



International Art and Books

(Featuring the Americas)

Collectors' List No. 158, 2012

Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

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The Americas

COLLECTORS' LIST No. 158, 2012

International Art and Books (Featuring the Americas)

On exhibition from **Saturday, 1 September to Saturday, 13 October**. All items will be illustrated on our website from **15 Sept**. Prices are in Australian dollars and include GST. Exch. rates as at time of printing: AUD \$1.00 = USD \$1.04¢; UK £0.66p
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Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky, Takeaki Totsuka

Gallery Highlights



Must see: We have a significant and rare Pre-Raphaelite book collection on offer in this catalogue, refer to the back cover for more details.

Next catalogue: Our next list in October, *Real to Surreal*, will cover unusual Australian and international photography.



1. **Peggy Bacon** (Amer., 1895-1987). *Slovenliness*, 1930. Etching, titled, dated and signed in pencil in lower margin, 17.8 x 12.9cm. *Small stains to margins, old mount burn.*

Ref: Flint #96.

\$2,750



2. **Peggy Bacon** (American, 1895-1987). *Clams And Clodhoppers*, 1933. Drypoint, titled, dated and signed in pencil in lower margin, 20.7 x 25.2cm. *Slight stains and pinholes to margins, old mount burn.*

Ref: Flint #113.

\$2,950



3. **Frank W. Benson** (American, 1862-1951). *Two Canoes*, 1927. Etching, signed by Benson and titled in another hand in pencil in lower margin, 14.9 x 19.7cm.

\$5,850

Third state of three. Ref: Paff #266.



4. **Frank W. Benson** (Amer., 1862-1951). *Casting For Salmon*, 1929. Etching, signed in pencil in lower margin, 19.7 x 25.2cm.

\$3,950

Fifth state of five, edition of 150. Ref: Paff #288.



5. **Thomas Hart Benson** (Amer., 1889-1975). *Instruction*, 1940. Lithograph, signed in image lower left, signed in pencil in lower margin, 26.5 x 31.3cm. *Minor foxing to margins, irregular lower margin.*

\$4,950

Edition of 250. Ref: Fath #41.



6. **Thomas Hart Benson** (American, 1889-1975). *The Corral*, 1948. Lithograph, signed in image lower right, signed in pencil in lower margin, 24.5 x 35.1cm.

\$4,850

Edition of 250. Ref: Fath #71.



7. **Ray Bethers** (American, 1902-1973). *Taxco, Guerrero [Mexico]*, c1930s. Wood engraving, titled and signed in pencil in lower margin, 10.3 x 12.5cm. *Minor foxing, crinkles and tape remnants to margins.*

\$990

Taxco, one of the most popular wood engravings of Mexico by Bethers, was exhibited extensively, including at the International Exhibition of Wood-Engravers and Lithographers at the Art Institute of Chicago in 1934.



8. **Edward Borein** (American, 1872-1945). *Stray Bunch*, c1912. Etching, 20.3 x 30.2cm. *Repaired tears to plate mark, slight discolouration to margins.*

\$2,900

Illustrated in Galvin, *The Etchings of Edward Borein*, 1971, plate 103. Ref: *The Craftsman*, XXIII, no. 1, (Oct. 1912).



9. **Edward Borein** (American, 1872-1945). *Buckaroo*, c1912. Etching, inscribed and signed in pencil in lower margin, 12.6 x 9.9cm.

\$4,250

Inscription with remarque of a cowboy riding reads "To Angela Maggi." Ref: Fath #60.



10. **Ross Braught** (American, 1898-1983). *Arcadia*, 1940. Pencil drawing, titled, signed and dated lower left to right, 41.5 x 55.3cm. *Slight foxing and retouching to centre, stains and slight creases to edges, pinholes to corners, old mount burn.*

\$4,900

A cancelled drawing appears verso with the artist's name and annotation "Tortola B.W.I. 40" in an unknown hand in pencil.



11. **George E. Burr** (American, 1859-1939). *The Desert*, 1914. Colour soft-ground etching, printed à la poupée, monogrammed and dated in plate lower right, signed, annotated "Del et imp.," and numbered "28" in lower margin, 17.1 x 24.5cm. *Minor foxing and old mount burn to margins.*

\$4,350

George Burr was best known for his etchings and drypoints of the desert and mountain regions of the American West. Ref: Seeber #102.



12. **Prescott Chaplin** (American, 1897-1968). *Manhattan*, c1920. Woodcut, titled and signed in pencil in lower margin, 11.6 x 15.3cm. *Minor discolouration to margins.*

\$880



13. **Prescott Chaplin** (American, 1897-1968). *El Cargador (The Loader)*, c1930. Woodcut, titled and signed in pencil in lower margin, 17.9 x 12.6cm.

\$880



14. **Prescott Chaplin** (American, 1897-1968). *The Potter*, c1930. Woodcut, titled and signed in pencil in lower margin, 20.2 x 15cm. *Slight foxing to centre of image and margins.*

\$660



15. **Prescott Chaplin** (American, 1897-1968). *The Weaver*, c1930. Woodcut, titled and signed in pencil in lower margin, 17.9 x 12.7cm. *Minor foxing to left margin.*

\$660



16. **Howard N. Cook** (Amer. 1901-1980). *Edison Plant*, 1930. Lithograph, signed and dated in pencil in lower margin, 34 x 25cm.

\$9,850

Edition of 75, only 35 printed. Ref: Duffy #127.



18. **John de Martelly** (Amer., 1903-1979). *Looking At Sunshine*, c1930s. Lithograph, signed in pencil in lower margin, 25.9 x 32.5cm.

\$1,150

Illustrated in *American Prints in the Library of Congress*, 1970, p131.



17. **Howard N. Cook** (Amer., 1901-1980). *George Washington Bridge With B.*, 1931/1932. Lithograph, edition of 75, signed and dated "1932" in pencil in lower margin, 35.1 x 24.9cm.

\$9,850

Print depicts the artist's wife, Barbara Latham, standing at one end of the George Washington Bridge. The actual edition of this image was 50, although an edition of 75 was planned by the artist. Ref: Duffy #156, Wolfsonian Collection.



21. **Albert Gick**. [*Junk Yard*], c1940s. Wood engraving, signed in block lower right, signed in pencil in lower margin, 20.5 x 28cm. *Missing portions, tears and creases to margins.*

\$660

20. **E. Fletcher**. *High Bridge, NYC*, 1930. Woodcut, editioned 2/10, titled, signed and dated in pencil in lower margin, 15.3 x 10.3cm. *Foxing and slight creases to margins.*

\$990

19. **Ralph Fabri** (Amer., 1894-1975). *Americana*, c1947. Etching, titled and signed in pencil in lower margin, 20.2 x 24.7cm. *Minor stains to margins, old mount burn.*

\$990

Image includes Miss America, a Native American, a wagon train, a boxing ring, a Ferris wheel and a factory; buildings represented are the Chrysler Building, the Empire State Building, Temple Emanuel, St. Thomas Episcopal Church, the RCA Building, the US Capitol and Fort Dearborn in Chicago. Ref: The Wolfsonian, USA.





22. **Gordon Grant** (American, 1875-1962). *[Dockside Workers]*, c1930s. Lithograph, signed in pencil in lower margin, 23 x 29.3cm. *Missing portion to lower margin, repaired tears to margins, old mount burn.*

\$990

Provenance: Associated American Artists.



23. **Gordon Grant** (American, 1875-1962). *[Man With Harpoon]*, c1940s. Lithograph, signed in pencil in lower margin, 22.8 x 29.4cm. *Minor surface loss to margins and verso.*

\$990



24. **Alex Katz** (Amer., b.1927). *Grey Interior II*, 1968. Colour screenprint, signed and editioned 36/50 in pencil on image lower left, 42.8 x 55.3cm. *Slight stains to centre and upper portion of image and to margins, embossing to right edge of image.*

\$1,250

Illustrated in Walker, *Alex Katz: A print retrospective*, Brooklyn Museum, NY, 1987, #6, p27.



25. **Rockwell Kent** (Amer., 1882-1971). *The Lookout*, 1930. Wood engraving, signed and titled in pencil in lower margin, 20.2 x 13.9cm. *Tape remnants and minor crease to margins.*

\$3,950

This image was one of 12 prints by Kent used in a national advertising campaign for the American Car and Foundry Company. Ref: Burne Jones #51.

27. **Otto Kuhler** (Amer., 1894-1977). *The Panting Brute*, 1933. Etching, signed and titled in pencil in lower margin, 33.7 x 41.6cm. *Slight old mount burn.*

\$5,950

Edition of 50.



26. **James Kerr-Lawson** (British, 1865-1939). *El Zapatero [The Shoemaker]*, 1915. Lithograph with chine collé, annotated "40" and signed in pencil below image, 16.1 x 25cm. *Slight stain to centre of image.*

\$880





28. **Paul Landacre** (American, 1893-1963). *Laguna Cove*, 1935/1941. Wood engraving, signed and titled in pencil in lower margin, title, artist, date "1941", edition of 200 with letterpress on presentation folder, 13.4 x 18.1cm (image), 40.7 x 32.8cm (folder, closed). *Tipped to original presentation folder with minor foxing.*

\$3,300

Text includes a passage by Landacre, giving the background of the image, which was first issued in an edition of 60 by the artist in 1935. In 1941 the block was given to the Woodcut Society of Kansas City and printed in an edition of 200. Ref: Zetlin and Ver Brugge #47.



30. **Armin Landeck** (Amer., 1905-1984). *York Avenue Tenements*, 1938. Drypoint, initialled in plate lower left, edition of 100, inscribed, signed and dated in pencil in lower margin with annotation "Printer's guide proof", 26.5 x 22.3cm. *Creases, stains and slight foxing to margins, not affecting image.*

\$4,950

Inscription reads "To Anne and Jim, May 1950." Ref: Kraeft #74.



31. **Armin Landeck** (Amer., 1905-1984). *Rooftop*, 1941. Engraving, edition of 100, signed and dated in pencil in lower margin, 12.5 x 22.6cm.

\$4,950

Ref: Kraeft #84.



29. **Paul Landacre** (Amer., 1893-1963). *Black Stallion*, 1940. Wood engraving, titled and signed in pencil in lower margin, edition of 200, title, artist, date "1940" with letterpress on presentation folder, 15.3 x 18cm (image), 40.7 x 32.8cm (folder, closed). *Minor foxing to image and folder. Tipped to original presentation folder.*

\$2,950

Text includes a passage on Landacre by Carl Zigrosser. Accompanied with background information on a typed carbon copy on Woodcut Society of Kansas City letterhead concerning a legend of a mythical horse.



32. **Clare Leighton** (British/Amer., 1898-1989). *The Barges*, 1924. Wood engraving, editioned 10/100, titled and signed in pencil in lower margin, 13.2 x 15.7cm.

\$1,100

Ref: Boston Public Library #6.



33. **Clare Leighton** (British/Amer., 1898-1989). *On The Moors* [*Wuthering Heights*], 1930. Wood engraving, editioned 30/30, titled and signed in pencil in lower margin, 18 x 13.5cm. *Minor creases and tape remnants to margins.*

\$1,100

One of 12 illustrations for *Wuthering Heights*. Ref: Boston Public Library #183.



34. **Clare Leighton** (British/Amer., 1898-1989). *Heathcliff In The Snow* [*Wuthering Heights*], 1930. Wood engraving, editioned 25/30, titled and signed in pencil in lower margin, 17.8 x 13.4cm. *Minor creases and tape remnants to margins.*

\$1,100

One of 12 illustrations for *Wuthering Heights*. Ref: Boston Public Library #178.

36. **Martin Lewis** (Aust./American, 1881-1962). *Self-Portrait*, c1939. Etching and engraving, inscribed and signed in pencil in lower margin, stamped "Patricia Lewis Collection" verso, 17.7 x 12.7cm. *Slight tear and tape remnants to upper margin.*

\$4,950

Inscription reads "To Pat & Martin D.L. from O-Jii-San with all love." This print is the only known contemporary impression of this plate from the master set. It is inscribed by Lewis to his daughter-in-law and son, who were married in 1947. He used a nickname meaning "uncle" which he acquired during his visit to Japan in the 1920s. Ref: McCarron #130.



35. **Martin Lewis** (Aust./American, 1881-1962). *The Old Timer Battleship*, 1916. Etching, signed and annotated "imp." in pencil in lower margin, 25.4 x 32.7cm.

\$3,950

Intended edition of 50. Ref: McCarron #9.



37. **Martin Lewis** (Aust./Amer., 1881-1962). *Polynesian Girl — Head*, 1947. Mezzotint, initialled in plate lower left, artist's name with initials "P.L." [daughter-in-law Patricia Lewis] in pencil and annotated by Martin Lewis in pencil in lower margin, stamped "Lucille Deming Lewis [artist's wife] Collection" verso, 15.1 x 10.1cm.

\$2,950

Annotation in margin reads "after scraping, 2nd trial, still too black." This impression is one of two trial proofs. Ref: McCarron #139.

39. **Richard Lindner** (German/Amer., 1901-1978). *Lollipop*, 1971. Colour lithograph, editioned 119/175 and signed in pencil in lower margin, 61 x 50.6cm. *Slight paper loss verso.*

\$1,650

From the folio *Fun City* consisting of 14 colour lithographs, produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art collection.



38. **Martin Lewis** (Aust./Amer., 1881-1962). *Polynesian Profile*, 1947. Sand ground and roulette, initialled in plate lower left, signed and titled in pencil in lower margin, stamped "Lucille Deming Lewis [artist's wife] Collection" verso, 15.2 x 10.2cm. *Slight mount burn and stains to lower margin.*

\$2,950

Ref: McCarron #137.





40. **Richard Lindner** (German/Amer., 1901-1978). *First Ave.*, 1971. Colour lithograph, editioned 119/175 and signed in pencil in lower margin, 60.8 x 50.2cm. *Slight paper loss verso.*

\$1,550

From the folio *Fun City* consisting of 14 colour lithographs, produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art collection.



41. **Richard Lindner** (German/Amer., 1901-1978). *Uptown*, 1971. Colour lithograph, editioned 119/175 and signed in pencil in lower margin, 61 x 50.8cm. *Repaired tears and glue stains to upper edge of image and margin, slight paper loss verso.*

\$1,650

From the folio *Fun City* consisting of 14 colour lithographs, produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art collection.



42. **Richard Lindner** (German/Amer., 1901-1978). *Girl With Hoop*, 1971. Colour lithograph, editioned 119/175 and signed in pencil in lower margin, 61 x 51.3cm. *Slight paper loss verso.*

\$1,550

From the folio *Fun City* consisting of 14 colour lithographs, produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art collection.



43. **Richard Lindner** (German/Amer., 1901-1978). *Fifth Ave.*, 1971. Colour lithograph, editioned 119/175 and signed in pencil in lower margin, 60.5 x 51cm. *Slight paper loss verso.*

\$1,650

From the folio *Fun City* consisting of 14 colour lithographs, produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art collection.



44. **Richard Lindner** (German/Amer., 1901-1978). *On*, 1971. Colour lithograph, editioned 119/175 and signed in pencil in lower margin, 61.2 x 51cm. *Slight paper loss verso.*

\$1,550

From the folio *Fun City* consisting of 14 colour lithographs, produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art collection.



45. **Richard Lindner** (German/Amer., 1901-1978). *Poet*, 1971. Colour lithograph, editioned 119/175 and signed in pencil in lower margin, 60.7 x 49.9cm. *Slight stains to lower margin and paper loss verso.*

\$1,550

From the folio *Fun City* consisting of 14 colour lithographs, produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art collection.



46. **Richard Lindner** (German/Amer., 1901-1978). *NY Men*, 1971. Colour lithograph, editioned 119/175 and signed in pencil in lower margin, 60.1 x 50.6cm. *Slight paper loss verso.* **\$1,650**

From the folio *Fun City* consisting of 14 colour lithographs, produced and published by Shorewood Publishers Incorporated, New York, 1971. Held in Dallas Museum of Art collection.



47. **Louis Lozowick** (Amer., 1892-1973). [*Cart Pushers*], 1965. Lithograph, editioned 15/20, signed and dated in pencil in lower margin, 19.5 x 36.3cm. *Glue remnants and minor creases to margins, slight old mount burn.* **\$990**



50. **Frank Martin** (British, 1921-2005). *Biscayne*, c1970s. Colour aquatint with etching and engraving, printed à la poupée, titled, editioned 73/100 and signed in pencil in lower margin, 37.9 x 60.5cm. *Slight crinkles to image, stains, soiling, missing portions and pinholes to margins.* **\$1,650**



48. **Reginald Marsh** (American, 1898-1954). *Merry-Go-Round*, 1930. Engraving, signed and dated in plate lower right, numbered "39", signed and titled in pencil in lower margin, 17.4 x 25.1cm. *Old mount burn.* **\$6,950**

Edition of 58. Ref: Sasowski #99.



49. **Reginald Marsh** (American, 1898-1954). *Steeplechase Swings*, 1935. Engraving, initialed and dated in plate lower right, editioned 2/75 and signed in pencil in lower margin, 22.7 x 32.7cm. *Old mount burn.* **\$5,950**

Ref: Sasowski #160.



51. **F. Luis Mora** (American, 1874-1940). [*Father Walking With Son On Horseback*], c1920s. Etching, signed in pencil in lower margin, 30.4 x 25.2cm. *Minor creases and foxing to margins, tape remnants verso.* **\$1,100**



52. **Peter Moran** (Amer., 1841-1914). *Harvest At San Juan [New Mexico]*, c1883. Etching, initialled in plate lower right, title and artist in an unknown hand in pencil in lower margin, 15.3 x 31.8cm. *Foxing to margins.*

\$1,950

Image shows Native Americans using horses for harvesting. The younger brother of artist Thomas Moran, Peter Moran is considered to be one of the earliest artists to illustrate Pueblo Native Americans in everyday life. He studied their culture and made etchings to record his observations during an expedition in New Mexico and Arizona in 1881. Ref: Smithsonian.



54. **Josef Pennell** (Amer., 1857-1926). *[Brooklyn Bridge]*, 1910. Lithograph, signed and dated "11.15.10" in image lower left, 29.2 x 21.6cm. *Minor creases to edges of image and margins, uneven right edge.*

\$990

Ref: Variant image in Wuerth #196.



53. **Grace Paul** (Amer., 1898-?). *Country Life*, 1920s. Lithograph, titled, annotated "Ed/25" and signed in pencil in lower margin, 25.3 x 34cm. *Minor stains and crinkles and small tears to margins.*

\$660



55. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). *White Cockatoos*, c1920s. Colour stencil, titled, editioned 21/150 and signed in pencil in lower margin, 28.3 x 46.8cm. *Crease with surface loss to centre of image, missing portions, pinholes and slight creases to margins.*

\$1,450

Revesz (also Hungarian for ferryman) moved to the USA in 1923. He studied art with Walter Sickert and Frank Brangwyn in London. He had 31 one-man shows internationally, including Holdsworth Gallery in Sydney. Ref: Granddaughter Joanne Ferryman.

The artist often applied lacquer to the surface of his stencils to create a rustic effect.

56. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). *Swans*, c1920s. Colour stencil, titled, editioned 46/50 and signed in pencil in lower margin, 19.6 x 25.4cm. *Slight foxing overall, pinholes to margins, tape remnants verso.*

\$1,350



57. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). *[Two Tigers]*, c1920s. Colour stencil, signed in pencil in lower margin, 17.4 x 24cm. *Slight mount burn, glue stains, creases, pinholes and surface loss to margins.*

\$1,350



58. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). *Tiger*, c1920s. Colour stencil, titled and signed in pencil in lower margin, 18.7 x 31.6cm. *Minor foxing overall, soiling, pinholes and creases to margins.*
\$1,350



60. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). [*Green Birds*], c1920s. Colour stencil, 34.5 x 36.6cm. *Small tears to edges of margins.*
\$1,150
 Lacquer applied to the surface to create an unusual rustic effect.



62. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). [*Parrots*], c1921. Colour woodcut, annotated "eigenhand druck [printed by artist]", signed and annotated "921" in pencil in lower margin, stamped "Germany" verso, 30.4 x 27.2cm. *Minor foxing, creases, pinholes and surface loss to margins.*
\$1,350



59. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). *Lions*, c1920s. Colour stencil, titled, editioned 14/50 and signed in pencil in lower margin, 19.7 x 30.4cm. *Slight foxing, pinholes and crinkles to margins, slight surface loss verso.*
\$1,350



61. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). *Birds With Flowers*, c1920s. Colour stencil, titled, annotated "trial proof" and signed in pencil in lower margin, 56.7 x 46.2cm. *Slight foxing and creases overall, repaired tears to margins.*
\$1,350



63. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). *Mandarin Ducks*, c1922. Colour woodcut, titled, editioned 6/80, signed and annotated "922" in pencil in lower margin, 28.3 x 46.8cm. *Slight foxing and creases to image, glue stains and surface loss verso.*
\$1,250



64. **Diego Rivera** (Mexican, 1886-1957). *Desnudo De Frida Kahlo*, 1930. Lithograph, initialed and dated in image lower right, signed, dated and editioned 91/100 in pencil in lower margin, 41.8 x 27.5cm. *Minor foxing to image centre left and to lower margin. Framed.*

\$14,500

This lithographic portrait of Rivera's famous wife, Frida Kahlo, was included in the 2009-2010 British Museum exhibition *Revolution on Paper: Mexican Prints 1910-1960*.

Rivera, one of Mexico's most important artists, had the

smallest output as a printmaker compared to his contemporaries, producing only 12 lithographs between 1930 and 1932, plus a single linocut in 1938. Ref: Cortés-Gutiérrez #893.



65. **Louis Rosenberg** (American, 1890-1983). *Via Del Pianta, Rome*, 1928. Drypoint, initialed "L.C.R." and dated in plate lower right, signed in pencil in lower margin, 19.7 x 16.8cm. *Minor foxing to margin, mount burn.*

\$550



68. **E.D. Roth** (German/Amer., 1879-1964). *Tomb Of Mary, Mother Of Washington, And Meditation Rock*, 1928. Etching, initialed, dated, annotated "Fredericksburg, Va." and titled in plate lower left and centre, 25 x 31.6cm. *Minor creases and soiling to margins, old mount burn.*

\$660



66. **Louis Rosenberg** (American, 1890-1983). *[Market-place]*, c1930s. Etching, signed in lower margin, 17.6 x 25.1cm. *Minor stains to upper margin.*

\$550



67. **Louis Rosenberg** (American, 1890-1983). *[Byzantine Building]*, 1932. Etching, initialed "L.C.R." and dated in plate lower right, signed in pencil in lower margin, 24.5 x 12.1cm. *Minor stains to left margin.*

\$660

69. **Georges L. Schreiber** (American, 1904-1977). *From Arkansas*, 1941. Lithograph, signed in pencil in lower margin, 32.2 x 23.8cm. *Minor foxing and tape remnants to upper margin*

\$990

Like photographers Walker Evans and Dorothea Lange, Schreiber documented America during the Depression and World War II, visiting all forty-eight states while working for the WPA between 1936 and 1939. Ref: Library of Congress, USA.





70. **John Sloane** (American, 1871-1951). *The Picture Buyer*, 1911. Etching, signed and dated in plate lower left, annotated "J.S. imp., artist's proof" in another hand in pencil in lower margin, 13.4 x 17.7cm. *Slight crinkles to margins, old mount burn.*

Edition of 100. Ref: Morse #153.

\$5,950



71. **John Sloane** (American, 1871-1951). *Girls Sliding*, 1915. Etching, signed and dated in plate lower right, annotated "100 proofs" and signed by Sloane, titled and annotated "Ernest Roth imp. (old paper)" in another hand in pencil in lower margin, 10.9 x 15.1cm.

Ref: Morse #171.

\$3,550



74. **Joseph Sparks** (Amer., 1896-1975). [*Circus Horses*], 1933. Lithograph, editioned 25/100, signed and dated in pencil in lower margin, 36.9 x 29.9cm. *Cockling, rubbing and mount burn to margins, uneven edges.*

\$1,250



75. **Andy Warhol** (American, 1928-1987) et al. *Art Cash*, 1971. Colour process lithograph, stamped signature of Warhol and signed by artists Whitman, Rauschenberg, Gormley, Grooms and Marisol in pencil on image lower right, and editioned 73/75 in pencil in lower margin, 63.8 x 49.9cm. *Minor foxing and crinkles to margins.*

\$2,200

This work was created for Experiments in Art and Technology (EAT) which held a fund-raising event called "Artcash Benefit for Television Programming" at Automation House, New York City in 1971. Participants could buy "art cash" bills designed by six artists in different denominations: Andy Warhol made \$1 bills, Robert Whitman \$3, Robert Rauschenberg \$12, Tom Gormley \$24, Red Grooms \$51, and Escobar Marisol \$88. These bills were then used for gambling at casino-style tables set up for the event, to purchase drinks and buy donated artwork. Ref: Getty, Princeton University.



72. **John Sloane** (Amer., 1871-1951). *Fashions Of The Past*, 1926. Etching and aquatint, signed and dated in plate lower left, annotated "100 proofs", titled and signed by Sloane, and annotated "Ernest Roth imp." in another hand in pencil in lower margin, 20.4 x 25.3cm.

\$1,950

Ref: Morse #244.



73. **Lawrence Beall Smith** (American, 1909-1995). *The Crisis*, 1941. Lithograph, initialled and dated in image lower right, titled, signed and dated in pencil in lower margin, 23 x 27.9cm. *Minor foxing, soiling and tape to margins.*

\$990



76. **P.C. Wharton**. [*Bobcats And Bird*], 1923. Etching and drypoint, signed and dated in pencil in lower margin, 20.1 x 25.3cm. *Slight tears, creases and foxing to margins, old mount burn.*

\$880

International Art



77. **Anon.** [*Crucifixion*], c1930s. Linocut, 33.7 x 44.8cm. *Surface loss and small holes with some repairs to image, missing portions, soiling, stains and repaired tears to margins.*

\$2,950

Provenance: Collection of photographer Lewis Morley, purchased in Paris in the 1960s.



78. **Sir David Muirhead Bone** (British, 1876-1953). *Sgurr-Nan-Gillean (The Peak Of The Young Men)*... , c1911. Watercolour with charcoal, signed lower right, blind stamp "Jackson Grey, 1911" lower left, titled in pencil verso, 30.9 x 49.6cm. *Minor foxing overall, slight tears to edges, old mount burn.*

\$2,200

Title continues "The Coolins, Skye, from Sligahan." Sgurr nan Gillean is a mountain in the northern section of the Cuillin range on the Isle of Skye in Scotland.

79. **Sir David Muirhead Bone** (British, 1876-1953). *Salvage Men Approaching A Torpedoed Ship*, c1916. Drypoint, signed in plate lower right, signed and titled in pencil in lower margin, a monogram stamp, titled and numbered "160" in another hand in pencil verso, 13.2 x 21cm. *Minor creases to margins, old mount burn.*

\$990



80. **Leonard Robert Brightwell** (British, 1889-1962). *Kings In Exile*, c1920s. Drypoint, titled and signed in pencil in lower margin, 23.2 x 37.8cm. *Slight paper remnants to margins, mount burn.*

\$770

A fellow of the Zoological Society of London, Brightwell became a keen nature artist from an early age. He had cartoons published in *Punch* from the age of 16, and became a prolific illustrator and etcher, predominately using animal themes. Ref: Wiki.



81. **Gerald Leslie Brockhurst** (Brit., 1890-1978). *West Of Ireland*, 1928. Etching, signed in plate lower right, signed in pencil in lower margin, title, artist and text typed on Alex A. Haworth label affixed to frame verso, 12.3 x 14.6cm. *Minor cockling and mount burn. Original frame.*

\$1,250

This image depicts two Connemara sisters, showing contrasting characters: one fair and 'full of grace' and the other dark and sullen. Brockhurst said he was aware that the sisters' mother showed favouritism for the fair one at the expense of the other child, who in despair drowned herself. It is not certain that Brockhurst's story is completely true as he was known to occasionally over-embellish the truth. Ref: British Council.



82. **Bernard Buffet** (French, 1928-1999). *[Woman With Hat]*, 1960. Hand-coloured colotype, editioned 94/300, signed and dated in ink on image lower right, annotated in pencil in an unknown hand in lower margin, 44.6 x 58.2cm. *Slight foxing and discolouration to margins.*

\$1,350

Annotation reads "1/300 limited edition - water color."

Colotype is a photomechanical printing process that uses a glass plate with a gelatin surface that carries the image to be reproduced and can be used with one or more colours. Ref: Mourlot, *Bernard Buffet*, p74.



83. **Edward Calvert** (British, 1799-1883). *The Lady And The Rooks*, 1829. Wood engraving, 4.2 x 7.7cm. *Faint title printed below image.*

\$3,300

Ref: Lister #13b.



85. **Marc Chagall** (French, 1887-1985). *Ruth Gleaning and Meeting Of Ruth And Boaz*, 1960. Colour lithograph, two images on a single sheet, 35.5 x 52.6cm. *Vertical centre fold as issued.*

\$1,450

From *Drawings for the Bible*, published by Verve, Vol. X, nos. 37 and 38, 1960. The two images remain on a single sheet as printed, and have not been separated as often happens. The verso shows two untitled lithographs. Ref: Mourlot #246-247, #269-270.



87. *After Francis Danby* (Irish, 1793-1861). *The Opening Of The Sixth Seal*, 1830. Mezzotint, date, title, artist and engraver with text in plate below image, 49.1 x 68.9cm. *Foxing and repaired slight surface loss overall, repaired tears, creases and missing portions to margins, trimmed plate mark. Laid down on acid-free paper.*

\$5,500

Text includes verses 12-17 from the *Book of Revelation*, Chapter VI and "London, published Jan'y 1830, by M. Colnaghi, 23, Cockspur Street. Engraved by G. H. Phillips, from the original picture by F. Danby ARA, in the collection of William Beileford, Esquire. Déposé à la direction et se vend à Paris Chez Caillou Potrelle, rue St Honoré - Giralton - Bovinet C'ie, Passage Vivienne, & Rittner & C'ie, Boulevard Montmartre."

In 1828 Francis Danby, an artist inspired by John Martin, exhibited his painting on the Apocalypse, *The Opening of the Sixth Seal* at the exclusive British Institution, and won a prize of 200 guineas.



84. **Marc Chagall** (French, 1887-1985). *The Mystical Crucifixion*, 1950. Colour lithograph, dated and signed in image lower right, poem verso, 36.1 x 52.1cm. *Vertical centre fold as issued with minor retouching, minor stains to margins.*

\$1,450

Printed on the back of the image is a two-part poem on Chagall by Frédéric-Louis Sauser (Swiss/

French, 1887-1961), better known as Blaise Cendrars. The poet's relationship with painters like Chagall and Léger led him to write a series of revolutionary abstract short poems published in 1919 under the title *Dix-neuf Poèmes Élastiques* (Nineteen Elastic Poems), some being tributes to his fellow artists. Ref: Wiki.



86. **Jean Cocteau** (French, 1889-1963). *My Captain Blood*, 1952. Two-colour crayon drawing with wash, captioned, signed, dated and inscribed "Pour Tomas" across image, 35.7 x 45cm. *Five vertical scored folds, slight soiling, uneven edges.*

\$3,300

Drawn on the inside of a document folder. Novelist, playwright, director, poet, painter, set designer and actor, Cocteau was considered to be a true "Renaissance man" of his time.



88. **Sonia Delaunay** (French, 1885-1979). *[Abstract]*, c1970s. Colour lithograph, editioned 50/75 and signed in pencil in lower margin, 62.5 x 30.8cm. *Slight foxing overall. Framed.*

\$3,950



89. **Etienne Drian** (French, 1885-1961). *[Monkeys With Fan And Jewellery]*, c1930s. Drypoint, annotated in an unknown hand in pencil verso, 39.7 x 29.9cm. *Small glue stain to image upper left, pinholes to corners, tape verso.*

\$770

Annotation includes "Original etching by Drian, French artist, P.W. Collection, Paris, 1930 circa."



90. **Claude Flight** (British, 1881-1955). *[Houses By A Hill-side]*, 1924. Pencil and watercolour, signed and dated in pencil lower left, 26.3 x 34.4cm. *Slight foxing and stains to edges of image.*

\$3,300



costume with a ruffle in his two oil paintings *Duel after the Masquerade* and *Duel after a Masked Ball*, (1857, and 1859). Ref: Walters Art Museum, USA; Hermitage Museum; Musée Condé, Wiki.

91. **Jean-Léon Gérôme** (French, 1824-1904). *[Pierrot With Kneeling Man And Be-seeing Woman]*, c1857. Watercolour, signed lower right, 15.7 x 17.7cm. *Old mount burn.*

\$2,850

The Pierrot costume depicted resembles that used by actor Jean-Auguste Debureau, with loose white garments, whitened face and black skullcap but no frill about the neck. Debureau's interpretation brought the Pierrot character to the attention of artists as early as the 1820s, appearing in the work of Romantics, Symbolists, and the Modernist era. Gérôme painted a Pierrot in an all-white



92. **Frank Gillett** (Brit., 1874-1927). *The Guardian*, c1920s. Drypoint, initialled "G" in plate lower left, signed in pencil in lower margin, 34.8 x 27.7cm. *Slight old mount burn, minor foxing to margins.*

\$880



93. **Frank Gillett** (Brit., 1874-1927). *Party For The Member*, c1920s. Drypoint, initialled "G" in plate lower left, signed in pencil in lower margin, 27.5 x 34.2cm. *Slight old mount burn, minor foxing to margins.*

\$880

94. **William Lee Hankey** (British, 1869-1952). *[Woman Holding An Infant]*, c1918. Pencil study, artist's name in an unknown hand in pencil verso, annotated in various hands in ink on accompanying frame backing, 21.2 x 14.7cm. *Water stain with cockling to upper portion of image, crease to lower portion.*

\$1,250

Annotations include "David Posner collection of drawings. Acquired 4/2/85" and "scaled for a larger drawing."





95. **David Hockney** (Brit., b.1937). *The Lathe And The Fire*, 1969. Etching and aquatint, editioned 79/100 and signed in pencil in lower margin, annotated "Grimm Portfolio" in another hand in ink verso, 15.8 x 17.2cm.

\$1,100

Illustration for the Grimm fairy tale *The Boy Who Left Home to Learn Fear*, from Hockney's series *Six Tales from the Brothers Grimm*, comprising 39 illustrations. Held in the British Museum collection.

96. **William Hogarth** (British, 1697-1764). *The Enraged Musician*, 1741/1820s. Engraving, artist, date, title and text in plate below image, 36.6 x 41.7cm. *Foxing overall, old mount burn.*

\$880

Text reads "Design'd, engraved & publish'd by W'm Hogarth, November the 30th 1741, according to Act of Parliament. Price 3 shillings."



97. **William Hogarth** (British, 1697-1764). *Gin Lane*, 1751/1820s. Engraving, title, artist, caption and text in plate above and below image, 38.8 x 32.5cm. *Foxing overall, rubbing and slight soiling to margins.*

\$990

Caption includes "Gin cursed fiend, with fury fraught, / Makes human race a prey / And steals our life away." Text reads "Design'd by W. Hogarth. Publish'd according to Act of Parliament, Feb. 1, 1751."



99. **William Hogarth** (British, 1697-1764). *The Bruiser C. Churchill (Once The Rev'd!) In The Character Of A Russian Hercules....*, 1763. Engraving, caption, artist, date and text in plate below image, 37.8 x 28cm. *Repaired small missing portions and minor discolouration to margins, trimmed plate mark.*

\$3,300

Caption continues "Regaling himself after having kill'd the monster Caricatura that so sorely gall'd his virtuous friend the heaven born Wilkes. But he had a club this dragon to drub, or he had never don't I'll warrant ye." Text reads "Design'd and engraved by W'm Hogarth, Price 1 S [shilling]. Publish'd according to Act of Parliament, August 1, 1763."

In the foreground a dog is shown to be voiding upon a pamphlet entitled "An Epistle to Hogarth by C. Churchill," with the initial letter of "epistle" obscured by the dog's paw.



98. **William Hogarth** (Brit., 1697-1764). *Canvassing For Votes, Plate II*, 1757/1820s. Engraving, title, artist, engraver, date and text in plate above and below image, 43.9 x 55.7cm. *Foxing overall, stains to lower corner of image, discolouration, creases and minor tears to margins.*

\$880

Text reads "Painted by W. Hogarth. Engraved by G. Grignon. Published 20th February 1757. As the Act directs. To His Excellency S. Charles Hanbury Williams Ambassador [sic] to the Court of Russia. This plate is most humbly inscrib'd by his most obedient humble servant Will'm Hogarth."



100. **Louis Icart** (French, 1888-1950). *Martini*, 1932. Etching with aquatint and roulette, printed à la poupée with hand-colouring, artist's copyright with date and annotation "NY" in plate above image, Louis Icart Society blind stamp and signed in pencil in plate mark and lower margin, 32.3 x 42.4cm (image). *Repairs and rubbing to edges of image, old glue stains to margins.*

\$1,450

During the 1920s Louis Icart formed a society in his name to market his etchings in New York. Ref: Holland #418, lists alternate title, *Cocktail*.



101. *After Jean Ingres* (French, 1780-1867). *Exposition Universelle De 1855; Industrie, Beaux-Arts [Certificate Awarding Honourable Mention]*, 1855. Engraving, artist, engraver, date and facsimile signature of Napoleon III in plate centre left and right, faded recipient name in ink on image lower centre, 41.1 x 43.5cm (image). *Foxing, some soiling and crinkles overall, slight tears to edges of image and margins.*

\$2,200

Text includes "Le Jury International décerne la mention honorable à [faded inscription], exposant d[es]... Hanséatiques), division de [l' Industrie 13e], classe No. [28]. Palais de l'Industrie, Paris, le 15 Novembre 1855. Le Président de la Commission Impériale, Napoléon Bonaparte. Imprimé par F. Chardon Aîné, 30, Rue Hautefeuille, à Paris."

Rare, unusual certificate designed by Ingres during the reign of Louis-Napoléon Bonaparte (1808-1873) who was the nephew and heir of Napoleon I. He was the president of the French Second Republic and as Napoleon III, the emperor of the Second French Empire.



102. **Wassily Kandinsky** (Russian/French, 1866-1944). *[Woodcut For XXe Siècle]*, 1939. Colour woodcut, monogrammed in block lower left, 21.8 x 27.8cm. *Minor foxing to image lower centre, old mount burn.*

\$3,900

Illustrated in Roethel, *The Graphic Work of Kandinsky*, p73. Total edition of 1,200 (600 each for English and French editions).



104. **Luigi Kasimir** (Austrian/Hungarian, 1881-1962). *Grinzing [Vienna]*, 1940. Colour etching and aquatint, printed à la poupée, with added hand-colouring, titled and dated "Februar 1940" in plate lower right, signed in pencil in lower margin, 44.2 x 57.5cm (image). *Slight foxing overall, old mount burn.*

\$990

105. **Luigi Kasimir** (Austrian/Hungarian, 1881-1962). *Bad Gastein [Austria]*, 1943. Colour etching and aquatint with roulette, printed à la poupée, dated "21 Juni 1943" in plate lower left, signed in pencil on plate mark and lower edge of image, 47.3 x 34.7cm. *Minor foxing to margins. Framed.*

\$990



103. **Luigi Kasimir** (Austrian/Hungarian, 1881-1962). *Brasenose College, Oxford*, c1920. Colour etching and aquatint, printed à la poupée, with added hand-colouring, signed in pencil in lower margin, annotated in an unknown hand in ink on label attached verso, 46.5 x 40cm (image). *Foxing and tape verso. Framed.*

\$990

Annotation reads "Original etching 'Oxford' by Kasimir." Edition of 200.

Kasimir is mainly known for his etchings, but he also produced some oil painting, as well as some

pastels. He had a preference to use as subjects monuments, street scenes and tourist landmarks. He depicted places from all over Europe, mainly Italy, Austria, and Germany. He also travelled to the USA to do a series of etchings of famous sights. Luigi Kasimir's etchings are represented in a number of international museums and galleries including the Metropolitan Museum of Art. He designed a bookplate for Sigmund Freud, who also hung an etching of the Roman Forum by Kasimir in his consulting room.





106. **Robert Kasimir** (Austrian, 1914-2002). *Munich, Market*, c1930s. Colour etching and aquatint with roulette, printed à la poupée, signed in pencil on plate mark and lower edge of image, 47.6 x 35.1cm. *Minor foxing to margins. Framed.*

\$660



107. **Laura Knight** (Brit., 1877-1970). *Fun Makers*, 1932. Etching, signed in pencil in lower margin, 27.2 x 21.8cm. *Some discolouration overall. Framed.*

\$2,450

Intended edition of 50. Ref: Bolling and Whittington #67.



108. **Max Klinger** (German, 1857-1920). *Psyche On The Rock*, 1880. Etching with aquatint on chine collé, 25.4 x 17.5cm (image). *Minor foxing to left border within plate mark.*

\$1,100

One of the fifteen full-page etchings which forms the folio of *Cupid & Psyche*, Opus V, plate 10. Ref: Singer #73.



109. **Max Klinger** (German, 1857-1920). *An Die Schonheit [To Beauty]*, c1895. Etching on chine collé, text and title in plate below image, 44.6 x 33.3cm. *Water stains, creases and soiling to margins.*

\$1,250

German text reads "Handkupperdruck noch der Radierung von Max Klinger. Kunstverlag Amsler & Ruthardt, Berlin W.8." Ref: Singer #241, Opus XIII, plate 12.



111. **Elyse Lord** (British, 1900-1971). *Three Figures*, c1930. Hand-coloured drypoint, editioned 95/100 and signed in pencil in lower margin, 35.1 x 26.5cm. *Foxing overall, minor creases to edges of image and margins.*

\$1,350

110. *After Edwin Landseer* (British, 1802-1873). *[Deer, Fox And Eagle]*, 1865. Engraving with roulette on chine collé, proof before letters, text above image, blind stamp to plate mark below image, 83.4 x 49.6cm. *Repaired tear and surface loss to lower centre of image, stains, scuffs and minor foxing to image and margins.*

\$1,350

Text reads "London, published Sept 1st 1865 by Henry Graves & Co., the proprietors. Publishers to the Queen. 6 Pall Mall."

Blind stamp reads "EDA, Printsellers Association."





112. **John Martin** (Brit., 1789-1854). *Joshua Commanding The Sun To Stand Still*, 1827. Mezzotint with etching, artist, title and text in plate below image, 43.5 x 68.9cm (image). *Repaired scratch to centre and tears to edges of image and margins, ink and minor stains to margins.*

\$9,900

Text reads "Painted and engraved by John Martin... Inscribed by command, to his Royal Highness, Prince Leopold of Saxe Coburg, of Saalfeld, and to the honoured memory of his consort, by his obedient humble servant, John Martin." Dark areas of foreground show etched reworking to the plate. Ref: Campbell, *John Martin, Creation of Light, Prints and Drawings from the Campbell Collection*, 2006, plate 100, and Myrone (ed.), *John Martin: Apocalypse*, 2011, plate 56.



in Campbell, *John Martin, Creation of Light, Prints and Drawings from the Campbell Collection*, 2006, plate 110, and Myrone (ed.), *John Martin: Apocalypse*, 2011, plate 59.



113. **John Martin** (British, 1789-1854). *Pandemonium*, 1831. Mezzotint, artist, title and text in plate below image, 48.4 x 70.7cm (image). *Repaired horizontal tear to centre and left portion of image, minor surface loss and foxing overall, trimmed plate mark. Laid down on acid-free paper.*

\$8,800

Text reads "Designed by John Martin for the new series. Engraved by John Martin and I.P. Quilly." Verses from Milton's *Paradise Lost* read "Anon out of the earth a fabric huge rose like an exhalation, with the sound of dulcet symphonies and voices sweet built like a temple..." Ref: Campbell, *John Martin, Creation of Light, Prints and Drawings from the Campbell Collection*, 2006, plate 111, and Myrone (ed.), *John Martin: Apocalypse*, 2011, plate 60.



114. **John Martin** (Brit., 1789-1854). *Satan In Council*, 1831. Mezzotint, artist, title and text in plate below image, 48.2 x 70.4cm (image). *Repaired horizontal tear across image, repaired tears to margins, foxing overall, trimmed plate mark. Laid down on acid-free paper.*

\$8,800

Text reads "Designed by John Martin, engraved by John Martin. High on a throne of royal state, which far / outshone the wealth of Ormus and of

Ind, / or where the gorgeous East with richest hand / show'rs on her kings Barbaric pearl and gold, / Satan exalted sat, by merit raised / to that bad eminence; and from despair / thus high uplifted beyond hope, aspires / beyond thus high, insatiate to pursue / vain war with heaven; and by success untaught / his proud imaginations thus display'd." Ref: Campbell #112.



117. *After John Martin* (Brit., 1789-1854). *Belshazzar's Feast*, c1832. Mezzotint with engraving, artist, engraver and title in plate below image, 40.5 x 62.4cm (image). *Stains and minor surface loss to image upper left and lower right, slight surface crack to lower centre, stains, foxing, tears and creases to margins, trimmed plate mark.*

\$4,400

Engraved by A.B. Walter. Text includes "Published by John Dainty 31 Sth 6th Street, Philadelphia."

Martin's work was so popular it was copied by other artists.



116. **John Martin** (British, 1789-1854). *Death Of The First Born*, 1836. Mezzotint with etching, title and text in plate below image, 48.8 x 73.7cm (image). *Slight foxing overall.*

\$9,900

Text reads "By Martin." Illustrated in Campbell, *John Martin, Creation of Light, Prints and Drawings from the Campbell Collection*, 2006, and Myrone (ed.), *John Martin: Apocalypse*, 2011, plate 71.



118. **Henri Matisse** (French, 1869-1954). *Nymphe Et Faune*, 1932. Drypoint, 30.3 x 24.2cm. *Slight old mount burn.*

\$1,350

Illustration for *Poésies [Love Poems]*, by Stéphane Mallarmé, 1932, plate 17. Printed on deckled paper, with no plate marks. Ref: Duthuit, *Catalogue Raisonné des Ouvrages Illustrés*, #5.



119. **Henri Matisse** (French, 1869-1954). *Une Négresse Par Le Démon...*, 1932. Drypoint, 30 x 24.4cm. *Slight glue remnants and paper loss to upper corners.*

\$1,350

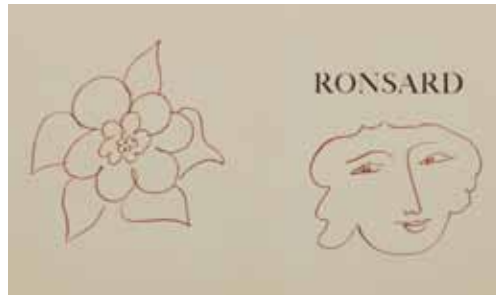
Illustration for *Poésies*, by Stéphane Mallarmé, 1932, plate 4. Printed on a folded double page of deckled paper, without plate marks. Ref: Duthuit, *Catalogue Raisonné des Ouvrages Illustrés*, #5.



120. **Henri Matisse** (French, 1869-1954). *La Cité-Notre-Dame*, 1937. Etching, signed in plate lower right, 34.2 x 26.4cm. *Upper and right margins trimmed close to plate mark.*

\$1,350

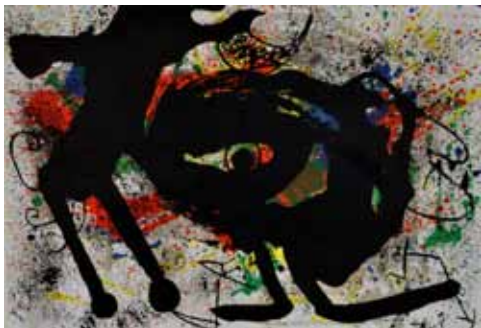
Illustration for *Paris Vu de la Cité*, by André Suarès, 1937, p13. Ref: Duthuit, *Catalogue Raisonné des Ouvrages Illustrés*, #7. Held in the MoMA collection.



121. **Henri Matisse** (French, 1869-1954). *Ronsard [Cover Of "Florilège Des Amours De Ronsard"]*, 1948. Lithograph, book cover, 54.6 x 76.4cm (paper). *Minor foxing overall, slight creases and soiling to edges.*

\$990

From the *Collection of Love Poems* by Ronsard. Ref: Duthuit #25.



122. **Joan Miró** (Spanish, 1893-1983). *Derrière Le Miroir*, 1973. Colour lithograph, 37.9 x 55.7cm. *Vertical fold as issued.*

\$1,250

One of three double-page lithographs for *Derrière le Miroir*, no. 203, for the exhibition catalogue *Miró, Sobreteixims*. Ref: Cramer #891.



123. **D. Carey Morgan**. *Mponda's Village, Nyasaland [Malawi]*, c1930s. Colour aquatint with etching, printed à la poupée, titled and signed in pencil in lower margin, 14.5 x 17.5cm. *Minor foxing, cockling, stains and repaired tears to margins, old mount burn.*

\$880

The Republic of Malawi is a landlocked country in southeast Africa that was formerly known as Nyasaland. It is bordered by Zambia, Tanzania and Mozambique.



124. **Muller. Adam Frau**, 1920. Pencil and sanguine, signed and dated lower left, titled in pencil verso, 37.5 x 27.2cm. *Slight foxing and stains overall, minor chips and creases to edges.*

\$5,500



125. **William Nicholson** (British, 1872-1949) *W.E. Gladstone*, 1899. Hand-coloured woodcut, signed in ink on backing below image, 25.6 x 23.3cm. *Glue stains and repaired tears, laid down on discoloured original backing.*

\$2,200

Hand-coloured by the artist. This image, along with added text, was later used as part of Nicholson's series of lithographs entitled *Twelve Portraits*. Ref: Tate Gallery.



126. **Hilda Mary Pemberton** (British, 1871-1957). *City Hall, Johannesburg [South Africa]*, c1931. Drypoint, titled and signed in pencil in lower margin, 18.6 x 26cm. *Old mount burn, glue stains, repaired tears and missing portions to margins. Laid down on acid-free paper.*

\$880

The artist visited South Africa in 1931 and soon after had an exhibition at the Royal Academy, London.



127. **Pablo Picasso** (Spanish, 1881-1973). *La Mère Poule [Mother Hen]*, 1936/1942. Aquatint and drypoint, watermarked "Ambroise", 27.8 x 24.9cm (image).

\$5,500

Edition of 226. Ref: Bloch #345, Baer #592.



128. **Pablo Picasso** (Spanish, 1881-1973). *La Langouste [Crayfish]*, 1936/1942. Aquatint and drypoint, watermarked "Vollard", 29.5 x 21.9cm (image).

\$4,400

Edition of 226. Ref: Bloch #352, Baer #599.



129. **Pablo Picasso** (Spanish, 1881-1973). *Le Chien [Dog]*, 1936/1942. Aquatint and drypoint, watermarked "Vollard", 27.7 x 21.9cm (image).

\$5,500

Edition of 226. Ref: Bloch #334, Baer #581.



130. **Pablo Picasso** (Spanish, 1881-1973). *Le Coq [Rooster]*, 1936/1942. Aquatint and drypoint, watermarked "Vollard", 27.4 x 21.8cm (image).

\$5,500

Edition of 226. Ref: Bloch #344, Baer #591.



131. **Pablo Picasso** (Spanish, 1881-1973). *La Chevre, [Goat]* 1936/1942. Aquatint and drypoint, watermarked "Vollard", 27.5 x 20.9cm (image).

\$5,500

Edition of 226. Ref: Bloch #335, Baer #582.



132. **Pablo Picasso** (Spanish, 1881-1973). *Fleur Dans Un Verre*, 1947. Lithograph, dated "22.4.47" in image lower left, 23.9 x 15.5cm. *Minor foxing and stains to left edge of image.*

\$2,350

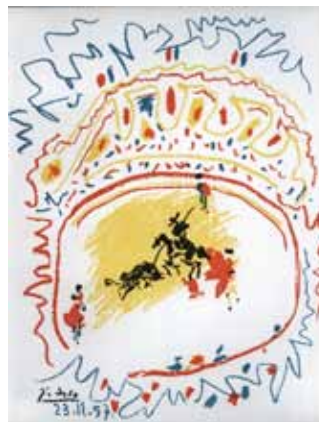
Ref: Edition of 2,000. Bloch #450, Cantz #229, Mourlot #98.



134. **Pablo Picasso** (Spanish, 1881-1973). *Présence Africaine. Premier Congrès Des Écrivains Et Artistes Noirs*, 1956. Colour process lithograph, Picasso's signature reproduced in image and Mourlot watermark lower right, date and publisher in upper and lower portions of image, 55.8 x 39.3cm. *Old horizontal fold to upper margin.*

\$1,100

Text in French continues "19-22 Sept. 1956. Sorbonne, Amphithéâtre Descartes, Paris. ...ce que je veux / c'est pour la faim universelle / pour la soif universelle / la sommer libre enfin / de produire de son intimité close / la succulence des fruits. Mourlot, Paris." Ref: Czwiklitzer, *Affiches de Pablo Picasso*, #107.



135. **Pablo Picasso** (Spanish, 1881-1973). *[Bullfight]*, 1957. Colour lithograph, signed and dated "23.11.57" in image lower left, 29.5 x 23.4cm.

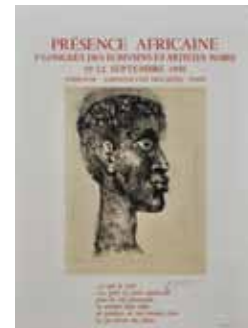
\$2,650

Edition of 2,000. Published in *XXe Siècle*, no. 10, March, 1958. Ref: Bloch #839, Cantz #713.

133. **Pablo Picasso** (Spanish, 1881-1973). *Bacchanaal (Mourlot Cover III)*, 1955. Tinted lithograph, book cover, 48.6 x 65.4cm (paper). *Slight wear to edges of image.*

\$2,200

Ref: Bloch #795, Cantz #666, Mourlot #280.





136. **Pablo Picasso** (Spanish, 1881-1973). *Mourlot Cover IV*, 1963. Lithograph, dated "4.2.63" in image lower right, 30.1 x 23.9cm.

\$1,750

Edition of 3,000. Ref: Bloch #1108, Cantz #841 (b), Mourlot #388.



137. **Pablo Picasso** (Spanish, 1881-1973). *Homage To H.-D. Kahnweiler - The Face*, 1964. Lithograph, signed and dated "12.6.64" in image lower left, 27.6 x 19.7cm. *Minor wear to corners and discolouration to edges.*

\$2,650

Edition of 1,200. Ref: Bloch #1180, Cantz #856, Mourlot #404.



138. **Lucien Pissarro** (French, 1863-1944). *Queen Of The Fishes*, c1900. Colour woodcut, monogrammed in block lower centre, 10.5 x 7.7cm. *Minor foxing overall, crinkle to right edge of image and margin, slight mount burn.*

\$1,100



139. **Orovida Pissarro** (British, 1893-1968). *Tantalus*, 1919. Etching, annotated "trial proof no. 17", titled, signed and dated in pencil in lower margin, 15.3 x 11.4cm. *Slight foxing overall, old mount burn. Framed.*

\$1,450

A certificate of authenticity from Wadsworth Gallery, Hong Kong, on frame verso.



140. *Attrib. Albert Richter* (German, 1845-1898). *[Men On Horseback In North African Landscape]*, c1870s. Pencil drawing, signed and captioned lower left, annotated in pencil verso, 20.6 x 31.6cm. *Vertical and horizontal folds to paper, slight stains to upper portion, minor crinkles overall, small tears to edges.*

\$990

Annotation appears to read "Thiermaler [illegible] Richter, Dresden." The son of a Dresden lithographer, Richter began his studies at the Dresden Academy and was later an art student in Munich and Vienna. He travelled extensively, living for some time in Austria and visiting North Africa. He appears to have visited the USA twice, once in 1877 and 1878. Ref: German-American Pioneer website.



141. *After David Roberts* (British, 1796-1864). *Departure Of The Israelites Into Egypt*, 1832. Mezzotint with etching, artist with date "1829" in plate lower left, artist, engraver, title, date "1832" with text in plate below image, 60.3 x 80.1cm. *Foxing, soiling, tears and slight creases to margins.*

\$6,600

Text includes "Engraved by I.P. Quilley. To the Right Honourable Baron Northwick, F.R.S. This print is with permission humbly dedicated by his lordship's most obedient servants, Moon, Boys & Graves. London, published May 1, 1832, by Moon, Boys & Graves, Printsellers to the King, 6, Pall Mall."



142. **Mary Sargent Florence** (British, 1857-1954). *[Young Woman In Bed, Attended By Older Woman]*, c1913. Pencil study with white gouache, artist's name in an unknown hand in pencil verso, 7.9 x 9.4cm. *Slight tears, stains and creases to image, foxing overall, pinholes to margins.*

\$1,350

Provenance: David Posner collection.



145. **Leonard Squirrel** (Brit., 1893-1979). *The Harvest Moon*, c1920s. Aquatint, titled, annotated "aquatint" and signed in pencil in lower margin, 22.1 x 26cm. *Minor soiling and slight wear to margins.*

\$770



143. **Joseph Simpson** (British, 1879-1939). *The Cloak*, c1925. Etching, editioned 55/60 and signed in pencil in lower margin, 30.5 x 21.6cm. *Tape remnants, repaired tears and missing portions to margins. Laid down on acid-free paper.*

\$770

Held in the British Museum collection.



144. **Joseph Simpson** (British, 1879-1939). *The Mummer [Actor]*, c1927. Etching, editioned 13/75 and signed in pencil in lower margin, titled in another hand in pencil on mount below image, 30.5 x 21.4cm. *Perforations, minor soiling to margins, old mount burn.*

\$770

Held in the British Museum collection.



146. *After Carle Vernet* (French, 1758-1836). Two rare mezzotints:

(a) *Cheval Qu'On Bouchonne Au Retour D'Un Course [Currying Horse After The Race]*, c1800. Mezzotint with etching, artist, engraver, title and text in plate below image, 57.5 x 75.4cm (image). *Repaired tears to edges of image and margins, discolouration, cockling, slight stains and repaired surface loss overall. Original frame.*

Engraved by P.L. Debucourt. Text includes "Déposée à la Bib'que N'alle."



(b) *Cheval Effrayé Par La Foudre [Horse Frightened by Lightning]*, c1800. Mezzotint with etching, artist, engraver, title and text in plate below image, 56 x 63.4cm. *Repaired tears to edges of image and margins, slight discolouration and foxing to margins. Original frame.*

Engraved by P. L. Debucourt. Text includes "Déposée à la Bibliotheque N'alle. A Paris, chez Roland, Place des Victoires, No. 6. Imprimé par Rénard."

The pair **\$6,600**



147. **Norbertine von Bresslern-Roth** (Austrian/Amer., 1891-1978). *Red Parrots*, c1925. Colour woodcut, annotated "handdruck" [hand-printed], titled and signed in pencil in lower margin, 23.7 x 23.6cm. *Slight foxing, stains and crinkles to margins. Framed.*

\$3,850



148. **Norbertine von Bresslern-Roth** (Austrian/Amer., 1891-1978). *Greyhounds*, c1925. Colour woodcut, monogrammed in block lower right, annotated "handdruck" (hand-printed), titled and signed in pencil in lower margin, 20.5 x 23.4cm. *Slight foxing overall, tears and missing portions to margins.*

\$3,850



149. **Edouard Vuillard** (French, 1868-1940). *Le Square Vintimille*, 1937/later printing. Drypoint, signed in plate lower right, 33.9 x 29.8cm. *Minor crinkles to edges of margins.*

\$1,250

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



150. *After Charles Wyllie* (British, 1853-1923). [*Thames Traffic*], 1888. Engraving with etching on chine collé, text with date in plate above image, signed by engraver P.A. Massé with Wyllie's signature reproduced in plate lower left and right, signed by Wyllie and engraver in pencil on plate mark and blind stamp below image, 48.3 x 76.1cm. *Repaired tears to centre right and left edge of image.*

\$1,850

Text includes "Engraved by P.A. Massé. London, published 28th Jan'y 1888. I.P. Mendoza, St James's Gallery, King Street, St James's." Blind stamp reads "ZO, Printsellers Association."



151. **W.L. Wyllie** (British, 1851-1931). [*Upnor On The Medway*], 1903. Etching, text with date in plate below image, blind stamp and signed in pencil on plate mark below image, 25 x 45.1cm. *Minor cockling and rubbing to margins.*

\$1,650

Text reads "London, Published December 1903 by L.H. Lefevre & Son, 1A King Street, St James's, SW, the proprietors of the copyright." Blind stamp reads "GL [Print]sellers Association."

152. **Anders Zorn** (Swedish, 1860-1920). *Alder*, 1917. Etching, monogrammed and dated in plate lower right, signed in pencil in lower margin, 17.7 x 12cm. *Minor missing portion to margins, old mount burn.*

\$2,200

Third and final state. The plate has been destroyed. Ref: Asplund, *Zorn's Engraved Work: A Descriptive Catalogue*, 1990, #277.



Books with original prints



153. After **Louis-Léopold Boilly** (French, 1761-1845). *Boilly's Humorous Designs*, 1823. Soft-cover hand-sewn book with original wrappers, including seven original hand-coloured lithographs, each lithograph signed in image with title and text below image, half title with date inside wrapper, 38.7 x 28.5cm. *Minor foxing and soiling to images, worn wrappers.*

\$3,850

The leading plate is titled *Reading the Will*, and the subsequent plates are all titled *Grimaces* with plate numbers from 1 to 6. Text below most images reads "Pub'd by E. & C. McLean." Text on wrappers includes "Seven plates, coloured after the original drawings by D. Alexander. Price one guinea. London: published by E. and C. McLean, 12, Charlotte Street, Rathbone Place, Oxford Street. 1823."

Rare to find this suite in original wrappers.



154. **Sir Lawrence Alma-Tadema** (Dutch/British, 1836-1912). *The Epic Of Kings. Stories Retold From Firdusi* [by Helen Zimmern], 1882. Book bound in buckram, featuring two original etchings on chine-collé, each signed in plate lower left, inscribed in ink on title page, 34.4 x 27.2cm. *Foxing to etchings, large stain to second etching, slight soiling and discolouration to edges of pages, cracking to hinges, loose first gathering, worn cover.*

\$1,100

Inscription reads "To Rosalind Elaine Lois Smith, from her very affectionate father Arthur J. Smith. 1905." Text on title page reads "Stories retold from Firdusi by Helen Zimmern, with two etchings by L. Alma Tadema and a prefatory poem by Edmund W. Gosse. London, T. Fisher Unwin. MDCCCLXXXII."



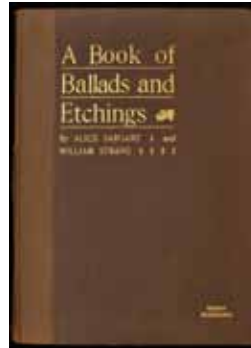


155. *After William Nicholson* (British, 1872-1949). *The Square Book Of Animals* [by Arthur Waugh], 1896/1900. Unbound book, 20 loose leaves with colour lithograph illustrations, 27.3 x 27.2cm. *Ink offsetting, soiling and creases to some pages, trimmed margins to page 7, child's drawing in brown crayon to verso of penultimate page.*

\$2,200

Title page includes "Rhymes by Arthur Waugh. Published by H.H. Russell, New York, 1900." Text on imprint page reads "Note: The book of animals was designed by Mr Nicholson in 1896. Copyright, 1899, by

William Heinemann. All rights reserved. Entered at Stationers Hall, London, England. Entered at Library of Congress, Washington, USA."



156. **William Strang** (British, 1859-1921). *A Book Of Ballads* [by Alice Sargent], 1898. Book quarter-bound in buckram and paper boards, featuring five original etchings, four are signed and two are dated in plate, 29.5 x 23.3cm. *Slight foxing overall, cracking to spine, minor wear to cover.*

\$2,200

Title page includes "By Alice Sargent, with five etchings by William Strang. London: Elkin Mathews, Vigo Street W. 1898."





157. **William Strang** (British, 1859-1921). *A Series Of Thirty Etchings By William Strang, Illustrating Subjects From The Writings Of Rudyard Kipling*, 1901. Bound folio, minus covers, featuring 30 original etchings, some with aquatint, most are signed or initialled and all are titled in plate, published in an edition of 100, 43.2 x 34.5cm. *Stain to upper edge of frontispiece image and to title page, minor wear and foxing to pages.*

\$3,800

Title page includes "Published in London, by Macmillan and Co., Limited. 1901." These etchings are considered to be the most powerful illustrations for Kipling's short stories, which include *The Man Who Would Be King*, *The Jungle Book*, *Soldiers Three*, *Wee Willie Winkie*, *A Matter of Fact*.

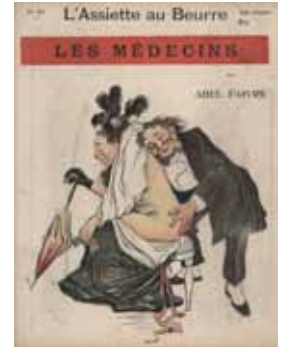


158. **L'Assiette Au Beurre**, 1901. Collection of 42 periodicals with three supplements and an index, enclosed in a buckram bound cover with an embossed inset panel. Periodicals contain a combination of original lithography, process screen and line block by some of the major artists working in Paris at the time, 33.5 x 25.3cm. *Some discolouration and minor wear to cover and periodicals.*

\$3,300

Cardboard inset depicts a corpulent female figure sitting on a huge plate-full of butter with small figures trying to escape from underneath. The collection is missing 10 issues of the complete set of 52: nos. 7, 9, 14, 26, 37, 40, 41, 42, 44, 48. Issues 10, 11, 12 and 13 are bound together in orange paper with silver embossing.

L'Assiette au Beurre (the butter plate) is considered to be one of the most notable social protest cartoon periodicals during the early part of the twentieth century. Six hundred issues, containing about 7,000 images were published from 1902 to 1912. The best caricaturists of the Belle Epoque worked for the magazine, including Vallotton, Van Dongen, Juan Gris, Frank Kupka, Steinlen and Cappiello.



159. **Hermann Struck** (German, 1876-1944). *Die Kunst Des Radierens: Ein Handbuch Von Herman Struck [A Handbook On The Art Of Etching]*, 1919. Hardcover book with black paper boards, printed in letterpress with process screen illustrations, including



five original etchings and an original lithograph, 23.6 x 19.1 x 2cm. *Minor foxing to some etchings, worn spine and cover.*

\$4,400

Includes original etchings by Max Lieberman, Edvard Munch, Hermann Struck, Anders Zorn, Paul Baum, and an original lithograph by Max Slevogt. Second, improved and enlarged edition, published by Paul Cassirer, first edition printed in 1912 in Berlin by Imberg & Lefson, as detailed on title page.



160. **Paris [Images By Prominent Artists]**, 1937. French binding (unbound) with buckram covers with leather label, featuring 62 original etchings and two original colour woodcuts on inside cover and frontispiece, most etchings signed in plate, editioned 187/500 on colophon, 35.7 x 28cm. *Minor wear and soiling to inside cover.*

\$8,800

The 62 etchings comprise 31 full-page and 31 half-page formats. Artists featured include Bonnard, Le Breton, Derain, Dufy, Laborde, Laboureur, Laurencin, Lhote, Marquet, Matisse, Segonzac, van Dongen, Vlaminck, Vuillard.





161. **Pre-Raphaelite Book Collection**, 1846-1905. Collection of 20 books in 27 volumes plus two sets of periodicals, most books bound in buckram, some in leather or vellum, most with process screen and photogravure plates, some with original prints: colour lithographs, etchings and engravings, sizes range from 16.5 x 10.5cm to 67.8 x 52.4cm. *Some volumes slightly foxed, stained or worn, most covers tight, with cracked inner joints or damaged spines to some.*

\$110,000

A detailed description is available on request.

Sourced by a discerning collector, this unique collection provides a significant illustrated reference on the work of Pre-Raphaelite artists. A majority of the books are sumptuously printed and bound, and contain extensive illustrations.

The Pre-Raphaelite Brotherhood formed in response to major changes to art and literature arising from the industrial revolution. The Pre-Raphaelite artists sought to reform art by rejecting what they considered to be the mechanistic approach first adopted by the Mannerists who succeeded Raphael and Michelangelo. They were drawn particularly to medieval culture, in which they saw a spiritual and creative integrity. The critic John Ruskin championed the Pre-Raphaelites who in turn were influenced by his ideas.

The Pre-Raphaelites published a periodical, *The Germ*, only four issues of which came out in 1850. Its name comes from the phrase "the germ of an idea," the magazine being the seed of the Pre-Raphaelites' ideas. This collection contains the rare first edition, as well as the subsequent limited edition reprint from 1898.

The largest book, and one of the rarest in the collection, is on the paintings of Edward Burne-Jones and is impressive enough to be shown in its own right, containing 90 illustrations covering most of Burne-Jones' career, with photogravures ranging in size from 24 x 30cm to 45 x 55cm. Another rare item in the collection is a volume of 71 Burne-Jones drawings which have been reproduced to an unusually high standard by a photographic process. The finish is so realistic the viewer needs to look twice to be sure they are not the real drawings.

Other important books that make up the collection include Augustus Welby Pugin's *Floriated Ornament: A Series of Thirty-One Designs*, and the classic and ground-breaking book by Owen Jones, *The Grammar of Ornament*. These books on design had a great influence on a number of the Pre-Raphaelite artists such as Dante Gabriel Rossetti, Holman Hunt, John Ruskin and William Morris.

Another important book in the collection is *The Art of William Morris*, which has 40 colour plates depicting his designs for tiles, wallpaper, carpets and book bindings. Also a highlight is a sumptuously leather-bound illustrated book on Dante Gabriel Rossetti's life, which features very fine gold and blind tooling, raised bands, with the unusual addition of his birth and death dates integrated into the design of the front and back covers.

The richness of this collection lies in the abundant illustrations, particularly the photogravures which reproduce the paintings to a very high standard. The books stand out even today as masterpieces of printing and are collected in their own right.

