

International Art



Collectors' List No. 184, 2016

Josef Lebovic Gallery

103a Anzac Parade (cnr Duke St)

Kensington (Sydney) NSW

P: (02) 9663 4848

E: josef@joseflebovicgallery.com

W: joseflebovicgallery.com



JOSEF LEBOVIC GALLERY

Established 1977

Member: AA&ADA • A&NZAA • IVPDA (USA) • AIPAD (USA) • IFPDA (USA)

Address: 103a Anzac Parade, Kensington (Sydney), NSW

Postal: PO Box 93, Kensington NSW 2033, Australia

Phone: +61 2 9663 4848 • Mobile: 0411 755 887 • ABN 15 800 737 094

Email: josef@joseflebovicgallery.com • Website: joseflebovicgallery.com

Open: Monday to Saturday from 1 to 6pm by chance or by appointment

COLLECTORS' LIST No. 184, 2016

International Art

On exhibition from Sat., **17 September** to Sat., **29 October**.

All items will be illustrated on our website from **1 October**.

Prices are in Australian dollars, including GST. Exch. rates at the time of printing: AUD \$1.00 = USD \$0.76¢; UK£0.57p

© Licence by VISCOPY AUSTRALIA 2016 LRN 5523

Compiled by Josef & Jeanne Lebovic, Dimity Kasz, Takeaki Totsuka, Lenka Miklos

NB: Artists' birth and death dates in this list are based on currently available references and information from institutions, which can vary.

Cover: Diego Rivera. *Frida Kahlo*, 1930. Lithograph, signed and dated, #174, p32.

Next list:

Australian and International Photography From 19th to 21st Centuries

The catalogue will feature a rare collection of work by and relating to Carol Jerrems. Some of her photography will be on show for the first time since the 1970s.

Carol Jerrems. *[Judy Morris]*, 1979. Vintage silver gelatin photograph. From the film set *In Search of Anna*.



16th to 19th Centuries



1. **Albrecht Dürer** (German, 1471-1528). *The Glorification Of The Virgin*, c1502/late 16th century impression. Woodcut, monogrammed in block lower centre, 29.6 x 21cm. *Old horizontal fold, minor stains. Strong unbroken border.*

\$4,900

From Dürer's series *The Life of the Virgin*. Ref: Knappe #245; Kurth #191. Held in The Met, NY.



2. **Albrecht Dürer** (German, 1471-1528). *Christ Among The Doctors*, c1503/18th century impression. Woodcut, monogrammed in block lower centre, 29.9 x 20.7cm. *Stains to image upper right and lower portion, minor foxing overall, trimmed to border.*

\$5,500

From Dürer's series *The Life of the Virgin*. Ref: Knappe #241; Kurth #189. Held in Art Institute, Chicago.



3. **Marcantonio Raimondi** (Italian, c1480-c1534). *After Albrecht Dürer* (German, 1471-1528). *Christ Among The Doctors In The Temple*, c1503/17th century impression. Engraving, replica of Dürer's monogram, and numbered "15" in plate lower centre, 29.5 x 21cm. *Minor foxing and creases overall, pinholes, tears and perforations to margins.*

\$3,900

From Dürer's series *The Life of the Virgin*. Held in de Young Museum, San Francisco.

Albrecht Dürer was reported to have been enraged by Marcantonio Raimondi's "copying" his compositions and misleading use of his monogram. Dürer won a court case in Venice against Raimondi, which only prevented him from using Dürer's name and monogram. Prior to the court case Raimondi was said to have sold his copies of Dürer's series *Life of the Virgin* as original work by the master. Ref: Witcombe, *Copyright in the Renaissance...*, Boston, 2004.



4. **Albrecht Dürer** (German, 1471-1528). *The Birth Of The Virgin*, c1503/18th century impression. Woodcut, monogrammed in plate lower centre, 29.4 x 20.9cm. *Missing portion to upper left edge, minor stains, tipped to old backing.*

\$4,900

From Dürer's series *The Life of the Virgin*. Ref: Knappe #230. Held in The Met, NY.



5. **Albrecht Dürer** (German, 1471-1528). *Saints Stephen, Sixtus And Lawrence*, c1505/17th century impression. Woodcut, monogrammed in block lower centre, 21 x 14.1cm. *Slight foxing. A strong impression, with only two minor breaks in the border.*

\$3,900

Ref: Knappe #224; Bartsch #108. Held in The Met, NY; and NGV, with the inclusion of "Modest Woodcut 8." The term "modest" was used by Dürer to attract a "lay audience" unable to afford the price of his more elaborate woodcuts such as those from *The Life of the Virgin* series.



6. **Marcantonio Raimondi** (Italian, c1480-c1534). *After Albrecht Dürer* (German, 1471-1528). *The Presentation Of Jesus To Simeon In The Temple*, c1506. Engraving, replica of Durer's monogram, and number "II" in plate lower left and centre, 29.3 x 21.1cm. *Pinholes, minor tears, creases and stains to margins.*

\$3,900

Second state of two. From Dürer's series *The Life of the Virgin*. Held in V&A.

Albrecht Dürer was reported to have been enraged by Marcantonio Raimondi's "copying" his compositions and misleading use of his monogram. Dürer won a court case in Venice against Raimondi, which only prevented him from using Dürer's name and monogram. Prior to the court case Raimondi was said to have sold his copies of Dürer's series *Life of the Virgin* as original work by the master. Ref: Witcombe, *Copyright in the Renaissance...*, Boston, 2004.



7. **Albrecht Dürer** (German, 1471-1528). *Saint Veronica Between Saints Peter And Paul*, 1510/c1612. Woodcut, dated and monogrammed in block upper and lower centre, numbered "XXII" and annotated in Latin in ink in an unknown hand in upper and lower margins, letterpress text in Latin verso, 12.8 x 9.7cm. *Minor foxing and creases to margins, tipped to backing.*

\$3,900

From Dürer's series *The Small Passion*. Published by Daniel Bissuccio, Venice. Ref: British Museum; Kurth #244, with alternate title *The Sudarium of Saint Veronica*. Held in The Met, NY.

The margins of this print are unusually generous, measuring approximately 1.3cm to 2.7cm.



8. **Lucas Cranach the Elder** (German, c1472-1553). *Hans Sachs Alter 51 Jar [51 Years Old]*, 1545/c1600. Woodcut, dated and titled in block lower left to right, 31.6 x 28.1cm. *Repairs and slight stains to image, minor tear to left edge. Good impression with complete borders, with only minor breaks.*

\$2,900

Ref: British Museum. Hans Sachs (1494-1576) was a German *meistersinger*, poet, playwright and shoemaker. Sachs became the subject of Richard Wagner's opera *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*), first performed in 1868. Ref: Wiki.



9. **Jacques Callot** (French, c1592-1635). *Varie Figure Gobbi Di Jacopo Callot*, c1616/1621-1625. Set of 20 etchings including frontispiece, mounted together, titled and dated "1616" in frontispiece, each image numbered in plate lower right, 7 x 9cm (approx. each). *All trimmed to platemarks, some with minor tears, stains or repaired corners.*

The set **\$2,900**

Text in frontispiece continues "fatto in Firenze l'anno 1616. I. silvestra ex. Cum priuili Regis. Excudit Nanceij."

2nd state, missing plate number 1. Originally a set of twenty-one plates (a title and twenty representations of dwarfs). Although the title is dated 1616 on plate, most modern scholars think the compositions were designed in Florence, but engraved and published in Nancy, France at a later date.

The engravings depict a troupe of grotesque dwarf entertainers known as *Les Gobbi*. They performed in Italy for the Medici Court when Callot was working there recording court entertainment. Dwarfs would have been regarded as amusing, and a troupe dancing and singing would have been a great novelty in the 17th century. Ref: V&A; British Museum; Lieure #279, #407-426.



10. **Rembrandt** (Dutch, 1606-1669). *Adam And Eve*, 1638/c1796. Etching, signed "Rembrandt f." and dated in plate lower centre, 17 x 13.1cm. *Trimmed platemarks.*

\$4,900

This impression is by Pierre Francois Basan (1723-1797) from the original plate. Ref: Rijksmuseum; White & Boon #B28.



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

\$4,400

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

A crisp, clean impression with wide margins.



12. *After Thomas Spencer* (British, 1700-1763/67). *The Portraiture Of Crab [Arabian] Late The Property Of The Right Hon. The Earl Of Portmore, 1755*. Hand-coloured mezzotint, artist, title, text and date in plate below image, 31 x 35.3cm. *Minor scratch in image lower left, cracks and slight stains to lower platemark and margin.*

\$1,850

Text includes "Spencer del. These sets of prints are sold by the proprietor Tho's Spencer & Rob't Clee in Pantons St near Leicesterfields. Houston fecit. Upon the 29th of May 1729 in running for the 80 Guinea Purse at Stamford after winning thee first

heat with ease, he was violently lam'd in the Second Heat & has never run after but kept as a Stallion to his Death. Publish'd 10 March 1755 as the Act directs." Held in British Museum.



13. *After Jean Michel Moreau the Younger* (French, 1741-1814). *Reception De L'Auteur Chez Hassan Tchaousch-Oglou, 1782*. Engraving, text including "pl. 75", artist and title in plate above and below image, 25.7 x 36.9cm. *Crease to centre of image, minor tears, missing portions, stains and creases to margins.*

\$990

Text in French reads "Dessiné par J.M. Moreau le Jeune d'apres les croquis de l'auteur. Gravé par A.J. Duclos. APDR."

Depicts Choiseul-Gouffier's audience with Hassan Tchaousch-Oglou, an Ottoman official responsible for areas around the Troad. Choiseul-Gouffier asked for his support in obtaining antiquities. Ref: Thomasson, *The Life of J.D. Akerblad*, 2013. Held in Aristotle University of Thessaloniki (Greece).

14. *After Henry Fuseli* (Brit., 1741-1825), engraved by **Peltro Williams Tomkins** (Brit., 1760-1840). *Prince Arthur's Vision, 1788*. Stipple engraving, artist and title in plate below image, 48.9 x 35.9cm. *Trimmed platemarks, slight stains and paper loss to upper and lower centre, and minor tears to right edge of image, discolouration and slight cockling below image.*

\$1,650

Text reads "H. Fuseli pinx. P.W. Tomkins Sculp., late pupil of F. Bartolozzi. / No. 1 of the British poets. Vide Spencers [sic] Fairy Queen."

Image depicts "Prince Arthur, from Edmund Spenser's *The Faerie Queen*. The sleeping prince is visited by a vision of Gloriana, a poetic evocation of Elizabeth I, whom the artist imagines dressed in fashionable late-18th century garb and attended by spirits." Ref: The Met, NY; AGNSW.



15. **Anon.** [*Cut-throat Razor Sellers*], c1790s. Etching, 26.7 x 21.1cm. *Trimmed platemark, discolouration, slight tears and missing portions to left edge.*

\$880

Straight or "cut-throat" razors, consisting of a blade that can fold into a handle, were first listed by Sheffield in England in 1680. By 1740 they were made with cast steel and decorative handles.

16. **Francisco de Goya** (Spanish, 1746-1828). *Que Valor! (What Courage!)*, c1814/1863. Etching with aquatint, plate number "7" and titled in plate above and below image, 15.3 x 20.5cm. *Slight foxing overall, minor cockling, old mount burn.*



\$1,950

Held in National Galleries, Scotland, with the comment "This print is notable among Goya's *Disasters of War* etchings as being one of the few to depict a well-known event. It shows the heroism of a woman named Augustina Zaragoza (also known as Agustina de Aragon) during the 1807 Napoleonic siege of Saragossa. She is shown standing on the bodies of fallen Spanish artillerymen as she fires a canon at the French army."

18. **William Blake** (British, 1757-1827). *Satan Smiting Job With Sore Boils*, 1825/1874. Engraving, plate number "6", captioned and signed with publisher's line and date in plate above and below image, 21.6 x 17.1cm. *Minor foxing to lower portion of image and stains to margins.*

\$7,700

Text reads "Naked came I out of my mother's womb & naked shall I return thither. The Lord gave & the Lord hath taken away. Blessed be the name of the Lord. And smote Job with sore Boils from the sole of his foot to the crown of his head." Publishing line reads "London, as Act directs published March 8, 1825 by William Blake, No. 3, Fountain Court, Strand."

From *Illustrations to 'The Book of Job' (Old Testament)*. Blake saw Job's trials and eventual spiritual rebirth as parallels to the creative struggles of the artist. Held in Tate Gallery.



20. **Samuel Dukinfield Swarbrick** (Brit., 1798-1866). *The Regent's Bridge, Waterloo Place, Edinburgh, 1837*.

Tinted lithograph with hand-colouring, signed, dated "Oct. 1837" and titled in image lower left to right, 29.9 x 42cm. *Minor foxing to upper and left edge of image, old mount burn.*

\$880



17. *Attrib. David Roberts* (Brit., 1796-1864). *Park Of Nice; View Of Nice From The Mouth Of The River Paglion [sic]; and [View Of Beachfront In Nice, France]*, 1816. Double-sided watercolour with ink and pencil, one image in panorama format with two images verso titled, dated "March 1st" or "March 17th, 1816" with obscured signature "D. Rob..." in ink lower right, 18.7 x 16.9cm (panorama). *Old vertical fold, missing portions to corners and fold, pinholes, slight foxing and stains.*

\$2,900

From a sketchbook. The River Paillon, also known as the Paglione, runs through Nice into the Mediterranean Sea. Ref: Wiki.

19. **Anon.** *Hall-Oberosterr [Bad Hall, Upper Austria]*, c1830s-1850s. Graphite with coloured pencil and white highlight, signed "S. Gurnen [?]" with illegible annotation lower right and titled in pencil verso, 16.4 x 21.5cm (paper). *Minor discolouration, tears to upper right edge.*

\$1,100



21. *After Francis William Edmonds* (Amer., 1806-1863), engraved by **Alfred Jones** (Amer., 1819-1900). *Sparking*, 1839/1845. Engraving, artist and date "1839" in image lower right, engraver, title and date in plate below image, 32.8 x 42.8cm (image). *Trimmed platemark, repaired tears and creases to image upper right, creases, slight tears and missing portions to margins. Laid down on acid-free backing.*

\$1,350

Text reads "Engraved by Alfred Jones. From a painting by F.W. Edmonds in the possession of F.J. Betts Esq. Published by the American Art Union exclusively for the members, 1844. Entered according to Act of Congress in the year 1845 by American Art Union in the Clerk's Office of the U.S. District Court for the Southern District of New York. Printed by Burton." Held in Library of Congress.





22. **Anon.** [*View Of Naples With Mount Vesuvius*], c1850s. Watercolour and pencil, annotated "Lady Selina Hinde" in pencil verso, 25.4 x 42.1cm. *Foxing to centre and upper portion, discolouration and old glue stains to edges.*

\$1,250

24. **Utagawa Hirokage** (Japanese, fl. 1855-1865). *Aomono Sakana Gunzei Daikassen No Zu (The Great Battle Between The Forces Of The Vegetables And Fishes)*, 1859. Colour woodblock, triptych, signed in block in first and third panels, 34.5 x 74.4cm (overall). *Minor cockling. Framed.*



\$3,600

Utagawa Hirokage was a student of Utagawa Hiroshige I.

Held in the Art Gallery of Greater Victoria, Canada. Hirokage's work is represented in British Museum, Library of Congress, and The Met, NY. Ref: Wiki.



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

\$2,900

This is one of Manet's first etchings. It is based on a daguerreotype taken in 1848 by Nadar, a well-known French photographer. The etching was initially intended for an edition of Baudelaire's articles on Edgar Allan Poe. Ref: Harris #2. Held in The Met, NY.



23. **James McNeill Whistler** (Amer./Brit., 1834-1903). *Sketches On The Coast Survey Plate*, 1854-1855. Etching, initialled in plate upper centre, 14.5 x 26cm. *Minor foxing overall, slight tears, perforations and stains to margins, old mount burn.*

\$3,900

Held in The Met, NY, with the comment "Whistler made his first etching while employed as a draftsman at the U.S. Coast and Geodetic Survey in Washington, D.C., between 1854 and 1855. A staff member taught him the technique and supplied him with a copper plate, on which he etched topographic renderings of coastlines, then sketched freely drawn figures, and an oval vignette representing 'Mrs. Partington and Ike'—characters from a Mark Twain story. The hooded Hidalgo, or minor Spanish nobleman, at upper right is likely a self-portrait that hints at the artist's bubbling ambition. Within a few months, he would be in Paris, pursuing an artistic career."

26. *Attrib.* **Myles Birket Foster** (Brit., 1825-1899). *At The Spring*, c1860s. Watercolour with gouache, monogrammed in image lower left, titled in pencil below image, 18 x 12.9cm. *Minor foxing to centre of image, glue stains to edges not affecting image.*

\$2,900



27. **James McNeill Whistler** (Amer./Brit., 1834-1903). *The Little Pool*, 1861/1871. Etching and drypoint, signed and dated in plate centre left, 10.2 x 12.6cm. *Minor glue stains to upper margin, old mount burn.*

\$1,850

State viii/viii. From the series *Sixteen etchings of scenes on the Thames*, 1861. Ref: Kennedy #74.



28. **Edouard Manet** (French, 1832-1883). *Profile Portrait Of Charles Baudelaire*, 1862/later printing. Etching, monogrammed upper left and artist's name and printer's line in plate below image, 10.8 x 8.9cm.

\$990

Text reads "Peint et gravé [painted and engraved] par Manet, 1862. Imp. A[lfred] Salmon." 2nd state. Ref: Harris #59.

Charles Pierre Baudelaire (1821-1867) was a French poet, essayist and art critic. Ref: Wiki.



29. **Edouard Manet** (French, 1832-1883). *Portrait Of Charles Baudelaire, Full Face*, 1865/later printing. Etching, signed lower right and artist's name and text in plate below image, 9.3 x 8.1cm. *Old mount burn.*

\$990

Text reads "Peint et grave [painted and engraved] par Manet, 1862. Imp. A[lfred] Salmon." 4th state. Ref: Harris #61. This portrait is based on a photograph taken in 1862 by Nadar, a well-known French photographer. Ref: Vanderbilt University.



30. *After James McNeill Whistler* (American/ Brit., 1834-1903). *Portrait Of His Mother*, 1871/1905. Photogravure, text with date "1905", title and artist in plate above and below image, publisher's blind stamp in lower margin, 41.2 x 46.6cm (image). *Slight scuffs to image with small white marks to edges, slight foxing, tears and creases to margins.*

\$2,450

Text includes "London & Washington, by the Fine Arts Publishing Co. Ltd, Charing Cross House, London. Printed in England." Stamp reads "Burlington Proof, Fine Arts Publishing Co. Ltd."

Whistler's painting *Arrangement in Grey and Black No. 1*, colloquially known as *Whistler's Mother*, was purchased by France in 1891. The painting went on tour in the USA during the Great Depression and the image of the "stoic mother" became an inspiration to the American people. Soon after seeing the painting in 1934, President Franklin D. Roosevelt was so impressed that he designed a Mother's Day stamp using the image, taking the painting to iconic status.

Educated and well-travelled, Anna Matilda (née McNeill) Whistler (1804-1881) was reputedly chosen as the subject of the painting by default due to the original sitter becoming unavailable. It is also believed that Whistler began preparatory studies with his 67-year-old mother standing, but as she had been ill the pose proved too tiring. At the time Whistler and his mother were living in Chelsea in London.

Whistler's mother was married to George Washington Whistler (1800-1849), a prominent civil engineer who was the first to equip steam locomotives with whistles. After her husband's death, she wore black for the rest of her life. Ref: NGV; Wiki.



32. **Anon.** [*North American Passenger Pigeon*], c1880s. Pencil with white pastel, 34.2 x 26.2cm. *Stains and discolouration overall, missing portions to edges.*

\$1,350

The last known North American passenger pigeon was a female named Martha who died at the Cincinnati Zoo in 1914. She was approximately 29 years old. The name of the species is derived from the French word *passager*, meaning "passing by", due to the migratory habits of the bird.



33. **James McNeill Whistler** (Amer./ Brit., 1834-1903). *The Tyresmith*, 1890. Lithograph, butterfly monogram in image centre left, 16.7 x 17.3cm. *Publisher's line trimmed from upper margin, minor soiling and creases, missing portion to lower right corner.*

\$1,350

Published by T.R. Way for *The Whirlwind: A Lively and Eccentric Newspaper*, Nov. 15, 1890 in an edition of 500 to 1,000. *The Tyresmith* was second of three lithographs submitted by Whistler to be published in this journal. Ref: Spink, Stratis & Tedeschi #36; Levy #41. Held in The Met, NY, with full margins.





34. **Félix Vallotton** (Swiss/French, 1865-1925). *À Schumann (To Schumann)*, 1893/1895. Woodcut, printed on blue paper, titled and initialled in block lower centre, printer's line in letterpress below image, 15.1 x 12.2cm. *Minor stains to margins, old mount burn.*

\$880

Printer's line reads "C. Grumbach, Leipzig." Ref: *The Graphic Work of Vallotton 1865-1925*, Arts Council, 1976, #49, noting that this portrait of the German composer Robert Schumann (1810-1856) was commissioned by the Berlin journal *Pan*, and published in the first issue (April-May 1895) of both its Paris and Berlin editions. Félix Edouard Vallotton was associated with *Les Nabis*, a Post-Impressionist avant-garde group of artists. He was a key figure in the development of the modern woodcut. Ref: Wiki.

36. **William Henry Bradley** (Amer., 1868-1962). *"The Echo"*, *Chicago's Humorous And Artistic Fortnightly*, 1895. Colour lithograph with letterpress, artist name in image lower left, 21.2 x 13.8cm. *Minor foxing to image lower right, slight creases not affecting image.*

\$990

French text reads "Affiche de Bradley, Amerique. Les Affiches Etrangères. G. Boudet, editeur. Imprimerie Chaix." Held in The Met, NY.

This poster was published by Les Maitres de l'Affiche (Masters of the Poster), which was established to provide posters in a smaller format to accommodate collectors. From 1895 to 1900, Les Maitres de l'Affiche was issued in monthly instalments of four posters. Ref: Wiki.



38. **Henri de Toulouse-Lautrec** (French, 1864-1901). *Les Vieux Papillons (Old Flirts)*, 1895/1935. Lithograph with sheet music, monogrammed lower left, 26 x 19.5cm. *Minor foxing. Double-sided frame.*

\$1,850

This is the fourteenth of fourteen song titles in the series *Mémoires de Désiré Dihau*. Each was issued by Paris music publisher C. Joubert with the text "Melodies sur le des Poesies de Jean Richepin", with the piano accompaniment. Ref: Adriani #158. Held in MoMA.



35. **Paul Gauguin** (French, 1848-1903). *Mahna No Varua Ino (The Devil Speaks)*, 1893/1921. Woodcut, initialled "P.G.O." and titled by Gauguin in block lower left, numbered "53", annotated and signed by artist's son Pola Gauguin in pencil in upper and lower margins, 20.3 x 35.4cm. *Minor crease to image lower centre, slight cockling and rubbing to margins, old mount burn.*

\$8,800

Annotation reads "Paul Gauguin fait. [made by], Pola Gauguin imp. [printed by]." Gauguin's son, Paul Rollon "Pola" Gauguin (1883-1961), was also an artist and art critic. He printed a number of impressions from his father's original wood blocks to make them more accessible to the public. Ref: Kornfeld #19. Held in Art Institute, Chicago.



37. *After Hal Ludlow* (Brit., 1861-1947). *The Professional and The Amateur*, 1895. Pair of colour lithographs with letterpress, signed in image lower left, text, date and title above and below image, 39.9 x 29.8cm (each). *Minor scuffing and paper remnants to images centre right.*

The pair **\$1,350**

Text reads "*The Sketch* Christmas Number, 1895." Born in Newport, Monmouthshire, Harold Stephen "Hal" Ludlow was an illustrator for Dalziel Brothers publications, and a political cartoonist. He worked for numerous magazines including *Sketch*, *Chums*, *The Illustrated London News*, and the *Penny Illustrated Paper*. Ref: UKcomics.wikia.



39. **James McNeill Whistler** (Amer./Brit., 1834-1903). *Little Evelyn*, 1896. Lithograph, butterfly monogram in image upper left, letterpress below image, 17.5 x 11.6cm. *Slight stains to image upper centre and margins, minor creases and tears to edge of right margin, old mount burn.*

\$1,250

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

The subject of this image, Evelyn, was the daughter of art dealer David Croal Thompson of Highgate. Held in NGA; The Met, NY.



40. **James Pryde** (Brit., 1866-1941). *Portrait Study Of W.P. Nicholson*, 1897. Colour lithograph, signed in image lower right, magazine blindstamp "The Studio, London" below image, 21.1 x 14.8cm. *Slight stains overall.*

\$770

From *The Studio* magazine, issue 57.

The Beggarstaff Brothers, James Pryde and William Nicholson or "J. & W. Beggarstaff", were brothers-in-law who collaborated on poster designs between 1894 and 1899. Their "revolutionary designs presented the image in its starkest form: the background is stripped bare of unnecessary detail and the fullest use is made of the silhouette." Ref: Beggarstaffs.com; Wiki.

41. **Richard Müller** (German, 1874-1954). *Schneedächer Mit Telefonstand (Snowy Roofs With Telephone Lines)*, 1899. Etching and aquatint, artist, title and text "Pan, V, 2. Originalradierung [etching]" in letterpress in lower margin, 15 x 22.7cm. *Slight foxing to margins.*

\$880

Ref: Günther #47. Held in de Young Museum, San Francisco.



20th Century

42. *After Cecil Aldin* (Brit., 1870-1935). *[Stagecoach]*, c1920s. Colour lithograph, publisher's line above image, signed in image lower right, 28.7 x 65cm. *Repaired tears lower left, minor creases to margins, old mount burn.*

\$1,100

Publisher's line reads "No. 131. Copyright Lawrence & Jellicoe Ltd. 34 Henrietta St, Covent Garden, Lond., WC. J.L. Goff-art, Printer, Brussels."



43. **Stanley Anderson** (British, 1884-1966). *Hedge-Laying*, 1945. Engraving, monogrammed in plate lower right, signed in pencil in lower margin, letterpress on original mount accompanying image, 10 x 7.6cm. *Minor foxing to margins.*

\$770

Text on mount reads "An original line-engraving by Stanley Anderson, RA, RE, is published in an edition of two hundred and fifty copies, exclusively for members of The Miniature Print Society, 1244 Martha Custis Drive, Alexandria, Virginia [USA]. December, 1945." Held in The Met, NY.

45. **Anon.** *Le "3"*, c1920s. Etching, initialled "A" in plate lower right, editioned 49/50, indistinguishable signature and titled in another hand in pencil in lower margin, 21.9 x 16.9cm. *Old mount burn.*

\$990

Most likely from a series on French brothels. Provenance: Colin Lanceley estate.



44. **Anon.** *L'Habitude [The Regular]*, c1920s. Etching, initialled "A" in plate lower right, editioned 49/50, indistinguishable signature and titled in another hand in pencil in lower margin, 17 x 22cm. *Old mount burn.*

\$990

Most likely from a series on French brothels. Provenance: Colin Lanceley estate.





46. **Anon.** [*Burning Heart With Cupid, Goblin, Angel And Fairy Figures*], c1920s. Gouache, obscured signature lower centre, sketch verso, 24.6 x 16.1cm. *Minor paint loss and slight missing portion to image right and lower left corner, old glue stains to margins.*

\$1,350

One winged figure captioned with "Hopes."



47. **Anon.** *Hotel Imperial* [*Czech Republic*], c1920s. Colour woodcut, initialled "A.S." in block lower left, annotated "orig. holzschnitt (woodcut)", titled and indecipherable signature in pencil in lower margin, 24 x 29.6cm. *Minor tears, creases and foxing to margins.*

\$880

The Hotel Imperial is located in Karlovy Vary in the Czech Republic. Wes Anderson's 2014 film *The Grand Budapest Hotel* was partly inspired by the hotel and its surroundings. Ref: National Geographic.

48. **Anon.** [*Woman With Muff*], 1926. Ink and wash with coloured pencil, signed "Deane" and dated upper left, 27.1 x 16cm. *Minor foxing overall, pinholes, tipped to original backing.*

\$1,450



50. **Norman Ault** (Brit., 1880-1950). [*Sacrifice Inside A Heptagram*], 1911. Watercolour with ink and gouache, signed and dated in ink lower right, 32.3 x 22.9cm. *Minor paint loss to image upper left, foxing and missing portions to margins.*

\$1,250

49. **Geneviève Asse** (French, b.1923). [*Horizon Between Sea And Sky*], c1960s. Colour lithograph, editioned 90/90 and signed in pencil in lower margin, 50.1 x 38cm. *Slight foxing and stains to margins.*

\$660

Geneviève Asse has used light and space as the subject for her work for over fifty years. She has had major exhibitions with the Pompidou Centre; Museum of Fine Arts, Rouen; and the National Library of France.



51. **Mario Avati** (French, 1921-2009). *Avati* [*Exhibition*], 1963. Screenprint, poster format, date in plate below image, 47.8 x 27.8cm. *Minor foxing and creases, slight tears to upper and lower edges.*

\$880

Text reads "Sagot-Le Garrec, 24 Rue du Four, Paris 6. Avati, manieres-noires & aquatintes. 8 Fevrier-2 Mars 1963."

The image of the pigeon was taken from one of Avati's mezzotints. Mario Avati studied at the Ecole des Beaux Arts in Paris along with Marc Chagall. He mastered the printing technique of mezzotint, and became the first engraver to win the Paris Prix des Critiques. Ref: *Paris Review*, no. 17, 1957.



52. **Max Beckmann** (German, 1884-1950). *Pierrot Und Maske*, 1920. Lithograph, artist, title and process in letterpress verso, 31 x 20cm. *Minor tears and discolouration to edges not affecting image.*

\$1,950

Plate 30 from the illustrated book *Deutsche Graphiker der Gegenwart (German Printmakers of Our Time)*, Leipzig, 1920. Held in MoMA.



53. **Maurice F. Bilton** (American, active 1930s-50s). *The Pressman [Printing Press Operator]*, c1930s.

Double-sided oil painting on paper, signature incised into image lower right, titled and signed in ink below image verso, 68.2 x 50cm. *Pinholes, missing portions and tears to edges, slight crinkles.*

\$1,350

Verso image shows a musician playing a banjo.

Maurice Bilton was a lecturer at Ridgewood Art Institute (RAI) in New Jersey. He was married to artist Minnie Lois Murphy (Amer., 1901-1962). Ref: RAI.



54. **Edmund Blampied** (Brit., 1886-1966). *Tremors In The Park*, 1932. Lithograph, titled, signed and dated in image lower left to right, signed in ink on image lower centre, 21.6 x 33.1cm. *Slight stains and foxing overall, old mount burn.*

\$1,250

This image was included in the Art Institute of Chicago's *International Exhibition of Contemporary Prints* held in 1934.



55. **Edmund Blampied** (Brit., 1886-1966). *The Evil Eye*, 1933. Lithograph, signed, dated and titled in image lower left to right, signed and dated "1934" in ink below image, 19.5 x 33.2cm. *Stains overall.*

\$1,250

Blampied made over 30 lithographs, many of dogs, which were not recorded in either catalogue raisonné. Ref: Wiki.



56. **Edmund Blampied** (British, 1886-1966). *[Procession Of The Absurd]*, 1944. Watercolour with pencil, signed and dated upper centre, annotated in unknown hand in pencil verso, 36.2 x 54.9cm. *Reinforced corners, minor tears to right and lower edges, slight foxing and creases.*

\$3,300

Annotation reads "A one-way in Kwath-LoothLeeth Boro. (To amuse boys "dotty" on engineering. Vide E. Blampied.)"

Author Marguerite Syvret notes in her biography of Blampied that while he was stranded on the island Jersey during WWII his "humorous drawings abounded; but these were created to entertain personal friends, to bring cheer to parents cut off from their children or husbands from their wives." Ref: Syvret, *Edmund Blampied*, 1986, p123.



57. **Emma Bormann** (Austrian, 1887-1974). *München Kurt Eisner Begräbnis [Kurt Eisner's Funeral In Munich]*, c1919. Colour woodcut, titled, captioned, annotated "orig. holzschnitt [woodcut]" and signed in pencil in lower margin, 29.8 x 42.9cm. *Tears and creases to margins.*

\$1,100

Translated German caption includes "The unions assemble..."

Kurt Eisner (1867-1919) was a German-Jewish socialist journalist, theatre critic, and pacifist. As a socialist journalist and statesman, he organised the Socialist Revolution that overthrew the monarchy in Bavaria in November 1918. He was assassinated on 21 February 1919. Ref: Wiki.





58. **Sir Frank Brangwyn** (Brit., 1867-1956). *[Rabbi Studying]*, c1931. Drypoint, initialled in plate upper right, signed in pencil in lower margin, 16.2 x 14.9cm. *Minor foxing to upper margin.*

\$990

In 1931 Brangwyn illustrated the book *L'Ombre de la Croix (The Shadow of the Cross)* for Jérôme & Jean Tharaud, which described the lives of Jewish people in contemporary Europe. The prints illustrate the town of Belz in Poland which was a centre of pilgrimage. Brangwyn seems to have etched a majority of the plates from photographs. Ref: British Museum.



61. **Dorothy Burroughes** (Brit., c1893-1963). *[Gladiator]*, c1920s. Linocut, signed and editioned 10/100 in pencil in lower margin, 14.2 x 12.6cm. *Minor paper remnants to image centre right, slight creases. Laid down on acid-free tissue.*

\$1,100

Educated at the Slade School of Fine Art, Dorothy Burroughes was an illustrator, designer and linocut artist. She contributed to a number of magazines including *The Bystander* and *Illustrated London News*. She became well known for her illustrations of animals, which appeared in numerous books in the 1920s and 1930s. She also designed posters for the Underground Group (Electric Railway Company). Ref: London Transport Museum.



59. **Georges Braque** (French, 1882-1963). *Theogénie*, 1932. Etching with remarques, captioned "Hesiodos And Mousa" in Greek in plate, signed in ink in lower margin, 36.5 x 29.9cm. *Minor foxing and repairs to image upper and lower right, slight stains and paper loss to margins.*

\$1,350

In 1930, Vollard asked Braque to illustrate a text for him; Braque chose Hesiod's *Theogeny*. While 16 etchings were made for a planned edition of 50, the run was not completed due to "the slowness of the [Galanis'] printing." Ref: Vallier #20.



60. **Kenneth Broad** (British, active 1920s-30s). *The Coach*, c1930. Colour linocut, annotated "no. 30", titled and signed in pencil in lower margin, 19.1 x 22.7cm.

\$770



63. **Marc Chagall** (French, 1887-1985). *Chagall Lithographe*, 1960. Colour lithograph, book cover, titled in image upper and lower right, text "printed in France" on left panel, 32.4 x 55.2cm. *Repaired edges and corners, slight discolouration and creases to centre of image.*

\$1,250

Cover for *The Lithographs of Chagall, Vol. 1*, 1960. Ref: Mourlot #281.



64. **Marc Chagall** (French, 1887-1985). *The Painter And His Double*, 1981. Colour lithograph, 31.8 x 47.2cm. *Minor foxing to lower margin, vertical centre fold as issued.*

\$1,450

From *Derrière le Miroir*, no. 246, 1981. Ref: Mourlot #992.

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

\$1,850

Ref: Michler and Lopsinger #468.



68. **James H. Dowd** (British, 1884-1956). *At Yarmouth [Donkey And Boy]*, c1920s. Etching with drypoint, signed by Dowd and titled in an unknown hand in pencil in lower margin, 20.1 x 14.7cm. *Slight foxing to edges and lower portion of image, old mount burn.*

\$880

65. **Jean Cocteau** (French, 1889-1963). *My Captain Blood*, 1952. Crayon with wash, titled, annotated "pour Tomas", signed and dated across image, 36.6 x 45cm. *Missing portion to upper edge, slight soiling.*

\$2,650

Drawn on an old document wallet folder.

Jean Cocteau was a French writer, designer, playwright, artist and filmmaker. Cocteau is best known for his novel *Les Enfants Terribles* (1929), and the films *Blood of a Poet* (1930), *Beauty and the Beast* (1946) and *Orpheus* (1949). His circle of associates and friends included Kenneth Anger, Pablo Picasso, Jean Hugo, Jean Marais, Coco Chanel and Edith Piaf. Ref: Wiki.



67. **Isabel de B. Lockyer** (Brit., 1895-1980). *The Shop Window*, 1930. Colour linocut, titled, signed, dated and editioned 14/50 in pencil in lower margin, 20.5 x 17.2cm. *Minor stains to margins.*

\$1,250



69. **George Pearse Ennis** (Amer., 1884-1936). *[Sailors Fighting]*, c1930s. Etching, signed in plate lower left, 25.2 x 30.1cm. *Minor soiling and repaired slight tear to lower margin.*

\$990

Ennis was a painter who also became known for the stained glass window he designed for the United States Military Academy at West Point, NY. Ref: Art Institute, Chicago.



70. **Max Ernst** (German, 1891-1976). *[Untitled]*, 1947. Colour lithograph, signed lower left, 17.6 x 15.2cm. *Minor discolouration and stains to edges of margins.*

\$990

From an edition of 999, published in *Le Surréalisme en 1947*, the catalogue for the Exposition Internationale du Surréalisme, organised by André Breton and Marcel Duchamp, published by Maeght Éditeur. Ref: NGA.



72. **Alberto Giacometti** (Swiss, 1901-1966). *Nude In Profile*, 1961. Lithograph, 38 x 28cm. *Minor discolouration to edges of paper.*

\$770

From *Derriere le Miroir*, no. 127. Ref: Lust #149.



74. **Alberto Giacometti** (Swiss, 1901-1966). *Seated Figure*, 1961. Lithograph, 38 x 27.9cm.

\$770

From *Derriere le Miroir*, no. 127. Ref: Lust #158.



71. **Max Ernst** (German, 1891-1976). *Après Moi [After Me]*, *Le "XXe Siècle"*, 1971. Colour lithograph, 29.1 x 23.7cm.

\$770

This lithograph is from the second issue, which was unsigned and unnumbered, published in *Hommage to Max Ernst, XXe Siècle*, special number, Paris, in 1971. The first issue, also published in 1971 in a limited edition of 80, was signed and numbered by Ernst. Ref: Hanover #169.BP.



73. **Alberto Giacometti** (Swiss, 1901-1966). *Seated Nude*, 1961. Lithograph, 38 x 27.9cm.

\$770

From *Derriere le Miroir*, no. 127. Ref: Lust #151.



75. **Alberto Giacometti** (Swiss, 1901-1966). *Seated Man And Sculpture*, 1961. Lithograph, 38 x 56cm. *Old vertical fold as issued, minor stains and creases to upper and left edges.*

\$990

From *Derriere le Miroir*, no. 127. Ref: Lust #150.



76. **Robert John Gibbings** (British, 1889-1958). *Clear Waters*, 1920. Wood engraving, initialled in block lower left, 21.6 x 11.6cm. *Minor foxing to image, paper loss, creases and discolouration to margins, old mount burn.* **\$1,950**

Gibbings's use of the "vanishing line technique" is clearly illustrated in this print which was "his first significant engraving of a figure. Here the delicate outline of the body is never defined by a line other than the boundary of one area of highlight with that of shadow; the eye naturally completes the shape by implication...Gibbings used the technique in much of his early work around the time when he started to become a serious contender in the art world." Ref: University of Otago Library.



78. **After George Grosz** (German/Amer., 1893-1959). *Der Absolute Monarchist*, 1918/1923. Lithograph, numbered "35" in plate lower left, signed in pencil lower right, 27.7 x 18.1cm.

\$1,550

The lithograph is from the series *Ecce Homo (Behold the Man)*, deluxe edition "A", issued in an edition of 50. Ref: Dückers #SI, 35.



80. **After George Grosz** (German/Amer., 1893-1959). *Der Hypochonder Otto Schmalhausen (Hypochondriac)*, 1921/ 1923. Lithograph, numbered "21" in plate lower left and signed in pencil lower right, 28 x 19.2cm. *Foxing.* **\$1,550**

This lithograph is from the series *Ecce Homo (Behold the Man)*, deluxe edition "A", issued in an edition of 50. Ref: Dückers #SI, 21.

The graphic artist Otto Schmalhausen (1890-1958) was a close and life-long friend of Grosz. They later became brothers-in-law and both exhibited at the First International Dada Show in Berlin. Held in MoMA.



77. **William Giles** (British, 1872-1939). *The Passing Show*, c1920s. Colour woodcut, monogrammed in block lower left, titled in pencil in lower margin, 26.6 x 47.6cm. *Creases, minor foxing and missing portions to margins.* **\$1,900**

79. **After George Grosz** (German/Amer., 1893-1959). *Haifische (Sharks)*, 1921/1923. Lithograph, erased number "66" in image lower left, signed in pencil below image lower right, 21.7 x 26cm. *Minor stains and foxing upper and lower centre.* **\$1,350**

This lithograph is from the series *Ecce Homo (Behold the Man)*, deluxe edition "B1", issued in an edition of 100. Ref: Dückers #SI, 66.

A complete volume of *Ecce Homo*, regular edition "C", published in 1923, is available upon request.



81. **Walter Helfenbein** (German, 1893-1984). *Salome*, 1921. Series of six etchings with aquatint and additional etched frontispiece, each titled "Salome" from "I" to "VI", annotated "15. abzug [impression]", signed and dated in pencil in lower margin, sizes range from 6.7 x 7.8cm to 19.6 x 19.3cm. *Minor foxing to margins, old mount burn.* **The set \$1,950**

Frontispiece text reads "Ev. Marci cap., 6 [Gospel of Mark, Chapter 6], 6 radierungen [etchings] von Walter Helfenbein." The etchings tell the

story of *Salome*, daughter of Herod II and Herodias, who became infamous for demanding and receiving the head of John the Baptist, according to the *New Testament*. Ref: Wiki.





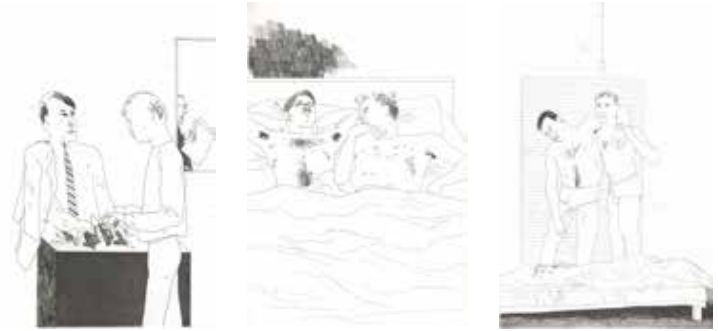
82. **Paul Helleu** (French, 1859-1927). *[Portrait Of A Society Lady]*, c1905. Drypoint, signed in pencil on image lower left, 53.9 x 33cm. *Minor stains and paper loss to image lower right, old mount burn.*

\$3,800

Paul César Helleu was a French oil painter, pastel artist, drypoint etcher, and designer, best known for his numerous portraits of beautiful society women of the Belle Époque. His commissions also included the ceiling mural of night sky constellations for Grand Central Terminal in New York City.

Awarded the Légion d'honneur in 1904, Helleu became one of the most celebrated artists of the Edwardian era in both Paris and London. He was an honorary member of important beaux-arts societies, including the International Society of Painters, Sculptors, and Engravers, headed by Auguste Rodin, and the Société Nationale des Beaux-Arts.

Among Helleu's many friends was Coco Chanel, who chose beige as her signature colour upon the advice of the artist who compared it to "the colour of the sand on the beach of Biarritz in the early morning." Both Helleu's son Jean and his grandson Jacques became artistic directors for Parfums Chanel. Ref: Wiki.



84. **David Hockney** (British, b.1937). *One Night*, 1966. Four etchings with aquatint, each stamped "Edition B" verso, sizes range from 34.7 x 22.3cm to 35 x 22.6cm. *One with slight tear to right margin, all with minor stains and old mount burn.*

The group **\$3,300**

Four of thirteen etchings for *Illustrations for Fourteen Poems from C.P. Cavafy*, published by Editions Alecto in 1967 as both a limited-edition book and six loose-leaf portfolio editions. Ref: Tate Gallery; British Council.

83. **William Ernst Hentschel** (Amer., 1892-1962). *[Kneeling Female]*, c1930s. Colour airbrush stencil print (pochoir), signed in pencil on image lower left, 38 x 36.8cm. *Minor stains and paper loss to margins, old mount burn.*

\$1,950

Provenance: Colin Lanceley estate.

Similar work held in the Philadelphia Museum of Art with the comment "A painter, teacher, and craftsman, William Hentschel also worked as a ceramic designer for the Rookwood Pottery company in Cincinnati from 1907 to 1939. Around 1930, he used an airbrush to create a series of stencil prints in the popular Art Deco style that focused on simplified areas of colour and stylized abstractions."



85. **David Hockney** (British, b.1937). *Maurice Payne*, 1971. Etching, annotated "artist's proof", signed and dated in pencil with copyright blindstamp in lower margin, 68.4 x 54cm. *Minor foxing to lower portion and margins, slight cockling. Framed.*

\$5,500

Held in the British Museum with the comment "The printer Maurice Payne worked with Hockney on his etchings in the late 1960s and 1970s as well as with many other artists including Jim Dine. This etching was proofed by Maurice Payne in London and printed by Shirley Clement at the Print Shop in Amsterdam. It was published by Petersburg Press in an edition of 75 plus 16 proofs."





86. **Dagmar Hooge** (German, 1870-1930). *[Mountain Landscape]*, c1920s. Colour woodcut, annotated "no. 10" and signed in pencil in lower margin, 20.8 x 32.1cm. *Slight crease to image upper right, minor discolouration, repaired tears and missing portions to margins. Laid down on acid-free tissue.*

\$880



88. **Louis Icart** (French, 1888-1950). *La Cachette* (*Hiding Place*), 1927. Drypoint and aquatint, printed à la poupée with hand-colouring, artist's copyright with date and "Paris" in plate above image, "Louis Icart Society" blindstamp, annotated "e 412" in an unknown hand and signed by Icart in pencil below image, 48.1 x 39.2cm (oval). *Minor surface loss overall, glue stains to margins, old mount burn*

\$1,950

Ref: Holland, Catania and Isen #308.



90. **Louis Icart** (French, 1888-1950). *Martini*, 1932. Drypoint with aquatint and roulette with hand-colouring, artist's copyright with date and "NY" in plate above image, "Louis Icart Society" blindstamp and signed in pencil in platemark and lower margin, 33.5 x 43.3cm. *Repairs and rubbing to upper right and edges of image, old glue stains to margins. Laid down on acid-free backing.*

\$1,350

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



87. **Louis Icart** (French, 1888-1950). *Fidelity*, 1927. Drypoint and aquatint, printed à la poupée, with hand-colouring, "Louis Icart Society" blindstamp, signed by Icart and annotated "416" in an unknown hand in pencil below image, 48 x 39.2cm (oval). *Perforation and tears to image lower left, minor surface loss overall, glue stains to margins, old mount burn.*

\$1,950

Ref: Holland, Catania and Isen #307, lists alternate title *My Secret Love*.



89. **Louis Icart** (French, 1888-1950). *Marchande De Fleurs* (*Flower Seller*), 1928. Hand-coloured drypoint with aquatint, artist's copyright with date, illegible "Paris" publisher's line in plate above image, artist's blindstamp, numbered "163" and signed in pencil below image, 49.7 x 38cm. *Slight paper loss overall, minor stains and missing portions to margins, old mount burn.*

\$1,650

Ref: Holland, Catania and Isen #336.



91. **Paul Jacoulet** (French/Japanese, 1896-1960). *La Soupe Aux Huitres Chinoises* (*Chinese Oyster Soup*), 1948. Colour woodcut, signed in pencil with artist's chop on image lower left, title and printer's stamp in lower and left margin, "no. 184/350" stamped verso, 39.3 x 30.1cm. *Old glue stains to margins.*

\$1,450

Ref: Miles #93.



92. **Wassily Kandinsky** (Russian/French, 1866-1944). *Woodcut For "XXe Siecle" [Periodical]*, 1939. Colour woodcut, monogrammed in block lower left, 21.7 x 27.7cm. *Minor foxing to image lower centre and old mount burn, slight paper loss to corners verso.*

\$3,900

Total edition of 1,200 (600 each for English and French editions). Illustrated in Roethel, *The Graphic Work of Kandinsky*, 1973, p73. Held in LA County Museum of Art.

93. **Kathe Kollwitz** (German, 1867-1945). *Die Eltern der Künstlerin (The Artist's Parents)*, 1919. Lithograph, signed in pencil below image, 31.6 x 47.5cm. *Slight foxing, cockling, minor creases and perforation to margins, old mount burn.*

\$2,200

Ref: Klipstein #136. Held in de Young Museum, San Francisco.



94. **Wilfredo Lam** (Cuban, 1902-1982). *[Untitled]*, 1947. Colour lithograph, 23.6 x 16.1cm. *Minor discoloration to edges of margins.*

\$880

From an edition of 999, published in *Le Surréalisme en 1947*, the catalogue for the Exposition Internationale du Surréalisme, organised by André Breton and Marcel Duchamp, published by Maeght Éditeur. Ref: NGA.



95. **Marie Laurencin** (French, 1885-1956). *Le Chapeau Sur Les Yeux (The Hat Over The Eyes)*, 1923/late printing. Hand-coloured etching, 8.5 x 7cm. *Old mount burn.*

\$880

Ref: Marchesseau #67.



96. **Marie Laurencin** (French, 1885-1956). *Alice [In Wonderland]*, 1930/late printing. Colour lithograph, editioned 113/150, signed in pencil and editor's blind stamp below image, 21.5 x 22.2cm. *Old mount burn.*

\$1,550

Blind stamp reads "H. Petiet, Editeur, Paris." Illustrated in Carroll, *Alice in Wonderland*, Paris, 1930. Ref: Marchesseau #164.

97. **Lawrence Edward Lewis** (Amer., active 1950s-60s). *Graham [Keene]*, 1957. Etching with aquatint, accompanied with typed letter attached to mount verso and "Corcoran Gallery of Art" exhibition catalogue, signed in plate lower right, 22.4 x 13.2cm. *Stains, repaired tears and missing portions to margins. Laid down on acid-free tissue.*

\$990

The letter dated "1 January, 1960" includes "Dear Mr. Stone, I have been told you wish some information re the etching 'Graham'... This etching was executed, from sketches done a few months before, in the spring of 1957 in London. It was done on a zinc plate, and there were I think eight prints pulled, six of which are scattered over the English countryside.

Graham Keene, a sculptor I knew for several years in London, died half a year or so after the first sketches were completed... This etching won prizes in the *Young Contemporaries* exhibition in London in 1958, and was accepted in the *Cotswold Artists* exhibition of the same year... I remain, yours, Lawrence Edward Lewis."

The accompanying Corcoran Gallery of Art catalogue lists the exhibition dates "November 21 to December 20, 1959" and includes names and addresses for the exhibiting artists. Lawrence Edward Lewis' address at the time was "702 Devonshire Road, Takoma Park, Maryland, [USA]."

Established in 1890 the Corcoran Gallery of Art was incorporated into the National Gallery of Art in Washington DC in 2014. Ref: Wiki.





98. **Richard Lindner** (German/Amer., 1901-1978). *NY Men*, 1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 60 x 50.5cm.

\$1,250

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.



99. **Richard Lindner** (German/Amer., 1901-1978). *Poet [Allen Ginsberg]*, 1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 60.5 x 49.8cm. *Minor stains below image.*

\$1,250

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; MoMA.



100. **Richard Lindner** (German/Amer., 1901-1978). *On*, 1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 61 x 50.9cm.

\$1,250

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.



101. **Richard Lindner** (German/Amer., 1901-1978). *Fifth Ave*, 1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 60.3 x 50.9cm.

\$1,250

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.



102. **Richard Lindner** (German/Amer., 1901-1978). *Girl With Hoop*, 1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 60.9 x 51.2cm. *Minor stain to image lower left.*

\$1,250

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.



103. **Richard Lindner** (German/Amer., 1901-1978). *Uptown*, 1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 60.7 x 50.7cm. *Repaired minor tear and stain to upper edge of image.*

\$1,250

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.



104. **Richard Lindner** (German/Amer., 1901-1978). *First Ave*, 1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 60.6 x 50cm. *Trimmed left edge.*

\$1,250

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.



105. **Richard Lindner** (German/Amer., 1901-1978). *Lollipop*, 1971. Colour lithograph, editioned 119/175 and signed in pencil below image, 60.7 x 50.4cm.

\$1,250

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.



106. **Boris Lovet-Lorski** (Lith./Amer., 1894-1973). [*Male Figure*], c1929. Lithograph, signed in pencil below image, 31.4 x 23.7cm.

\$1,350

Likely from a portfolio of lithographs published in two volumes in Paris, 1929. Ref: British Museum.

Boris Lovet-Lorski worked as an architect in Russia until 1920, when he immigrated to the United States, settling in New York. His sculpture and artwork was "inspired by the nude human figure and [he] even tried briefly to go without clothes himself, but found he was annoyed and distracted by the clothing of others." Ref: Smithsonian.

107. **Iain Macnab** (British, 1890-1967). *Haute-Savoie [French Alps]*, c1940s. Colour lithograph, initialled in image lower left, annotated "state 2", titled and signed in pencil in lower margin, 27.5 x 29.4cm. *Repaired tears to image upper right and lower centre, slight stains and creases to margins.*

\$2,950

Haute-Savoie is in the Auvergne-Rhône-Alpes region of eastern France. The first Winter Olympic Games were held at Chamonix in Haute-Savoie in 1924. Ref: Wiki.



108. *After René Magritte* (Belgian, 1898-1967). *L'Œil (Eye)*, 1968. Colour soft-ground etching with rocker, editioned 112/150 in pencil with stamped artist's signature and blindstamp in lower margin, 17.7 x 14.5cm. *Minor stains to image centre left and margins.*

\$5,500

Blindstamp reads "Gravure originale, Atelier René Magritte." Ref: Kaplan & Baum #17.

109. **Aristide Maillol** (French, 1861-1944). [*Tailpieces From "The Georgics Of Virgil"*], c1937-1944/1950. Three woodcuts on a single sheet, "Maillol" monogram stamped lower left with publisher's blindstamp, 32.3 x 24cm (paper). *Foxing overall.*

\$1,650

Illustrations made for *Les Géorgiques de Virgile*, vols. I and II.

The volumes, printed by Philippe Gonin in Paris, were in planning from 1910 when Maillol was travelling around Naples. The project was not revived until 1937, with the encouragement of Gonin. The last block was received in 1944, just before Maillol's death, who supervised the cutting of the last blocks as his hands and eyes were too weak to do it himself. It was finally published in 1950.

This page containing three images is possibly a printer's proof sheet, with the Maillol stamp. The top image is the tailpiece to André Mary's preface (landscape). The second is the tailpiece to the Latin text book III (landscape with flock), and the bottom image is the tailpiece to the French text, book III (landscape with sheep). Ref: *Maillol Woodcuts: 303 Great Book Illustrations*, 1979.





110. **Man Ray** (American, 1890-1976). *Self-Portrait*, c1947. Process letterpress, signed and dated in reverse in block upper right, annotated "V", editioned 13/20 and signed in pencil in lower margin, 19.9 x 15.7cm. *Minor handling creases to image centre right and lower margin.*

\$4,950

Very rare unrecorded process letterpress print, created photo-mechanically from the original photograph of Man Ray. This print has an impression mark verso indicating the process of letterpress printing. It is dated and signed in the image, unlike the standard issue which is listed as a screenprint (which was produced in an edition of 100 in 1972). Ref: Josef Lebovic; Anselmino #101; The Met, NY.

112. **Man Ray** (American, 1890-1976). *[Marquis De] Sade*, 1970. Colour lithograph, editioned XIII/XXX and signed in pencil in lower margin, 62.1 x 50cm. *Framed.*

\$2,900

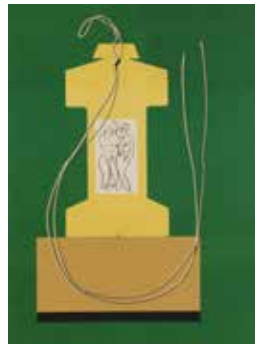
Printed by Mourlot and published by Editore Toselli, Paris. Ref: Anselmino #8.



114. **Roberto Matta** (Chilean, 1911-2002). *Tou't Se Tient [Everything Fits]*, 1975. Colour lithograph, title, medium, artist and publication printed verso, 31.2 x 24.1cm. *Uneven left margin.*

\$660

From *XXe Siècle*, December 1975. Printed by Mourlot.



111. **Man Ray** (Amer., 1890-1976). *Un Monument*, 1968. Colour lithograph, editioned 37/125 "1" and signed in pencil below image, 58 x 44.1cm. *Slight paper loss and cracking to image lower centre and right, tears and minor foxing to edges, horizontal creases, old mount burn.*

\$2,200

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.

113. **Man Ray** (Amer., 1890-1976). *Portrait Of Rose Sélavy [Marcel Duchamp]*, 1971. Aquatint with rotogravure, editioned 52/125 and signed in pencil in lower margin, 25.5 x 25.3cm. *Minor foxing to margins. Framed.*

\$2,650

Published and printed by Georges Visat, Paris. Ref: Anselmino #20.

Rose or Rose Sélavy was a pseudonym of Marcel Duchamp, who first became associated with the name when he appeared in a 1921 photograph by Man Ray, dressed as a woman. The name is a pun of the French phrase "Eros, c'est la vie." Ref: Wiki.



115. **Nancy McIntosh**. *[Caribbean Musician And Dancer]*, c1950s. Watercolour with ink and gouache, signed in ink lower right, 54.3 x 37.1cm. *Repaired tear and minor surface loss to image upper left and right, slight stains and foxing.*

\$990



116. **Allan McNab** (Brit./Amer., 1901-1982). *Johnnie Walker Delights, As Always, To Honour The Brave*, c1921. Etching, artist and title in plate below image, 45.5 x 34cm. *Repaired tears to right margin including platemark, paper remnants to lower portion, old mount burn.*

\$1,650

Text reads "Grand civic welcome to those gallant heroes HM 19th Regiment of Foot (The Green Howards) on their return from foreign service. Allan Mac Nab [sic] fecit. Issued by John Walker & Sons Limited. Scotch whisky distillers, Kilmarnock [Scotland]."

Married to Dorothy Cumming, a silent film actress, artist and designer Allan McNab became the art director of *Life* magazine. He worked as design director for Norman Bel Geddes, and became the director of administration of the Art Institute of Chicago.

The Green Howards (Alexandra, Princess of Wales' Own Yorkshire Regiment) was a line infantry regiment of the British Army. Ref: Wiki.

118. **Joan Miró** (Spanish, 1893-1983). *Céramiques*, 1974. Colour lithograph, signed in image lower right, 42 x 62cm. *Minor cockling, old mount burn.*

\$1,350

Ref: Cramer #928.



120. **Urushibara Mokuchu** (Japanese, 1888-1953). *[Fruit Bowl And Vase]*, c1920. Colour woodcut, signature and artist's chop stamped on image centre left, annotated "no. 20" and signed in pencil in lower margin, 27.2 x 37.6cm. *Paper loss and stains to margins, old mount burn.*

\$1,650

117. **Joan Miró** (Spanish, 1893-1983). *[Lithograph II From "Sculptures"]*, 1974. Colour lithograph, signed in image lower right, 27.7 x 55.9cm. *Old vertical fold as issued, minor creases lower centre.*

\$1,150

One of two lithographs included in *Miró, Sculptures*, 1974, published by Maeght, Paris. Ref: Mourlot #949.



119. **Joan Miró** (Spanish, 1893-1983). *Le Bousier (The Dung Beetle)*, 1978. Aquatint and drypoint, printed à la poupée, editioned 19/30 and signed in pencil in lower margin, 20.7 x 35cm (platemark), 50.9 x 66.9cm (paper). *Slight discolouration to paper. Framed.*

\$4,900

Printed with two plates: the first plate, forming the background image, is in aquatint and drypoint in multiple colours and most likely was larger than the paper size, thus no platemark; the second plate, which is smaller and in the centre of the image, is printed in black aquatint. Ref: Dupin & Lelong-Mainaud #1016, does not note the two plates.



121. **Urushibara Mokuchu** (Japanese, 1888-1953). *[Vase Of Roses]*, c1920s. Colour woodcut, signature and artist's chop stamped on image centre right, annotated "no. 117" and signed in pencil in lower margin, 38.9 x 27.6cm. *Minor scratch to image and margin upper right.*

\$1,650

Urushibara Yoshijirō ('art name' of Mokuchu) was influential in the English revival of colour woodblock printing in the 1920s and 1930s. He first travelled to London where he along with other Japanese craftsmen demonstrated printing techniques at the *Anglo-Japanese Exhibition* of 1910. He remained in London after the exhibition, restoring prints and mounting scrolls at the British Museum. Later Urushibara worked with English and French designers on prints, notably with Frank Brangwyn. The two artists worked together until Urushibara's departure for Japan in 1940.



122. **Urushibara Mokuchu** (Japanese, 1888-1953). [*Sweet Flag Flowers And Gerberas In Vase With Fish Motif*], c1925. Colour woodcut, signature and artist's chop stamped on image centre right, annotated "no. 14" and signed in pencil in lower margin, 41.6 x 27.6cm. *Old mount burn.*

\$1,650

124. **Henry Moore** (British, 1898-1986). *Girl Doing Homework III*, 1974. Etching with aquatint, editioned 48/50 and signed in pencil in lower margin, 22.4 x 17.6cm. *Minor foxing and stains to right margin.*

\$3,300

Held in Tate Gallery.



126. **Henry Moore** (Brit., 1898-1986). *Mother And Child V*, 1983. Etching, aquatint and roulette, signed in plate lower left, annotated "Pl. V", editioned 35/65 and signed in pencil in lower margin, 27.5 x 21.1cm. *Minor foxing to image.* *Framed.*

\$3,300

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



123. **Henry Moore** (British, 1898-1986). *Three Reclining Figures*, 1971. Colour lithograph, 29.9 x 23.1cm. *Slight paper remnants to upper left edge.*

\$770

Published for *XXe Siècle*, no. 36. Held in Tate Gallery.



125. **Henry Moore** (Brit., 1898-1986). *Bison*, 1981. Etching, signed in plate lower left, annotated "pl. VII", editioned 40/65 and signed in pencil in lower margin, 20.9 x 27.5cm. *Framed.*

\$1,950

From *Animals in the Zoo* series. Held in Tate Gallery.



127. **Aubrey K. Moore** (British, active 1920s-30s). [*The Sheldonian Theatre, Oxford*], c1930s. Colour linocut, signed in pencil in lower margin, 18.2 x 16cm. *Creases and cockling to image and margins, slight foxing.*

\$880

The Sheldonian Theatre is the official ceremonial hall of the University of Oxford. Constructed between 1664 and 1669, it was Sir Christopher Wren's first major design. It is one of the city's foremost venues for concerts and plays. Ref: Wiki.



128. **Richard Müller** (German, 1874-1954). *Wunder Der Dressur (Wonder Of Dressage)*, 1911. Etching, initialled and dated in plate lower left, signed in pencil in lower margin, 28.7 x 43.8cm. *Minor stains to left margin, slight cockling.*

\$1,250

Ref: Günther #62, noting that this is one of the most humorous and bizarre etchings Müller has created.



129. **Richard Müller** (German, 1874-1954). *In Voller Würde (Full Dignity)*, 1912. Etching, signed and dated in plate lower left, signed in pencil in lower margin, 36.1 x 52.4cm. *Minor stain to image lower right, slight cockling and creases overall.*

\$1,250

Ref: Günther #65.



130. **Paul Nash** (British, 1889-1946). [*Abstract Portrait*], c1920s. Woodcut, "PNT" [Paul Nash Trust] stamp in lower margin, 3.9 x 10.1cm. *Minor foxing to margins.*

\$1,350

131. **Christopher Richard Wynne Nevinson** (Brit., 1889-1946). *The Spirit Of Progress*, 1933. Lithograph, signed in image lower left, *Studio* magazine logo below image, 24.5 x 16.5cm. *Slight crinkling.*

\$1,450

From *The Studio* magazine, no. 481, vol. CV.



132. **Karl Opfermann** (German, 1891-1960). [*Untitled*], c1920. Ink and wash, stamped signature upper right, "Lewis and Patricia Morley" ex-libris label attached to frame verso, 34.1 x 20.4cm. *Cockling and foxing. Framed.*

\$3,900

Provenance: Lewis Morley estate.



133. **Abel Pann** (Latvian/Israeli, 1883-1963). *Un Héros*, c1915-1917. Hand-coloured lithograph, signed and titled in image lower right and centre, annotated "Lithographie coloriéé par l'artiste" and editioned 266/500 in pencil above and below image, 36.2 x 25.9cm. *Tears, missing portions and creases to margins.*

\$880

Ref: The Museum of Jewish Art and History, France.



134. **Abel Pann** (Latvian/Israeli, 1883-1963). *Jeune Savant (Young Scholar)*, c1920s. Lithograph, signed in image lower left, titled below image lower right, 47.1 x 36.9cm. *Slight foxing, minor missing portion to upper left corner.* **\$770**
Held in the Museum of Jewish Art and History, France.



136. **Pablo Picasso** (Spanish/French, 1881-1973). *Familie De Saltimbanques (Circus Family)*, 1933/later printing. Etching, annotated and dated "Paris, 30 Mars XXXIII" in plate lower right, editioned 115/300 in pencil and stamped signature in lower margin, 19.9 x 27.9cm. *Framed.*

\$3,900

From the *Volland Suite*. Ref: Geiser #316; Bloch #163. Also known as *Familie de Saltimbanques (Circus Family)*. Held in NGA.



135. **Max Papart** (French, 1911-1994). [*Cavalier*], c1950s. Lithograph, editioned 4/8 and signed in pencil below image, 55.6 x 41.7cm. *Old mount burn.*

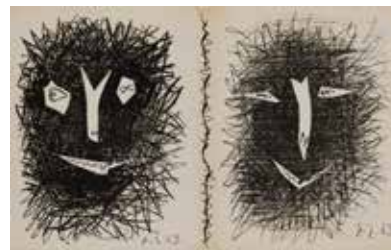
\$880

Mostly self-taught, Max Papart attended the School of Fine Arts of Marseille. His first solo exhibition was held in Paris in 1938 and he exhibited at the Sébire Gallery in Marseille in 1946, after participating in the liberation of Marseille during WWII. As a lithographer, engraver and painter his work was influenced by Post-cubism. In 1970, he learned the carborundum printmaking process from his friend and inventor Henri Goetz. He taught printmaking at the University of Paris at Vincennes from 1969 to 1973. Ref: Wiki.

137. **Pablo Picasso** (Spanish/French, 1881-1973). *Bacchanal (Mourlot Cover III)*, 1955. Tinted lithograph, book cover, 33.5 x 52.9cm. *Minor wear to edges of image.*

\$1,850

Cover for Mourlot, *Picasso Lithographe Bd. III*, 1956. Ref: Bloch #795, Cantz #667, Mourlot #280.



138. **Pablo Picasso** (Spanish/French, 1881-1973). *Mourlot Cover IV (Two Masks)*, 1963. Lithograph, book cover, dated "4.2.63" in image (twice), 30 x 50.5cm. *Slight wear and discolouration to edges and central portion of image.*

\$1,850

Cover for Mourlot, *Picasso Lithographe Bd. IV*, 1964. Ref: Bloch #1108, Cantz #840, Mourlot #388.

139. **Francis (Ferenc) Revesz-Ferryman** (Hungarian/Amer., 1893-1983). *Motive I*, c1920s. Linocut, initialled in block lower right, titled, editioned 3/15 and signed in pencil in lower margin, artist's stamp on slip attached verso, 25.5 x 17.6cm. *Missing portions to image lower left and margins, foxing to margins.*

\$990

Stamp reads "F.R. Ferryman, 40-11 249th Street, Little Neck, L.I. [Long Island], NY."

Revesz (Hungarian for ferryman) was born in Hungary and attended Budapest University where he studied architecture. He went on to study painting in London with Walter Sickert and Frank Brangwyn. He emigrated in the 1920's to the United States and settled in Little Neck, New York. Over the course of his lifetime he had over thirty international one man shows which included Philadelphia, Chicago, Australia (Holdsworth Gallery in Sydney), Dresden, Budapest, London, and New York. Ref: Granddaughter Joanne Ferryman via Askart website; artist's archive held at Smithsonian.





140. **Carl Rotky** (Austrian, 1891-1977). *Willow Tree*, c1920s. Colour woodcut, titled and signed in pencil in lower margin, 26.8 x 21.7cm. *Slight creases and cockling, missing portions, paper remnants and stains to margins, old mount burn.*

\$1,150

143. **Richard Ruepp** (Austrian, 1885-1958). *Hugo Glattauer*, 1929. Bronze relief, mounted on wooden plaque, subject, artist and date cast into the bronze, captioned in a brass plaque verso, 24.5 x 24.3 (bronze), 38 x 33.5cm (plaque). *Minor scratch to centre of bronze, chips, cracks and missing portions to veneer of wooden plaque.*



\$990

Caption reads "Unserem hochverehrten chef die beamtenschaft (Our revered community leader)." This portrait is most likely of the Hugo Glattauer (1879-1949), an Austrian Jewish immigrant, who resided in Bellevue Hill, NSW. Ref: *SMH*, 29 Oct 1949; Rookwood Cemetery; Sculptors Finder, and Farholzschneit websites.



141. **Carl Rotky** (Austrian, 1891-1977). *Cottage In Styria [Austria]*, c1920s. Colour woodcut, titled and signed in pencil in lower margin, 14.8 x 17.5cm. *Slight creases overall, old tape to edges of margins.*

\$990

Styria is a mountainous, forested state in southern Austria, known for its wine, spas and castles.

142. **Olga Rozanova** (Russian, 1886-1918). *[Abstract Composition]*, c1915. Watercolour, signed verso, 25.2 x 16.8cm (paper). *Slight cockling.*



\$3,800

Olga Rozanova was a Russian Constructivist painter, who experimented with Cubism and Futurism before settling on her particular abstract style. She was among the first in Russia to advocate abstract art in an essay published in 1913. She illustrated several books of Futurist poetry, including those of her husband Alexei Kruchenykh. Rozanova also composed her own experimental sound poetry, and created embroidery and fabric designs for Malevich's unpublished journal *Supremus*. Ref: *Grove Dictionary of Art*, *Oxford Dictionary of Art*.



144. **Raphael Sabatini** (American, 1898-1985). *7 Shots From The Spot-light*, 1927. Folio of seven original lithographs, with contents page and frontispiece in linocut, title and date on contents page, each lithograph signed in pencil below image, 25.6 x 18cm (each); 40.2 x 32.7cm (folio). *Tears and missing portions to contents page, old glue stains to upper edge of four lithographs with minor cockling, slight discolouration to old mats and folio cover.*

The set **\$2,450**



Titles read (1) Strutter; (2) Trapeze; (3) Black-Bottom; (4) Get thee from behind me Satan; (5) Pozies; (6) Shuffling; and (7) Cardboard tragedy. Text on frontispiece includes "Limited to 53 sets." Held in Whitney Museum of American Art.



145. **Eileen Soper** (British, 1905-1990). *Marbles*, c1923. Etching, signed in pencil in lower margin, 12.5 x 17.6cm. *Minor foxing to image upper left and margins, old mount burn.*

\$770

Ref: Wootton #59.

An etcher and illustrator of children's and wildlife books, Eileen Soper is best known for her collaboration with writer Enid Blyton. Ref: Wiki.

146. **Eileen Soper** (Brit., 1905-1990). *The Garden Gate*, c1925. Etching, signed in pencil in lower margin, 12.7 x 17.5cm. *Repaired tears to image lower centre and margin, minor foxing, old mount burn. Laid down on acid-free tissue.*

\$660

Ref: Wootton #108. Held in de Young Museum, San Francisco.

The daughter of illustrator George Soper, Eileen was only fifteen when her work was first accepted by the Royal Academy. Eventually Eileen and her sister became recluses in the family home in Hertfordshire. Even provisions were ordered by telephone and delivered to the garden gate so that they did not have to meet shop-keepers. Ref: BBC.



147. **Gerald Spencer-Pryse** (Brit., 1881/2-1956). *[Children Dancing]*, c1920s. Tinted lithograph, 44.5 x 36.2cm. *Minor creases, old mount burn.*

\$1,100

Spencer-Pryse was a key advocate in lithography being recognised as an original art form during the first part of the twentieth-century. As a young man he could not afford to pursue a training in oil painting and took up lithography instead. Ref: Campbell Fine Art, UK.



148. **Ernst Steidl** (Czech, 1891-1966). *Waldandacht, [Karlsbad, Karlovy Vary, CZ]*, c1920s. Etching, signed in plate lower right, annotated "original radierung (etching)", titled and signed in pencil in lower margin, 33.4 x 27.5cm. *Minor tears, stains and creases to margins.*

\$770

Shrine in Karlovy Vary, a mineral water spa town in the Czech Republic.



149. **Alexandre Théophile Steinlen** (French, 1859-1923). *[WWI Soldiers And Peasants]*, c1914-1918. Group of five lithographs, each signed "St." and two captioned in image, each editioned in pencil and signed in coloured pencil below image, sizes range from 31.7 x 24cm to 26 x 37.3cm. *Slight creases and minor discolouration overall.*

The group **\$2,650**

Captions include "Ou est la gare de l'Est? Gare du N (east and north railway stations)."



A major artist of the French Art Nouveau era, Swiss-born Steinlen was mainly self-taught. In Paris he established himself as a leading illustrator of popular journals. He also contributed a large amount of drawings and lithographs to radical press publications, often using pseudonyms such as 'Treeilan' and 'Pierre' to avoid political repercussions. In the 1890's Steinlen's use of line and design led to some of the most famous posters of the Art Nouveau movement, including *Tournee du Chat Noir* (1896). The majority of his art continued to explore the hardships of the poor and humble. Known as "the Millet of the Streets", Steinlen had a vast influence. Among other artists both Toulouse-Lautrec and Picasso paid direct homage to his art. Ref: University of Illinois Library, USA.



150. **Alexandre Théophile Steinlen** (French, 1859-1923). [*WWI Fund Raising Concerts*], 1916. Pair of programmes with lithographic covers, each signed and one dated "1916" in image lower left or right, each programme with printer's line on back page, 23.7 x 33.5cm, 33.5 x 24.3cm.

The pair \$1,150
Printer's line reads
"Imp. Eug. Verneau,
H. Chachoin succ.
108 R. Folie Meri-



court, Paris. XI Arr." Text mentions patrons including composer Gabriel Fauré. One concert raised funds for injured WWI veterans returning to farming work, and the other raised relief funds for the alumni of the French National Conservatorium.



152. **Graham Sutherland** (British, 1903-1980). *Bird About To Take Flight*, 1968. Colour lithograph, dated "1.III.68" in image upper left, editioned 54/70 and signed in pencil on image lower left to right, 64.7 x 49.2cm. *Framed.*

\$2,900

Published by Marlborough Fine Art Ltd, London. Printed by Mourlot, Paris. Ref: Tassi #95.

154. **Yves Tanguy** (French, 1900-1955). [*Untitled*], 1947. Lithograph, dated and signed lower left, 20 x 15cm. *Minor discolouration and stains to edges of margins.*

\$880

From an edition of 999, published in *Le Surréalisme en 1947*, the catalogue for the Exposition Internationale du Surréalisme, organised by André Breton and Marcel Duchamp, published by Maeght Éditeur. Ref: NGA.



151. **Alexandre Théophile Steinlen** (French, 1859-1923). *Sur La Terre Ennemie Les Prisonniers Russes Meurent De Faim* (*On Enemy Soil Russian Prisoners Are Dying Of Hunger*), 1917. Lithograph, signed and dated in image centre right, 30.4 x 22cm.

\$770

Held in Imperial War Museum, UK.



153. **Graham Sutherland** (Brit., 1903-1980). *Balancing Form*, 1972. Colour lithograph, editioned 46/90 and signed in lower margin, 42.8 x 35.8cm. *Minor stains to image and margins.*

\$2,900

Sutherland's early printmaking was greatly influenced by the work of Romantic artist Samuel Palmer, as well as William Blake. His early representational style of densely worked etchings eventually evolved into Surrealism. While serving as an official war artist during WWII his work provided a visual record of desolation. His painting "Crucifixion" (1946) is considered to be one of the most important religious paintings of the 20th century. In his later works he used anthropomorphic insect, animal and plant forms. Ref: Tassi #130.

155. **Dorothea Tanning** (Amer., 1910-2012). [*Untitled*], 1947. Etching, initialed in plate lower right, 15.1 x 10.1cm. *Minor discolouration to edges of margins.*

\$880

From an edition of 999, published in *Le Surréalisme en 1947*, the catalogue for the Exposition Internationale du Surréalisme, organised by André Breton and Marcel Duchamp, published by Maeght Éditeur. Ref: NGA.





156. **Joe Tilson** (British, b.1928). *[Dionysos]*, 1982. Etching with aquatint and carborundum, made up with nine plates, editioned 19/25, signed and dated in pencil in lower margin, 23 x 23.2cm (overall). *Minor foxing to margins, old mount burn.*

\$990

Similar image entitled *The Arrival of Dionysos* held in Tate Gallery.

157. **Sidney Tushingham** (British, 1884-1968). *Venetian Brothers*, c1920s. Drypoint, monogrammed in plate upper left, signed in pencil in lower margin, titled and annotated "drypoint" in pencil on slip attached to mount verso, 28 x 20.4cm.

\$770

Ref: Konody, *Etchings & Drypoints by S. Tushingham*, #52.



158. **Sidney Tushingham** (Brit., 1884-1968). *Holiday Time*, c1920s. Etching, monogrammed in plate upper right, signed in pencil in lower margin, titled and annotated "etching" in pencil on slip attached to mount verso, 25.8 x 20.5cm.

\$770

Ref: Konody, *Etchings & Drypoints by S. Tushingham*, #30. Held in Hunterian Museum, Glasgow.



160. **Sidney Tushingham** (Brit., 1884-1968). *Dunster [UK]*, c1920s. Etching and drypoint, monogrammed in plate lower left, signed in pencil in lower margin, titled and annotated "etching & drypoint" in pencil on slip attached to mount verso, 22.7 x 35.1cm.

Ref: Konody, *Etchings & Drypoints by S. Tushingham*, #10. Dunster is a village within the English county of Somerset. Image shows the Yarn Market built by George Luttrell (d.1629), which became a centre for wool and cloth production and trade. Dunster Castle appears in the background. Ref: Wiki.



159. **Sidney Tushingham** (British, 1884-1968). *The Sheepmarket, Bridgwater [UK]*, c1920s. Drypoint, monogrammed in plate upper left, signed in pencil in lower margin, titled and annotated "drypoint" in pencil on slip attached to mount verso, 25.3 x 21.5cm.

\$770

Ref: Konody, *Etchings & Drypoints by S. Tushingham*, #14.



\$660

161. **Sidney Tushingham** (Brit., 1884-1968). *A Picnic, Hampstead Heath [UK]*, c1920s. Drypoint, monogrammed in plate lower right, signed in pencil in lower margin, 19.2 x 28.5cm.

\$660

Ref: Konody, *Etchings & Drypoints by S. Tushingham*, #7.



162. **Sidney Tushingham** (Brit., 1884-1968). *Mother And Child*, c1920s. Drypoint, signed in lower margin, titled and annotated "drypoint" in pencil on slip attached to mount verso, 33.2 x 25.5cm. *Repaired missing portions to lower platemark including image.*

\$990

Ref: Konody, *Etchings & Drypoints by S. Tushingham*, #39.



164. **Louis Wain** (British, 1860-1939). [*Cat In Bowtie*], 1901. Ink drawing, signed and dated "Feb. 18, 1901" lower left, 13.2 x 10.1cm. *Old mount burn.*

\$3,650



166. **S.J. Wooy** (American?, active 1920s). *G. Bernard Shaw*, c1920s. Lithograph, titled in image lower right, signed in pencil on image lower left, 28.5 x 36cm. *Minor foxing and creases to margins, old mount burn.*

\$770

George Bernard Shaw (1856-1950), was a famous Irish playwright and critic. He wrote more than sixty plays. In 1925 he was awarded the Nobel Prize in Literature. Ref: Wiki.



163. **Maurice de Vlaminck** (French, 1876-1958). *Rue De La Glaciere* [*Tableaux De Paris*], 1937. Etching, signed in plate lower right, 33.4 x 25.7cm. *Minor foxing overall, old mount burn.*

\$990

Ref: Walterskirchen #146. Held in de Young Museum, San Francisco.



165. **Norman Wilkinson** (British, 1878-1971). [*Tugboat And Sailing Ship*], c1924. Drypoint, signed in pencil in lower margin, 22.5 x 30.2cm. *Old mount burn.*

\$990

Norman Wilkinson was a British marine painter and etcher who produced about thirty drypoints between 1924 and 1930. He is known for inventing "dazzle" painting, the camouflage of merchant ships during WWI. Unlike other forms of camouflage, the intention of dazzle was not to conceal but to make it difficult to estimate a target's range, speed, and heading by disrupting a ship's outline. Dazzle attracted the notice of artists such as Picasso, who claimed that Cubists like himself had invented it. Ref: Guichard, *British Etchers*; Wiki.

167. **W.L. Wyllie** (Brit., 1851-1931). [*Fishing Boats In Port Of Industrial City*], c1920s. Drypoint, signed and annotated "state. proof" in pencil in lower margin, 15.1 x 37.6cm. *Creases to margins, old mount burn.*

\$1,100

William Lionel Wyllie was a prolific English painter of maritime themes. He has been described as "the most distinguished marine artist of his day." He is noted for precision of topographical detail. Ref: Guichard, *British Etchers*, p69; Wiki.



Mexican Art



168. **Anon.** [*Young Mexican Couple*], c1890s. Watercolour, 31.3 x 19.5cm. *Repaired tears, crazing and creases, stains, paint loss, original backing.*

\$1,350



works by him at numerous exhibitions held in the USA and abroad. His work was exhibited at the 6th Annual International Exhibition of Lithography and Wood Engravings at the Art Institute of Chicago held in 1938. Chaplin's work is represented in The Met, NY; Seattle Art Museum.



170. **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.

171. **Prescott Chaplin** (American, 1897-1968). [*Mexican Village Scene*], 1931. Hand-coloured woodcut, 18.3 x 27.3cm. *Minor creases, foxing and repaired tears to margins, old mount burn.*

\$770

From a portfolio of 12 colour woodcuts in an edition of 100, first issued in 1931. Published by Murray & Harris, Los Angeles. Artist, author and screen writer, Prescott Chaplin studied art under George Bellows, and writing with Jack London. In 1929 Chaplin made a series of Mexican wood engravings, which were shown with other

169. **Mexican Folk Art Retablos**, c1925-1961. Twelve oil paintings on flattened tin, each annotated with a description of events, some dated in text below image, sizes range from 18.3 x 22.3cm to 23.1 x 33.7cm (cut to irregular shapes). *All with holes for hanging, some with slight bowing, undulation or minor paint loss.*

The group \$8,800

These 12 retablos describe a variety of dangerous or near-miss events such as children being saved from a flash flood; a man surviving a storm at sea; people being chased by rabid dogs. A detailed list is available upon request.

A Mexican retablo is a small devotional painting, using iconography derived from the Catholic Church. Most were created for giving thanks to a sacred person or saint who intervened in an event that posed a threat to their well-being. The creator would often paint the dangerous scenario they had experienced, write a description underneath, and note the time and whereabouts of the event. Ref: Wiki.



172. **Isidoro Ocampo** (Mexican, 1910-1983). *10 Grabados En Madera (Woodcuts)*, 1941. Folio of ten original woodcuts, plus two woodcut title pages, editioned 38/50 and signed in ink with date "Abril de 1948" in Spanish on justification sheet, signed

and dated in Spanish in ink on title page verso, each woodcut signed, dated "40" or "41" and numbered 1 to 10 in pencil in lower margin, sizes range from 3.6 x 8.8cm to 13.6 x 8.8cm (images); 31.5 x 23.5cm (folio). *Minor foxing overall, slight discolouration to folio page edges, each image tipped to original card backing.*

The folio \$3,900

Translated inscription reads "With great affection and warmth. To Rosalinda and her husband Hans. The Author, March 9, 1949." Justification sheet includes "1st edition of 50. Mexico, DF, April 1948." Held in British Museum.





173. **Diego Rivera** (Mexican, 1886-1957). *Nude With Long Hair (Dolores Olmedo Patiño)*, 1930. Lithograph, initialled and dated in image lower left, signed, dated and editioned 78/100 in black chalk below image, 41.8 x 24.7cm. *Minor foxing to image upper right and lower centre, old mount burn.*

\$22,000

Held in British Museum with the comment "Dolores Olmedo Patiño (Mexican, 1908-2002) was an art collector, philanthropist and close friend of Diego Rivera. This portrait was among the first of Rivera's lithographs and reveals the influence of Henri Matisse. It was printed in Mexico City and published by the Weyhe Gallery in New York shortly after it was made, as part of a series of more than a hundred proofs by the artist. In that series the sitter was not identified."



175. **Diego Rivera** (Mexican, 1886-1957). *Boy With Chihuahua*, 1932. Lithograph, initialled and dated in image lower right, annotated "no. 24", signed and dated in pencil below image, 42 x 30.3cm. *Minor cockling and stains to margins.*

\$19,500

Held in British Museum; The Met, NY, with the comment "Rivera made this print in New York in 1932 as part of a set of five lithographs commissioned by Carl Zigrosser of Weyhe Gallery. All five show details of murals painted by Rivera a few years earlier in Mexico. *Boy with Chihuahua* is a detail from his fresco *The Rains*, which forms part of the mural cycle in the building occupied by the Ministry of Education in Mexico City. The lithographs were printed by the leading American lithographic printer George C. Miller in New York." The image shows a boy eating a rolled up tortilla.



176. **Millard Sheets** (Amer., 1907-1989). [*Mexican Travellers In Dugout Canoes*], c1983. Colour lithograph, editioned 144/250 and signed in pencil in lower margin, 45.3 x 79.5cm. *Slight surface scratches to image lower centre, old mount burn.*

\$1,650

Widely-travelled Californian-born Millard Sheets was an award-winning, prominent American artist, architect and educator. He is considered

to be the driving force behind the California-style watercolour movement during the 1930s. After winning several prizes for his paintings, he embarked for Europe, where he spent six months traveling, painting, and studying lithography in Paris. During the 1930s he made numerous trips to Mexico and Hawaii. He was an artist-correspondent for *Life* magazine during WWII. In 1960 he was contracted by the US State Department to travel extensively as an ambassador of American Art. Ref: Laguna Art Museum, exhibition *Travels with Millard Sheets, 1950-1966*, 2014.

174. **Diego Rivera** (Mexican, 1886-1957). *Nude With Beads (Frida Kahlo)*, 1930. Lithograph, initialled and dated in image lower right, signed, dated and editioned 91/100 in black chalk below image, 41.7 x 28.1cm. *Minor stain to image lower right and margins.*

\$26,500

Held in British Museum with the comment "This portrait depicts Rivera's second wife, the artist Frida Kahlo (1907-54), sitting on a bed wearing stockings and shoes and fastening rows of beads around her neck. An accident whilst travelling on a trolleybus during her adolescence had left Kahlo disabled; she was also unable to bear children. The couple both conducted extra-marital affairs, and divorced in 1939, only to remarry the following year. Kahlo died at the age of forty-seven. The circumstances of her death remain unknown but there is some suggestion that she committed suicide. Primarily a painter, Kahlo made only one print, a self-portrait in which she expressed her pain after a miscarriage in 1932. Rivera made this print in Mexico City a year after he married Kahlo, and it is one of the first prints he made when approached by Carl Zigrosser of the Weyhe Gallery. It shows the influence of Rivera's time in Europe, the soft curves of the sitter's body and the use of large, smooth surfaces resembling the style of Henri Matisse, particularly his Fauve works."



177. **Taller De Grafica Popular** (Mexican, 1937-2010). *Mexican People*, 1946. Folio of 12 lithographs, two in colour. Accompanied by a contents sheet and a map indicating the industries each of the 10 artists visited and studied, each signed in pencil below image, 28.5 x 35cm (approx. each image); 40.7 x 46.7cm (folio). *Minor stains or creases to margins, colour images have slight discolouration to margins and one has old tape to upper edge not affecting image. Slight scuffing to folio.*

The folio **\$3,650**



Folio cover text includes "By artists of the Taller De Grafica Popular, Mexico City. Presented by American Associated Artists, New York."

The *Taller de Gráfica Popular* (People's Graphic Workshop) was an artists' print collective founded in Mexico in 1937 by artists Leopoldo Méndez, Pablo O'Higgins, and Luis Arenal. The collective was primarily concerned with using art to advance revolutionary social causes. *Mexican People* was intended to promote Mexican products for export to the United States. Artists included are Angel Bracho, Francisco Mora, Fernando Castro Pacheco, Raul Anguiano, Alberto Beltran, Pablo O'Higgins, Arturo Garcia Bustos, Leopold Mendez, Isidoro Ocampo, and Alfredo Zalce. Held in Art Institute, Chicago.