

DAVIDSON GALLERIES

COVER IMAGE: Jeffrey MARON (American, b. 1949) *From the Center*. Painting with burnished wax on handmade paper. Signed verso. 30 x 22. [343737] \$3,500.



1. **Tetsuo AOKI** (Japanese, b. 1940) *Sky II*. Woodcut. Signed. Edition 9/30. 15½ x 15½ (block) 19 x 18¼ (sheet). [343937] \$400.



2. **Tetsuo AOKI** (Japanese, b. 1940) ハイ! タッチ! (*High Touch*). Woodcut. Signed. Edition of 35. 9 x 13½ (block) 12¼ x 16½ (sheet). [343933] \$275.



3. **Alfred Charles Stanley ANDERSON** (English, 1884–1966) *Toledo, from the Castillo de San Servando*. Drypoint. Signed. Edition 80. 9⅞ x 15 (plate) 12⅞ x 18¼ (sheet). [52296c] \$325.



4. John Taylor ARMS (American, 1887–1953) *Le Pont Notre Dame, Mende. #19 for French Church Series.* Etching. Signed. 1927. Reference: Fletcher 205. Printed by: F. Reynolds. 8 x 12½ (plate) 11½ x 18⅞ (sheet). [51784c] \$325.



6. Andrew F. AFFLECK (Scottish, 1874–1935) *Cathedral at Reims.* Drypoint and etching. Signed. 1920. Faint mat burn. 24½ x 15½ (plate) 30 x 20½ (sheet). [51781c] \$300.



5. Mio ASAHI (Japanese, b. 1957) *The Song to Sing in the Boat II.* Etching and aquatint. Signed. Edition 20/35. 7¾ x 8 (plate). [344089] \$150.

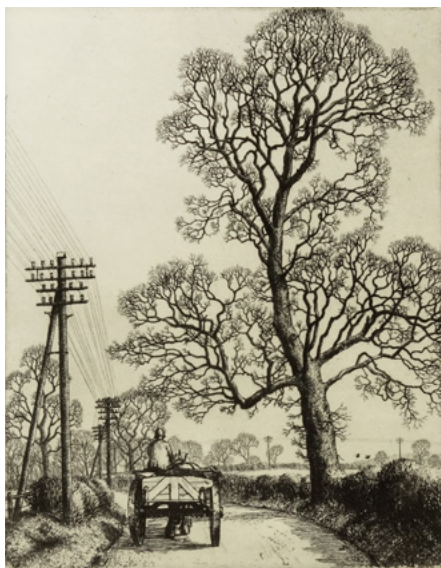


7. Mio ASAHI (Japanese, b. 1957) *Hurry Back Home.* Etching and aquatint. Signed. Edition 8/35. 5¾ x 9½ (plate). [344094] \$150.



8. **Mio ASAHI** (Japanese, b. 1957) *Guest from Foreign Country*. Etching and aquatint. Signed. Edition 7/35. 15½ x 23½ (plate). [344073] \$450.

9. **Robert Sargent AUSTIN** (English, 1895–1973) *Donkeys of Selva (Island of Majorca)*. Engraving. Signed. 1928. 5¼ x 6½ (plate) 7¾ x 9¾ (sheet). [52155c] \$375.



10. **Stanley Roy BADMIN** (British, 1906–1989) *Chris Near Wells, Somerset*. Etching. Signed. Edition 22/25. 6⅛ x 4¾ (plate) 11⅛ x 7⅞ (sheet). [52293c] \$700.



11. **Robert Sargent AUSTIN** (English, 1895–1973) *The Letter*. Engraving. Signed. 1938. Not catalogued. 5¾ x 4 (plate) 10¾ x 8¾ inches (sheet). [52157c] \$385.



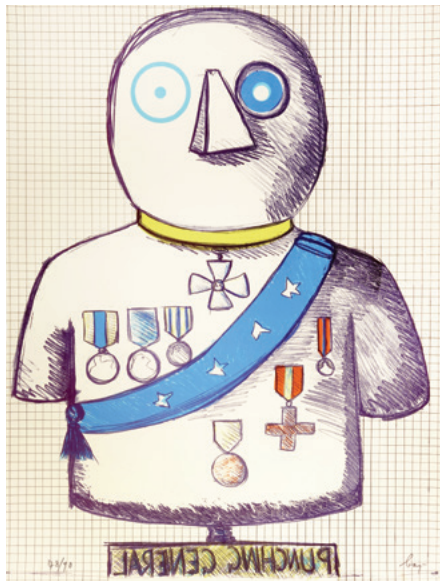
12. Will BARNET (American, 1911–2012) *The Young Couple*. Color etching. Signed. Edition 57/225. Provenance: F. Roten Galleries, Baltimore, MD. 17¾ x 15½ (plate). [52007] \$485.



14. Stanley Roy BADMIN (British, 1906–1989) *Wareham, Dorset*. Etching. Signed. 1934. Reference: Beetles 36. 5¼ x 6¾ (plate) 9¼ x 11¾ (sheet). [52294c] \$650.



15. John W. BEAUCHAMP (American, 1906–1957) *Heavy Going*. From *W.P.A. Print*. Lithograph. Signed. July 12, 1937. 8⅞ x 11 (image) 10¾ x 13 (sheet). Tape residue verso. [51813c] \$350.



13. Enrico BAJ (Italian, 1934–2003) *Punching General*. Color lithograph. Signed. Edition 78/90. Published by: Collector's Press. Publisher's stamp verso, blindstamp bottom right margin corner. 26 x 20 (image and sheet). [51787c] \$380.



16. Marius Alexander BAUER (Dutch/English, 1867–1932) *Feast Day In Delhi*. Etching. Signed and signed in the plate. 1926. Impression No. 18. 21 x 14½ (plate) 25⅝ x 18 (sheet). [51811c] \$425.



17. Hans Sebald BEHAM
(German, 1500–1550)
St. Bartholomew. Engraving.
Reference: B. 48, P. 50, iii.
Beautiful impression. 2 x 1½
(plate) with ⅛-*inch* margins.
[52243c] \$625.



18. Albert de BELLEROCHÉ (Welsh/English, 1864–1944)
Invitation. Lithograph.
Signed. 1908. Good
condition. 4½ x 5¼.
[50201c] \$250.



19. George W. BELLOWS (American, 1882–1925)
Wedding. Lithograph. Signed and
signed in the stone. Also
signed by printer Bolton
Brown. Reference:
Allison 104. 11 x 10
(image) 13½ x 11¼
(sheet). [51815c] \$800.



20. Hans Sebald BEHAM
(German, 1500–1550)
St. Mark. Woodcut with
text on verso. Reference:
P. 704. Trimmed to
border. 1½ x 1¼ (image).
[52238c] \$325.



21. George W. BELLOWS (American, 1882–1925)
The Last Victim. From
War Series. Lithograph. Signed. 1918. Impression No. 10 of total edition
c. 20. Reference: Allison cat. p. 25, Mason 56. Hinge residue four corners,
verso. 19 x 23⅝ (image) 23 x 27¼ (sheet). [51738c] \$1,500.



22. Frank Weston BENSON (American, 1862–1951) *Old Tom*. Etching. Signed. 1926. Edition 150. Reference: Paff, 246. 14¾ x 9⅝ (plate) 17½ x 11¾ (sheet). [51819c] \$3,000.



23. Marit BERG (American (Pacific Northwest), b. 1966) *Desert Hare*. Linocut. Signed. 2017. Edition 7/25. 19¼ x 13¼ inches (block). [343769] \$375.



24. Paul Albert BESNARD (French, 1849–1934) *Melancolie*. Etching. Signed. 1885. Reference: Delteil 81. Provenance: Pasquale Iannetti, Inc San Francisco, CA. Backed for strength. 5 x 5⅞ (plate) 12¹³/₁₆ x 9¹⁵/₁₆ (sheet). [52010] \$475.



25. Marit BERG (American (Pacific Northwest), b. 1966) *Two Young Jacks*. Linocut. Signed. 2018. Edition 10/25. 12 x 16½ (block). [343244] \$375.



27. Isabel BISHOP (American, 1902–1989) *In the Bus*. Drypoint. Signed. 1950. Commissioned by the Miniature Print Society, Hicksville, NY. 5 x 3¼ (plate) 8½ x 7 (sheet). [51469] \$1,200.

26. Pierre BONNARD (French, 1867–1947) *Le Radiateur (The Radiator)*. Color lithograph. Initialed bottom right corner. 1942/46. Edition 75/80. Reference: Bouvet 119. Louis Carré published after Jaques Villon's collaboration with Bonnard, taking Bonnard's designs and transferring them to lithography. 25½ x 19½ (image) 26 x 20½ (sheet). [51631c] \$3,225.



28. Sir Frank BRANGWYN (English, 1867–1956) *Venetian Procession*. Drypoint and etching. Signed. 7 x 10 (plate) 13¼ x 15½ (sheet). [51774c] \$350.



29. Gerald Leslie BROCKHURST (English, 1890–1978) *L'Eventail (The Fan or Anais)*. Etching. Signed. 1921. Proof with test marks in lower panel. Reference: Wright 22. 6½ x 4½ (plate) 11¾ x 9½ (sheet). [52020c] \$850.



30. Arthur John Trevor BRISCOE (English, 1873–1943) *The Orator*. Etching. Signed. 1926. Edition 20/75. $6\frac{1}{2} \times 10\frac{7}{8}$ (plate) $7\frac{1}{4} \times 12\frac{3}{4}$ (sheet). [52373] \$725.



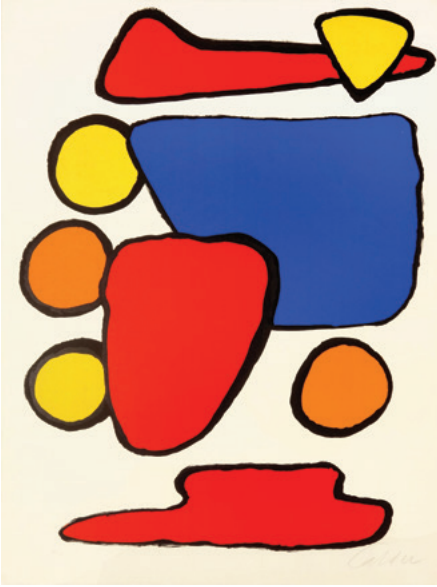
31. Arthur BRISCOE (English, 1873–1943) *Men at Work*. Etching. Signed. 1926. Edition 11/75. Hinge residue at four margin corners. 9×10 (plate) 10×12 (sheet). [52082c] \$475.



32. Arthur BRISCOE (English, 1873–1943) *In Dry Dock*. Etching. Signed. 1928. Edition 66/75. $12 \times 8\frac{7}{8}$ (plate) $14\frac{5}{8} \times 10\frac{3}{4}$ (sheet). [52083c] \$600.



33. Auguste BROUET (French, 1872–1941) *Cookhouse*. Etching with remarque on Japon paper. Signed. Edition 25/75. $7\frac{1}{2} \times 7\frac{3}{4}$ (plate) $8\frac{7}{8} \times 12\frac{7}{8}$ (sheet). [52048c] \$285.



34. Alexander CALDER (American, 1898–1976) *Stone Age*. Color lithograph. Signed. 1969. Edition 33/100. 28¼ x 21¼ (image) 30¾ x 23 (sheet). [51824c] \$2,800.



35. (Guillaume Cornelis Van Beverloo) CORNEILLE (Dutch, 1922–2010) *Un rêve vert*. Color lithograph. Signed. 1975. Edition 69/100. 257/8 x 20. [51736c] \$285.



36. Alexander CALDER (American, 1898–1976) *Construction*. Color lithograph. Signed. 1972. Edition 82/100. 29 x 43½ (image) 30¾ x 44½ inches (sheet). [51823c] \$4,500.



37. Jacques CALLOT (French (Lorraine), 1592–1635) *Le Petit Port*. Etching. Reference: L. 267,i. Trimmed to the platemark. $3\frac{3}{8} \times 8\frac{5}{8}$. [52252c] \$450.



38. Marc CHAGALL (Russian/French, 1887–1985) *Pantomime*. Color lithograph on Arches. Signed. 1972. Edition 24/50. Reference: M. 649A. $15\frac{3}{4} \times 12$ (image) $25\frac{1}{4} \times 19\frac{1}{2}$ (sheet). [51821c] \$4,200.



40. Samuel CHAMBERLAIN (American, 1895–1975) *Espalion*. Drypoint and etching. Signed. Edition 3/75. Tape residue in margins. $6\frac{3}{8} \times 10\frac{3}{4}$ (plate) $10 \times 13\frac{1}{8}$ (sheet). [52322c] \$250.



39. Sir David Young CAMERON (Scottish, 1865–1945) *Place Pluereau, Tours*. Etching and drypoint. Signed. Also signed in the plate upper left. Reference: R. 353 ii/iii, W. 151, G. 172. $8\frac{5}{8} \times 7\frac{1}{4}$ (plate) $10\frac{1}{2} \times 8\frac{3}{8}$ (sheet). [52302c] \$320.



41. John Steuart CURRY (American, 1897–1946) *Circus Elephants*. Lithograph. Signed. 1936. Edition 250. Reference: Cole 28. Published by: Associated American Artists. $9 \times 11\frac{3}{8}$ (image) $11\frac{3}{8} \times 15\frac{7}{8}$ (sheet). [52312c] \$1,800.



42. Wal CHIRACHAISAKUL (Thai, b. 1962) *Labyrinth of Liberty*. Mezzotint. Signed. 2018. Edition 11/25. 39³/₈ x 27¹/₂ (plate). [344096] \$1,000.



45. Jon CORBINO (American, 1905–1964) *Escaped Bull*. Lithograph. Signed. 1937. Printed by: George C. Miller. Published by: Associated American Artists. 10⁷/₈ x 13⁵/₈ (image) 14³/₈ x 18 (sheet). [52309c] \$325.



43. Howard Norton COOK (American, 1901–1980) *Governor's Palace (El Palacio Real)*. Wood engraving. Signed, also "Cook" carved in the block. 1926. Edition #75. 8 x 8 (block) 11¹/₈ x 8⁷/₈ (sheet). [51741c] \$2,800.



44. Howard Norton COOK (American, 1901–1980) *Revolutionary Days*. Woodcut. Signed. 8 x 10³/₄ (block) 8³/₄ x 12⁷/₈ (sheet). [51748c] \$700.



46. Charles Francois DAUBIGNY (French, 1817–1878) *Le Bateau Atelier*. Published in *Gazette des Beaux-Arts* May, 1874. Etching. Signed in the plate. Reference: D. 111 ii/vi. Printed by: Delâtre, Paris. 5 x 7 (plate) 6⁵/₈ x 9⁷/₈ (sheet). [52337c] \$850.



47. Woody CRUMBO (Native American/ Potawatomi, 1912–1989) *Deer and Moon*. Etching and aquatint. Signed. Tape residue on top margin edge. 5½ x 4 (plate) 7¾ x 6¼ (sheet). [52088c] \$425.



48. Karel DU JARDIN (Dutch, 1622–1678) *Shepherd Behind A Tree*. Etching. 19th century impression. Date of plate: 1656. Reference: H. 23 iii. 5½ x 7⅛ (plate) 6½ x 9½ (sheet). [52236c] \$475.



Two Recumbent Sheep. B. 84 (91). [52265c].



Ewe and Lamb. B. 81 (91). [52264c].



Title Page. B. 79 (90). [52260c].



Recumbent Sheep. B. 80 (90). [52261c].



Recumbent Sheep with Head Turned Toward Its Shoulder. B. 82 (91). [52262c].



Recumbent Ram, Facing Left. B. 86 (91). [52263c].

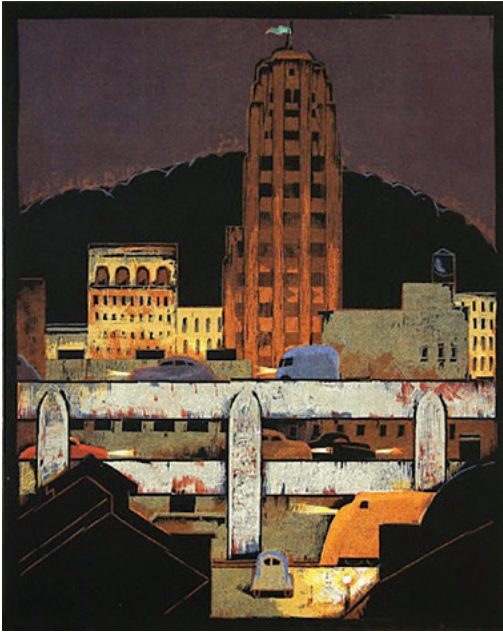


Grazing Sheep, Facing Right. B. 85 (91). [52266c].



Grazing Sheep from the Front. B. 83 (91). [52267c].

49. Marcus de BYE (Dutch, 1612–1670) Eight images from the series *Various Sheep*. Etchings. 1664. Reference: H. 79-86 iii/vi. Good impressions, most trimmed to platemark. c. 4¼ x 5½ each \$750 for set of eight.



50. Lockwood DENNIS (American, 1937–2012) *City at Night*. Woodcut. 1988. Edition WP 5/6. 20 x 16 (blocks). [51617c] \$2,700.

Lockwood Dennis Catalogue Raisonné - The Complete Woodcuts, published by Davidson Galleries 2019, available for \$65.



51. Francis Edgar DODD (English, 1874–1949) *The Garden Door* (portrait of Isabel Dacre in mourning dress). Etching and drypoint. Signed. 1909. Reference: Schwabe 44. 14 x 7⁷/₈ (plate) 15¹/₈ x 10¹/₂ (sheet). [52321c] \$700.



52. Edward Julius DETMOLD (English, 1883–1957) *The Spirit of the East*. Drypoint and etching. Signed. 10 x 8³/₄ (plate) 16³/₈ x 12¹/₈ (sheet). [51814c] \$475.



53. Tallmadge DOYLE (American, b. 1956) *Underwater Garden V*. Etching and aquatint. Signed. 2019. Edition 4/5 EV. 11 x 7. [342712] \$400.



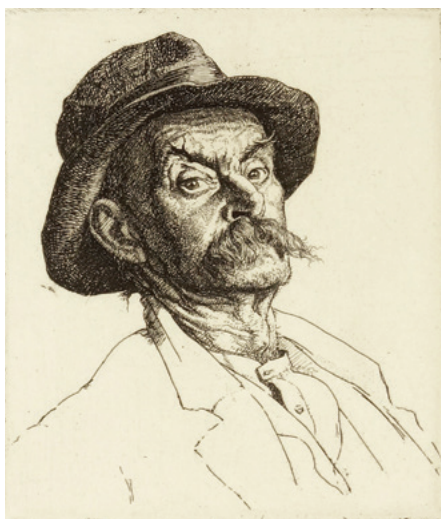
54. Paul DRURY (British, 1903–1987) *After Work*. Etching. Signed. 1926. Edition 75. Reference: Garton 20, W. 21. Tape stains in margins. 4 x 5½ (plate) 7⅞ x 10 (sheet). [52291c] \$1,100.



56. Andre DERAIN (French, 1880–1954) *Figure*. Lithograph. Signed. Edition 73/100. 12 x 16½ (image) 14¾ x 19¾ (sheet). [51743c] \$485.



58. Albrecht DURER (German, 1471–1528) *Holy Kinship with Two Musical Angels*. Woodcut. Without monogram. 1511, at top of image. Reference: Strauss 165, B. 97. 8⅜ x 8½ (block and sheet). [51783c] \$3,200.



55. Paul DRURY (British, 1903–1987) *The Steeplejack*. Etching. Signed. 1925. Edition #38. 4⅞ x 3½ (plate) 8⅜ x 6½ (sheet). [52292c] \$600.



57. Cornelis DUSART (Dutch, 1660–1704) *Drunken Couple (Le couple ivre)*. Etching. 1685. Reference: Bartsch 7 (470) Hollstein 7. Multiple collector's notes on verso. Old hinges on verso. Good crisp impression. 5 x 4¼ (plate and sheet). [51778c] \$1,200.



59. Kevin FLETCHER (American, b. 1956) *Along the Mudflats at Low Tide*. Monotype on Carson Antique White. Signed. 2018. 12 x 9. [342355] \$475.



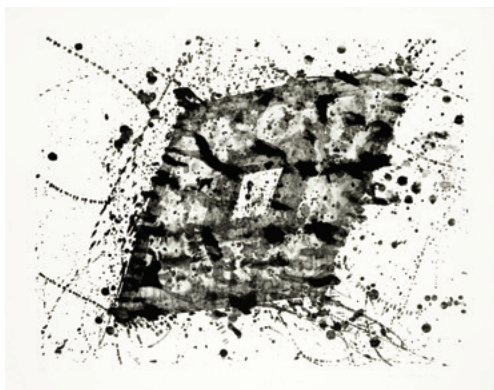
61. Andy FARKAS (American) *Where I Go*. Moku hanga woodcut with handset type. Signed. Edition 41/65. 10½ x 7¾. [342276] \$325.



60. Trevor FOSTER (American, b. 1990) *Turtles All the Way Down*. Mezzotint. Signed. 2015. Edition 30. 23½ x 9¾ (plate). [344527] \$350.



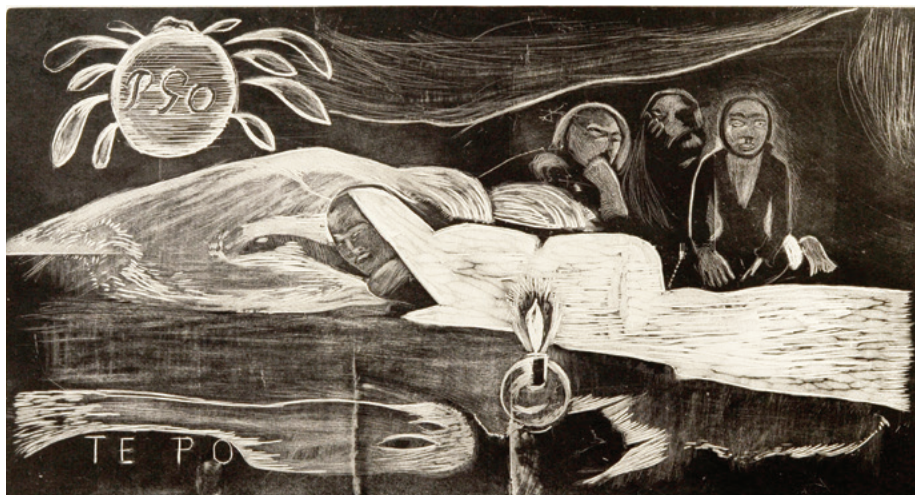
62. Kevin FLETCHER (American, b. 1956) *Stage Set for Urban Dream, Act I (in Honor of Ornette C.)*. Monotype. Signed. 2019. 8⅞ x 10½ (plates). [343340] \$550.



63. Sam FRANCIS (American, 1923-1994) *Untitled*. Lithograph on BFK Rives. Signed. 1976. Edition A/P (Edition 30). Reference: S.F. 211, L. 203. 24 x 31½ (image) 28 x 36 (sheet). [51698c] \$1,800.



64. Johnny FRIEDLAENDER (German, 1912-1992) *Elogue*. Color etching and aquatint. Signed. 1966. Edition 66/95. Reference: Schmücking 295. Published by: L'Oeuvre Graveé, Paris - Zürich. Some oil spots in the bottom left corner, visible only from verso. 30 x 22¼ (plate and sheet). [51714c] \$1,075.



65. Paul GAUGUIN (French, 1848-1903) *Noa Noa (Fragrant Scent) Te Po (Eternal Night)*. Woodcut / wood engraving on thin China Sheet. Signed in pencil by Pola Gauguin. 1821. Edition 53/100. Printed and published by: Pola Gauguin, Copenhagen. 8 x 14⅞ (block) 10½ x 16½ (sheet). [51628c] \$3,600.



66. Percy Francis GETHIN (Irish, 1874–1916) *The Terrace, Compiègne*. Etching and drypoint. Signed. Thread margins, top and sides. $7\frac{7}{8} \times 11\frac{3}{4}$ (plate) $8\frac{1}{4} \times 11\frac{7}{8}$ (sheet). [52040c] \$200.



68. Gordon Hope GRANT (American, 1875–1962) *Clear for Action (USS Chester)*. Lithograph. Signed. 1940. Published by: Associated American Artists. $9 \times 11\frac{3}{8}$ (image) $11\frac{1}{2} \times 16$ (sheet). [52310c] \$375.



69. Francisco GOYA (Spanish, 1746–1828) *Pepe Illo haciendo et recorte al Toro*. From *La Tauromaquia* Plate 29. Etching and aquatint. $9\frac{1}{2} \times 14$ (plate). [51754c] \$875.



67. Francisco GOYA (Spanish, 1746–1828) *Brabisimo*. From *Los Caprichos* Plate 38. Etching and aquatint on wove paper. Date of impression: 1890/1900. 6th Edition. Edition of 230. $8\frac{1}{2} \times 5\frac{7}{8}$ (plate) $13\frac{1}{2} \times 9\frac{5}{8}$ (sheet). [51816c] \$785.



70. Joseph GRAY (English, 1890–1962) *Head of an Old Volendam Sailor with Fur Hat*. Drypoint. Signed. Third state. 1923-25. $4\frac{3}{8} \times 4\frac{3}{8}$ (plate) $6\frac{1}{2} \times 6\frac{1}{4}$ (sheet). [52213c] \$225.



71. Frederick Landseer GRIGGS (English, 1876–1938) *Palace Farm*. Etching. Signed, 'My own pattern proof.'. 1920/21. Reference: D. 25, ii. Spot in bottom margin. Tape residue on top margin edge. 4⁷/₈ x 7 (plate) 8¹/₂ x 12 (sheet). [52145c] \$600.



72. Frederick Landseer GRIGGS (English, 1876–1938) *Netherton Chapel*. Etching. Signed. 1935. Reference: D. 53 v, Comstock 53. Mat burn. 5 x 4³/₈ (plate) 8 x 6¹/₄ (sheet). [52146c] \$850.



73. Jean GUMPPER (American, b. 1955) *Silhouette*. Woodcut with pochoir. Signed. 2018. Edition 4/15. 19 x 21 inches. [343369] \$750.



74. Oliver HALL (English, 1869–1957) *Wenslydale*. Lithograph. Signed. Inscribed 'To H.F. Goulding.' Proof. 6 x 9 (image) 7¹/₈ x 9⁷/₈ (sheet). [52358c] \$250.



75. Childe HASSAM (American, 1859–1935) *Fifth Avenue, Noon*. Etching. Signed with monogram. 1916. Edition c. 20. Reference: Clayton-Cortissoz 77. Provenance: the Milch Galleries, N.Y. Usual stretch/drying holes at all margin edges. 9⁷/₈ x 7¹/₄ (plate) 12¹/₈ x 10 (sheet irregular). [51893c] \$7,800.



76. Martin HARDIE (English, 1875–1952) *Dulieu's Pig Farm*. Etching. Signed. 1907 Reference: F.H. 13. Printed by: Goulding. 6½ x 8 (plate) 8¾ x 9½ (sheet). [52022c] \$300.



77. Martin HARDIE (English, 1875–1952) *Evening in the Fishing Quarter, Cette*. Etching and drypoint. Signed. Edition 60. Reference: F. H. 103. 7 x 9 (plate) 10½ x 15¾ (sheet). [52023c] \$325.



78. Childe HASSAM (American, 1859–1935) *House on Main Street, Easthampton*. Etching. Signed. 1922. Reference: Cortisseez - Clayton 213. Inscribed: "Selected for Judge Charles H. Carey by Childe Hassam" in pencil by the artist. Tack holes in the margin from drying. 6 x 12½ (plate) 9¼ x 15¼ (sheet). [51891c] \$3,000.



79. Childe HASSAM (American, 1859–1935) *Elms in May*. Etching. Signed with monogram. Also monogram and date (1909) in the plate. Reference: Cortisseez-Clayon 43. Provenance: the Milch Galleries, N.Y. Backed for strength. Small margins, especially at bottom. 6⅞ x 10⅞ inches (plate) 7¾ x 12 inches (sheet irregular). [51894c] \$1,250.



80. Asumi HAYASHI (Japanese, b. 1985) *Reflecting a Rabbit's Dream*. Mezzotint and chine-collé. Signed. 2018. Edition 20. 7 x 6 (plate). [344489] \$190.



81. Asumi HAYASHI (Japanese, b. 1985) *A Gift Bouquet*. Mezzotint and chine-collé. Signed. 2017. Edition 15. 9⅞ x 7⅞ (plate). [344488] \$245.

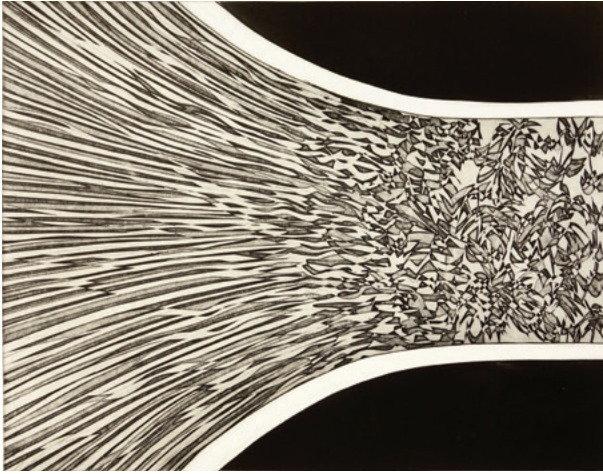
82. David HOCKNEY (English, b. 1937)
Olympische Spiele München 1972. Color lithograph. Signed. 1970. Edition 45/200.
 Printed by: Matthieu AG, Zurich. Published by: Editions Olympia, Munich. 34 x 25¼ (image) 41½ x 27½ (sheet). [51826c] \$1,200.



83. Edward Bouverie HOYTON (British, 1900–1988)
Rocco Del Pappo. Etching. Signed. 9¼ x 9½ (plate) 12¼ x 17 (sheet). [52210c] \$325.



84. David HOCKNEY (English, b. 1937) *Portrait of My Mother III*. Color lithograph. Signed. 1985. Edition 9/25. Published by: Gemini G.E.L., Los Angeles, with their blindstamp lower right corner. 16¼ x 13¼ (image) 20¼ x 17 (sheet). [51806c] \$1,250.



85. Stanley William HAYTER (English, 1901–1988) *Window*. Mixed Intaglio on BFK Rives Paper. Signed. 1970. Edition Essai (trial proof). Reference: B.M. 345. 18¼ x 23¼ (plate) 22⅛ x 29⅝ (sheet). [51895c] \$475.



86. Seiichi HIROSHIMA (Japanese, b. 1950) *Raven - Looking Straight*. Mezzotint. Signed. 2015. Edition 15/25. 4¼ x 3¾ (plate). [343809] \$265.



87. Lester George HORNBY (American, 1881–1956) *Trolling*. Drypoint. Signed. 1924. 7 x 10 inches (plate) 11½ x 13⅞ inches (sheet). [51768c] \$285.

88. Koji IKUTA (Japanese, b. 1953) *Time for Story Books* (絵本の時間). Mezzotint. Signed. 2019. Edition 21/95. 6½ x 9⅞ (plate). [344047] \$350.





89. Koji IKUTA (Japanese, b. 1953) *Mirror · X* (鏡 · X). Mezzotint. Signed. 2018. Edition 41/95. 8¼ x 5½ (plate). [344049] \$325.



90. Koji IKUTA (Japanese, b. 1953) *Cat and Owl* (猫と猫頭鷹 · 月夜). Mezzotint. Signed. 2012. Edition 23/95. 6¾ x 10¾ (plate). [344062] \$385.



91. Peter M. JOGO (American, b. 1948) *Trio*. Color mezzotint. Signed. 2017. Edition 40, plus proofs. 4½ x 6½ (plate) [344492] \$360.



92. PAINTING FOR SANSKRIT MANUSCRIPT. *Court Scene with Musicians and Attendants*. (Continuous narrative). Painting. Late 18th or early 19th century. Provenance: Sothebys. Sanskrit text on verso. Three black smudges on wall on right side of image 11 x 14¾ (image) 13¼ x 17 (sheet). [51780c] \$850.



93. Rockwell KENT (American, 1882–1971) *Beowulf and the Dragon*. Lithograph. Signed. 1931. Edition 150. Reference: Burne-Jones 75. Published by: Associated American Artists. 13½ x 10⅞ (image) 21½ x 15¾ (sheet). [51820c] \$725.



94. Robert JANCOVIC JR. (Slovakian, b. 1981) *Database II*. Color lithograph. Signed. 2018. Edition E.A. 8 x 8½ (image) 10¼ x 10½ (sheet). [343649] \$150.

95. Gene KLOSS (American, 1903–1996) *Arizona Desert*. Drypoint. Signed. 7⅞ x 14⅞ (plate) 9 x 16¾ (sheet). [51639c] \$1,275.



96. Robert JANCOVIC JR. (Slovakian, b. 1981) *Handfan*. Color lithograph. Signed. 2019. Edition E.A. 9/12. 16 x 29½ (image) 24¼ x 35½ (sheet). [343651] \$400.





97. Käthe KOLLWITZ (German, 1867-1945) *March of the Weavers*. Etching. Von de Becke blindstamp. Reference: Klipstein 32. $8\frac{1}{2} \times 11\frac{1}{8}$ (plate) $15\frac{3}{8} \times 19\frac{7}{8}$ (sheet). [51809c] \$500.



98. Käthe KOLLWITZ (German, 1867-1945) *Arbeiter frau mit dem Ohrring (Woman with Earring)*. Soft ground etching. Signed by the artist and printer, Felsing. 1910. Reference: Klipstein 105, iva. $12\frac{3}{8} \times 9\frac{1}{2}$ (plate). [51694c] \$4,200.

99. Michèle LANDSAAT (American, 1968) *Lost Souls*. Etching with chine-collé and screen-printed elements. Signed. 2017. Edition A/P. 6×9 (plate) 11×15 (sheet). [343603] \$250.



100. Michèle LANDSAAT (American, 1968) *The Tree*. Etching with chine-collé and collage. Signed. 2019. Edition 2/10 EV. 6×6 (plate) 11×10 (sheet). [343618] \$200.



101. Misch KOHN (American, 1916-2003) *Large Bird*. Lithograph on Rives. Signed. 1965. Edition 4/50. Slight mat burn and toning well away from the image. $25 \times 19\frac{1}{2}$ (plate) $35\frac{1}{2} \times 25$ (sheet). [51702c] \$400.



102. Chin-Sheng LEE (Taiwanese, b. 1966) *The Inner Wonderland*. Mezzotint. Signed. 2018. Edition 4/30. 6¾ x 10¼ (plate). [344034] \$475.



105. Clare V. H. LEIGHTON (English/American, 1898-1989) *Hog Killing*. Wood engraving. Signed. 1941. Edition 9/50. Reference: BPL Cat. #514. Title rubbed. 7½ x 5¼ (block) 10½ x 7¼ (sheet). [51647] \$865.



103. Chin-Sheng LEE (Taiwanese b. 1966) *Light - 3*. Mezzotint. Signed. 2019. Edition 5/40. 11⅞ diameter (plate) 17¾ x 15¾ (sheet). [344016] \$790.



104. Sydney Mackenzie LITTEN (English, 1887-1934) *Off Whitstable*. Etching. Signed. Edition 45/75. Glue residue in margins. 9¾ x 11¾ (plate) 14 x 16¾ (sheet). [52207c] \$225.



106. Clare V. H. LEIGHTON (English/American, 1898-1989) *The Haricot Planters*. From *Commission for Presentation Plate: SAGA*. Wood engraving. Signed. 1965. Edition 20. Reference: BPL Cat. #768. 6¼ x 8 (block) 9⅞ x 11 (sheet). [51646] \$815.



107. Boris LOVET-LORSKI (Lithuanian, 1894–1973)
Abyssinian Head (Frontal View). From Vol. 1, Folio D1.
Lithograph. Signed. 1929. Edition 290. Printed in
Paris. 12³/₈ x 9³/₈ (image) 15³/₈ x 11³/₄ (sheet). [51703c]
\$600.



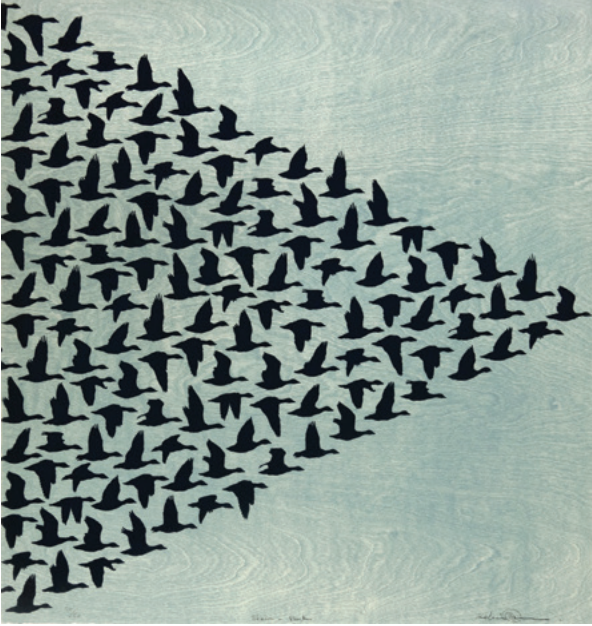
108. Ernest A. LUMSDEN (British, 1883–1948)
Paris in Construction, No. 1 (The Horses).
Etching. Signed. Impression #12. Catalog
#40. 8 x 5 (plate) 9¹/₄ x 5⁵/₈ (sheet). [52198c]
\$325.



109. Boris LOVET-LORSKI (Lithuanian, 1894–1973)
Suppliant with Nude and Horse. From Vol. 1, Folio D1.
Lithograph. Signed. 1929. Edition 290. Printed in
Paris. 12 x 9³/₈ (image) 15¹/₂ x 11³/₄ (sheet). [51706c]
\$625.



110. Haku MAKI (Japanese, 1924–2000)
Heap - 32. Embossed print. Signed.
Edition 27/30. 24³/₄ x 14¹/₂ (plate)
26¹/₈ x 15⁵/₈ (sheet). [51897c] \$850.



111. Kelvin MANN (Irish, b. 1972) *Skein - Flock*. Woodblock with silkscreen and flock fibers. Signed. 2018. Edition 24/50. 29½ x 27¾ (block). [343772] \$580.



112. Kelvin MANN (Irish, b. 1972) *Cycle Path*. Color etching. Signed. Edition 19/35. 15¾ x 21½ (plate). [343780] \$380.



113. WESTERN MANUSCRIPT

French Breviary. Latin text hand-lettered on vellum. Illuminated letter "D" with red, blue, white & gold. Decorated floral borders in red, green, gold, & blue. 16th century. 6⅞ x 4⅞ (sheet). [51957c] \$585.

114. William Westley MANNING (English, 1868–1954) *On the Road to Narni, Second Plate*. Aquatint. Signed. 1937. 11⅜ x 15¾ (plate) 14¾ x 18¾ (sheet). [52139c] \$275.



115. Reginald MARSH (American, 1898–1954) *Bread Line - No One Has Starved*. Etching. 1969. Date of Plate 1932. Posthumous Whitney Museum - Edition 100. Reference: S. 139. Wife's blindstamp below bottom right corner of plate. $6\frac{1}{4} \times 11\frac{7}{8}$ (plate) $13 \times 15\frac{1}{2}$ (sheet). [51747c] \$1,800.

116. Jeffrey MARON (American, b. 1949) *Above & Below*. Painting with burnished wax on handmade paper. Signed verso. 2015. 22 x 30 inches. [343738] \$3,500.



117. Jeffrey MARON (American, b. 1949) *Sharing*. Painting with burnished wax on handmade paper. Signed verso. 2011. 22 x 30 inches. [343741] \$3,500.



118. MASTER OF THE DIE (Italian, c. 1512-1570) *Engravings after Raphael*. Set of seven engravings (3 of 7 pictured). 7¾ x 9 each (plate). [52269c-52275c] \$900 for set of seven.



Psyche Telling Her Sisters of Her Misfortune. B. 53ii. [52275c]



Psyche Opening the Fatal Bottle. B. 66ii. [52269c]



Venus Told of Cupid's Illness. B. 54ii. [52274c]



119. James MCBEY (Scottish, 1883-1959) *The Surrender of Jerusalem*. Etching. Signed in ink. 9 December 1917. Impression #XIV. Reference: Hardie 199. Provenance: The Kamberg Coll. 9 x 15½ (plate) 11½ x 17½ (sheet). [51751c] \$800.



120. MAZATL (Mexican contemporary) *Supervivencia*. Linocut. Signed. 2016. Edition AP 3/10. 7 x 12 (block) 13 x 17½ (sheet). [343875] \$360.



121. George MARPLES (1869-1939) *On The Feed*. Etching. Signed. Edition 65/75. 8 x 11¾ (plate) 10¾ x 14½ (sheet). [52070c] \$250.



122. MAZATL (Mexican contemporary) *Río Gualcarque*. Linocut. Signed. 2018. Edition AP 6/6. 17½ x 26 (block) 22 x 29¾ (sheet). [343869] \$700.

Mazatl is a contemporary Mexican artist whose relief prints and murals focus on environmental, social, and political justice. He works with other artists who share his concerns in the Artists' Cooperative JustSeeds and the Animal Power Crew.



123. Stephen MCMILLAN (American, b. 1949) *Oregon Coast*. Aquatint. Signed. 1991. Edition 113/200. 5 x 8⅞ (plate) 11 x 15 (sheet). [343441] \$125.



124. Sayuri NISHIMURA (Japanese, b. 1988) *From Shadow*. Etching and aquatint. Signed. 2016. Edition 10. 35½ x 47¼ (two sheets). [344495] \$1,500.



125. Stephen MCMILLAN (American, b. 1949) *October Colors*. Aquatint. Signed. 2018. Edition 31/100. 11¾ x 8⅞ (plate) 18 x 15 (sheet). [343748] \$300.



126. Moltimer Luddington MENPES (Australian, 1855-1938) *Unidentified Sitter*. Drypoint with chine-collé. Signed. Monogram in plate. $11\frac{7}{8} \times 5\frac{7}{8}$ (plate) $14\frac{1}{4} \times 8\frac{1}{8}$ (sheet). [51719c] \$775.



127. Moltimer Luddington MENPES (Australian, 1855-1938) *Marion Daughn*. Drypoint. Signed. 1899-1904. Reference: Morgan Cat. #219. $11\frac{3}{4} \times 9\frac{3}{4}$ (plate) $12\frac{3}{4} \times 10\frac{5}{8}$ (sheet). [51720c] \$700.



128. Charles MERYON (French, 1821-1868) *L'ancien Louvre, Paris, after Zeeman*. Etching. 1866. Reference: L Deltail 53 v/vi. Glue residue in margin. $6\frac{1}{2} \times 10\frac{5}{8}$ (plate) $13\frac{1}{8} \times 19\frac{1}{4}$ (sheet). [52056c] \$485.



129. Martin MITCHELL (British, b. 1965) *Swindale Spring*. Mezzotint. Signed. 2019. Edition Ed 50. 13¾ x 11¼ (plate). [344491] \$525.



130. Martin MITCHELL (British, b. 1965) *Winter Oak*. Mezzotint. Signed. 2013. Edition Ed 40. 8 x 5⅞ (plate). [344490] \$250.



131. NUREMBERG CHRONICLE *Page from German Edition of the Nuremberg Chronicle, "Macedonia."* Woodcut (in German) text. 1493. Some general soil. 9⅞ x 8⅞ (block) 16⅞ x 11¼ (sheet). [52258c] \$425.



132. MUGHAL PAINTING *Court Entertainment*. Painting on card with colors and gold. Late 18th century. 9½ x 6¾. [51958c] \$1,200.



133. Frederick MERSHIMER (American, b. 1958) *Arcade*. Intaglio. Signed. 2019. Edition 8/40. 6¾ x 8 (plate). [343242] \$300.



134. Malcolm OSBORNE (Scottish, 1880–1963) *Harbour*. Drypoint. Signed. 8⁷/₈ x 15¹/₄ (plate)
13¹/₈ x 18³/₈ (sheet). [51797c] \$325.



135. Eva PIETZCKER (German, b. 1966) *Mt. Rainier*. *The Washington Project*. Moku hanga woodcut. Signed. 2011.
Edition 1/30. 9¹/₂ x 26¹/₄. [343701] \$600.



136. Eva PIETZCKER (German, b. 1966) *Mt. Si*. Moku hanga woodcut. Signed. 2017/19. Edition No. 8. 13 x 38.
[343101] \$1,200.



137. Gabriel or Adam PERELLE (French, 1638–1695)
 Plate 39, *Le Coup de Vent*
 (*The Gust of Wind*). Etching.
 Trimmed to the plate mark.
 Strong impression. Unidentified
 watermark. 7¼ x 7¼. [52227c]
 \$275.



138. Giovanni Battista PIRANESI (Italian, 1720–1778)
Hadian's Villa: The Central Room of The Larger Thermae.
 From the *Vedute Di Roma (The Views of Rome)*. Etching.
 Signed in the plate, (Cavalier Piranesi del e inc.) Hind's
 first state. Hind 93, i. Usual centerfold. 18 x 23 (plate)
 20½ x 25¾ (sheet). [51724c] \$1,800.



139. Giovanni Battista PIRANESI (Italian, 1720–1778)
View of the Pyramidal Tomb of Cestius. For the *Vedute*
di Roma (Views of Rome). Etching. Variant of Hind's
 first state (here title inscription is included). Hind 35 ii/
 vi, Welton-Ely 146. Watermark: Single oval surrounds
 a fleur de lis. Right margin folded. 16 x 21¾ (plate)
 20 x 27½ (sheet). [51946c] \$3,000.



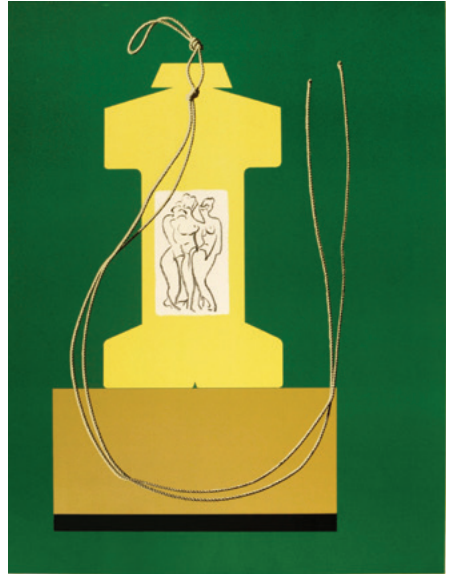
140. Giovanni Battista PIRANESI (Italian, 1720–1778)
Veduta del Mausoleo d'Elio Adriano (The Castel S.
Angelo). From *Views of Rome*. Etching. Date of plate:
 1754. First Paris Edition. Fleur de Lis Double Oval
 Watermark. Hind 30, ii F. 743. Usual centerfold.
 17¼ x 22¼ (plate) 19¼ x 24¼ (sheet). [51729c] \$1,500.



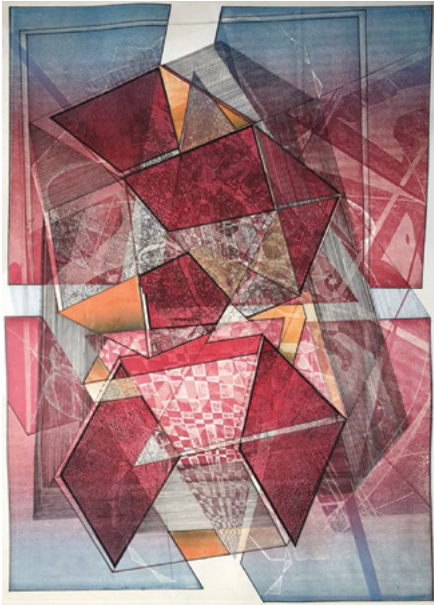
141. Giovanni Battista PIRANESI (Italian, 1720–1778)
Avanzo del Tempio della Concordia (Remains of the
temple of Concordi). Etching. First edition of *La Antichità*
Romane. Wilton-Ely 340, F. 205. Watermark: Single
 oval with fleur de lis. 5½ x 8 (plate) 9½ x 12¾ (sheet).
 [52316c] \$450.



142. Robert RAUSCHENBERG (American, 1925–2008) *Tilt*. From *Stoned Moon Series*. Lithograph. Signed, blindstamp bottom right corner. 1969. Edition 48/60. Printed by: Gemini G.E.L., Los Angeles, CA (stamped on verso). 25 $\frac{1}{8}$ x 20 $\frac{3}{4}$ (image) 27 $\frac{3}{8}$ x 22 (sheet). [51740c] \$2,500.



143. Man RAY (American, 1890–1976) *Monument I*. Color lithograph on Rives BFK paper. Signed. Edition 49/125. 23 x 17 $\frac{1}{2}$ (image) 25 $\frac{1}{2}$ x 19 $\frac{3}{4}$ (sheet). [51695c] \$975.



144. Miguel RIVERA (Mexican, b. 1967) *Allegory 2*. Mixed-media (post-digital and intaglio relief print). Signed. 2018. 30 x 22. [341419] \$2,400.



145. Judith ROTHCHILD (American/French, b. 1950) *Échalotes et Oignons*. Mezzotint. Signed. 2018. Edition 5/35. 15 $\frac{3}{4}$ x 11 $\frac{3}{4}$ (plate). [51072] \$780.



146. Salvator ROSA (Italian, 1615–1673) *A Standing Man Pointing to the Left*. From *Figurina Series* #213. Etching. Monogram in the plate. Reference: B. 76, Wallace 76. Trimmed almost to plate mark. 5 $\frac{5}{8}$ x 3 $\frac{3}{8}$ (plate). [52241c] \$225.



147. Ernest David ROTH (German/American, 1879–1964) *Cuenca - The Cliff Dwellers, Spain, 1921*. Etching. Signed and signed in the plate. 9 $\frac{3}{4}$ x 8 $\frac{7}{8}$ (plate) 14 $\frac{1}{2}$ x 11 $\frac{1}{2}$ (sheet). [52074c] \$250.



148. Johannes (Jan) SADELER I (Dutch, 1550–1600) *The Good Samaritan Tending the Wounded Man*. Engraving after M. de Vos. 8 $\frac{1}{8}$ x 10 $\frac{1}{2}$ (plate) 8 $\frac{7}{8}$ x 11 $\frac{1}{8}$ (sheet). [52237c] \$275.



149. Sir Henry George RUSHBURY (British, 1889–1968) *Genova*. Drypoint and engraving. Signed. 1930. Edition of 80 proofs. Reference: Rushbury 70. 8 $\frac{1}{2}$ x 15 $\frac{3}{8}$ (plate) 11 $\frac{1}{2}$ x 18 $\frac{1}{8}$ (sheet). [52336c] \$375.



150. Pierre Auguste RENOIR (French, 1841–1919) *Claude Renoir, Tourne a Gauche*. From *L'Album Des Douze Lithographies Originales de Pierre August Renoir* Lithograph. Signed in the stone. Date of plate: 1904. Edition c. 950. Published by Amboise Volland 1919. Reference: Stella 40, Delteil 40. 5 x 4 $\frac{5}{8}$ (image) 13 x 9 $\frac{3}{4}$ (sheet). [51764c] \$1,200.



151. Louis Conrad ROSENBERG (American, 1890–1983) *Piazza della Rotonda, Rome*. Drypoint. Signed. 1927. Reference: Reid 55. 8 $\frac{3}{8}$ x 11 $\frac{3}{8}$ (plate) 9 $\frac{3}{4}$ x 11 $\frac{7}{8}$ (sheet). [52370c] \$325.



152. Atsuo SAKAZUME (Japanese, b. 1941) *Keep A Chameleon in the Head*. Mezzotint. Signed. Edition 14/35. 24 $\frac{5}{8}$ x 19 $\frac{1}{2}$ (plate). [344474] \$1,000.



153. Atsuo SAKAZUME (Japanese, b. 1941) *Helicopter Skip Over Mona Lisa*. Mezzotint. Signed. Edition 8/35. 25 $\frac{3}{8}$ x 19 $\frac{1}{2}$ (plate). [344475] \$1,000.



154. Toko SHINODA (Japanese, b. 1913) *Sprout*. Lithograph. Signed. 1969. Edition 5/70. Provenance: Yoseido Gallery. 20 x 14 $\frac{1}{2}$ (image) 22 $\frac{1}{2}$ x 17 $\frac{3}{4}$ (sheet). [52006] \$850.



155. Ronald SEARLE (British, 1920–2011) *Hail, Hail to Thee Great Golden Snail*. Color lithograph. Signed. Edition 82/95. Published by: Editions Empreinte, Paris (blindstamp bottom left corner). 26 x 20 (sheet). [51696c] \$850.



156. David A. SIQUEIROS (Mexican, 1896–1974)
Self-Portrait. Plate X for Portfolio of Ten Original Lithographs. Color lithograph. Signed. 1968/69. Edition EA. Printed by: Atelier Mourlot (Paris). Published by: Touchstone Publishing Ltd. N.Y. 16 $\frac{3}{8}$ x 12 $\frac{1}{4}$ (image) 25 $\frac{1}{2}$ x 19 $\frac{1}{2}$ (sheet). [51836c] \$700.



159. David A. SIQUEIROS (Mexican, 1896–1974)
Volcan Fosforescente (Phosphorescent Volcano). Plate IV for Portfolio of Ten Original Lithographs. Color lithograph on Arches. Signed. 1968/69. Edition EA. Printed by: Atelier Mourlot (Paris). Published by: Touchstone Publishing Ltd. N.Y. 16 $\frac{3}{8}$ x 12 $\frac{1}{4}$ (image) 25 $\frac{1}{2}$ x 19 $\frac{1}{2}$ (sheet). [51840c] \$750.



157. Sir Frank SHORT (English, 1857–1945)
Strolling Players, Lydd. Etching. 1907. Reference: H. 335, ii. A little tape residue in margins. 7 x 10 (plate) 10 $\frac{3}{4}$ x 15 (sheet). [52160c] \$325.



158. Sir Frank SHORT (English, 1857–1945)
The 'Lusitania' Raft on Broadstairs Pier. Etching. Signed. 1920. Reference: H. 360. Tape residue in margins. 7 x 9 $\frac{7}{8}$ (plate) 11 $\frac{1}{8}$ x 16 $\frac{5}{8}$ (sheet). [52161c] \$300.



160. David A. SIQUEIROS (Mexican, 1896–1974)
Mother Love. From *Mexican Suite, Plate VII.* Color lithograph on Arches. Signed. 1969. Edition 52/300. Printed by: Atelier Mourlot (Paris). Published by: Touchstone Publishing Ltd. N.Y. 21 $\frac{1}{4}$ x 15 $\frac{3}{4}$ (image) 25 $\frac{3}{8}$ x 19 $\frac{3}{4}$ (sheet). [51832c] \$650.



161. Douglas Ian SMART (English, 1876–1970) *Washerwomen, Genoa*. Etching, drypoint, and aquatint. Signed. $6 \times 13\frac{1}{8}$ (plate) $7\frac{1}{8} \times 14\frac{3}{8}$ (sheet). [52179c] \$300.



162. Douglas Ian SMART (English, 1876–1970) *Limoges*. Drypoint. Signed. $8\frac{3}{8} \times 13\frac{1}{4}$ (plate) $11 \times 15\frac{1}{8}$ (sheet). [52177c] \$325.



163. Douglas Ian SMART (English, 1876–1970) *Wind, Sail and Steam*. Etching. Signed. $5 \times 8\frac{1}{2}$ (plate) $7\frac{3}{8} \times 10\frac{5}{8}$ (sheet). [52178c] \$300.



164. William STRANG (English, 1859–1921) *The Nativity*. Etching and drypoint. Printed and signed by David Strang. 1901. $7\frac{1}{8} \times 5\frac{7}{8}$ (plate) $10\frac{1}{8} \times 7\frac{1}{4}$ (sheet). [52129c] \$200.



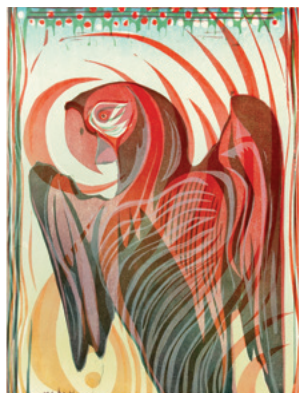
165. Kenneth STEEL (British, 1906–1970) *Rankin Porch, Liverpool Cathedral*. Drypoint. Signed. Faint tape residue in margins. $13 \times 10\frac{1}{2}$ (plate) $17\frac{3}{8} \times 11\frac{1}{8}$ (sheet). [52058c] \$350.



166. William STRANG (English, 1859–1921) *The Stethoscope*. Etching. Printed and signed by David Strang. 1896. 3rd state. $5 \times 3\frac{1}{2}$ (plate) $6\frac{3}{8} \times 4\frac{3}{8}$ (sheet). [52103c] \$350.



167. Charles SPITZACK (American, b. 1987) *Wind Swept*. Woodcut. Signed. 2020. Edition 3/18. 12 x 18 (blocks) 15½ x 22 (sheet). [343473] \$325.



168. Charles SPITZACK (American, b. 1987) *Parrot*. Color woodcut. Signed. 2019. Edition 2/30 EV. 11¼ x 9 (blocks). [343427] \$320.



169. Carol SUMMERS (American, 1925–2016) *Dark Rainbow*. Color woodcut. Signed. 1961. Edition 50. Reference: Summers, Cat. 45. 37 x 49. [343692] Two different impressions available. Please inquire.

170. Caroline THORINGTON (American, b. 1943) *Picnic*. Color lithograph. Signed. 2016. Edition 5/10. 21 x 25½ (image) 22½ x 30 (sheet). [343690] \$550.



171. Caroline THORINGTON (American, b. 1943) *Rhinoceros III*. Lithograph. Signed. 2019. Edition 4/10. 19 x 17 (image) 23¾ x 18 (sheet). [343687] \$550.



172. Hiroshi TAGO (Japanese, b. 1957) *Laughing Frog*. Mezzotint. Signed. Edition 9/100. 5¾ x 8¾ (plate) 9¾ x 13 (sheet). [344461] \$275.



173. Giovanni Battista TIEPOLO (Italian, 1692-1770) *Two Soldiers and Two Women*. From *Vari Capricci*. Etching. Signed in the plate. 1735-40. Trimmed to or just within the platemark. Faint stains on verso. 5 x 6½. [51795c] \$1,800.



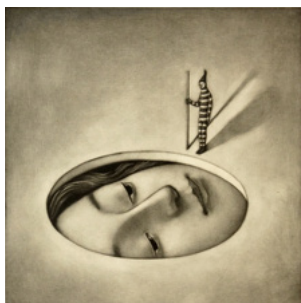
174. Hiroshi TAGO (Japanese, b. 1957) *Time To Be Transported*. Mezzotint. Signed. Edition 12/100. 5¾ x 8¾ (plate) 9¾ x 13 (sheet). [344462] \$275.



175. Arthur Ralph Middleton TODD (English, 1891-1966) *A New String for an Old Tune*. Drypoint. Signed. Edition 60. Very faintly toned. $6\frac{3}{4} \times 7\frac{5}{8}$ (plate) $10\frac{1}{4} \times 11\frac{1}{4}$ (sheet). [51777c] \$300.



176. Adriaen VAN OSTADE (Dutch, 1610-1685) *Hurdy-Gurdy Player (Le vielleur)*. Etching. Signed and dated in the plate. Plate: 1647. Reference: G. 8,v. Bartsch 354. Trimmed to or just within the platemark. $4\frac{1}{4} \times 3\frac{1}{2}$. [52231c] \$485.



177. Kouki TSURITANI (Japanese, b. 1967) *Premonition*. Mezzotint. Signed. 2015. Edition 1/40. $7\frac{1}{2} \times 7\frac{1}{2}$ (plate). [343231] \$285.



178. Mark TOBEY (American, 1890-1976) *Stained Glass*. Color lithograph. Signed. 1974. Edition 14/150. Toned. $14\frac{1}{8} \times 8\frac{7}{8}$ (image) $25\frac{1}{2} \times 19\frac{1}{2}$ (sheet). [51681c] \$1,825.



179. Mark TOBEY (American, 1890-1976) *Happy Morning*. Color lithograph. Signed. 1971. Edition A.B. Reference: $8\frac{1}{4} \times 5\frac{3}{4}$ (image) $18\frac{5}{8} \times 13\frac{5}{8}$ (sheet). [51480c] \$1,250.



180. Mark TOBEY (American, 1890-1976) *The Flame of Color*. For *Homage to Tobey Portfolio*. Color lithograph. Signed. 1974. Edition XXXVII/L. Printed by: Mourlot. Published by: Transworld Art, Corp., NY. $16\frac{3}{4} \times 11\frac{5}{8}$ (image) $25\frac{1}{2} \times 19\frac{1}{2}$ (sheet). [51482c] \$2,525.



181. Anthony VAN DYCK (Flemish, 1599–1641) *Paulus du Pont Cacographus Antwerpiae*. Etching. c. 1626. Trimmed to plate mark. Exhibited Portland Art Museum. 9 $\frac{1}{8}$ x 6 $\frac{1}{4}$ (plate). [51762c] \$525.



182. Sidney TUSHINGHAM (English, 1884–1968) *San Leonardo*. Drypoint. Signed. Edition 75. 8 $\frac{3}{4}$ x 13 (plate) 11 $\frac{1}{4}$ x 17 $\frac{1}{8}$ (sheet). [52324c] \$325.



183. Francis S. UNWIN (English, 1885–1925) *The Municipio, Florence*. Etching. Signed. 1914. 10 $\frac{1}{2}$ x 13 $\frac{3}{8}$ (plate) 12 $\frac{1}{8}$ x 15 $\frac{3}{8}$ (sheet). [52019c] \$250.



184. Rembrandt VAN RIJN (Dutch, 1609–1669) *Joseph Telling His Dreams*. Etching. Reference: Bartsch 37. 1/8-inch margins. Small old hinge tabs verso. 4 $\frac{1}{4}$ x 3 $\frac{1}{4}$ (plate) 4 $\frac{1}{2}$ x 3 $\frac{3}{4}$ (sheet). [51779c] \$8,500.



185. Rembrandt VAN RIJN (Dutch, 1609–1669) *The Circumcision in the Stable*. Etching. Signed and dated (1654) in the plate, top left corner. Reference: Hind 274ii, BB 54B, B.47. 4 $\frac{1}{2}$ x 6 (sheet) 3 $\frac{3}{4}$ x 5 $\frac{3}{4}$ (plate). [51627c] \$1,610.



186. Herbert Gordon WARLOW
(English, 1885–1942) *Notre Dame
De Rouen*. Etching. Signed.
Edition 9/100. Reference: B.
1018. $8\frac{1}{2} \times 6\frac{5}{8}$ (plate) $12\frac{1}{8} \times 9\frac{1}{8}$
(sheet). [52328c] \$375.



187. William WALCOT (Russian/English, 1874–1943) *The Guidecca, No.
2, Venice*. Drypoint. Signed. $4\frac{1}{4} \times 7\frac{1}{2}$ (plate) $7\frac{1}{2} \times 10\frac{3}{4}$ (sheet). [52285c]
\$275.

188. William WASHINGTON
(British, 1885–1956) *Winter Fuel*.
Engraving. Signed. 1944. $7\frac{3}{4} \times 9\frac{3}{4}$
(plate) $11\frac{5}{8} \times 14\frac{7}{8}$ (sheet). [52091c]
\$750.



189. William WASHINGTON
(British, 1885–1956) *The Sawyer*.
Aquatint. Signed. 3rd impression,
edition of 60. Tape residue bottom
margin edge. $9\frac{1}{2} \times 11\frac{1}{2}$ (plate)
 $11\frac{1}{2} \times 15\frac{5}{8}$ (sheet). [52092c] \$600.





190. Antonie WATERLOO (Dutch, 1609–1690) *The Chapel Among Trees (The Porter)*. Etching on medium-weight laid paper. Reference: D. 65. Thread margins. 4¾ x 6 (plate and sheet). [52219c] \$300.



192. Stow WENGENROTH (American, 1906–1978) *Heavy Sea*. Lithograph. Signed. 1958. Edition 40. Reference: S. 247. Preliminary drawing done in Port Clyde, Maine. 10 x 15½ (image) 14 x 19 (sheet). [52308c] \$400.



191. Carol WAX (American, b. 1953) *Foggy Night*. Carborundum mezzotint & burin engraving. Signed. 2019. Edition 11/25. 4 x 6 (plate). [343579] \$200.



193. Carol WAX (American, b. 1953) *Handel's Fugue*. Mezzotint engraving. Signed. 2019. Edition 5/50. 11 x 11 (plate). [343584] \$470.



194. Keisuke YAMAMOTO (Japanese, b. 1961) *Light Time Silence #32*. Lithograph. Signed. Edition 2/20. 23½ x 33½ (image). [343546] \$650.



195. Anders Leonard ZORN (Swedish, 1860–1920)
Rosita Mauri. For *Gazette des Beaux-Arts* (1891).
Etching. 1939. Edition 1525. Reference: L.D.
34, iv/v, Aslund 34 iv/v. 8⁵/₈ x 5³/₄ (plate) 11 x 7³/₈
(sheet). [52062c] \$475.



196. Anders Leonard ZORN (Swedish, 1860–1920)
The Beadle. Etching. Signed. 1911. Reference:
Aslund 244. 6¹/₄ x 4⁵/₈ (plate) 14 x 11¹/₂ (sheet).
[51810c] \$485.

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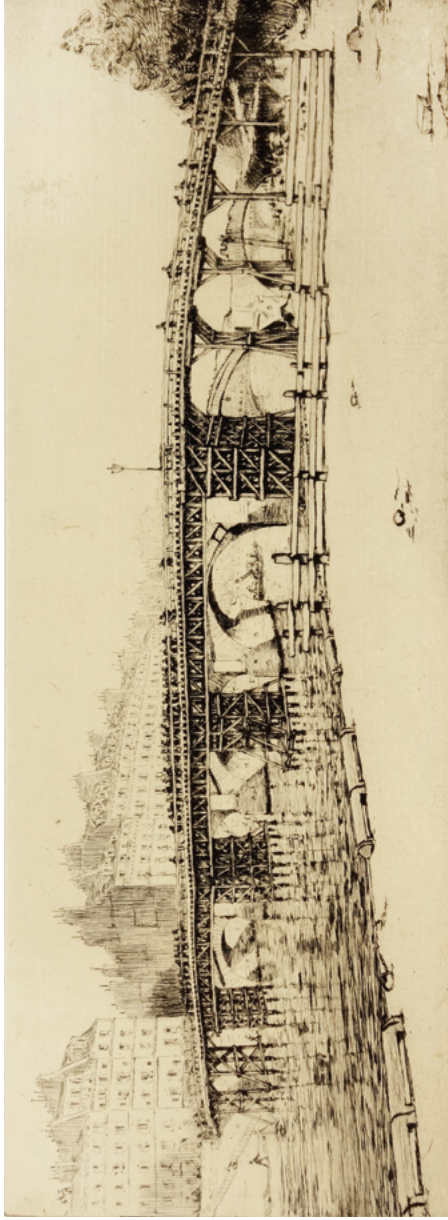
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197. **Antonio CARBONATI** (Italian, 1893–1956) *Pont de la Tournelle, Paris*. Etching. Signed. 1920. Edition 30/100. 5⁷/₈ x 15⁷/₈ (plate) 12⁷/₈ x 19³/₈ (sheet). [52077c] \$385.

\$6.00