr. Robert Lee Humber (along with 77 other original Rembrandt etching plates) had been on loan to the North Carolina Museum of Art in Raleigh, N.C. since the early 1960's. Upon Dr. Humber's death in 1970, his heirs sold the collection of plates to museums throughout the world, and a select group of private collectors in 1993. The late master printer, Emiliano Sorini spent two years proofing the plate for this etching and along with Marjorie Van Dyke carefully studied various states and proofs of the etchings created from the plate of "The Golf Player." This experience provided Ms. Van Dyke, who eventually took over the project, the knowledge and insight to create impressions from the copper plate and gave her direct observation of the dry-point and burin lines, burrs and subtle nuances of the copper plates that Rembrandt had etched. In creating this impression, Ms. Van Dyke

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commented, "Because of Rembrandt's mastery of the chiaroscuro technique imparted to him by the work of Caravaggio, careful attention has been paid to the lights and darks of the copper plates to avoid any over-wiping which may render the images more stark than Rembrandt intended. I feel as though we have been granted an opportunity to conduct a dialog with Rembrandt, and have adhered faithfully to Rembrandt's intent, vision and printing technique." Consequently, as a result of the expertise and delicate and painstaking work of Ms. Van Dyke and Emiliano Sorini, this impression surpasses in richness, quality and subtlety the impressions pulled from the plate in the last two centuries by the previous owners.

The 17th Century game "Kolf," which lent its name to the modern game of golf was extremely popular in Rembrandt's lifetime. Rembrandt's use of chiaroscuro in this etching with the strong contrast of interior and

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exterior reveals his ability to selectively use areas of light and shade to focus the viewer to the interior sitter. This amusing and delightful genre scene of 17th Century Amsterdam was created the same year that Rembrandt's mistress, Hendrickje Stoffels gave birth to their daughter, Cornelia.



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