

International Art



Collectors' List No. 146, 2010

Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

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COLLECTORS' LIST No. 146, 2010

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Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky
On exhibition from Sat., 11 December to Sat., 29 January 2011, and on
our website from Wed., 15 December.

All items have been illustrated in this catalogue. Prices are in
Australian dollars and include GST. Exch. rates as at time of printing:
AUD \$1.00 = USD \$0.96¢; UK £0.60p

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Josef Lebovic Gallery at Kensington

The gallery has resumed normal trading hours and the new space on the
ground floor should be open by Saturday, 11 December. The gallery will
close for the holidays from 6pm on Friday, 24 December and reopen on
Wednesday, 12 January 2011. During this period we will be available by
chance or by appointment: please contact us on 0411 755 887.

*To all our clients and friends - our best wishes for a joyous festive
season and our hopes for a peaceful and prosperous new year.*



1. **Albrecht Dürer** (German, 1471-1528). *The Virginification Of The Virgin*, c1500-1501/late 16th century impression. Woodcut, monogrammed in block lower centre, 29.2 x 21.3cm. *Old horizontal fold across centre of image.*

\$4,400

From the series, *Life of the Virgin*. Ref: Knappe p245, Bartsch #95. This print has a strong unbroken border.



2. **Albrecht Dürer** (German, 1471-1528). *Christ Among The Doctors*, c1503/18th century printing. Woodcut, monogrammed in block lower centre, 29.8 x 20.7cm. *Slight foxing overall.*

\$5,500

From the series *Life of the Virgin*. Ref: Bartsch #91, Knappe p241, M. Holl #203. A strong impression with most of the border intact.



3. **Albrecht Dürer** (German, 1471-1528). *Saints Stephen, Sixtus And Lawrence*, c1503-1505/18th century printing. Woodcut, monogrammed in block lower centre, 21.2 x 14.2cm. *Slight foxing overall.*

\$2,900

From the series, *Conrad Celtes: Quattuor Libri Amorum*. Ref: Knappe p224, Bartsch #108.

A strong impression, with only two minor breaks in the border.



4. After **Albrecht Dürer** (German, 1471-1528), engraver **Marcantonio Raimondi** (Italian, c1475-1534). *Christ Among The Doctors*, c1506/ later printing. Engraving, Durer's monogram and number "15" in plate lower centre, 29.4 x 21cm. *Minor foxing and creases overall, slight stains and tears to margins.*

\$3,900

Marcantonio, capitalising on Durer's fame, copied his woodcuts from the series, *Life of the Virgin*. Ref: Kurth #189.



7. **Rembrandt van Rijn** (Dutch, 1606-1669). *Man In A High Cap (Rembrandt's Father)*, 1630/ late 18th—early 19th century. Etching, initialed and dated in plate upper left, 10.1 x 8.5cm.

\$3,900

Ref: Bartsch #321, iii/iii; Hind #22, iii/iii; Nowell-Usticke #321, v/6i.



5. **Albrecht Dürer** (German, 1471-1528). *Saint Veronica Between Saints Peter And Paul*, 1510/c1612. Woodcut, dated and monogrammed in block upper and lower centre, numbered "XXIII" and annotated in ink in Latin in an unknown hand in upper and lower margins, letterpress text in Latin verso, 12.8 x 10cm. *Minor foxing and old crinkles to margins.*

\$3,300

Printed by Daniel Bissuccio, Venice. From the series, *The Small Passion*. Ref: Kurth #244.

The print's margins are unusually generous, measuring approximately 1.3cm to 2.7cm.



8. **Rembrandt van Rijn** (Dutch, 1606-1669). *Three Oriental Figures*, 1641/1868. Etching, signed and dated in plate upper right, 14.4 x 11.3cm. *Minor foxing to margins.*

\$4,400

Published in Hamerton's book in 1868 from the original plate. Ref: Bartsch #118, 2nd state; Hind #183, listed as *Jacob and Laban*.

A crisp, clean impression with wide margins.



6. **Hans Brosamer** (German, c1500-c1552). *Hans Sachs, 51 Years Old*, 1545/c1800. Woodcut, dated and titled in block lower left to right, 31.5 x 28.2cm. *Repaired tears and paper loss, stains to image.*

\$1,100

Hans Sachs (1494-1576), was a German meistersinger (mastersinger), poet, playwright and shoemaker.



9. **Anon**. *La Noble, Et Ample Ville De Cologne ...*, c1650. Woodcut with letterpress text, title in block above image, legend references and captions in block overall, 17.2 x 37.3cm. *Repaired join across lower portion, minor foxing. Laid down on acid-free tissue.*

\$1,650

Text includes the identification of buildings considered to be noteworthy within Cologne, including: 11 colleges, 12 monasteries, 10 nunneries.



10. **Salvator Rosa** (Italian, 1615-1673). *Glauco And Scylla*, c1661. Etching with drypoint, signed in plate lower right, 35 x 23.5cm. *Minor foxing to lower portion, slight creases and soiling to margins.*

\$1,900

Held in Boston Museum of Fine Art, and Washington DC National Gallery of Art collections. Ref: Wallace, *The Etchings of Salvator Rosa*, 1979, plate 101.



11. *After Godfried Schalcken* (Dutch, 1643-1706). [*Young Woman Holding A Candle In A Bedchamber*], c1720. Mezzotint, artist, printmaker and publisher's name in Dutch in plate below image, 28.1 x 22.5cm. *Scuffs and slight surface loss to image, some foxing, trimmed to plate mark.*

\$990

The print was engraved by Nicholaas Verkolje (Dutch, 1673–1746) and published by Gerard Valk.

Dutch painter and etcher Schalcken was noted for his mastery in reproducing the effect of candlelight.



12. **Anon.** *Murder Of Abel*, c1750. Red chalk drawing on two sheets of paper joined together, titled in ink lower left, 42.6 x 38cm. *Slight rubbing and minor perforation to upper edge, old fold with repaired paper loss and tear to right portion. Framed.*

\$1,650



13. **Anon.** [*Seated Figure With Raised Arm*], c1750. Red chalk drawing, 40.9 x 27.5cm. *Framed.*

\$1,100



14. **Paul Sandby** (British, 1730-1809). *Pimble Meer*, 1777. Aquatint with etching, plate number "X", artist's name, publisher's line including date, and title in plate above and below image, 23.7 x 31.3cm. *Trimmed margins, slight stains and soiling overall.*

\$1,650

Publisher's line reads "Published according to Act of Parliament by P. Sandby, St George's Row, Oxford Turnpike, Sept. 1777."

15. **John Collet** (Brit., c1725-1780). *The Sudden Explosion In Fording The Brook*, c1780. Mezzotint, title and text with number "440" in plate below image, 35 x 24.8cm. *Minor discolouration to image, minor tears and creases to edges of trimmed margins, rubbing to lower right corner.*

\$990

Text includes "From the original picture by John Collet ... Printed for and sold by Carrington Bowles at his Map & Print Warehouse, No. 69 in St Paul's Church Yard, London."





16. **Thomas Rowlandson** (Brit., 1757-1827). *Lust And Avarice*, 1788. Hand-coloured engraving, title and text including signature and date in plate lower centre, 30.2 x 21.5cm. *Slight stains overall, trimmed plate mark.*

\$1,650

Text reads "Published November 29th 1788 by W. Rowlandson, No. 49 Broad Street, Bloomsbury."



18. **Francisco Goya y Lucientes** (Spanish, 1746-1828). *Hilan Delgado (They Spin Finely)*, 1799/later printing. Etching and aquatint, plate number "44" and title in plate above and below image, 21.8 x 15.4cm. *Slight staining overall.*

\$1,950

This print is from the fifth edition of *Los Caprichos* published by Calcografía for Real Academia.

Illustrated in Perez Sanchez and Gallego, Goya, 1995, p59.



17. **Francisco Goya y Lucientes** (Span., 1746-1828). *Si Amanece, Nos Vamos (When Day Breaks We Will Be Off)*, 1799/c1855. Etching and aquatint, plate number "71" and title in plate above and below image, 20.7 x 14.9cm.

\$1,950

This print is from the second edition of *Los Caprichos* (The Fantasies) published by Calcografía.

Consisting of 80 images, *Los Caprichos* was the first collection of etchings produced by Goya for sale as a single set. In 1803, fearful of the Spanish Inquisition, Goya gave the plates to Charles IV in return for a pension for his son. The plates were permanently stored in the Royal Chalcographical Archive, and subsequently published.

Illustrated in Perez Sanchez and Gallego, Goya, 1995, p77.



19. **Francisco Goya y Lucientes** (Span., 1746-1828). *Que Valor (What Courage)*, c1814/later printing. Etching and aquatint, plate number "7" and title in plate above and below image, 15.2 x 20.5cm. *Slight foxing overall, old mount burn.*

\$1,950

This print is from the series *Los Desastres de la Guerra* (The Disasters of War).

Illustrated in Perez Sanchez and Gallego, Goya, 1995, p95.



20. **Aloys Senefelder** (German, 1771-1834)

Pair of lithographs relating to the "father of lithography" Aloys Senefelder: one portraying him, the other printed by Senefelder's company.

The pair **\$4,400**

Problems with the printing of one of his plays and publishing costs led German actor and playwright Aloys Senefelder (1771-1834) to invent a more affordable printing process in 1796. Originally named "stone printing" or "chemical printing" the process became known by the French name "lithography."

(a) *After Nicholas-Henri Jacob* (French, 1782-1871). [*Aloys Senefelder*], c1820s. Lithograph, initialled "F.W." in image lower left, titled in pencil below image in an unknown hand, 11.4 x 9.5cm. *Slight foxing and surface soiling overall.*

This is a later interpretation of the portrait by Nicholas-Henri Jacob, which appeared in the first French edition of Senefelder's manual on lithography in 1819.



(b) **Anon. Pierre Gassendi**, c1803. Lithograph, title and text below image, 21.4 x 18.2cm (image). *Slight foxing and surface soiling overall.*

Text in French includes "lith. by Senefelder." Pierre Gassendi (1592-1655) was an important and influential French philosopher, priest, scientist, astronomer, and mathematician.



21. **William Heath** (Brit., 1795-1840). *The Man Wots Got The Whip Hand Of 'Em All*, c1820. Hand-coloured etching, captioned, titled and dated with publisher's line in plate upper and lower centre, 35 x 25.2cm. *Minor stains, creases, tears and missing portions to edges of image and margins.*

\$2,200

Text reads "Pub. May 30th 1820 by T. McLean, 26 Haymarket, sole publisher of P. Pry Caricatures."

Captions in image read "Free Press. The man wot drives the sovereign."



22. **William Blake** (British, 1757-1827). *And Smote Job With Sore Boils From The Sole Of His Foot To The Crown Of His Head*, 1825/later printing. Engraving, plate number "6", captioned, signed and publishing line with date in plate upper right to lower centre, 21.5 x 17cm. *Minor foxing to lower corners of image and to margins.*

\$7,700

Caption commences "Naked came I out of my Mother's womb & naked shall I return thither. The Lord gave & the Lord hath taken away. Blessed be the name of the Lord." Publishing line reads "London, as Act directs. Published March 8, 1825, by William Blake, No. 3, Fountain Court, Strand."

This engraving from Blake's *Illustrations of the Book of Job*, is considered to be one of the book's best images.

23. **Anon.** *A Predicament*, 1833. Lithograph, annotated "Litho. Chatham", titled, initialled and dated in lower margin, 32.5 x 40.5cm. *Repaired tears to edges of margins.*

\$1,350

Rare early lithograph of India, depicting a jungle scene.



24. **Anon.** [*Scenes From India Including Temples, Deer And Water Buffalo Hunting*], 1833-1843. Group of eight lithographs, dated and initialled in lower part of image, some with annotations, sizes range from 23.2 x 43cm to 44 x 45.7cm. *Most have major repairs to missing portions and tears to edges of margins and to old centre fold, soiled edges.* Fully illustrated on website.

The group **\$7,700**

Group of rare, early Indian lithographs, some from Corbyne, Tenasserim Provinces. Most annotated with the time of day the image was drawn.





25. **Anon.** *Thugs*, 1836. Lithograph, initialed "F.P." and dated in image lower right, 23.8 x 31.7cm. *Missing portions, tears, pinholes and old centre fold. Laid down on acid-free tissue.*

\$1,350

Rare early lithograph depicting Thugs in India. Thug is an Anglo-Indian word referring to a cult of Hindu and Muslim highwaymen, who were not common robbers and took pride in their station in life.



26. **Charles-Francois Daubigny** (French, 1817-1878). *Les Charrettes De Roulage*, 1850. Etching on mezzotint ground, on chine collé, numbered "10" in plate upper right, signed with text in plate lower left to right, 11.7 x 17.7cm. *Minor foxing to margins.*

\$990

Text reads "Imp. par Aug. Delatre, F'bourg, Poissonniere, 145 Paris." Held in the Art Gallery of NSW collection.



River at West Point, North Jersey." Ref: Kennedy #1.

"After West Point, Whistler worked as draftsman mapping the entire U.S. coast for military and maritime purposes. ...[When] it was discovered he was drawing sea serpents, mermaids, and whales [etc.] on the margins of the maps, he was transferred to the etching division of the U.S. Coast Survey which later proved valuable to his [artistic] career." Ref: Wikipedia.



28. **Samuel Palmer** (British, 1805-1881). *Early Ploughman* also known as *The Morning Spread Upon The Mountains*, 1860/1889. Etching, titled in pencil in another hand verso, 13 x 19.6cm. *Discolouration to margins.*

\$2,900

Samuel Palmer is considered to be one of the foremost British pastoral artists of the 19th century. Printmaking was his preferred form of expression and he often reworked the plates until he was satisfied with the result. *The Early Ploughman* is one of his more important etchings because it displays all the characteristics one would expect to see in a work by Palmer. Ref: Lister #E9.

27. **James McNeill Whistler** (Amer./Brit., 1834-1903). *Sketches On The Coast Survey Plate* 1854. Etching, initialed "J.W." in plate upper centre, annotated in pencil in an unknown hand on backing below image, 14.5 x 26cm.

\$3,900

Annotation reads "Hudson



29. **Edouard Manet** (French, 1832-1883). *Edgar Allan Poe*, 1860/1890. Etching, 19.2 x 15.1cm. *Slight foxing overall.*

\$2,900

This is Manet's first etching which was based on a daguerreotype by Nadar. It was initially intended for an edition of Baudelaire's articles on Poe. Ref: Harris #2.



30. **Johan-Barthold Jongkind** (Dutch, 1819-1891). *Rotterdam (Moullins De Holland)*, 1861. Etching, titled, dated and signed in plate lower right, 14 x 19.5cm.

\$990

From the first edition by Hamerton, lacking the later (1872) Cadart edition imprint. Held in the NGA collection. Ref: Melot #J14.



31. **Max Klinger** (German, 1857-1920). *Intermezzi, Opus IV*, 1879-1880/1881. Portfolio of 12 etchings with chine-collé with the exception of Plate 12, all are signed and sequentially numbered in plate below image, with Plate 12 also signed and dated "1879 [and] 1881" in plate lower right, sizes range from 20.3 x 42.5cm to 42.9 x 29.8cm (image); 63 x 45cm (portfolio). Fully illustrated on website. **\$3,900**

Folio consists of diverse themes, including several images of centaurs in landscapes with four images inspired by the novel, *Simplicius Simplicissimus*, by H.J.C. von Grimmelshausen, published in 1669. The folio is dedicated to art dealer and engraver, Hermann Sagert, who is credited to have taught etching to Klinger. Titles of works are 1) *Bear and Elf*, 2) *At the Seaside*, 3) *Pursued Centaur*, 4) *Moonlit Night*, 5) *Battling Centaurs*, 6) *Landslide*, 7) *Simplicius's Writing Room*, 8) *Simplicius at the Hermit's Grave*, 9) *Simplicius among the Soldiers*, 10) *Simplicius in the Forest Wilderness*, 11) *Fallen Rider*, 12) *Love, Death and Beyond*.

Ref: Singer #52-63; Holloway and Zdanowicz, *Max Klinger*, National Gallery of Victoria, 1981.



32. **Max Klinger** (German, 1857-1920). *Amor Und Psyche*, 1880. Book in original binding with cover designed by Klinger, comprising 46 original etchings including etched vignettes on China paper, sizes range from 6.9 x 10.5cm to 25.5 x 17.6cm (image); 36 x 28cm (book). *In very good condition*.

\$4,400

Fifteen etchings are full plate, the remainder are laid down on the text page with decorated borders.





33. **James McNeill Whistler** (American/British, 1834-1903). *The Tyresmith*, 1890. Lithograph, signed with butterfly in image centre left, 16.6 x 17.6cm. *Minor soiling to lower edge of image and margins.*

\$1,350

Published by T.R. Way for *Whirlwind* 2, No. 20, November 15, 1890 in an edition of 500 to 1,000. *The Tyresmith* was second of three lithographs submitted by Whistler to be published in the journal *Whirlwind: A Lively and Eccentric Newspaper*. Ref: Spink, Stratis & Tedeschi #36; Levy #41; University of Glasgow.



35. **Thomas R. Way** (British, 1851-1913). *James McNeill Whistler*, c1890s. Lithograph, initialed in image lower left, signed in pencil in lower margin, 20.4 x 14.1cm. *Slight retouching to image upper right, minor foxing to lower margin, old mount burn.*

\$2,200

Way's famous portrait of Whistler with a "white feather" in his hair. Whistler had a white lock of hair which was often mistaken for a feather.



34. **Norbert Goeneutte** (French, 1854-1894). *[Two Figures Playing A Board Game]*, c1890s. Etching, signed in plate lower right, 15.8 x 19.9cm. *Slight rubbing to lower edge of image, tears and old mount burn to margins.*

\$660



36. **Paul Gauguin** (French, 1848-1903). *Mahna No Varua Ino (The Devil Speaks)*, 1893/1921. Woodcut, initialed "P.G.O." and titled by Gauguin in block lower left, numbered "53", annotated and signed in pencil by artist's son Pola Gauguin in upper and lower margins, 20.2 x 35.4cm. *Slight cockling, rubbing and old mount burn to margins.*

\$8,800

Annotation reads "Paul Gauguin fait. [made by], Pola Gauguin imp. [printed by]."

Gauguin's son, Paul Rollon "Pola" Gauguin (1883-1961), was also an artist and art critic. He printed a number of impressions from his father's original wood blocks to make them more accessible to the public. Ref: Kornfeld #19.



37. **Pierre Auguste Renoir** (French, 1841-1919). *De Face*, c1893. Lithograph, printed in brown ink, 28.2 x 23.4cm. *Foxing to margins, repaired tears and paper loss. Laid down on acid-free tissue.*

\$7,700

Edition of 100. Rare image of Renoir's first son, Pierre, published in 1893 in *L'Estampe Originale* by André Marty.

Ref: Stella, plate 27.



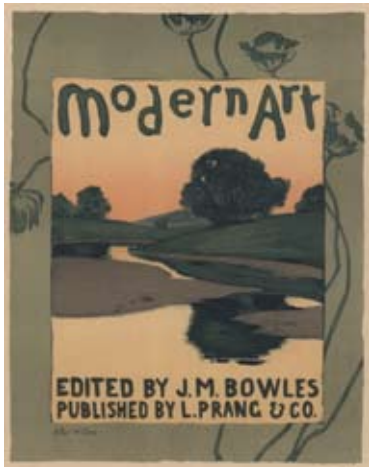
38. **H. Toulouse-Lautrec** (French, 1864-1901). *Yvette Guilbert Vue Par Toulouse-Lautrec*, 1894/1950. As issued, unbound letterpress book (French binding) with original paper wrappers and boards, including one original lithograph by Toulouse-Lautrec, *Colombine à Pierrot*, monogrammed in image upper left, and 31 lithographs after Toulouse-Lautrec printed by David Jacomet, three of these with pochoir colouring, stamped number "831" from an edition of 1,500 on colophon, sizes range from 22 x 10.8cm to 41.6 x 21cm (approx.



each image); 38.8 x 28.5 x 1cm (book). *Minor dents and discolouration to edges of pages, slight missing portions and discolouration to spine of cover.*

\$2,900

Text by Claude Roger-Marx, published by Au Pont des Arts, Paris, 1950.



39. **Arthur W. Dow** (Amer., 1857-1922). *Modern Art*, 1896. Colour lithograph, signed in image lower left, embossed *Les Maitres de L'Affiche* stamp and text in lower margin, 28.9 x 23cm (image). *Tears to margins.*

\$1,100

Text includes "*Les Maitres de l'Affiche*, pl. 36."

Jules Cheret invented the poster in the 1860s and soon they became a popular collectors' item. However, by the early 1890s, as their large size became difficult to store, the publication, *Les Maitres de l'Affiche*, was established to provide posters in a smaller format to accommodate collectors. From 1895 to 1900, *Les Maitres de l'Affiche* was issued in monthly instalments of four posters.



40. **James McNeill Whistler** (American/British, 1834-1903). *Little Evelyn*, 1896. Lithograph, monogrammed with butterfly in image upper left, letterpress text below image lower left, 17.5 x 11.6cm. *Minor foxing and stains to margins, old mount burn.*

\$1,350

Trimmed text reads "*Art Journal*, March, 1896." From an edition of 3,000, printed by Thomas Way (Whistler's favourite printer) for the publication *The Art Journal*, 48, No. 135 (March 1896).

The subject of this image, Evelyn, was the daughter of art dealer David Croal Thompson of Highgate.

Held in the National Gallery of Australia collection.



41. **Henry Detouche** (French, 1854-1913). *Dans Les Ronces (In The Brambles)*, 1898. Colour lithograph with pochoir, signed in image lower right, *L'Estampe Moderne* stamp in lower margin, 35.1 x 24.5cm.

\$1,450

Edition of 150, published by Charles Masson and H. Piazza, printed in Paris by Champrenois.

Held in the National Gallery of Australia collection.



42. **William Nicholson** (British, 1872-1949). "A" Was An Artist, c1898. Colour lithograph, captioned in block lower centre, 24.7 x 19.7cm. *Minor foxing to margins.*
\$990



quarto-sized booklet in letterpress, *William Nicholson's "An Alphabet": An introduction to the reprint from the original woodblocks* by Edward Craig. The booklet, printed by Rosalind and John Randle, includes three original woodblocks by Joseph Crawhall. The set includes seven variant images unused by Nicholson, and a lithographic facsimile of an unfinished block.



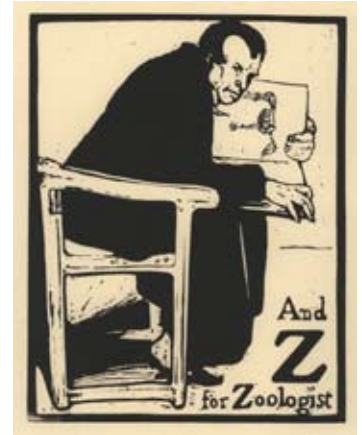
43. **William Nicholson** (British, 1872-1949). "X" - Xylographer [Wood Engraver], c1898. Colour lithograph, captioned in block upper centre, 24.9 x 19.7cm.
\$990



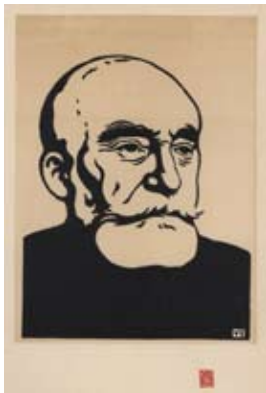
44. **William Nicholson** (British, 1872-1949). *An Alphabet*, 1898/1978. Set of 38 images consisting of 34 woodcuts reprinted from Nicholson's original woodblocks, one copper electrotype, two line blocks and one process lithograph, editioned 150/300 and signed in ink by Edward Craig and two printers in accompanying booklet, each image with embossed sequence number and Whittington Press blind stamp in lower margin, 24.8 x 19.8cm (approx. each image); 40 x 29cm (paper). Fully illustrated on website.

The set **\$4,900**

The set is housed in a clamshell cloth covered box, and accompanied with



Twentieth Century



45. **Felix Vallotton** (Swiss/French, 1865-1925). *Portrait Of Puvis De Chavannes*, 1899. Woodcut with tinted background, monogrammed in block lower right, studio stamp in red ink in lower margin, 18.1 x 13.2cm.

\$880



48. **Karel Appel** (Dutch, 1921-2006). [*Abstract Figure*], 1969. Colour lithograph, editioned 56/75, signed and dated in pencil in lower margin, 64.1 x 50.5cm. *Slight foxing to margins.*

\$1,950

Appel was a Dutch painter, print-maker, sculptor, and poet. He started painting at the age of fourteen and studied at the Royal Academy in Amsterdam in the 1940s. He was one of the founders of the avant-garde movement Cobra in 1948.



46. **Alastair (Baron Hans Henning Voigt)**, German, 1887-1969). *Mlle De Maupin III*, c1926. Pen and ink, signed and titled in ink verso, 15.5 x 15.8cm. *Old mount burn.*

\$3,900

Alastair was an artist, composer, dancer, mime, poet, singer and translator. Strongly influenced by Beardsley, he was known for his book illustrations,

which included Oscar Wilde's *Salome*, Edgar Allan Poe's *The Fall of the House of Usher*, as well as the drawings for the book *Mademoiselle de Maupin* by Theophile Gautier.



47. **Stanley Anderson** (Brit., 1884-1966). *Hedge-laying*, 1945. Engraving, monogrammed in plate lower right, signed in pencil in lower margin, text on mount lower left, accompanying information sheet, 10 x 7.6cm. *Tipped to original presentation mount, with envelope.*

\$770

Text on mount reads "An original line-engraving by Stanley Anderson, RA, RE, is published in an edition of two hundred and fifty copies, exclusively for members of The Miniature Print Society, 1244

Martha Custis Drive, Alexandria, Virginia [USA]. December, 1945."



49. **Jean (Hans) Arp** (French, 1886-1966). *Untitled*, 1949. Lithograph in blue and black, 35.6 x 46.5cm. *Centre fold as issued, slight discolouration to edges.*

\$990

Published in *Derrière le Miroir*, No. 20-21, this lithograph was issued for the exhibition, *Les premiers maîtres de l'art abstrait* and was hung at both Musée de Grenoble and Maeght Gallery in May 1949.



50. **Robert Austin** (British, 1895-1973). [*Woman Studying A Drawing*], 1938. Etching, initialled "R.S.A." in plate lower centre, signed and dated in pencil in lower margin, 13.5 x 10.2cm.

\$990



51. **Mario Avati** (French, 1921-2009). *Le Corbeau (Crow)*, c1958. Aquatint, editioned 198/220, titled and signed in pencil with "GG" blind stamp in lower margin, annotated in pencil in an unknown hand on slip attached to mount verso, 44.7 x 60.5cm. *Slight mount burn.*

\$770

Annotation in French reads "Nature Morte [still life] ou Corbeau. Aquatinte originale signée."

52. **Frank Beck** (Amer., 1893-1962). [*Miners*], c1960s. Group of three gouaches on scraper board, one signed lower left with Sunday Color stamp verso, (a) 33 x 51cm, (b) 25 x 49.5cm, (c) 40 x 35cm. *Some scuffs and dents overall, stains and paper remnants to borders.*

The group **\$2,650**

Beck was an illustrator for newspapers and magazines in the USA.



53. **Siegfried Berndt** (German, 1889-1946). [*Bridge By Night*], c1920s. Colour woodcut, annotated "eisenhanddruck" and signed in pencil in lower margin, 19.9 x 25cm. *Slight foxing, cockling and old creases to margins, tipped to original backing.*

\$880

Berndt was greatly influenced by the work of Hiroshige and the art of the Japanese woodblock.



54. **Siegfried Berndt** (German, 1889-1946). [*Windmill*], c1920s. Colour woodcut, annotated "eisenhanddruck" and signed in pencil in lower margin, 19 x 24.9cm. *Crease to lower centre of image, slight foxing, cockling and old creases to margins, tipped to original backing.*

\$770



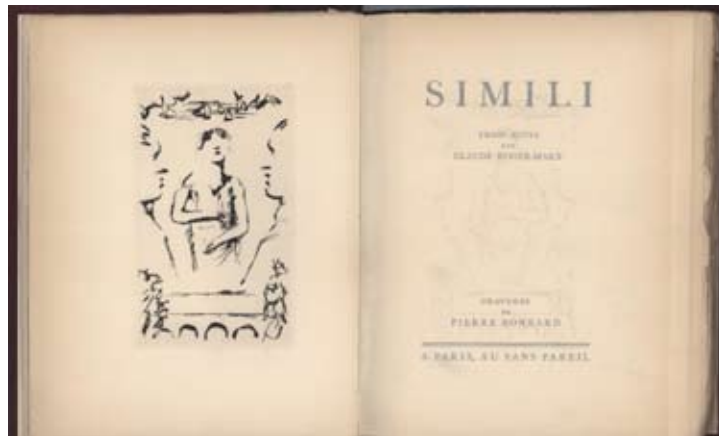
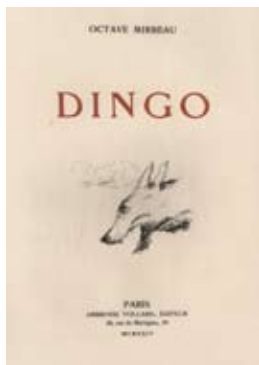
55. **Horace Boardman Wright** (British, 1888-1915). *Old Shoeing Forge*, 1910. Etching, titled, signed and dated in pencil in lower margin, 12.3 x 17.4cm. *Minor foxing and tear to right edge of margin.*

\$770

56. **Pierre Bonnard** (French, 1867-1947). *Dingo*, 1923. As issued, unbound letterpress book (French binding) with original boards with partial paper wrappers, and slip case, containing 55 original etchings, some monogrammed in plate, number "265" from an edition of 350 on justification page, sizes range from 4 x 3.6cm to 28.7 x 22.8cm (approx. each image); 40 x 29 x 5cm (book). *Discolouration, wear and repaired tears to paper wrappers.* Fully illustrated on website.

\$6,600

Published by Ambroise Vollard, Éditeur, Paris, 1924.



57. **Pierre Bonnard** (French, 1867-1947). *Simili*, 1930. Leather and buckram bound book, original paper wrappers, containing seven original drypoints by Bonnard, stamped number "164" from an edition of 310 on colophon, sizes range from 5 x 7.8cm to 13.7 x 8.4cm (approx. each image); 22.3 x 17.8 x 2.2cm (book). Fully illustrated on website.

\$3,300

Simili is a play in three acts by Claude Roger-Marx, printed in Paris, 1930, by Robert Couloma (text) and Maurice Vernant (images).





58. **Georges Braque** (French, 1882-1963). *Une Aventure Méthodique*, 1950. As issued, unbound letterpress book (French binding) with original paper wrappers, containing one original colour lithograph and 26 original black-and-white lithographs by Georges Braque, stamped number "207" from an edition of 250 and signed in pencil by Braque and Reverdy on colophon, sizes range from 4.1 x 13.2cm to 34 x 42.7cm (approx. each image), 33.6 x 44.5 x 3.3cm (book). *Slight foxing to some pages, minor wear to cover.*

\$2,600

Text by Pierre Reverdy, published by Fernand Mourlot, Paris, 1950.



59. *After Edward Burne-Jones* (British, 1833-1898); engr. **Abel Mignon** (French, 1861-1910?). *Spring*, 1900. Engraving, printed on vellum, proof before letters, publisher's line with date in plate above image, initialled "E.B.J." in plate lower left, blind stamped "GY" and signed in pencil by engraver in lower margin, 45 x 30cm (image). *Old tape, glue and paper remnants to edges of wide margins, old mount burn with minor foxing.*

\$3,900

Publisher's line includes "Copyright 1900 by Mess. Arthur Tooth & Sons publishers, 5 & 6 Haymarket, London." Held in the British Museum collection.



60. **Alexander Calder** (Amer., 1898-1977). *[Face]*, 1947. Lithograph, signed and dated in reverse in image lower left, 23.2 x 20.3cm. *Slight discolouration to edges.*

\$880

From an edition of 999, published in *Le Surréalisme en 1947, Exposition Internationale du Surréalisme. Présentée par André Breton et Marcel Duchamp*, Pierre a Feu, Maeght Editeur.

Known as a sculptor, Calder also studied lithography at the Art Students League in 1925 and produced a small body of prints during his lifetime.



61. **Frederick Carter** (British, 1885-1967). *Nude With Bracelet And Drapery*, 1913. Etching, signed and dated in pencil in lower margin, 25.1 x 20.2cm.

\$880



62. **Frederick Carter** (British, 1885-1967). *Bacchanalian Figure*, c1913. Etching, signed in pencil in lower margin, 23.5 x 19cm.

\$880



63. **Mary Cassatt** (Amer., 1844-1926). *Denise Holding Her Child*, c1905/later printing. Drypoint, 20.7 x 14.8cm. *Slight foxing and two vertical creases to centre of image, old mount burn.*

\$1,650

Ref: Breeskin #204.



64. **Prescott Chaplin** (American, 1897-1968). [*Mexican Village Scene*], c1931. Hand-coloured woodcut, 18.4 x 27.2cm. *Repaired tears and slight mount burn to margins.*

\$880

From a portfolio of 12 colour woodcuts in an edition of 100, first issued in 1931. Published by Murray & Harris, Los Angeles.



65. **Hugh M. Crowther** (British, b.1914). [*Banff National Park With Banff Springs Hotel, Alberta, Canada*], 1956. Pastel, signed and dated lower right, 26.1 x 39.3cm. *Minor smudging. Laid down on board.*

\$1,350

The Banff Springs Hotel is a former railway hotel constructed in stages from 1911 in a Scottish Baronial style, designed by an American architect, Walter S. Painter.



Prestel #468; Field #71-17(a).

66. **Salvador Dalí** (Spanish, 1904-1989). *King Solomon*, From "Song Of Songs" Series, 1971. Drypoint with pochoir and gold dust, annotated "E.A." and signed in pencil in lower margin, watermarked "Arches France", 40.3 x 25.3cm. *Glue remnants to edges of margins.*

\$1,850

Issued without text in an edition of 200. The total number of impressions for this series was 520 over two editions. Ref:



67. **André Dunoyer de Segonzac** (French, 1884-1974). [*Reclining Female from "Nue Au Journal"*], 1924. Etching, editioned 54/75 and signed in pencil with H. Petiet Editeur Paris blind stamp in lower margin, 17.7 x 12.7cm.

\$1,450



68. **Raoul Dufy** (French, 1877-1953). *Le Pigeonnier II (The Pigeon House)*, 1951. Drypoint, editioned 205/225 in pencil with *Gilde de la Gravure* blind stamp in lower margin, annotated with title and artist name in an unknown hand in pencil verso, 22.2 x 19cm. *Slight stain to upper left corner and crinkles to lower portion of image, minor foxing overall, small perforation to upper margin, old mount burn.*

\$990



69. **XXe Siècle, Vol. 5-6**, 1939. Soft-cover periodical in letterpress containing original linocuts by **Gino Severini** (Italian, 1883-1966), **John Wardell Power** (Australian, 1881-1943) and **Louis Marcoussis** (French, 1883-1941), original lithograph by **Max Ernst** (German, 1891-1976), and an original woodcut in two colours by **Wassily Kandinsky** (Russian, 1866-1944). Some prints are signed in the image, 31.8 x 24.7 x 0.7cm (periodical). *Soiling and foxing to cover, some stains, wear and small tears to pages.*

\$5,900



70. **James R.G. Exley** (Brit., 1878-1967). *Rearing The Flying Corps*, c1906. Etching with aquatint, titled, signed and annotated "fecit aqua forti" in plate lower right, signed in pencil in lower margin, 19 x 23cm. *Slight foxing overall.*

\$770

Exley's subject matter largely focussed on poultry and small birds. Ref: Guichard, *British Etchers 1850-1940*, London.



71. **Leonard Tsuguharu Foujita** (Japanese/French, 1886-1968). *[Two Fish]*, c1930s. Pencil with watercolour and ink, signed in pencil lower right, 20 x 24.5cm. *Laid down on original backing.*

\$3,900



72. **Don Freeman** (Amer., b.1908). *Deep In Hollywood*, 1936. Lithograph, title, artist and date with printed American Artists Group (AAG) logo verso, accompanied with AAG certificate label with artist's facsimile signature, 24 x 30.9cm.

\$1,350

Label includes "This print is an original lithograph made by me [Don Freeman] and printed with my approval and under my direction. It is in every respect the equivalent in quality of those prints issued by me in limited editions and sold at

comparatively high prices. Its low price is made possible by the edition being neither pencil signed nor arbitrarily limited."



73. **Eduard Gubler** (Swiss, 1891-1971). [*Portrait Of Man Wearing Bowler Hat*], c1920s. Etching with roulette, signed in pencil in lower margin, 12.2 x 10cm. *Slight foxing to margins.*

\$770



74. **Eduard Gubler** (Swiss, 1891-1971). [*Portrait Of Woman Wearing Headdress*], c1920s. Etching with aquatint, signed in pencil in lower margin, 21.2 x 15.9cm. *Retouched crease to image upper right, slight foxing, soiling and creases to margins.*

\$880



75. **Hamburg Artists' Publishing Union**. *Das Neue Hamburg*, 1923. Book in half vellum over white boards, containing 32 original wood engravings by various artists, editioned 29/50 and signed in ink by editor on imprint page, 27 of the images signed in pencil by the artist, sizes range from 17 x 12.1cm to 28.3 x 18.8cm (image); 32.2 x 24.5 x 1.8cm (book). *Slight stains and wear to cover*. Fully illustrated on website.

\$5,500

Edited by Karl Lorenz, published by Gemeinschaftsverlag Hamburgerischer Kunstler.

The book contains work by the following artists:

Paul Schwemer x 3 signed, Adolf Brauer-Saar x 3 signed, Claus Wrage x 2 signed and dated "1922" and 1 unsigned, Otto Niebuhr x 3 signed, Heinrich Stegemann x 4 signed, Karl Opfermann x 3 signed and unsigned title page, Gerhad von Ruckteschell x 3 unsigned, Emil Maetzel x 3 signed, Robert Köpke x 3 signed, Kurt Löwengard x 3 signed.





76. **J. Hanbart.** [*Two Budgerigars*], c1920s. Colour woodcut, monogrammed in block lower centre, annotated in German and signed in pencil in lower margin, 22 x 16.2cm. *Tipped to original backing, slight mount burn.*

\$880

Annotation includes "holzschnitt [woodcut]."



79. **Rockwell Kent** (American, 1882-1971). *Revisitation*, 1928. Lithograph, signed in pencil in lower margin, 21.6 x 34.8cm. *Slight discolouration to margins.*

\$1,650

From an edition of 100. Ref: Burne Jones #22.



77. **Irwin D. Hoffman** (Amer., 1901-1989). *The Leatherneck*, 1943. Etching with drypoint, signed and dated in plate lower right, titled and signed in pencil in lower margin, Associated American Artists authentication note attached on mount verso, 27.8 x 19.7cm.

\$660

Hoffman was an esteemed portrait painter, lithographer and etcher who received the John Taylor Arms prize from the Society of American Etchers and the Pennell Purchase Prize (Library of Congress).



80. **Walter Klinkert** (German, 1901-1959). [*Fallen Bird*], 1923. Etching, annotated "probedruck [proof]", signed and dated in pencil in lower margin, 11.9 x 10.4cm.

\$990



81. **Kathe Kollwitz** (German, 1867-1945). *Mutter Mit Kind Auf Dem Arm*, 1916. Lithograph, von der Becke blind stamp in image lower centre, 32.5 x 18.7cm. *Small tear to edge of upper margin, old mount burn.*

\$1,350

Ref: Klipstein #132.



78. **K.M. Ishikawa.** [*Vietnamese Figurine With Detachable Fan*], 1918. Bronze sculpture, signed, annotated "Hanoi" and dated on base, 30 x 12 x 10.5cm.

\$6,600

Rare western-style bronze, produced when Vietnam was part of the French colonial Indochina empire which ran from the 1880s to 1940s.



82. **Kathe Kollwitz** (German, 1867-1945). *Die Eltern Der Künstlerin (The Artist's Parents)*, 1919. Lithograph, signed in pencil in lower margin, 31.6 x 47.5cm. *Slight foxing, cockling, perforations and mount burn to margins.*

\$2,800

Ref: Klipstein #136.



83. **Maude Langtree** (Amer., active 1920s-40s). *[The Visitor]*, c1937. Colour lithograph, signed in pencil in lower margin, 22.5 x 28.6cm.

\$990

Only a small edition of this print is known to have been produced.

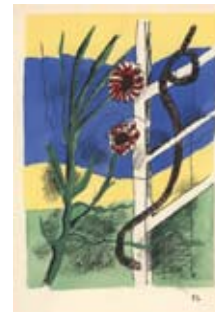


84. **Clare Leighton** (Brit./Amer., 1898-1989). *Gaspé Fisherman*, c1949. Wood engraving, titled and signed in pencil in lower margin, text on mount lower left, with accompanying information sheet, 7.7 x 6.2cm. *Tipped on original presentation mount, with envelope.*

\$770

Text on mount reads "Gaspé Fisherman. An original wood-engraving by Clare Leighton is presented in a limited edition, exclusively for members of The Miniature Print Society, Box 355, Hicksville, N.Y [USA]."

85. **Fernand Léger** (French, 1881-1955). *Les Illuminations. [Poems By Rimbaud]*, 1949. As issued, unbound letterpress book (French binding) with original paper wrappers, comprising 15 original lithographs, 13 with pochoir, all initialled in image lower right, stamped number "342" from an edition of 395 and signed in pencil and in ink by Léger and editor, Louis Grosclaude on colophon, 33 x 25cm (paper). *In excellent condition.* Fully illustrated on website. **\$5,500**





86. **André Lhote** (French, 1885-1962). *Puissances De Paris*, 1951. As issued, unbound letterpress book (French binding) with original paper wrappers and exterior boards, including 18 original etchings by Lhote printed on paper watermarked "Les Bibliophiles de Palais" and "Marais", each etching with letterpress text in black and red printed within the image, edition 5/200 in letterpress in colophon, 20.7 x 16.6cm (approx. each). *Discolouration to boards and paper wrappers*. Fully illustrated on website.

\$2,900

André Lhote was Dorrit Black's teacher.

The etchings are titled, as follows:

- | | |
|----------------------------|-------------------------------------|
| 1. La rue Laferrière | 10. La Place des Vosges |
| 2. La rue Soufflot | 11. Le square de Cluny |
| 3. La rue du Havre | 12. Le parc de Montmartre |
| 4. La rue Royale | 13. Le square Parmentier |
| 5. La rue Montmartre | 14. Le manège de cycles |
| 6. La Place de l'Europe | 15. La foule au cinématographe |
| 7. La Place de la Trinité | 16. Rassemblement devant la baraque |
| 8. La Place de l'Étoile | 17. Le bal du 14 Juillet |
| 9. La Place de la Bastille | 18. Le Bateau-Mouche |



87. **Elyse Lord** (Brit., 1900-1971). *The Three Branches*, c1920s. Pencil drawing with gouache, signed and titled in pencil above and below image, 41.2 x 31.4cm. *Slight crinkles to edges*. Framed.

\$2,900



88. **Boris Loret-Lorski** (Lithuanian/American, 1894-1973). [*Male Figure*], c1929. Lithograph, signed in pencil in lower margin, 31.5 x 23.7cm.

\$1,250



89. **Man Ray** (American, 1890-1976). *Self-portrait*, 1947. Letterpress block, signed and dated in reverse in block upper right, annotated "V", editioned 13/20 and signed in pencil in lower margin, 19.9 x 15.7cm. *Minor crinkle to right edge of image*.

\$4,400

Ref: Anselmino #101.

Very rare unrecorded printing from a letterpress block which is dated and signed in the image, unlike the standard issue which is a screenprint (without a visible signature and date in the image), and was produced in an edition of 100 in 1972.



90. **Henri Matisse** (French, 1869-1954). [*Female Portrait*], c1947/1972. Lithograph in brown, 33.5 x 26.3cm. *Framed*.

\$1,650

This image was originally published in John-Antoine Nau, *Poesies Antillaises*, Mourlot, Paris, 1972.

Ref: Duthuit #37.



91. **Henry Moore** (British, 1898-1986). *Girl Doing Homework*, 1924. Etching with aquatint, editioned 48/50 and signed in pencil in lower margin, 22.2 x 17.5cm.

\$3,300



92. **Henry Moore** (British, 1898-1986). *Mother And Child V*, 1983. Etching, aquatint and roulette, signed in plate lower left, annotated "PL V", editioned 35/65 and signed in pencil in lower margin, 27.6 x 21.2cm. *Minor foxing to image*.

\$3,300

Ref: *Henry Moore: Mother and Child Etchings*, 1988, p28.



94. **Kay Nielson** (Danish, 1886-1957). [*Self-portrait*], c1920s. Pastel with pencil, signed lower left, 42 x 25.5cm. *Repaired tear to upper left corner*.

\$1,950

Danish illustrator Nielsen was among an elite group of artists, that included Arthur Rackham and Edmund Dulac who were part of the "golden age of illustration" during the early part of the 20th century when elaborately illustrated books were popular.



93. **Paul Nash** (British, 1889-1946). [*Futuristic Abstract Portrait*], c1930s. Woodcut, Paul Nash Trust stamp in lower margin, 3.9 x 10.1cm. *Old small label adhered to upper left corner verso*.

\$990



95. **Graham Noble Norwell** (Canadian, 1901-1967). *Lac Mineur Road [Quebec, Canada]*, c1930s. Crayon and watercolour on card, signed lower right, titled in pencil in an unknown hand verso, 31.9 x 37.1cm. *Slight foxing and smudging, old mount burn*.

\$990

Scottish-born painter Graham Norwell moved to Canada in 1914. He lived and worked in a number of places including Montreal, Kingston, Ottawa and Val-David.



96. **Isidoro Ocampo** (Mexican, 1910-1983). *10 Grabados En Madera (10 Woodcuts)*, 1941. Set of ten original woodcuts, each signed, dated "1941" or "1940" and sequentially numbered 1-10 in pencil in lower margin, plus two woodcut title pages, editioned 38/50 and signed in ink with letterpress date in Spanish on justification sheet, inscribed, signed and dated in Spanish in ink on cover page verso, sizes range from 3.6 x 8.8cm to 13.6 x 8.8cm (image); 31.5 x 23.5cm (folio). *Each tipped on original cardboard backing, with worn and discoloured edges to folio.* Fully illustrated on website.

The set **\$4,400**

Justification sheet includes "1st edition of 50. Mexico, DF, April 1948."

Inscription reads "With great affection and warmth. To Rosalinda and her husband Hans. The Author. March 9, 1949."



97. **Martin Erich Philipp** (German, 1887-1978). *Kraniche: Studien Auf Der Platte (Cranes: Flatland Studies)*, 1912. Etching and roulette, initialled "M.E.P.H." and dated in plate lower left, titled and signed in pencil in lower margin, 17.8 x 11.9cm. *Slight foxing overall, minor paper loss verso.*

\$880



98. **Martin Erich Philipp** (German, 1887-1978). *Neuhollandische Kasuare IV (New Holland Cassowaries IV)*, 1916. Etching, initialled "M.E.P.H." and dated in plate lower right, titled and signed in pencil in lower margin, 15 x 24.8cm. *Some foxing overall.*

\$990



99. **Martin Erich Philipp** (German, 1887-1978). *[Bird Of Prey] III*, 1918. Etching, initialled "M.E.P.H." and dated in plate lower left, titled in German and signed in pencil in lower margin, 29.7 x 19.7cm. *Slight crease to centre of image.*

\$880



100. **Leon Schnell** (German, 1888-1961). [*Palazzo Ca'd'Oro, Venice*], c1920s. Etching, signed in pencil in lower margin, titled with artist's name in pencil in an unknown hand on original mount below image, 18.3 x 24.9cm. *Slight foxing to margins.*

\$660

Palazzo Ca'd'Oro is also known as Santa Sofia.



101. **William Allen Seaby** (British, 1867-1953). [*Swans In Flight*], c1920s. Colour woodcut, monogrammed in block lower left, editioned 2 [?]/100 and signed in pencil in lower margin, 21.5 x 33.9cm. *Faint edition and signature, minor mount burn and glue remnants to margins.*

\$880



102. **William Allen Seaby** (Brit., 1867-1953). [*Goats With Two Kids*], c1920s. Colour woodcut, monogrammed in block lower right and signed in pencil in lower margin, 22.2 x 31.2cm. *Old mount burn and tape to edges.*

\$880



103. **Leonard Squirrel** (Brit., 1893-1979). [*Campsea Ashe, Suffolk*], 1914. Etching, signed and dated in plate lower left, titled and signed in pencil in lower margin, 10.1 x 25.3cm. *Foxing to margins.*

\$660



104. **Leonard Squirrel** (Brit., 1893-1979). [*Playford Hall, Suffolk*], 1919. Etching, signed and dated in plate lower centre, titled and signed in pencil in lower margin, 18.9 x 28.2cm. *Minor foxing, slight soiling and wear to margins.*

\$660



105. **Leonard Squirrel** (Brit., 1893-1979). [*Quiet Noon, Southwold*], 1920. Etching, signed and dated in plate lower left, titled and signed in pencil in lower margin, 20.2 x 31.6cm. *Slight foxing overall.*

\$660



106. **Leonard Squirrel** (Brit., 1893-1979). *Blythburgh, Suffolk*, c1920s. Etching, initialled and titled in plate lower left to right, titled and signed in pencil in lower margin, 15.1 x 23.2cm. *Slight foxing overall.*

\$660



108. **Leonard Squirrel** (Brit., 1893-1979). *Stoke-By-Nayland, Suffolk*, 1929. Aquatint with etching, signed and dated in plate lower left, titled, signed and editioned 4/40 in pencil in lower margin, 21.9 x 33.4cm. *Minor foxing, old mount burn.*

\$770



107. **Leonard Squirrel** (British, 1893-1979). *A Little Boat-house, Dedham*, c1920s. Etching, signed and titled in plate lower left to right, titled and signed in pencil in lower margin, 15.3 x 20.7cm. *Slight foxing overall.*

\$660

Squirrel was an etcher and painter of mainly landscapes and architectural views. He studied at the Slade School and won scholarships and medals for his printmaking early in his career. Squirrel is not well known for his prints, due to their scarcity.



109. **Pierre Tal-Coat** (French, 1905-1985). [*Abstract Form*], c1970s. Lithograph, signed and editioned 123/130 in pencil in image lower left, 56.3 x 47cm. *Some crinkles, slight foxing and soling overall.*

\$770

Pierre Tal-Coat (né Pierre Louis Jacob) is considered to be one of the founders of Tachisme, a French style of abstract painting. Tachisme originated from a reaction to Cubism and is characterized by spontaneous brushwork, drips and blobs of paint straight from the tube.



110. **La España de Franco... Nuestra Lucha** [Franco's Spain. Our Fight], 1938. Set of 15 original lithographs, some initialled or signed in image lower left or right, all with captions mostly in lower margins, titled and dated on cover, sizes range from 25.3 x 21cm to 26.3 x 46.3cm (approx each image); 32.7 x 24cm (booklet). Cover soiled and worn, otherwise in good condition. Fully illustrated on website. The set **\$4,400**

Title in Spanish includes "15 lithographs by Raul Anguiano, Luis Arenal, Xavier Guerrero, Leopoldo Mendez. Del Taller de Grafica Popular. Mexico 1938."

Text in Spanish throughout booklet includes "'Our fight [political lithographic series].' These lithographs document Franco's Spain even though we know well that Spain is momentarily dominated by Germany and Italy. These artists want to document the fight against Fascism..."

Text in Spanish throughout booklet includes "'Our



111. **Guglielmo Sansoni Tato** (Italian, 1896-1974). *La Festa Dei Gagliardetti*; *La Marcia Su Roma*, and *Pavillon Doré*, c1925. Group of three colour lithographs, post-card format, mounted together, each signed in image lower left or right, letterpress text including title in right border and verso, 9 x 13.9cm (each card). *Slight soiling, minor wear to edges.*

The group **\$3,900**

The text in Italian includes "Movimento Futurista Italiano. Pittore Tato Futurista... Casa Editrice Ballerini & Fratini - Firenze (31)."

(a) Text after title includes "Fantasia futurfascista."

(b) Text after title includes "Proprietà di S.E. Benito Mussolini."

(c) Text includes "Terza Biennale Romana 1925."





112. **Henri de Toulouse-Lautrec: 1864-1901, Peintre, Vol. I and Dessins, Estampes, Affiches, Vol. II, 1898/1926 & 1927.** Pair of soft-cover letterpress books with original paper wrappers, each containing three original drypoints in two states (black and bistre), each volume stamped with number "149" from an edition of 200 on colophon, 26.2 x 20.5 x 6cm. Fully illustrated on the website. **\$6,600**

Text by Maurice Joyant, published by H. Floury, éditeur, Paris. Ref: Adriani #242-246, 248.

Toulouse-Lautrec only produced nine drypoint images during his lifetime; six of these are presented here:

- (a) Charles Maurin
- (b) Francis Jourdain
- (c) Explorer Jean-Joseph Vicomte de Brettes (?)
- (d) Henry Somm
- (e) W.H.B. Sands, Edinburgh Publisher
- (f) Portrait of Monsieur X





113. **Felix Vallotton** (Swiss/French, 1865-1925). *Crimes Et Châtiments* (*Crime And Punishment*), 1902. Periodical containing 23 original colour lithographs, each initialled in image lower left or right and captioned in French below image, 26.8 x 20.5cm (approx. each); 32.4 x 25.5cm (periodical). *Discolouration and chips to edges*. Fully illustrated on website.

\$3,800

Extremely rare special issue of *L'Assiette Au Beurre*, (No. 48, 1902), a satirical weekly founded in 1901.



114. **Théo van Rysselberghe** (Belgian, 1862-1926). *Boulogne La Nuit*, 1900. Etching, titled and dated in plate below image, 24.7 x 30.1cm.

\$1,450



115. **Edouard Vuillard** (French, 1868-1940). *Le Square Vintimille*, 1937/later printing. Drypoint, signed in plate lower right, 33.8 x 25.7cm.

\$1,100

View from the artist's balcony. Ref: Roger-Marx #66.

116. **W. L. Wyllie** (Brit., 1851-1931). *Deptford*, 1924. Hand-coloured etching, publisher's line with date in plate lower left, signed and titled in pencil in lower margin, 16.3 x 38cm.

\$1,650

Publisher's line includes "London. Pub. June 2nd 1924 by R. Dunthorne & Son, 5 Vigo Street, W."

117. **C.L. Yonge**. *[Polar Bear With Fish]*, c1930s. Colour linocut, editioned 11/20 and signed in pencil in lower margin, 24 x 22.7cm. *Old tape remnants to corners, old creases*.

\$990

