

# International Art



Collectors' List No. 175, 2014

## **Josef Lebovic Gallery**

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# JOSEF LEBOVIC GALLERY

Established 1977

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## COLLECTORS' LIST No. 175, 2014

### International Art

On exhibition from Sat., **13 December 2014** to Sat., **28 February 2015**. All items will be illustrated on our website from **20 December 2015**. Prices are in Australian dollars and include GST. Exch. rates as at time of printing: AUD \$1.00 = USD \$0.86¢; UK £0.55p  
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Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky  
Dimitry Kasz, Takeaki Totsuka

Cover: Joan Miró. *Poster for Exhibition of 1948*. Colour lithograph, signed. Item 107, p21.



1. **Anon.** *Mode Schmetterlinge (Fashion Butterflies)*, c1830s. Hand-coloured lithograph, 21 x 17.5cm. *Minor surface stains and soiling.*

**\$550**



2. **Anon.** [*Hydrotherapy*], c1840s. Group of four watercolours with gouache and highlight, each titled in pencil verso, 26 x 35.5cm (approx. each).

The group **\$3,300**  
Four types of water cures are illustrated. Titles include "Lamp Treatment; Sitz Bath; Wata [sic] Cure, Packing." In the mid-19th century there was a popular revival of the water cure (hydrotherapy) in Europe, UK and USA.

Famous patients included Charles Darwin, Charles Dickens, Florence Nightingale and Lord Tennyson. Ref: Wiki.



3. **Adler.** *Mein Frühstück (My Breakfast)*, 1931. Watercolour, titled in German, signed, dated and annotated "1C" in image lower right, 17.9 x 28cm.

**\$990**

Next catalogue:

#### Australian Art



#### Holiday Break & New Hours

**Please note our new business hours:** From Wed., 24 December 2014 onwards we will be open by appointment or by chance from Monday to Saturday. We recommend contacting us to check on our availability. As usual, we should be in the gallery quite often with the doors open.

**Wishing happy holidays to all our clients, friends and colleagues**





4. **Anon. [Surrey And Oxfordshire Scenes], 1867-1898.** Group of seven watercolours, all titled and some dated in pencil below image or verso, some initialled "H.G." in pencil below image, 18.8 x 16.8cm to 18.4 x 25.7cm (approx. each). *Slight foxing, soiled margins, some laid down on old backing, paper remnants verso, old mount burn.*

The group **\$2,750**  
Titles read "The ... of Surrey; On the Mole [River], Brockham [Surrey]; River Wandle [Surrey]; Cottage near Bradly, Oxford; Chingford in Epping [Forest]; Near Guilford [Surrey]; and Ruins of Rycote Park, the former seat of the Quatremayns [Oxfordshire]."



5. **Anon. [Four Seasons], c1900.** Colour lithograph, stamped "no. 5700" on image lower centre, 25.5 x 32.2cm. *Small tear to top edge, some surface loss to image upper right, foxing.*

**\$880**  
Printer's sample with blank panel in centre for over-printing. Image shows four cherubs, dressed as the four seasons with an Art Nouveau decorative border.

6. **Anon. Maison Orientale, c1908.** Colour lithograph, captioned in image upper centre, printer "Imp. F. Appel, Paris" in lower margin, 25 x 18.7cm. *Tears, missing portions to corners of lower margin.*

**\$660**



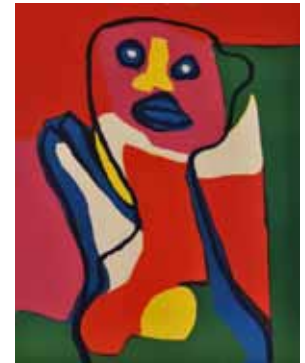
7. **Anon. [Nude With Stocking], 1916.** Watercolour with gouache, dated with illegible signature in pencil lower left, 30.2 x 22.1cm. *Old crease with surface loss across centre of image, missing portion to lower left corner, scratch to lower right edge.*

**\$990**

8. **Karel Appel (Dutch, 1921-2006).** [Abstract Figure With Yellow Nose], 1969. Colour lithograph, editioned 11/75, signed and dated in pencil in lower margin, 64.3 x 50.3cm. *Slight soiling, old mount burn.*

**\$1,950**

Appel was a Dutch painter, printmaker, sculptor and poet. He began 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. Ref: Wiki.





10. After William Ashton (Brit., 1853-1927). [Market Scene, Cairo, Egypt], c1925. Lithograph, signed in pencil below image, 27.3 x 14.9cm. Added platemark, old mount burn.

\$770



9. After William Ashton (Brit., 1853-1927). [Street Scene, Cairo, Egypt], c1925. Lithograph, monogrammed and signed in lower portion, signed in pencil below image, 37.5 x 23.2cm (image). Minor stains, foxing, old mount burn, added platemark.

\$770



11. Ferdinand Bac (French, 1859-1952). *L'Éloge De La Folie: Dix Lithographs Originales (Praise Of Folly)*, 1919. Folio with ten individual lithographs, each signed, dated, annotated "Imp. Gandini, Nice" and titled in image in lower portion, each signed and editioned 34/250 in pencil in lower margin, 30 x 20.8cm (each). Folio wrapper split at spine, discolouration to margins.

The folio \$1,650

Cover text reads "Tirage limite a 250 ex. Numerotes et signes par l'auteur. Devambez Editeur, Paris. Le Benefice de la vente est destine a l'association Valentin Haüy pour le bien des Aveugles (The profits of the sale are to be given to the Valentin Haüy Association for the good of the blind)."



13. D. Bailey. [Woman With Urn], c1930s. Watercolour with gouache study, artist's name by an unknown hand below image, 14 x 10.6cm. Uneven, ragged margins.



12. Aino Bach (Estonian, 1901-1980). [Reclining Female Nude], c1935. Drypoint, annotated "kuivnoel (drypoint)" in Estonian, signed in pencil with partially obscured date in lower margin, 23.1 x 25.4cm. Old glue stains to margins, mount burn.

\$1,650

A well-respected artist who mentored other Estonian artists, Aino Bach practiced mostly intaglio printing techniques, in particular, aquatint, drypoint and etching. She studied art at the Pallas Higher Art School in Tartu during the mid-1930s. The Pallas School (which ran from 1919 to 1951), taught Western European art including Expressionism and Constructivism, which influenced Bach's work. Ref: Art Museum of Estonia; Wiki.



\$660





14. **D. Bailey.** [*Woman With Basket*], c1930s. Lithograph and pencil study, editioned 15/75 and initialled in pencil in lower margin in lithograph; monogrammed in lower left in drawing, 24.6 x 20.6cm (approx. each). *Ink stain to image lower centre, slight foxing and soiling.*

The pair **\$1,100**

15. **Edmund Bartłomiejczyk** (Polish, 1885-1950). *Rafts*, 1932. Colour woodcut, monogrammed in block lower left, signed, titled and dated in pencil in lower margin, 25.2 x 27.8cm. *Foxing overall, tears to upper margin.*

**\$990**

A graduate of Cracow Academy of Fine Arts, graphic artist and art educator Edmund Bartłomiejczyk was influenced by Japonisme and Ukiyo-e.



16. **Glen Baxter** (British, b.1944). *The Twins Devoted An Hour Each Day To The Walnut*, 1978. Lithograph, captioned below image and lower margin, editioned 74/75, signed and dated in pencil with publishing line to edge of lower margin, 13.5 x 15.2cm. *Framed.*

**\$990**

Publishing line reads "Copyright Glen Baxter 1978. Published by Anthony Stokes Ltd. Printed by Ithaca Press."



17. **Glen Baxter** (British, b.1944). "*To My Mind There's No Finer Sight Than Kale Moving At Speed*" *Opined Millward*, 1978. Lithograph, captioned below image, editioned 74/75, signed and dated in pencil with publishing line to edge of lower margin, 15 x 14.8cm. *Framed.*

**\$990**

Publishing line reads "Copyright Glen Baxter 1978. Published by Anthony Stokes Ltd. Printed by Ithaca Press."

18. **Edmund Blampied** (British, 1886-1966). "*Come On, Boys*," 1921. Drypoint, signed and numbered "192" in plate, signed in pencil in lower margin by Blampied, titled and dated in ink in an unknown hand on accompanying label, 20 x 30cm. *Mounted to card, tape to top margin, old mount burn.*

**\$990**

From an edition of 100. Ref: Appleby #158.





19. **Edmund Blampied** (British, 1886-1966). *Farm Hand*, 1922. Drypoint, signed in plate upper left, signed and titled in pencil in lower margin, 23.4 x 30cm. *Slight foxing overall.*

**\$1,650**  
Many of Blampied's subjects are based on his childhood, having grown up on a farm on Jersey Island, off the coast of France. Ref: Wiki.



20. **Pierre Bonnard** (French, 1867-1947). *Toilette*, 1927/later printing. Drypoint, initialled in plate lower centre, 21.8 x 15.9cm. *Old mount burn.*

**\$990**  
Ref: Bouvet #107.

21. **Emma Bormann** (Austrian, 1887-1974). *Rom Abend (Rome Evening)*, c1920s. Colour woodcut, captioned "Forum Romanum" in image lower left, titled, annotated "handdruck" in German and signed in pencil in lower margin, 35.7 x 32.8cm. *Minor foxing.*

**\$880**  
Born in Vienna, Emma Bormann earned a doctorate in 1917 after studying German philosophy and prehistoric archaeology. During this time she also studied etching and lithography and taught herself wood engraving. Bormann had her first solo exhibition in Vienna in 1920. She taught art at the University of Vienna, and travelled extensively. Bormann did not date her prints. Ref: British Museum.



22. **Emma Bormann** (Austrian, 1887-1974). *Kinderzug, Wien (Children's Train, Vienna)*, c1920s. Hand-coloured woodcut, initialled in block centre right, titled and signed in pencil in lower margin, 18.6 x 47.7cm. *Soiling to margins.*

**\$880**  
During the interwar period from 1919 to 1925, a Danish humanitarian committee was involved in relocating approximately 20,000 to 30,000 children from Vienna to Denmark to help disadvantaged children affected by the severe economic crisis that hit Austria and especially Vienna after WWI. Some of the children, who were transported to Denmark with the Kinderzug, were adopted. Ref: Danish Peace Academy.



23. **Emma Bormann** (Austrian, 1887-1974). *Spalato. Marjan*, c1922. Colour woodcut, titled and signed in pencil in lower margin, 28.7 x 57.5cm. *Discolouration to margins, old mount burn.*

**\$880**  
Ref: Fine Arts Museums of San Francisco. Marjan is a hill on the peninsula of the city of Split (Spalato) in Croatia. Ref: Wiki.

24. **Sir Frank Brangwyn** (British, 1867-1956). *The Hay Cart*, 1907. Etching, signed in pencil in lower margin, 24.7 x 30.4cm.

**\$880**

Ref: Gaunt #97, edition of 60.





25. **Georges Braque** (French, 1882-1963). *Hesiodos And Mousa*, 1932/1955. Etching, captioned in Greek in image, 36.5 x 29.9cm. *Laid down on old backing.*

**\$1,350**

From a series of 20 etchings for the publication *Theogony*, Maeght, Paris, 1955. Ref: Vallier #23, p59.



27. **Norbertine von Bresslern-Roth** (Austrian/Amer., 1891-1978). *Pug Dog*, c1925. Colour woodcut, annotated "handdruck," signed with faint title in pencil in lower margin, 14.9 x 14.9cm.

**\$2,650**



26. **Norbertine von Bresslern-Roth** (Austrian/American, 1891-1978). *Dormice*, c1925. Colour woodcut, annotated "handdruck," signed and titled in pencil in lower margin, 12.8 x 14cm. *Minor stains and crinkles to upper and left margins, slight rubbing to lower margin.*

**\$1,900**

28. **Norbertine von Bresslern-Roth** (Austrian/Amer., 1891-1978). *Squirrels*, c1925. Colour woodcut, annotated "handdruck" and signed in pencil in lower margin, 14 x 18.5cm. *Missing portion to corner of lower margin.*

**\$2,200**



29. **Gerald Leslie Brockhurst** (Brit., 1890-1978). *Henry Rushbury, Esq. ARA*, 1930. Etching, titled, dated and signed in plate below image, signed and annotated in pencil in lower margin, 25.2 x 18.4cm. *Scuff mark to upper right corner of image, slight foxing to margins, old mount burn.*

**\$1,650**

Annotation includes "111 proofs." Ref: Fletcher #66.



30. **David Young Cameron** (Scottish, 1865-1945). *Une Cour Du Petit Salut, Rouen*, 1896. Etching, titled, signed and dated in plate lower left to right, 17.7 x 8.5cm.

**\$880**

Ref: Rinder #233. Held in Fitzwilliam Museum (Cambridge).





31. **Marc Chagall** (French, 1887- 1985). *Le Manteau De Noé (The Coat Of Noah)*, 1931/1952. Hand-coloured etching, edition 56/100 and initialled in pencil in lower margin, 30 x 23cm. *Framed.*

**\$9,900**

From the *Bible* series. Ref: Sorlier, *Marc Chagall et Ambroise Vollard*, 1981, p128, plate 203.



32. **Marc Chagall** (French, 1887-1985). [*Man With Green Hands Holding Artist's Palette And Book*], 1958. Colour aquatint, signed and captioned "Paulhan" in plate upper centre, 34.5 x 26.5cm. *Framed.*

**\$2,200**

Plate 1 from *De Mauvais Sujets*, text by Jean Paulhan, containing a suite of 10 colour etchings and aquatints, with a complete edition of 163. *De Mauvais Sujets* is a story about a young boy worrying about appropriate subjects for essays in his French class. Ref: Kornfeld #106, Cramer #35.



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

**\$ 1,450**

Verso shows two small black-and-white illustrations. From *Drawings for the Bible*, published by Verve, vol. X, nos. 37-38, 1960. Ref: Mourlot #246-247, #269-270.

It is unusual for these two images to remain on a single sheet as printed, without being separated.

34. **Marc Chagall** (French, 1887-1985). *Monumental Works*, 1973. Colour lithograph, 31 x 46.5cm. *Vertical centre fold as issued.*

**\$1,450**

This lithograph formed a double page centrefold in a special issue of the magazine *XXe Siecle: Chagall Monumental*. Ref: Mourlot #699.



35. **Jules Chéret** (French, 1836-1933). *Folies-Bergère. Le Miroir*, c1899. Colour lithograph, signed in image lower right, "Les Maitres de l'Affiche" blind stamp in lower margin, 29.5 x 20cm. *Slight time staining, old mount burn.*

**\$880**

Text continues "Pantomime par René Maizeroy. Musique de Desormes. Les Maitres de l'Affiche, plate 157. Imp. J. Chéret, 18, R. Brunel, Paris."

Published from 1895 to 1900 *Les Maitres de l'Affiche* posters were issued in monthly instalments of four posters. Jules Chéret invented the poster format in the 1860s and his work was highly sought after by collectors. By the 1890s, due to collectors having difficulties storing the large posters, *Les Maitres de l'Affiche* posters were produced in a smaller format to accommodate collectors.



36. **Jean-Baptiste Camille Corot** (French, 1796-1875). *Paysage D'Italie (Italian Landscape)*, 1866/1874. Etching, number "246" in plate upper right, artist, publisher, title and printer in plate below image, 16 x 23.9cm. *Repaired tear to lower margin.*

**\$1,350**

Text reads "Paris, Cadart & Luquet, Editeurs Imp. Delatre, Rue St Jacques, 303, Paris." This print is the second state of three, prior to the addition of the address of the Libraire Bachelin-Deflorenne. Ref: Melot #C.7







37. **Alan Davie** (Scottish, 1920-2014). *Zurich Improvisations (I)*, 1965. Colour lithograph, editioned 35/75, series number "1," signed and dated in pencil and "Editions Alecto" blind stamp in lower margin, 53.4 x 73cm. *Stains to edges of lower margin.*

**\$1,100**

A landmark suite of 34 colour lithographs, *Zurich Improvisations* were published by Paul Cornwell-Jones, Editions Alecto, London in 1965. The suite was printed at the studio of Emil Mattieu in Zurich,

Switzerland. Davie, who wanted to use experimental working methods, devised a rigorous communal process with six printers collaborating, each with their own printing press to create *Zurich Improvisations*. The prints were made by printing from up to ten separate plates, with some of them being printed upside down. The printers and Davie found this rare experience of teamwork exhilarating. Ref: Edinburgh Printmakers.



38. **Isabel de B. Lockyer** (Brit., 1895-1980). [*The Cottage*], 1926. Colour linocut, signed, dated and editioned 15/25 in pencil in lower margin, 7.8 x 7.2cm.

**\$660**



40. **Isabel de B. Lockyer** (British, 1895-1980). *The Votive Column, Slovenia*, 1930. Colour linocut, titled, signed, dated, editioned 12/25 and annotated in pencil in lower margin, 24.1 x 17.3cm. *Tears and creases to margins.*

**\$990**

Annotation includes a list of printing instructions for colours, as well as notes on edition numbering.



41. **Isabel de B. Lockyer** (British, 1895-1980). [*Greek Priest*], c1930s. Colour linocut, signed in pencil in lower margin, 13.2 x 8.3cm.

**\$660**



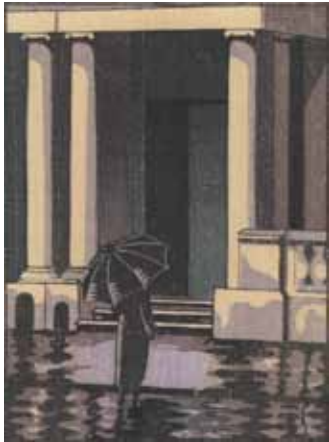
42. **Isabel de B. Lockyer** (British, 1895-1980). *The Island Convent, Corfu*, 1933. Colour linocut, titled, signed, dated "June 2nd, '33," editioned 6/25 and annotated in pencil in lower and right margins, 26.5 x 35cm. *Tears to edges of margins.*

**\$1,250**

Annotation includes a list of printing instructions for colours, as well as notes on edition numbering.

39. **Isabel de B. Lockyer** (British, 1895-1980). *The Cheese-Seller*, 1930. Linocut, titled, signed, dated and editioned 11/50 in pencil in lower margin, 24.7 x 16.9cm. *Slight foxing, soiled margins.*

**\$990**



43. **Isabel de B. Lockyer** (British, 1895-1980). *The Dark Doorway*, 1935. Colour linocut, titled, signed, dated and editioned 9/25 in pencil in lower margin, 32.5 x 23.5cm. *Stains to margins*. **\$1,250**



46. **Francis Dodd** (British, 1874-1949). *Mrs. Mack And Her Cat*, 1927. Etching with drypoint, signed in plate lower left, signed in pencil on image lower right, 34 x 21cm. *Stains to margins, old mount burn*.

Held in de Young Museum, San Francisco.

**\$880**

44. **Giorgio de Chirico** (Italian, 1888-1978). *Castore Ed Il Suo Cavallo (Castor And His Horse)*, 1970. Colour lithograph, editioned 2/60, titled and signed in pencil with artist's blind stamp in lower margin, 34.7 x 41.6cm. *Framed*.

**\$2,800**

Castor, a figure in Greek mythology, was the twin brother of Polydeuces (Pollux), and is one of the twin stars that form the constellation Gemini. He was the son of Zeus and Leda of Sparta, a mortal. Castor and his brother were born from eggs after Zeus visited Leda as a swan. Castor, a great soldier and horse tamer, competed and won in many Olympic Games, and was worshipped as a god by other athletes. Both brothers were Argonauts on Jason's quest for the golden fleece. Ref: Brandani, page131; Encyclopaedia Mythica website.



47. **Oscar Droege** (German, 1898-1983). *A Summer Day*, c1930. Colour woodcut, titled and signed in pencil in lower margin, 23.8 x 35.9cm. *Slight surface loss, foxing. Laid down on acid-free paper*.

**\$880**

45. **Edgar Degas** (French, 1834-1917). *Manet Seated, Turned To The Left*, 1864-1865/later printing. Etching, 17 x 12cm. *Stain to image centre left*.

**\$2,200**

Printed from the original cancelled plate (second state). While Degas produced over 50 etchings, there were only a small quantity of lifetime impressions for each image. Ref: Delteil #15.



48. **Alfred East** (British, 1844-1913). *Gibraltar Near Algeciras [Spain]*, c1890s. Gouache with watercolour, signed and titled lower left, 23.5 x 34.5cm. *Period frame*.

**\$1,100**

49. **Henri Fantin-Latour** (French, 1836-1904). *Immortalite* (*Immortality*), 1886. Lithograph, captioned "Richard Wagner" in image upper centre, 23.2 x 15.1cm. *Soiled margins.*



**\$990**  
From the series of illustrations on the work of composer Richard Wagner. Ref: Mason #61.

50. **Adam Friedel** (Danish, fl. 1827-1830). *Nikyta*, 1827. Lithograph, text below image in English and French, 28 x 20.8cm. *Crease to lower centre.*



**\$990**  
Text includes "A chief leader in the Greek army, distinguished for his patriotism and disinterestedness. This print forms one of the series of Greek portraits (1st Part) now in course of publication in London and Paris, 1827, by A. Friedel, and sold by the principal book and printsellers in town and country."

Adam Friedel, a Danish printmaker, painter, and draughtsman published in London a series of coloured lithographs of the Greek Revolution under the title *Greeks. Twenty-four portraits...in Greek Revolution.* Ref: British Museum.

51. **Adam Friedel** (Danish, fl. 1827-1830). *Theodore Colocotroni*, 1827. Lithograph, text below image in English and French, 26.3 x 22cm. *Minor crease to centre of image, slight soiling to margins.*



**\$990**  
Text includes "Commander in Chief of the troops in the Morea. Drawn from life and published in London and Paris, 1827, by A. Friedel. This print forms one of the series of Greek portraits (1st Part) now in course of publication by A. Friedel, and sold by the principal book and printsellers in town and country."

52. **Adam Friedel** (Danish, fl. 1827-1830). *Bobolina*, 1827. Lithograph, text below image in English and French, 27.8 x 19.6cm. *Minor surface loss to upper right margin, old horizontal fold.*



**\$990**  
Text includes "The distinguished heroine from Spezia. This print forms one of the series of Greek portraits (1st Part) now in course of publication in London and Paris, 1827, by A. Friedel, and sold by the principal book and printsellers in town and country."

53. **Adam Friedel** (Danish, fl. 1827-1830). *Prince Petro Mavromichaeli. Chief Of The Mainottes Or Old Spartans*, 1827. Lithograph, text in English and French below image, 27.1 x 17.4cm. *Creases to image upper and lower portions.*

**\$990**  
Text includes "Bouvier, lithog. Printed by R. Martin. Drawn from life and published in London and Paris, 1827, by A. Friedel. This print forms one of the series of Greek portraits (1st Part) now in course of publication in London and Paris by A. Friedel, and sold by the principal book and printsellers in town and country."



54. **Adam Friedel** (Danish, fl. 1827-1830). *Prince Demitrios Ypsilantis*, 1827. Lithograph, text in English and French below image, 27 x 18cm. *Minor stain to right margin.*

**\$990**  
Text includes "President of the Legislative Body of the Greek Government, in 1822. Drawn from life and published in London and Paris, 1827. This print forms one of the series of Greek portraits (1st Part) now in course of publication in London and Paris by A. Friedel, and sold by the principal book and printsellers in town and country."





55. **Adam Friedel** (Danish, fl. 1827-1830). *Alexander Mavrocordato*, 1828. Lithograph, text below image in English and French, 32.4 x 20.5cm. *Soiling overall, repaired holes to image, tear to right margin. Laid down on acid-free paper.*



**\$990**  
Text includes "Dean & Munday, lith., 35 Threadneedle Street. President of the Greek Government. This print forms one of the series of Greek Portraits (1st Part) now in course of publication in London, 1828, by A. Friedel, 34 Surrey Street, Strand, and sold by the principal book and printsellers in town and country. 4th edition."



57. **Alex Garmonsway** (NZ, 1913-1961). *The Ship Breakers*, c1930s. Etching, titled and signed in pencil in lower margin, 25 x 29cm. **\$880**



59. **Robert John Gibbings** (Brit., 1889-1958). *The Green Shutter, Malta*, 1915. Wood engraving, signed, dated and titled in pencil in lower margin, 12.8 x 9.7cm. *Slight creases to edges of lower margin.* **\$990**

Gibbings was a founding member of the Society of Wood Engravers in 1919. Ref: British Council.

56. **Ethel Gabain** (British, 1883-1950). *La Fardée (Cutthroat)*, c1929. Lithograph, signed and titled in French in pencil in lower margin, 34.5 x 21.5cm. *Un-even edges to margins.*



**\$990**  
Born in France, Ethel Gabain was educated in England and studied art at the Slade and the Central School of Art and Design in London. Early in her career Gabain decided to use black-and-white lithography to provide strong, dramatic images, her subjects often being melancholic, young females. Ref: Wiki.



58. **Alberto Giacometti** (Swiss, 1901-1966). *Seated Nude*, c1961. Lithograph, text verso, 27.9 x 13.8cm. **\$990**

The sitter is Annette Giacometti, the artist's wife. Ref: Lust #153; Jill Berk Jimenez, *Dictionary of Artists' Models*, 2013, p237.

60. **William Giles** (Brit, 1872-1939). *Quedlinburg-Am-Harz [Germany]*, c1920s. Colour metal relief, signed in block lower right, titled in pencil below image, 35.6 x 22.8cm.

**\$990**  
The Quedlinburg castle complex was founded by King Henry and built up by Emperor Otto I in 936 AD. In 1944 the medieval court and old town of Quedlinburg were put on the UNESCO world heritage list. Ref: Wiki.





61. **Eric Gill** (Brit., 1882-1940). *Clare*, 1922. Wood engraving, 16.5 x 11.5cm.

**\$660**

Portrait of Mrs H.D.C. Pepler. From the Cleverdon edition of supplementary wood engravings. Ref: Skelton #196.

H.D.C. (Hilary) Pepler, an English printer, writer and poet, was an associate of Eric Gill.

62. **Eric Gill** (Brit., 1882-1940). *St. Anthony*, 1926. Copper engraving, 11.8 x 8.8cm.

**\$660**

From the Cleverdon edition. Bookplate design for Dr Newman Neild. Ref: Skelton #414.



63. **Eric Gill** (British, 1882-1940). *Resurrection*, 1934/1940. Wood engraving, artist's name and text verso, 10.5 x 5.3cm. *Slight foxing*.

**\$770**

Text reads "Pray for Eric Gill, T.O.S.D. 1882-1940. *Laborare est orare* (To work is to pray)."

This image was used as a memorial card to the artist upon his death in 1940. Originally published in *The Passion of Our Lord*. Ref: Skelton #866.



64. **Erich Glas** (German/Israeli, 1897-1973). *Frau Und Ein Teufel (Woman And Devil)*, 1921. Etching, dated in plate lower centre, signed, titled in German, dated and annotated "stich" in pencil in lower margin, 12.1 x 9.7cm. *Mounted on a 19th century German certificate*.

**\$880**



65. **Cyril Goldie** (British, 1872-1942). [*Man With Deer In Arcadian Landscape*], c1920s. Etching, inscribed "to Muriel Hayes" and signed in pencil in lower margin, 19.3 x 24.5cm. *Old mount burn*.

**\$880**



66. **Cyril Goldie** (British, 1872-1942). [*Shepherdess In Arcadian Landscape*], c1920s. Etching, inscribed "to Muriel Hayes" and signed in pencil in lower margin, 20.4 x 25cm. *Old mount burn*.

**\$880**



67. **Sir Francis Seymour Haden** (British, 1818-1910). *Fulham, 1859*. Etching and drypoint, signed and titled in plate in lower portion, collector's stamp "Max Blach, Wien" verso, 11.3 x 28cm. *Tears and missing portions to edges of margins, old mount burn.*

**\$1,250**

Ref: Schneiderman #22, state vii/xii. Held in Art Gallery of NSW.



68. **Herbert Johnson Harvey** (British, 1884-1928). [*Old Gypsy Woman With Black Cat*], c1920. Drypoint, signed in plate upper right, editioned 31/100 and signed in pencil in lower margin, 16.3 x 14cm.

**\$770**



71. **Blair Hughes-Stanton** (Brit., 1902-1981). *The Destroyer*, 1933. Wood engraving, titled, editioned 12/12, signed, dated and annotated in pencil in lower margin, 11.6 x 17cm. *Minor surface loss to edge of image centre right, tears and slight foxing to lower margin.*

**\$990**

Annotation reads "From the *Lamentations of Jeremiah*." Hughes-Stanton won the International Prize for Engraving at the Venice Biennale in 1938. Ref: British Council.

69. **Joseph Hecht** (Polish, 1891-1951). *Australie, 1928*. Engraving, annotated "epreuve d'artiste (artist's proof)" and signed in pencil in lower margin, 23.7 x 33.9cm. *Paper loss to upper margin, small tear to edge of lower margin, old mount burn.*

**\$1,450**

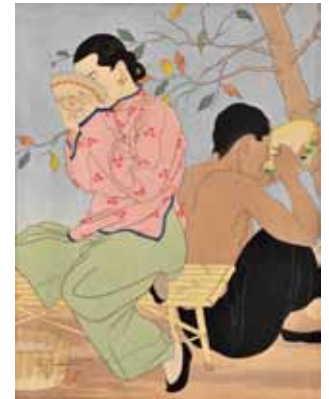
From the suite entitled *Atlas*, which consisted of seven engravings of the continents, produced in an edition of 79. Ref: Tonneau-Ryckelynck #162.



72. **Paul Jacoulet** (French/Japanese, 1896-1960). *La Soupe Aux Huitres, Chinois (Chinese Oyster Soup)*, 1948. Colour woodcut, signed in pencil with artist's chop on image lower left, title in text in lower margin, "edition 184/350" stamped verso, 39.5 x 30.1cm. *old glue stains to margins, slight foxing overall.*

**\$1,450**

Ref: Miles #93.



70. **Albany E. Howarth** (Brit., 1872-1936). *Edinburgh Castle From The Grassmarket*, c1920s. Etching, titled in image lower left, signed in pencil in lower margin, 29 x 18.1cm. *Slight foxing to lower margin.*

**\$660**





73. **Paul Jacoulet** (French/Japanese, 1896-1960). *Vent Du Nord, Corée (The North Wind, Korea)*, 1953. Colour woodcut, artist's chop and signed on image lower right, text in Japanese in right margin, title in French in lower margin, 39.3 x 30.1cm. *Slight smudge to title.*

\$1,950

Ref: Miles #131.



74. **Max Kaus** (German, 1891-1977). *Kopf (Head)*, 1920. Woodcut, artist's name, title, process "originalholzschnitt" in German and date verso, 29 x 20cm. *Discolouration to margins.*

\$880

Published in *Genius*, vol. 2, 1920, p.308. Held in MoMA.



75. **Hide Kawanishi** (Japanese, 1894-1965). *Exotic Song*, 1925. Colour woodcut, artist's chop in block upper left, dated "January 1925" in Japanese in block lower left, text "Hanga 5-4," artist's name and title in Japanese on backing below image, 12 x 16.3cm. *Tipped to original backing sheet.*

\$990



76. **Hide Kawanishi** (Japanese, 1894-1965). *Horse Trainer*, 1933. Colour woodcut, artist's chop in block upper left, titled in Japanese and dated in pencil verso, 17 x 25.1cm. *Minor tears and creases to left margin.*

\$1,250

77. **Hide Kawanishi** (Japanese, 1894-1965). *Around Higashi Amusement Park*, 1935. Colour woodcut, artist's chop in block lower left and titled in Japanese in ink in right margin, dated in pencil verso, 15.7 x 26 cm.

\$1,450



78. **Hide Kawanishi** (Japanese, 1894-1965). [*Downtown Kobe With Mountain Range*], c.1935. Colour woodblock, artist's chop on image upper right, signed in pencil on image lower centre, Osaka framer's label in Japanese affixed on frame verso, 15 x 25.3cm. *Framed.*

\$1,450

This image was used for a large, stained glass window at Sannomiya Center Street in Kobe, Hyogo prefecture. Sannomiya is Kobe's largest shopping area and is a major transportation hub for various railways.

Kobe-born Kawanishi, a self-taught printmaker, lived there all his life, using the city as the main subject of his art work. He exhibited from 1923 and was a prolific artist, producing several series of prints, book illustrations and albums. Ref: City of Kobe.





79. **Hide Kawanishi** (Japanese, 1894-1965). *Rokko Ropeway*, 1936. Colour woodcut, artist's chop in block lower right, titled in Japanese in ink in right margin, dated in pencil verso, 16.2 x 26.2cm.

\$1,250



80. **Hide Kawanishi** (Japanese, 1894-1965). *Western Style Pharmacy*, 1936. Colour woodcut, artist's chop in block upper left and titled in Japanese in ink in right margin, dated in pencil verso, 16.1 x 26cm.

\$1,650

Captions in image include "J.L. Thompson & Co, Dispensing Chemists."



81. **Hide Kawanishi** (Japanese, 1894-1965). *Looking Down On The Harbour*, 1936. Colour woodcut, artist's chop in block upper left, titled in Japanese and dated in pencil verso, 16.2 x 27cm.

\$1,450



82. **Charles Keene** (British, 1823-1891). *A Lady Reading Book*, 1860/1903. Etching, initialed in plate lower left, 16 x 12.7cm.

\$990

Published in *Twenty-One Etchings...* Astolat Press, London, 1903, in an edition of 150 (ten on vellum, 140 on Japan paper). Ref: Chesson #9; Beraldi #7.



83. **Elizabeth Keith** (British, 1887-1956). *A Temple Kitchen, Diamond Mts, Korea*, 1920. Colour woodcut, titled, initialed and dated in block lower right, signed in pencil on image lower right, 34.5 x 26.6cm.

\$1,100



84. **Troy Kinney** (Amer., 1871-1938). *Arcadia*, c1930s. Drypoint, signed and titled in pencil in lower margin, 16.8 x 19.8cm.

\$770

Exhibited at the Brooklyn Society of Etchers First International Exhibition of Etching in 1922. Ref: NY Art Resources Consortium.

85. **Max Klinger** (German, 1857-1920). *Psyche Wandering*, 1880. Etching and aquatint on chine-collé, 25.4 x 17.5cm (image), 36.3 x 27cm (plate).



**\$990**

From *Cupid and Psyche* (*Opus V*), plate 28. Ref: Singer #91.

*Cupid and Psyche* is a love story about overcoming obstacles from the novel *Metamorphoses* written in the 2nd century by Apuleius. During the Renaissance his novel was rediscovered and has since been extensively used as an inspiration for art, music and literature.

German Symbolist Max Klinger stated that he found illustrating the *Cupid and Psyche* text to be extremely challenging. Klinger's *Opus V*, comprising of 46 etchings: 15 full page, 31 with text, was published in 1880. Ref: University of Melbourne, Columbia University, Art Institute of Chicago.

86. **Max Klinger** (German, 1857-1920). *Cupid Finds Psyche*, 1880. Etching and aquatint on chine-collé, 25.4 x 17.5cm (image), 36.3 x 27cm (plate).



**\$990**

From *Cupid and Psyche* (*Opus V*), plate 41. Ref: Singer #104. Held in Art Institute of Chicago.

87. **Attrib. Christoph Kniep** (German, 1755-1825). *Napoli*, 1820. Pencil drawing, artist's name, title and date in ink on backing below image, 24.1 x 17.7cm. *Tipped to original backing, stains and foxing to margins.*



**\$2,200**

Christoph Heinrich Kniep was a German artist noted for accompanying the famous German writer Goethe on his journey to Naples, Paestum and Sicily. Initially, Kniep worked as a portrait artist, then in 1781 he travelled to Italy, where he painted predominately vistas and landscapes. There he met Goethe in Naples, being introduced to him by a mutual friend, artist Johann Heinrich Wilhelm Tischbein. After separating from Goethe on his return from Sicily, Kniep remained in Naples, where he died in 1825. Ref: Wiki.

88. **Dame Laura Knight** (British, 1877-1970). *Madonna*, 1923. Etching, annotated "edition 55 proofs," titled and signed in pencil in lower margin, 17.5 x 13.8cm. *Faint mount burn.*



**\$1,650**

Ref: Dame Laura Knight Society.



90. **Gototei Kunisada** (Japanese, 1786-1865). *Kabuki Actor Named Danjuro Ichikawa*, c1835-1840. Colour woodcut, signed and titled in Japanese in block, 36 x 24.3cm. *Old stains, repaired paper loss to centre of image and to margins.*

**\$1,250**

An original certificate of purchase from a Japanese dealer in 1958 is attached to the mount verso.



89. **Dame Laura Knight** (British, 1877-1970). *Fun Makers*, 1932. Etching, signed in pencil below image, annotated and titled in lower margin, 27.2 x 21.9cm. *Old mount burn.*

**\$1,850**

Text reads "75 proofs in edition." Ref: Bolling and Withington #67.





91. After **Rudolf Kuntz** (German, 1798-1848). "*Tayar*" [*Arabian Stallion*], 1823. Lithograph, artist, lithographer "L. Ekemann Allessan" and title in German with publisher's blind stamp "Ebner" in lower margin, 33.7 x 41.5cm (image).

**\$1,650**

Text reads "Nach d. leben gez. (after a life drawing) v. Rud. Kuntz. Lithogr. v. L. Ekemann Allessan. "Tayar." Helbruan/Baiclair." Published in *Chevaux de Races Orientales aux Haras de S. M. le Roi de Wurtemberg*, l'Institut Royal de Lithographie a Stuttgart, 1823.

The stallion "Tayar" was one of 18 Arabian horses imported by the King of Wuerttemberg, William I, who established the first Arabian horse breeding facility in Germany (in Weil near Stuttgart) in 1817. Ref: Wiki, OCLC.



93. **Max Liebermann** (German, 1847-1935). *Public Kitchen For Children*, 1915. Lithograph, 23 x 29cm. *Old mount burn.*

**\$1,100**

Ref: Schliefer #202.



Léger made this image for his first monograph. This lithograph is outside the edition of 52 produced for the deluxe edition of the book. Ref: Saphire #13.

95. **René Lorrain** (French, 1873-c1949). [*Rue Lafitte, Showing The Church Of Notre Dame De Lorette And The Sacré-Cœur Basilica, Paris*], c1910. Colour aquatint, printed à la poupée, signed by Lorrain and titled "Notre Dame de Lorette" in pencil in another hand in lower margin, 36.4 x 26cm. *Minor foxing to margins.*

**\$990**

René Lorrain, who resided in Nancy, France, was a student of Gustave Moreau at the École des Beaux-Arts, Paris. Lorrain first exhibited at a salon in Nancy and then at the Salon of French Artists from 1910 to 1939. Ref: Benezit.



92. **Fernand Léger** (French, 1881-1955). *Femme Tenant Un Vase*, 1928. Lithograph, signed in pencil in lower margin, 24.2 x 17.2cm. *Slight time staining overall.*

**\$16,900**

94. After **Claude Lorrain** (French, c1604-1682). *A Landscape With Ruins Of A Temple*, 1810/1819[?]. Etching and mezzotint, artist, engraver "Richard Earlom," number "73" and text in plate below image, 18 x 23.4cm. *Slight stains to margins and image, some surface loss to upper image.*

**\$770**

Text includes "Pub. Dec'r 1, 1810, by Boydell & Co. No. 90, Cheapside, London. From the Original Drawing in the Collection of Geo: Hibbert Esq."

From the third volume of the three volume *Liber Veritatis*, a collection of mezzotints after drawings by Claude Lorrain. Each volume contains 100 prints; the first two volumes are after Claude drawings in the collection of the Duke of Devonshire (first printed in 1777, with a second printing in 1819), the third volume is after Claude drawings from other sources (printed in 1819).

Held in Metropolitan Museum of Art, and Royal Academy of Arts.





96. **René Lorrain** (French, 1873-c1949). [*Grandes Cascades, Parc de Saint-Cloud, Paris*], c1900. Colour aquatint, printed à la poupée, signed in pencil in lower margin, 40 x 58cm. *Minor foxing to margins.*

**\$990**

René Lorrain, a lifetime resident of Nancy, France, was a student of Gustave Moreau at the École des Beaux-Arts, Paris. Lorrain first exhibited at a salon in Nancy and then at the Salon of French Artists from 1910 to 1939. Ref: Benezit.



97. *After Jan Luyken* (Dutch, 1649-1712). *Seconde Playe D'Égypte. Les Grenouilles Répandues Dans Tout Le Pays (Second Plague Of Egypt – Frogs Will Spread Throughout The Land)*, c1729. Copper engraving, artist, title and engraver in Dutch and French, and numbered "12" in plate below image, 33.7 x 43.6cm. *Some surface loss and insect damage to image upper left, old vertical centre fold as issued.*

**\$880**

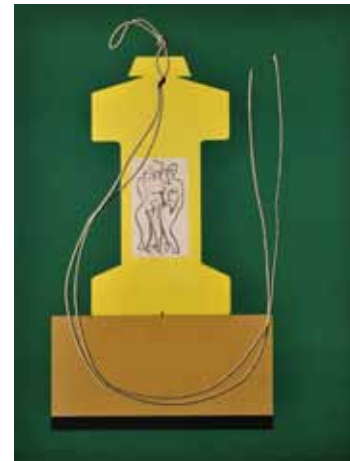
Text includes "Edit a J. Covens et C. Mortier. Tweede Plaaq van Egipte. De Vorscheen komen op over Egyptenland. Exod. VIII." Originally published in *Icones Biblicae Veteris et N. Testamenti*. Held in Rijksmuseum Research Library.



99. **John Martin** (British, 1789-1854). *David Spareth Saul At Hachilah*, 1835. Mezzotint, artist's name, title, and printer in plate below image, 26.1 x 36cm. *Slight foxing, old mount burn.*

**\$990**

Text includes "Designed and engraved by John Martin KIB. London, Charles Tilt, Fleet Street." This image, depicting a struggle between King Saul and David, was published in Part VIII of John Martin's *Illustrations of the Bible*. Ref: Campbell #144. Held in Art Gallery of NSW.



98. **Man Ray** (American, 1890-1976). *Un Monument*, 1968. Colour lithograph, editioned 37/125, numbered "1" and signed in pencil in lower margin, 58 x 44.1cm. *Some surface loss and cracking to image lower centre, tears and minor foxing to edges, old creases verso.*

**\$2,850**

Ref: Anselmino #13.

*Un Monument* was based on an earlier work, *Monument à D.A.F. de Sade*, a photograph of a cross superimposed on a nude, created in 1933. Man Ray at the time had become acquainted with the work of Marquis de Sade, and he, along with other surrealists, admired de Sade, celebrating him as "the freest spirit that had ever lived." Ref: Wiki.

100. **Franz Masereel** (Belgian, 1889-1972). *Business-man*, 1920. Woodcut, initialled and dated in block lower right, artist, title, text in German "original-holzschnitt," and date verso, 20.7 x 16.4cm.

**\$990**

Published in *Genius*, vol. 2, 1920, p59.





101. **Alexander Masley** (American, 1903-1996). *Two Women And A Fish*, 1926. Wood engraving, editioned 12/50 and signed in pencil in lower margin, 20.5 x 17.5cm. *Soiling and stains to margins.*

**\$880**

Held in Smithsonian American Art Museum.

Dr. Alexander Simeon Masley was the founder of the Art Education Program at the University of New Mexico, then the Department of Art Education, in 1947. Ref: University of New Mexico.



102. **Alexander Masley** (Amer., 1903-1996). *The Butcher's Shop*, 1926. Wood engraving, editioned 8/50 and signed in pencil in lower margin, 17.7 x 12.7cm.

Ref: Alexander Masley website.



103. **Alexander Masley** (American, 1903-1996). *Pleasant Valley*, 1929. Wood engraving, editioned 5/50, signed and dated in pencil in lower margin, 18 x 23.2cm.

**\$880**

Ref: Alexander Masley website.

**\$880**

104. **André Masson** (French, 1896-1987). *Les Conquerants (Untitled, Page 155)*, 1949. Colour aquatint, editioned 87/165 and annotated in pencil in lower margin, 27 x 17cm (image).

**\$770**

The annotation "by André Masson '49" is by art dealer Richard King. This image is one of the 33 aquatints created to illustrate *Les Conquerants (The Conquerors)*, a 271 page book about civil unrest in China by André Malraux, first published in Paris in 1928.

Swiss publisher Skira, who wanted to produce publications in "the tradition of the 'great illustrated books,'" commissioned Masson in 1947 to illustrate Andre Malraux's novel. Prior to this commission Masson had recently returned from Atelier 17 in New York after studying printmaking techniques with Stanley Hayter (Brit., 1901-1988), who originally had his studio in Paris prior to WWII. Masson's aquatints for *Les Conquerants* are considered to be technically complex, using gradations of only one colour along with black. The plates are larger than the format and therefore there are no platemarks. Ref: Sapphire #272.



105. **Henri Matisse** (French, 1869-1954). *Teeny*, 1938. Linocut, initialled and dated "38" in block lower left, 30.3 x 22.9cm. *Binding holes to left margin, minor dent to lower margin.*

**\$1,850**

Originally published in an edition of 1,500 for *XXe siècle*, no.4, Christmas 1938. Ref: Duthuit #723. The sitter of the portrait, Alexina "Teeny" Duchamp (1906-1995), was the daughter-in-law of artist Henri Matisse, and second wife of artist Marcel Duchamp.







106. **James McBey** (Britain, 1883-1959). *Ras-el-Ain*, 1918. Etching, signed, titled and dated "July 1918-19" in plate lower right, numbered "48" and signed in ink in lower margin, 20 x 32.4cm.

**\$880**

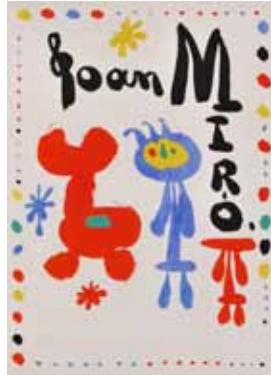
From an edition of 76. "Ras-el-Ain, a fortress of the Crusaders, lies in the Maritime Plain a few miles north of the Jaffa-Jerusalem Road. During the summer of 1918 the front line of the British forces ran to the north of the castle. This etching

shows the cavalry watering at a spring to the left of the fortress. High in the sky, shrapnel is bursting in the train of an aeroplane which is observing for the camouflaged artillery in the foreground to the right. (This subject was selected as a suitable introduction to a series of etchings dealing with the modern Crusade.)" Ref: Hardie & Carter #180.

107. **Joan Miró** (Spanish, 1893-1983). *Poster For Exhibition Of 1948 (Galerie Maeght)*, 1948. Colour lithograph, signed in pencil on image lower left, "Marais" watermark upper left, 56.5 x 41cm (image), 63.5 x 48.5cm (paper). *Minor scuffs to lower portion, old mount burn.*

**\$8,800**

This poster, printed by Mourlot, is a rare proof before the final state, outside the edition of 300. Miró created this image for his first solo exhibition, which was held at Galerie Maeght in 1948. The exhibition of 88 works consisted of paintings, works on paper and ceramics. Ref: Mourlot #67, Lewenhaupt #3.



108. **Otto Mueller** (German, 1874-1930). *Badende (Bather)*, 1920. Lithograph, artist's name, title and process "original lithographie" in German verso, 17.3 x 23.4cm. *Discolouration to margins.*

**\$1,250**

From the edition issued for *Deutsche Graphiker der Gegenwart*, Leipzig, 1920. Held in MoMA.



109. **Fuji Nakamizo** (Japanese/Amer., 1889-1950). [*Cock Fight*], c1930s. Etching with hand-colouring, signed in pencil and artist's chop in lower margin, 20 x 35cm. *Old tape marks to upper margin, faint old mount burn.*

**\$1,250**

Japanese-born artist and illustrator Nakamizo learned printmaking from Joseph Pennell. Employed under

the Federal Public Works of Art Project during the 1930s, Nakamizo's work was included in several exhibitions held in various venues including the Chicago Institute of Art, and the Brooklyn Museum and Montross Gallery in New York City. During WWII Nakamizo was interned at the Japanese-American internment camp in Topaz, Utah. Work held in Library of Congress. Ref: *Brooklyn Daily Eagle*, 1933, 1936, Brooklyn Museum, Smithsonian, Library of Congress, USA.

110. **Fuji Nakamizo** (Japanese/Amer., 1889-1950). [*Goldfish*], c1930s. Etching, signed in plate lower right, signed in pencil in lower margin, 20 x 25.3cm. *Old mount burn.*

**\$1,250**



111. **Fuji Nakamizo** (Japanese/Amer., 1889-1950). [*Queensboro Bridge - From Manhattan*], c1935. Etching, monogrammed in plate upper right, signed in pencil in lower margin, 22.6 x 27.8cm. *Tape to upper margin, evidence of printer's ink fingerprints to margins, old mount burn.*

**\$1,650**



112. **Agnes Miller Parker** (Scottish, 1895-1980). *Fox*, 1940. Wood engraving, titled, editioned 174/250, signed and dated in pencil in lower margin, 16.8 x 19cm. *Framed.*

\$1,100



114. **Victor Pasmore** (Brit., 1908-1998). *Linear Development A*, 1971. Screenprint, editioned 12/75, signed and dated in pencil in lower margin, 63.5 x 45.4cm. *Some surface soiling, minor foxing.*

\$1,850

Held in Tate Gallery.

116. **Grace Paull** (Amer., 1898-1990). *Old New York State – Cold Brook [Methodist Church, Main Street]*, c1955. Lithograph, signed, titled and numbered "60" in pencil in lower margin, 32.4 x 24cm. *Minor stains and creases to margin.*



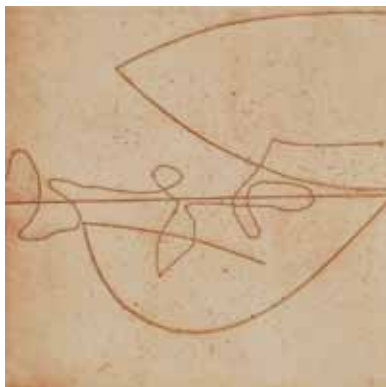
\$880

Grace Paull, who lived in Cold Brook, a village in Herkimer County, New York, was best known as an author and illustrator of children's books. Ref: *Post-Standard*, Syracuse, NY, 1954.



113. **M.M. Parker**. [*Ship In Dry Dock*], c1920s. Wood engraving, editioned 7/25 and signed in pencil in lower margin, 14.6 x 19.6cm. *Slight mount burn.*

\$770



115. **Victor Pasmore** (British, 1908-1998). *When The Lute Is Broken / Melodies Are Remembered Not*, 1974. Etching, initialled in plate lower right, editioned 30/60, initialled and dated in pencil in lower margin, 38.3 x 40cm. *Slight soiling, old mount burn.*

\$1,950



117. **Grace Paull** (Amer., 1898-1990). *Snow In The Hills [Christmas Time]*, c1955. Lithograph, titled and signed in pencil in lower margin, 24.9 x 33cm. *Old tape and tears to upper and lower margins, time stained.*

\$880



118. **Grace Paull** (American, 1898-1990). *October's Bright Blue Weather*, c1955. Lithograph, titled and signed in pencil in lower margin, 24.4 x 33.2cm. *Old tape to upper margin.*

**\$880**



119. **Charles Pears** (British, 1873-1958). *Transport By Sea: Maintaining Food Supplies*, 1917. Lithograph, signed in image lower centre, 35.3 x 46cm. **\$1,100**

This is no. 61 from the series of 66 lithographs *The Great War: Britain's efforts and ideals*, published by the British Ministry of Information, London 1917. Ref: AWM.



120. **Charles Pears** (British, 1873-1958). *Transport By Sea: Transporting Troops*, 1917. Lithograph, signed and dated in image lower right, 35.5 x 46cm. **\$1,100**

This is no. 64 from the series of 66 lithographs *The Great War: Britain's efforts and ideals*, published by the British Ministry of Information, London 1917. Ref: AWM.



121. **Charles Pears** (British, 1873-1958). *Transport By Sea: Maintaining Forces Overseas*, 1917. Lithograph, signed in image lower centre, 35.5 x 46cm. **\$1,100**

This is no. 65 from the series of 66 lithographs entitled *The Great War: Britain's efforts and ideals*, published by the British Ministry of Information, London, 1917. This series was most likely created for propaganda purposes; it was reproduced in the press and was included in exhibitions in Britain, France, and the USA. Charles Pears

was one of twenty-one artists, commissioned to create images relating to the "efforts" and "ideals" associated with the war. Pears contributed to the "efforts" with black-and-white lithographs which included Naval activities, women at work and aircraft production. The prints that formed the "ideals," were in colour and focussed on ambitions and aims. Ref: Aust. War Memorial, Royal Museums Greenwich.



122. **Charles Pears** (British, 1873-1958). *Transport By Sea: Place Of Safety*, 1917. Lithograph, signed in image lower centre, 35.5 x 46cm. **\$1,100**

This is no. 66 from the series of 66 lithographs *The Great War: Britain's efforts and ideals*, published by the British Ministry of Information, London 1917. Ref: AWM.





123. **Charles Pears** (British, 1873-1958). *Transport By Sea: Maintaining Export Trade*, 1917. Lithograph, signed in pencil in lower margin, 35.4 x 46cm.

**\$1,100**

This is no. 62 from the series of 66 lithographs *The Great War: Britain's efforts and ideals*, published by the British Ministry of Information, London 1917. Ref: AWM.



124. **Genoi Pettit** (American, 1894-1982). *Forever Fleed*, 1946. Colour screenprint, titled, signed and dated in pencil in lower margin, 27.6 x 27.7cm.

**\$880**

Held in Cleveland Museum of Art.



125. **John Piper** (Brit., 1903-1992). *Surgeres [Cambridge]*, 1959. Colour lithograph, annotated "colour state," titled and signed in pencil in lower margin, 43 x 64.6cm. *Old mount burn.*

**\$1,900**

Provenance: Redfern Gallery, London, as per label on mount verso.



126. **John Piper** (Brit., 1903-1992). *[Rheims Cathedral]*, c1969. Etching, editioned 25/50 and signed in pencil in lower margin, 69 x 54cm. *Minor foxing to margins.*

**\$2,750**



127. **Stuart Reid** (NZ/British/Aust., 1883-1971). *Arab "Bravo,"* c1918. Watercolour, titled and signed in pencil lower left, 25.7 x 35cm. *Old crease lower right, minor foxing to margins, slight staining verso.*

**\$1,850**

In 1909 Reid went to London to study art. During WWI he served in Gallipoli and Sinai with the Scottish Light Horse before transferring to the Royal Flying Corps in Palestine. He continued to sketch and paint, and was a friend of Colonel T.E. Lawrence aka Lawrence of Arabia. During this time Reid was commissioned to paint a number of works for the British Imperial War Museum. In 1922 he returned to New Zealand. He later settled in Sydney. Ref: AWM.



128. After Philip Reinagle (British, 1749-1833). "And Thou, Divine Linnaeus!," 1805. Hand-coloured stipple engraving, artist, publisher, date, engraver "Burke" and verse in plate below image, 51.5 x 43cm. *Foxing, stains, old mount burn.* **\$1,250**

Verse continues "Trac'd my reign. o'er trees and plants and flora's beauteous train. Proved them obedient to my soft controul soft. And gaily breathe the aromatic soul.' [by] Charlotte Lennox." Publisher's line reads "London, published by Dr Thornton, June 1st 1805."

This image is one of 121 plates issued in the publication by Robert John Thornton, *New illustration of the sexual system of Carolus von Linnaeus: comprehending an*

*elucidation of the several parts of the fructification; a prize dissertation on the sexes of plants...*, London, 1807. Ref: Smithsonian.



130. Francis Revesz-Ferryman (Hungarian/Amer., 1893-1983). *Three Peacocks*, 1921. Colour stencil, initialled in pencil on image lower right, titled, annotated "trial proof," signed and dated in pencil below image, 19.8 x 25.8cm. *Surface loss, paper remnants, tears to margins, laid down on old backing.* **\$1,100**



131. Francis Revesz-Ferryman (Hungarian/Amer., 1893-1983). *Village Bridge*, 1921. Colour stencil, titled, signed and dated in pencil below image, 19 x 25.1cm.

**\$1,100**



129. Francis Revesz-Ferryman (Hungarian/Amer., 1893-1983). *[On The Bank]*, c1920s. Colour stencil with lacquer finish, signed in image lower right, 19.2 x 25.5cm. *Strikethrough verso.*

**\$1,100**

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

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



132. Francis Revesz-Ferryman (Hungarian/Amer., 1893-1983). *Harlequin*, 1922. Colour stencil, signed, dated and titled in green crayon in lower portion, 32.8 x 25cm. *Framed.*

**\$1,100**



133. **Francis Revesz-Ferryman** (Hungarian/Amer., 1893-1983). *Feuertanz (Fire Dance)*, c1922. Colour stencil, titled, signed and dated in pencil in lower portion of image, 29 x 21.7cm. *Framed.*

**\$1,100**



134. **Manuel Robbe** (French, 1872-1936). *Baigneuses*, 1911. Colour aquatint and drypoint, printed à la poupée, signed in pencil in lower margin, 39.6 x 56.7cm. *Old mount burn.*

Ref: Charles Perussaux #102, Wiki.

**\$1,650**



135. **David Roberts** (British, 1796-1864). *Convent Of The Terra-Santa, Nazareth*, 1839. Hand-coloured lithograph, titled, dated and signed in image lower right, 35.2 x 50.7cm. *Slight stain to image upper right, laid down on original backing, as issued.*

**\$1,650**

From the first edition and first issue of David Robert's *Holy Land*.

137. **David Roberts** (British, 1796-1864). *Grand Approach To The Temple Of Philae, Nubia*, 1847. Tinted lithograph, titled, signed and lithographer "L. Haghe" in image in lower portion, publisher's line with date and title in lower margin, 34.4 x 51.5cm. *Mark with minor dents to upper right portion, creases, repaired tear to margins.*

**\$1,100**



136. **David Roberts** (British, 1796-1864). *View Under The Grand Portico, Phila*, 1842-1849. Tinted lithograph with hand-colouring, signed, lithographer "L. Haghe" and titled in image in lower portion, 50.2 x 34.5cm. *Laid down on original backing, as issued.*

**\$2,850**

From the first edition and first issue of David Robert's *Egypt and Nubia*.







138. **David Roberts** (British, 1796-1864). *Entrance To The Tombs Of The Kings Of Thebes – Biban-El- Molook*, 1848. Tinted lithograph, titled, signed and lithographer "L. Haghe" in image in lower portion, publisher's line with date and title in lower margin, 32.9 x 49cm. *Tear to edge of right margin.*

**\$990**



139. **Auguste Rodin** (French, 1840-1917). *Le Printemps (Allegory Of Spring)*, c1883/later printing. Drypoint, 14.6 x 9.9cm.

**\$1,850**

Ref: Thorsen, *Rodin Graphics*, 1975, plate 13. Held in Metropolitan Museum of Art.



141. **Carl Rotky** (Austrian, 1891-1977). *Evening Sky*, c1920s. Colour linocut, titled, signed and annotated in lower margin, 27 x 21.4cm.

**\$990**

Held in National Gallery of Australia.

140. **William Rothenstein** (British, 1872-1945). *Walter Crane*, 1896. Lithograph, initialled and dated in image centre left, artist's name, title, process "originallithographie" in German with publication "Pan II, no. 4" in text in lower margin, 27 x 24.5cm. *Old mount burn.*

**\$770**



142. **Georges Roualt** (French, 1871-1958). *Aide-Bourreau Portant Un Des Bois De La Croix, Vers La Droite (The Helper Carrying One Of The Boards Of The Cross, Right Hand)*, 1936. Colour aquatint, initialled and dated in plate lower left, 31.8 x 22.4cm. *Minor foxing to margins. Framed.*

**\$5,500**

From *Passion*, published by Volland in 1939. Edition of 270. Ref: Wofsy #344.



143. **Laurent Schkolnyk** (French, b.1953). *[Stiletto Heel]*, c1980s. Mezzotint, editioned 17/45 and signed in pencil in lower margin, 25.1 x 14.9cm. *Creases and stains to margins.*

**\$770**



144. **Gino Severini** (Italian, 1883-1966). *[Futuristic Composition]*, 1939. Linocut, monogrammed in block lower centre, 31.1 x 23.6cm. *Slight discolouration to margins, right margin trimmed.*

**\$1,100**

Ref: *XXe Siecle*, 1939.



146. **H. Leslie Smith** (Canadian, 1900-1974). *[Winter Scene With Figure At Farm Gate]*, 1932. Oil on canvas, signed and dated lower right, 58.5 x 74.2cm. *Minor crazing, some soiling and scuffing to surface. Framed.*

**\$1,650**



145. **Joseph Simpson** (British, 1879-1939). *[Duck Hunting]*, c1920s. Etching, signed in pencil in lower margin, 21.2 x 30cm. *Discolouration and pin-holes to edges of margins.*

**\$990**



147. **J. Francis Smith**. *Away Into The Blue*, c1920s. Drypoint, artist's blind stamp and titled in ink in lower margin, 7.5 x 11.1cm.

**\$880**

Blind stamp reads "Original drypoint etching by J. Francis Smith."



148. **William Strang** (Scottish, 1859-1921). [*Portrait Of A Writer*], 1903. Etching and drypoint, signed and dated in plate upper left, signed in pencil in lower margin, 22.6 x 19cm. *Repairs to platemark verso.*

\$990



149. **Nomura Toshihiko** (Japanese, 1904-1987). [*Break Away*], c1930. Colour woodcut, captioned and artist's chop in block centre and lower left, 14.1 x 9.3cm. *Tipped to original backing sheet.*

\$990



151. *After J.M.W. Turner* (Brit., 1775-1851) and **Frank Short** (Brit., 1857-1945). *Kingston Bank*, 1896. Etching and mezzotint, initialled "S" lower left corner of image, artist, engraver, title and text in plate below image, signed by engraver Frank Short in pencil in lower margin, 21.6 x 27.7cm. *Foxing to margins.*

\$990

Text includes "From an unpublished drawing for the *Liber Studiorum* in the possession of Henry Vaughan Esq." Ref: Finberg #87.



150. **J.M.W. Turner** (British, 1775-1851) and **William Say** (British, 1768-1834). *Apuleia In Search Of Apuleius*, c1814/1873. Etching with engraving, proof before letters, 21 x 30cm. *Minor surface loss to upper portion, slight foxing and stains overall.*

\$1,250

William Say, who was one of the engravers employed by Turner to work on his *Liber Studiorum*, executed 11 of the published and two of the unpublished plates. He also engraved two of the plates in Turner's *River Scenery of England*. Ref: Finberg #72; Wiki.



152. *After Antony Van Dyck* (Flemish, 1599-1641). *Catherine Howard: Duchess Of Lennox*, c1667. Copper engraving, title, artist, engraver "Arnold De Jode" and printer in Latin in plate below image, 23.8 x 19.8cm (image). *Foxing, trimmed platemark, old horizontal fold.*

\$990

Title reads "Excell ill dominae Catharine Howard, excell ducis liuoxiae haeredis coniugis dilectissimae, vera effigies." Text includes printer "Martinus vanden Enden excudit." Ref: Depauw & Luytjen #23, variant image. Held in Rijksmuseum.





153. **Maurice de Vlaminck** (French, 1876-1958). *Les Challenges*, 1958. Lithograph, signed in image lower right, 21.1 x 28cm.

**\$990**

Ref: Walterskirchen #276.

Challenges is a township in the Rhône-Alpes region in south-eastern France. Ref: Wiki.



154. **Maurice de Vlaminck** (French, 1876-1958). *La Rue De La Glacière*, 1937/later printing. Etching, signed in plate lower right, 33.5 x 26cm. *Old mount burn.*

**\$880**

Ref: Walterskirchen #146. From *Tableaux de Paris*, 1937.

157. **William Walcot** (British, 1874-1943). *Back entrance to Solomon's Palace*, c1920s. Drypoint with etching, aquatint and soft-ground, editioned 60/93, initialed and signed by Walcot and titled by publisher in pencil in lower margin, 18.7 x 29.4cm.

**\$880**

Held in de Young Museum, San Francisco.

Born at Lustdorf, near Odessa in a mixed Scottish-Russian family, Walcot was a British architect graphic artist and etcher, notable as a practitioner of a refined Art Nouveau style. From the 1920s to 1930s, Walcot concentrated on graphic art and was regarded as the best architectural draftsman in London. His trademark "Lady's Head" keystone ornament became a symbol of the Russian Style Moderne. Ref: Wiki.



155. **Edouard Vuillard** (French, 1868-1940). *L'Avenue*, 1899. Colour lithograph, signed and annotated "serie 2/no. 1" in pencil in lower margin, 31 x 40.9cm. *Framed.*

**\$8,800**

This is a colour variant proof of the second (final) state, before the edition of 100. Printed by Atelier Auguste Clot and published by Ambroise Vollard, Paris. Provenance: Stadia Graphics, Sydney, 1985.

Vuillard experimented on the use of colour, producing several proofs before arriving at the final choice for the edition. Few of these colour proofs were signed by Vuillard and the edition of 100 was not systematically signed. Ref: Roger-Marx #33 iii/ii, Johnson #155/2.



156. **Edouard Vuillard** (French, 1868-1940). *Interior With A Sofa, Or Evening*, c1930/later printing. Etching, initialed in plate lower left, 10 x 15cm.

**\$990**

This image is the 3rd state. Ref: Wofsy #62.





158. **William Walcot** (Brit., 1874-1943). [*Old St. Pancras Town Hall, London*], 1937. Drypoint, signed in pencil on plate below image, 16.4 x 25cm.

**\$880**



159. **James Ward** (Brit., 1769-1859). *Leopold*, 1823. Lithograph, text with date and title in pencil below image, annotated in pencil in lower margin, 34 x 45.5cm.

**\$2,200**

Text reads "James Ward RA. Prix, et Del. Select proof retouched by J.W. London. Pub. April 1823 for J.W. by R. Ackermann. Rodwell & Martin. Colnaghi & Co." Annotation reads "A celebrated race-horse, property of J.G. Lambton, Esq., M.P."

This lithograph of a Persian horse is one out of 14 images from *A Series of*

*Lithographic Drawings of Celebrated Horses from Pictures Painted by James Ward and Drawn on Stone By Himself*. Ref: British Museum.



160. **James Ward** (British, 1769-1859). *Little Peggy*, 33 Inches In Height, 1823. Lithograph, text with partially obscured title and date below image, annotated in pencil in lower margin, 33.8 x 45.5cm (image). *Rubbing and repairs below image.*

**\$1,650**

Text reads "James Ward RA. Prix, et Del. Select proof retouched by J.W. London. Pub. April 1823 for J.W. by R. Ackermann. Rodwell & Martin. Colnaghi & Co." Annotation reads "A horse from the Thibet Mountains, and shown in London as a curiosity." This lithograph is one out of 14

images from *A Series of Lithographic Drawings of Celebrated Horses from Pictures Painted by James Ward and Drawn on Stone By Himself*. Ref: British Museum.



161. *After Francis Wheatley* (Brit., 1747-1801). *Cries Of London*, 1793-1796. Twelve stipple engravings bound in a folio, artist, engraver and titles in English and French, some with plate number, publisher and date in plate below image, 42.2 x 32.5cm (approx. each). *Cracks and wear to spine and corners of folio; soiling, insect damage, tears and foxing throughout images.*

The folio **\$3,950**

The plates were engraved by Luigi Schiavonetti, Anthony Cardon and Giovanni Vendramini. Publisher's line includes "London. Colnaghi & Co. ... 132 Pall Mall [or] 127 Pall Mall." The 12 titles include "Milk below maids; Two bunches a penny primroses; Sweet China oranges; Do you want any matches?; New mackerel; Knives, scissors and razors to grind; Fresh gathered peas young Hastings; Round and sound, five pence a pound duke cherries; Strawberries scarlet strawberries; Old chairs to mend; A new love song only ha'penny a piece; Hot spice gingerbread smocking hot!"

Only 13 of the 14 paintings of "The Cries of London" by Wheatley were engraved. They were issued as individual plates from 1793 to 1797, offered afterwards as a folio of thirteen engravings. This folio appears to have been privately assembled, containing the first 12 plates published up to 1796.





162. **William Lionel Wyllie** (British, 1851-1931). [*Southwark Bridge, London*], c1920s. Drypoint, signed in pencil in lower margin, 12.4 x 32.5cm.

\$1,650



164. **William Lionel Wyllie** (British, 1851-1931). [*Westminster Bridge And St Paul's On The Thames, London*], 1924. Drypoint and roulette, date and text in plate lower right, signed in pencil in lower margin, 20.1 x 40.4cm. *Slight foxing to margins, old mount burn.*

\$1,850

Text reads "London. Published July 1st 1924 by R. Dunthorne & Son. 5 Vigo Street W."



165. **Hiroshi Yoshida** (Japanese, 1876-1950). *The Memory Of Japan, NYK Line*, c1929. Colour woodcut, signed in Japanese with artist's chop in block lower right, title and artist's name in English below image, 33.5 x 24cm (woodcut), 41.7 x 26.7cm (overall). *Laid down on trimmed lithographed advertisement sheet, tears to lower edge of sheet, slight foxing overall.*

\$1,700



166. **Yoshimaru**. *Image Of Lucky Gods Silkworm Farming*, c1816. Colour woodblock, titled and signed in image in Japanese, 38.3 x 26cm. *Tears, missing portions, insect damage overall.*

\$1,250

Depicts one of the gods collecting mulberry leaves with two other gods feeding silkworms. Ref: Tokyo University of Agriculture and Technology (Ukiyoe List, no. 6, #23-24.)

