

# A FINE THING

EDWARD T. POLLACK FINE ARTS  
RARE BOOKS AND FINE PRINTS

## NEW YORK SATELLITE PRINT FAIR HIGHLIGHTS FROM OUR SELECTION

1. Ackermann, Max (German, 1887-1975). **DIE SCHAUSPIELERIN HILDE KORBER.** Etching, 1928. A proof before, or in addition to the edition of 200. Signed and dated "Max Ackermann 1928" in pencil lower right. and inscribed "Probe" in pencil lower left, and with the dry stamp "ATELIER SAMMET" lower right. Printed on wove paper. 12 1/4 x 8 1/4 in., 310 x 207 mm). with full (3 1/2 inches) margins and deckled edges. In excellent condition.  
\$1500.00  
Max Ackermann studied with Franz Von Stuck and Adolf Holz. He was a member of Der Blaue Reiter in 1918-1919. He was friendly with Mondrian, Adolf Loos, and exhibited in Stuttgart with Kandinsky and George Grosz. The Nazi's considered his art to be "degenerate;" he was forbidden to teach, and many of his works were confiscated. He had a distinguished career as an artist and educator after World War II.
2. Anonymous. **PARKS AND PLAYGROUNDS SAFER - NEARLY OUT.** Screenprint in Orange, blue, gray and brown. 24 x 18 1/4 inches. A not too obtrusive streak of discoloration across the image, about 1/4 of the way up from the bottom, and some expertly repaired tears at the edges of the sheet, else a very good copy of this striking image. Backed with Japanese tissue for support.  
\$650.00
3. Audubon, John James. **FORK-TAIL PETREL - PLATE CCLX OF "THE BIRDS OF AMERICA** by John James Audubon. From the "Double Elephant" folio first edition printed by Havell and published by Audubon between 1827 and 1838. Hand-colored engraving with aquatint and etching, 1835. Printed on Whatman paper. Variant 2 ("Fork-Tail"). 12 3/16 x 19 1/4 inches, 309 x 489 mm. (plate), sheet trimmed to 17 3/4 x 24 1/4 inches. The trimming of the sheet leaves only a small part of the top of the "Wh" of "Whatman" watermark at the top right. Apart from the trimming, the print is in very good condition.  
\$2250.00
4. Audubon, John James. **YELLOW BELLIED WOODPECKER. PLATE 190 (CXC) of the Havell edition of The Birds of America.** Hand-colored engraving with aquatint and etching on J. Whatman paper. 19 3/8 x 12 1/4 inches; 492 x 311 mm. (plate); 22 7/8 x 15 7/8 inches; 580 x 404 mm. (sheet - trimmed from the original 39 x 26 3/8 inches). In very good condition with the colors strong and bright.  
\$2750.00
5. Baskin, Leonard. **ERNST BARLACH.** FO'S 423. Plate 1 of "Etchings of Ten Favorite Artists." Artist's Proof aside from the edition of 50. Titled, signed and inscribed "A.P." in pencil. and further inscribed "To Mare with lots of Love." 17 3/4 x 14 3/4 inches (image), 29 x 22 inches, sheet. In excellent condition.  
\$1000.00

6. Baskin, Leonard. **PORTRAIT OF THOMAS EAKINS**. Woodcut, 1962. Artist's proof aside from the edition of 50. Annotated "A.P." and signed in pencil 23 3/8 x 13 3/8 inches, 566 x 340 mm., (image), 29 x 22 inches (sheet). In excellent condition. \$975.00
7. Baumann, Gustave (American, born Germany, 1881-1971). **THE SYCAMORE**. Color Woodblock, 1915. Edition not stated. Titled and signed in pencil, and stamped with the Swanli chop in blue. 10 7/8 x 9 13/16 inches, image, 12 5/8 x 11 1/8 inches, sheet. In one of Baumann's own frames measuring 20 x 18 1/2 inches, with the opening 12 x 10 1/2 inches. The print and the frame in very good condition. \$10,500.00
8. Baumann, Gustave. **CLIFF DWELLINGS**. Color Woodblock, 1924. 7 5/16 x 6 3/16 inches. Edition of 125. Titled, numbered 30/125, and signed in pencil and stamped with the heart in hand chop in orange. In a modern frame, but accompanied by the original descriptive card supplied by Baumann with the print. Some evidence of tape residue in the margins, else in very good condition. \$8500.00
9. Bishop, Isabel. **DOUBLE DATE DELAYED or ENTRY E**. T. 43. Etching, 1948. Signed in pencil and inscribed "To Helen Goodall with Love." A proof printed by the artist aside from the incomplete edition of 35, and prior to the edition of 50 printed in 1978. A fine impression in excellent condition. \$2250.00
10. Bishop, Isabel. **IN FRONT OF THE 42ND STREET LIBRARY**. Teller 3. Etching, 1927. 4 x 3 inches; 100 x 75 mm. Signed in pencil. One of only a few lifetime impressions (there was a posthumous edition of 60 in 1989). This, Bishop's third etching, is the first in her lifetime exploration of figure studies set against New York City backgrounds. A very good impression in excellent condition. Very scarce. Attractively framed. \$3500.00
11. Bishop, Isabel. **SHOWING THE SNAPSHOT**. Teller 20. Etching, 1936. Artist's proof signed, titled and inscribed "AP" in pencil. 4 x 3 inches; 100 x 75 mm. A rare proof printed by the artist, likely long before the edition of 50 published in 1981. In excellent condition. \$3500.00
12. Bishop, Isabel. **SNACK BAR**. T. 53. Etching, 1959. 6 7/8 x 4 3/8 inches; 174 x 111. Signed and titled in pencil and inscribed "Love to Helen Goodall." A proof printed by the artist. There was an edition of 50 printed in 1978 by Stephen Sholinsky. A fine impression in very good condition, with tape residue at the upper corners. \$2250.00
13. Borein, Edward. **[COWBOYS RIDING]** Pencil drawing, 1933. Signed and dated 1933, in pencil. 10 1/2 x 3 3/4 inches. Ex collection of Jean Bowlen, whose father, William C. Bowlen was a member of the California Printmaker's Society, and a friend of Borein's. In excellent condition. Framed. \$3000.00
14. Cadmus, Paul. **MALE NUDE, NM 217**. Drawing, 1988. Silverpoint and gesso or white watercolor on hand-toned blue paper. Signed and inscribed "NM217" 11 x 7 3/4 inches. With the Labels of Midtown Gallery and Midtown-Payson Gallery. In excellent condition. \$19,500.00

15. Campendonk, Heinrich. **DER HIRT MIT DER GROSSEN ZIEGE (THE SHEPHERD WITH THE LARGE GOAT)**. WV47(b). Woodcut printed in colors, 1920. 12 5/8 x 9 7/8 inches; 321 x 250 mm. Signed in pencil. One of only 10-12 examples. Rare. In excellent condition; framed.  
\$18,000.00
16. Campendonk, Heinrich. **SITZENDER HARLEKIN**. Engels/Sohn 59. Woodcut, 1922. 15 x 11 3/8 inches; 380 x 290 mm. Signed in pencil. In Excellent condition. Framed.  
\$4500.00
17. Cassatt, Mary. **WOMAN WITH OPERA GLASSES (STUDY FOR "AT THE OPERA")**. Drawing, Pencil, circa 1878. 5 x 8 1/2 inches (sheet). With the estate stamp "Mary Cassatt - Collection Mathilde." This is one of a few preparatory sketches for the painting "In the Loge," now in the collection of the Boston Museum of Fine Arts. In the discussion of the painting on its website, the MFA states: "About the time this picture was painted, Cassatt began to carry a small sketchbook in which she swiftly recorded people and scenes that might later become subjects of paintings, as in the preparatory sketch for In the Loge shown here [MFA illustrates another preparatory drawing]."

Mathilde Valet served as Mary Cassatt's housekeeper, maid and companion. According to the same note, Adelyn Breeskin, Curator of Contemporary Art for the National Collection of Fine Arts, told David Rust that Mary Cassatt left her atelier to her housekeeper, Mathilde Valet, who sold it a year later at auction. Two other sketchbook studies for "At the Opera," also with the "Collection Mathilde" stamp are illustrated in Mary Mowll Matthews' book "Mary Cassatt," Abrams, 1987, with the following comment:

"The two studies for At the Opera (with two others whose whereabouts are unknown) form an unusually complete series of preliminary drawings leading up to a finished composition. No Cassatt sketchbooks have survived, but it is evident that many of Cassatt's individual sketches were made on sheets from pocket-size sketchbooks of the type used by Degas and others of the Impressionist circle."

This would appear to be one of the two missing drawings referred to above.

The left edge of the sheet is uneven, apparently removed from a sketchbook. In fine condition.  
\$18,500.00

18. Cezanne, Paul. **GUILLAUMIN AU PENDU**. Etching, 1873. From the published edition of approximately 1000. Unsigned 6 3/8 x 4 5/8 inches. In excellent condition. \$1500.00
19. Cook, Howard. **THE ENGINE ROOM**. D. 128. Lithograph, 1930. 9 1/5/16 x 11 3/4 inches; 256 x 300 mm. Signed and dated in pencil, and annotated "75," though only 35 were printed. A fine impression in excellent condition. \$3500.00
20. Corinth, Lovis. **SELBSTBILDNIS**. Schwartz L.407. Lithograph, 1919. Edition of 100 published by Paul Cassirer, Berlin. 11 1/2 x 9 7/8 inches; 290 x 250 mm. Signed and numbered 46/100

in pencil. A fine impression in excellent condition. \$2500.00

21. Corinth, Lovis. **WEIBLICHER AKT MIT BREITKREMPIGEM HUT (Female Nude with Broad-Brimmed Hat). Schwartz 226A.** Etching, 1916. 11 3/4 x 7 3/4 inches, 300 x 198 mm. The earlier version, before cutting down of the plate. Schwartz identifies three states of version A, of which this appears to be the third state (with diagonal lines through the bright spot in the center of the hat), for each of which he notes only one proof, and states that only the three were printed. Inscribed "Probedruck" and signed in pencil, and further inscribed below. With margins of 1 1/4 to 1 1/2 inches. In excellent condition. Rare, possibly unique. \$7500.00

Schwartz's version B, measuring 6 5/8 x 4 3/4 inches, 168 x 120 mm., shows the head down to just below the breasts. It was published in an edition of 50 signed and numbered copies.

22. Daugherty, Charles M. (American, 20th Century) **LOVERS.** Linoleum cut in colors, circa 1930s. Titled and signed in pencil. 11 1/4 x 5 1/2 inches (image), 12 x 8 1/4 inches (sheet). An appealing image in excellent condition with strong, bright colors. Daugherty is listed in Who Was Who in American Art, but with little information beyond the fact that he painted a mural for a US Post Office in Vermont, which implies that he worked for the WPA. \$875.00

23. Diederich, William Hunt (American, born Hungary, 1884-1953). **SILHOUETTE OF A GREEK ARCHER ON HORSEBACK.** Black paper cutout mounted on cream-colored paper, circa 1920. Signed in pencil. Image about 6 1/2 x 8 1/2 inches, plus ample margins. A few losses to the curved grasses under the horse, else in very good condition. \$2800.00  
The image depicts a highly stylized horse in full gallop, with the helmeted rider facing backward, his curved bow held out as he reaches toward his quiver of arrows. This is Diederich at his best: art deco stylization, sense of movement, and fineness of lines. An exceptional example of this artist's work. The ink drawing which was the basis for this cut-out was used as the cover illustration for the Diederich exhibition at the Wigmore Gallery, New York, NY, in 2005.  
Diederich was the grandson of William Morris Hunt.

24. Dix, Otto. **DAME MIT REIHER II.** K.62. Lithograph on wove paper, 1923. 385 by 275 mm., 15 1/8 by 10 7/8 in., image; 600 by 473 mm., 23 5/8 by 18 5/8 in., frame. Signed in pencil, the third state of three, from the edition of c. 120, with full margins. A repaired tear, upper right, in the white area outside the image, else in very good condition. \$6500.00

25. Dix, Otto. **SULEIKA, DAS TATOWIERTE WUNDER (MAUD ARIZONA).** KA36(ii). Plate 5 from the portfolio "Zirkus." Drypoint, 1922. Edition 50. 301 x 199 mm.; 11 3/4 x 7 13/16 in. Signed, Dated, Titled & Numbered 28/50 in pencil. Printed on wove paper. In excellent condition. Provenance: Isselbacher Galleries, NY, (1960s). Examples are in the collections of MOMA, NY, and LACMA. Maud Arizona was a real circus performer, and other images, including a postcard, exist. Rare. \$17,500.00

26. Dove, Arthur (American, 1880-1946). **OIL BOAT.** Watercolor and crayon on paper, 1932.

Signed "Dove," lower right. Provenance, Alfred Stieglitz, American Place Gallery; Terry Dintenfass Gallery, Private Collection. 5 x 7 inches. 127 x 178 mm. In very good condition. Framed. \$36,000.00

The Terry Dintenfass Gallery in New York represented Arthur Dove's estate, so it seems probable that the work was exhibited but not sold at Stieglitz's gallery, was returned to Dove, or to his estate, from whence it went to the Dintenfass gallery and was sold to a private collector.

The legendary An American Place was the last of a series of Galleries operated by Stieglitz. Located on the tenth floor of 509 Madison Avenue, it opened in 1929, and closed after Stieglitz's death in 1946.

27. Frasconi, Antonio. **PORTRAIT OF A PICKER**. Color Woodcut. In excellent condition. \$1800.00
28. Gellert, Hugo. **RACISM CHAINS BOTH**. Color Lithgraph, c. 1970s. Original poster printed in color, printed for the National Black Liberation Commission, New York, printed at Union Label Typographical, Dunellen, NJ and with their logo in the lower margin, on stiff white wove paper. The Commission was an arm of the Communist Party of America. A copy of this poster is in the Yanker Poster Collection at the Library of Congress. A classic Hugo Gellert image, showing the hands of a black and a white man hand-cuffed together, in Gellert's signature red-white-and-blue colors. In Excellent condition. \$650.00
29. Grabach, John R. (American 1886-1981) **THE FERRY**. Oil on panel, not dated. Signed within the image, lower right, and also on the back of the panel. 5 1/2 x 8 3/4 inches, 140 x 122 mm. In very good condition, framed. \$2500.00  
John R. Grabach spent his early life in Newark, NJ. Beginning in 1904, he took night classes at the Art Students League in New York City, commuting from Newark, where he also worked in a silver manufacturing company. Among his teachers were Kenyon Cox and George Bridgman. He later became an educator, silver designer and also designed postage stamps for the US Government, but his career was primarily as a painter. He took his subject matter primarily from the urban landscape of New York and New Jersey, and he is most often grouped with the Social Realist school of artists. We have not located the scene of The Ferry with specificity, but given the presence of industrial buildings and machinery in the background, it seems likely that it is an industrial port area in New York or New Jersey.
30. Green, James Leehan (American, 1911-2005). **BECALMED**. Watercolor on paper, not dated, but 1950s-60s. Signed lower right. 22 x 30 inches on heavy paper. In excellent condition. \$1800.00  
Green was born in Ware, Massachusetts. He studied at the Mass. School of Art and the University of Vermont. He exhibited with the California Watercolor Society, the Pennsylvania Academy of Fine Arts, where he was awarded several prizes, the Art Institute of Chicago, the Oakland Art Gallery, the City Art Museum of St. Louis, where he took prizes in several exhibitions, and he had a one-man show in Dallas, Texas in 1957. He taught art for many years at Pricipia College in Illinois.

31. Hassam, Childe. **THE BIG HORSE CHESTNUT TREE, EASTHAMPTON.** C/C 304. Etching, 1922. Signed with the cypher and inscribed "imp." in pencil, and signed, dated and titled in the plate. The full sheet with deckled edges, and with the artist's tack holes for drying at all of the edges. 8 7/8 x 11 7/8 inches, 155 x 310 mm. A beautiful and delicate impression in excellent condition. \$6800.00
32. Hassam, Childe. **THE CHIMNEYS, PORTSMOUTH.** c. 16. Etching, 1915. Signed with Hassam's cypher and inscribed "imp." in pencil, and also in initialed, dated and annotated "Portsmouth" in the plate. 5 7/8 x 8 inches. With a label from Kennedy Galleries, NY affixed to the back of the frame. In excellent condition. \$4500.00
33. Hassam, Childe. **UNION SQUARE.** C.89. Etching and Drypoint, 1896. Edition size not known, but apparently small as this print is seldom seen. Signed with the cypher and "imp." in pencil, and also with the cypher, and "NY" and "1896" in the plate. Provenance: William Macbeth Gallery, NY. 4 1/4 x 5 3/4 inches, 105 x 145 mm. The sheet has been roughly torn along three of its four edges, with losses and tears in the margins; two pieces have been replaced by a conservator along the lower edge, but even without these, there is sufficient undamaged margin on each side to allow for adequate matting, and everything within the platemark is in excellent condition. Framed, with the label of Macbeth Gallery preserved. A beautifully achieved impressionistic image of great delicacy. Scarce and special. \$8500.00
34. Hassam, Frederick Childe (American, 1859-1935). **OLD LACE.** Cortissoz & Clayton 56. Etching, 1915. Monogrammed and inscribed "imp" in pencil. Monogrammed and inscribed "Cos Cob 1915" in the plate. 6 3/4 x 6 7/8 inches (171 x 176 mm), margins of 1/2 inch or greater. a few printing creases in the margin and in the image, else in very good condition. \$3250.00
35. Hayter, Stanley William. **DIATOM.** Black/Moorhead 351. Etching and soft-ground etching, in colors, 1971. Edition of 50 printed on BFK Rives paper. Signed, titled and numbered in pencil. 23 5/8 x 19 1/8 inches; 598 x 485 mm. In excellent condition. \$875.00
36. Hayter, Stanley William. **FAMILLE JAPONAISE.** Engraving, Soft-ground etching and scorper, in colors, 1955. A Trial Proof (Essai) preceding the Edition of 100. Titled, dated, signed and inscribed "Essai" in pencil. 15 1/2 x 11 3/4 inches, 395 x 299 mm. In very good condition. \$2500.00
37. Hayter, Stanley William. **FOU SOUS L'EAU.** B/M 221. Color engraving and soft-ground etching, 1955. Fourth state of four. Edition of 50 (there were also 10 artist's proofs), published by La Jeune Graveur Contemporaine, Paris. Signed, titled, dated and numbered 35/50 in pencil. 10 3/8 x 7 inches, 262 x 178 mm. In excellent condition. \$3500.00
38. Hayter, Stanley William. **JEUX D'EAU.** B/M 208. Engraving and soft-ground etching with stencilled colors, 1953. Edition of 200. Signed, titled dated and numbered 71/200 in pencil. Black and Moorhead's "Printing B," with stencilled blue. 15 3/4 x 13 inches, 397 x 328 mm. In Very Good condition. \$3500.00
39. Hayter, Stanley William. **L'ESCOUTAY.** B/M 200. Engraving, soft-ground etching and

woodblock, 1951. Edition of 200 published by IGAS. Signed, numbered and dated in pencil. 7 5/8 x 12 1/8 inches, 198 x 310 mm. In excellent condition. \$3000.00

40. Heckel, Erich. **BELGISCHE KNABEN (BELGIAN YOUTHS)**. D.156 II. Drypoint, 1924. Signed and dated in pencil, and further inscribed and signed in 1924 as a remembrance to friends by Heckel and his wife Siddi (Milda Frieda Georgi, who danced under the name Sidi Riha). Second state of two. 8 1/4 x 8 9/16 inches; 211 x 220 mm. on a large sheet with paper which had been folded on three sides for framing. A few unobtrusive printing creases in the image, else in very good condition. **SOLD**
41. Heckel, Erich. **ZAUBERKUNSTLER (ERRINERUNG AN PAUL KLEE)**. Woodcut, 1956 Dube 416. Second state of two, signed, dated and titled in pencil. 15 x 9 3/4 inches (380 x 248 mm). Excellent condition. \$3500.00
42. Hirsch, Joseph. **NUDE DRAWING**. Lithograph, 1963 (Cole 45). 14 5/8 x 18 1/4 inches. Artist's Proof aside from the edition of 50, printed by Lucien Dutruit, Paris, and published by A.A.A. Inscribed "A.P." and signed in pencil. Excellent condition. \$2500.00
43. Hnizdovsky, Jacques. **BOUQUET**. Tahir 41. Woodcut, 1964. Edition of 150. Signed, titled, dated and numbered 92/150 in pencil. 15 x 18 inches on a sheet 20 x 23 1/2 inches. Among Hnizdovsky's most extraordinary tour-de-force achievements in the woodcut medium. In excellent condition. \$1800.00
44. Johnston, Ynez. **HUNTING SCENE II**. Color etching with aquatint, 1964. Titled, signed and dated. Edition of 210. 11 3/8 x 17 3/4 inches, 290 x 451 mm. Some glue residue at the edges of the margins, else in excellent condition. \$1100.00
45. Kent, Rockwell. **HAIL AND FAREWELL**. Burne-Jones 55. Wood engraving, 1930. Edition of 120. 8 x 5 1/2 inches, 203 x 140 mm. Signed in pencil. In excellent condition. \$4200.00
46. Kent, Rockwell. **MAN AT MAST**. B-J33. Wood engraving, 1929. Edition of 100, signed in pencil. 8 x 5 1/2 inches. In excellent condition. \$5200.00
47. Kohn, Misch. **TROIS VISITORS AVEC ENTOURAGE (THREE VISITORS WITH ENTOURAGE)**. Wood engraving, 1952. Edition of 30. Inscribed "30 imp., titled, signed and dated in pencil. 13 3/4 x 17 1/2 inches, 350 x 445 mm. In excellent condition. In excellent condition. \$2200.00
48. Kollwitz, Kathe. **BRUSTBILD EINER ARBEITERFRAU MIT BLAUEM TUCH (WORKING WOMAN IN A BLUE SHAWL)**. Klipstein 68(III)(a), Kniesbeck 75(III)(a). Lithograph in three colors (dark blue, light blue and brown), 1903. Signed in pencil. Edition of 100 (issued without numbering; there was a further edition, with lettering in the margins published in the same year in the portfolio issued by the Gesellschaft Fur Vervielfaltigende Kunst). 13 3/4 x 9 1/2 inches, 352 x 246 mm. (image); 22 x 17 inches (Sheet). In very good condition. One of

Kollwitz's most striking color images.

\$15,000.00

49. Kollwitz, Kathe. **JUNGES PAAR**. K73. Etching, 1904. Fourth state of five, with the addresses of Richter and Felsing. 12 3/8 x 13 1/4 inches; 297 x 318 mm. Unsigned, as are most in this state. States I and II were not editioned; there are signed proofs in State III(a), and a signed edition of 50 in state III(b); there were larger editions by Von der Becke, unsigned in 1931, and again posthumously, after Kollwitz's death in 1945. In excellent condition. Framed. \$1100.00
50. Kollwitz, Kathe. **SCHWANGERE FRAU**. Etching and soft ground, 1910. Klipstein 108(V) 14 7/8 x 9 3/8 inches (377 x 236 mm.). Signed in pencil, and with the names of the publisher Richter and the printer Felsing printed in the margin just below the image. Excellent condition. \$3500.00
51. Kollwitz, Kathe. **SELBSTBILDNIS VON VORN**. K.168. Woodcut, 1923. Edition of 275, published in 1923 by Emil Richter in Ludwig Kaemmerer, "Kathe Kollwitz - Griffelkunst und Weltanschauung." Signed in pencil. In very good condition. \$4500.00
52. Kollwitz, Kathe. **TOD, FRAU UND KIND**. K.113 (xiii/xv), KN.108. Etching, drypoint and soft-ground printed with brown ink, 1910. Signed in pencil. Lifetime edition published by Richter and printed by Felsing, with their blindstamps. Small, well-repaired tears in the margins, top and bottom, far from the image, and some evidence of old tape residue in the margins, verso, else in very good condition. One of Kollwitz's strongest images, showing a mother struggling against the figure of Death for the life of her child. \$5800.00
53. Kuniyoshi, Yasuo. **NUDE AT DOOR**. Davis L-31. Lithograph, 1928. Edition of 36. Printed by Desjobert, Paris. Chine colle printed on cream colored China paper, and laid to a white vove support. Numbered 18/36, and signed and dated on the mount in pencil, and this copy also signed and dated in pencil in the lower right corner of the image. The support sheet with unevenly trimmed edges, as well as some abrasions and creases; the printed sheet in excellent condition. One of the artist's most engaging images. \$6500.00
54. Lewis, Martin. **CHANCE MEETING**. McCarron 131. Drypoint, 1940-41. Edition of 105. Signed in pencil, lower right. 10 1/2 x 7 1/2 inches, 265 x 188 mm. In excellent condition. \$16,500.00
55. Marsh, Reginald. **BOWERY**. S.54. Etching, 1928. A proof, one of only four, from the 5th State of 7. This proof is numbered "9" (there was one proof in each of the first three states, three proofs in State 4, four proofs in State 5 (Nos. 7-10), one proof in State 6, and about 17 in State 7. As working proofs such as this were not signed by Marsh, but were retained for his records, and remained in his estate at the time of his death, this proof was signed by his widow, Felicia Marsh, in accordance with her usual practice "Reginald Marsh (F.M.M.)." 6 1/4 x 4 3/4 inches, 159 x 146 mm. (plate), 10 1/8 x 7 5/8 inches (sheet). A beautiful impression with plate tone and selective wiping, and with ink finger smudges at the lower edge of the sheet. This was one



of Marsh's early etchings (he made his first etching in 1926, this is his 23rd, and he went on to make about 180 more between 1928 and 1951. Preceding this etching there are portraits, burlesque scenes, railroad trains, and city skylines, but, along with the lithograph "The Bowery" also from 1928, is the first of many street scenes picturing New Yorkers going about their daily activities. \$2750.00

56. Marsh, Reginald. **DANCING COUPLE - GIRLS IN CHOP SUEY.** s.80. Etching, 1929. 5 x 4 inches; A proof of the second state of three, signed "Reginald Marsh (FM), in pencil by the artist's widow. A very good impression. Very scarce. \$2500.00

57. Marsh, Reginald. **EAST TENTH STREET JUNGLE.** S. 154. Etching with handcoloring, 1934. Signed in pencil. 8 x 12 inches; 203 x 305 mm. (image); 10 x 14 1/4 inches; 254 x 362 mm. (sheet). Edition of about 22 lifetime impressions printed by Marsh, according to Sasowsky (there were, in addition, posthumous editions printed by Jones (7) and by the Whitney Museum (100)). In very good condition. \$5000.00

Whether the coloring of Marsh's prints was done by Marsh, done under his supervision, or done independent of his participation is problematical. Sasowsky does not comment on the subject at all. We have seen several colored prints (S.2, S.79, S.101 and S154), and the coloring in each case has been professional, discreet, and of a similar character, implying the hand of a single colorist.

58. Marsh, Reginald. **GRAND TIER AT THE MET.** S.190 Engraving, 1939. Third, final state. One of 15 impressions printed by Marsh in 1939. Signed by Marsh in pencil, lower right. This impression hand-colored. 7 x 10 inches, 178 x 254 mm. In excellent condition. \$3750.00

59. Mauzey, Merritt. **THE HOME PLACE.** Lithograph with handcoloring, c. 1940. Edition size not known. 9 1/4 x 14 5/8 inches, 235 x 370mm. In excellent condition. \$1200.00

60. Myers, Jerome. **DRAWING - [THREE GENERATIONS].** Pencil and watercolor on paper. c. 4 3/4 x 5 3/8 inches; 121 x 137 mm. Signed and dated "N.Y. 1907" in pencil within the image. In very good condition, but with a few small spots of foxing. Framed. A grandmother, and mother with baby in arms seated side by side. \$750.00

Jerome Myers, American, 1867-1940, best known for his paintings and etchings of New York City street scenes showing children at play.

61. Potthast, Edward H. **GIRL WADING.** Colored pencil drawing on paper, not dated. Signed recto, lower right "E. Potthast," lower right, and inscribed "Holiday Greetings" and signed "Edw. H. Potthast," verso. 10 x 7 inches. Ex collection Lucille and Walter Rubin, with an exhibition label from the Queens Museum, NYC, crediting them as lender. In excellent condition. \$15000.00

62. (Raphael (After)). **DRAWING OF A WOMAN'S HEAD, AFTER RAPHAEL (I)** by Georges

Moreau de Tours. Charcoal, 1869. 16 7/8 x 12 inches, 428 x 305 mm. (image); 23 x 17 1/4 inches, 585 x 440 mm. (sheet). Inscribed "Rome le 6 Janvier 69." On deckled tan paper watermarked "P M." A few pinholes and some soft creases, else in excellent condition.

\$450.00

63. (Raphael (After)). **DRAWING OF A WOMAN'S HEAD, AFTER RAPHAEL (II)** by Georges Moreau de Tours. Charcoal, 1869. 18 1/4 x 15 inches, 465 x 382 mm. (image); 23 x 17 1/4 inches, 585 x 440 mm. (sheet). Inscribed "Rome 12 Janvier 69." On deckled tan paper watermarked "P M." A few soft creases, else in excellent condition. \$450.00

Georges Moreau de Tours, French, 1848-1901, was a student of Marguerie and of Cabanel. He debuted in the Salon de Paris with genre subjects and some portraits in 1864. He was awarded the Legion d' Honneur in 1892.

The attribution of this drawing to Moreau de Tours is based on the fact that this and other drawings clearly by the same hand were contained in a portfolio bearing the name of Moreau de Tours and "Atelier de Cabanel." Moreau de Tours would have been 20 or 21 in 1869, and it was at this time that he studied with Cabanel.

64. Rivera, Diego. **CLASPED HANDS.** Drawing, charcoal and reddish background wash on newsprint. 9 3/4 x 9 1/2 inches; 250 x 241 mm. Signed, lower right. Mounted to thin Japanese tissue for support by an expert conservator. Handsomely framed. \$18,000.00
65. Ryan, Anne. **BOY AND COLT.** Woodcut in colors, printed on black paper, 1945. Edition of 18, titled, signed and numbered in pencil. In excellent condition. \$2200.00
66. Ryan, Anne. **THE GREEN PITCHER.** Color woodcut, not dated. Edition of 30, signed, titled and numbered 18/30 in pencil. 388x525 mm; 15 5/8x20 5/8 inches, 388 x 525 mm. with full margins. In excellent condition. \$3000.00
67. Sandzen, Birger. **SUNSET.** G.43. Linocut, 1921. Edition of 100. Titled and signed in pencil. In very good condition aside from a small pinhole visible from verso. \$750.00
68. Schrag, Karl. **SUNFLOWERS AT SUNDOWN.** Etching in colors, 1970. Edition of 40. Titled, numbered "36/40," Signed and dated in pencil. Tondo, 17 5/8 inches, 450 mm. diameter (image); 29 3/4 x 22 1/4 inches, 755 x 565 mm. (sheet). In excellent condition. \$1800.00
69. Sloan, John. **MAN MONKEY.** M.130. Etching, 1905. Edition of 100, Signed by Sloan. Dated in the lower margin "June 13 - 1905," and further inscribed "J. S. imp. dated by Sloan - final state." A printers crease at the lower right corner of the image, else in very good condition. \$1800.00
70. Sloan, John. **READING ON THE SUBWAY.** Etching, 1926 (M.223). 5" x 4", signed and inscribed in pencil with the lines quoted below. Edition of 100, of which 85 were printed, this being one of 50 early proofs printed by Platt. Very good condition. \$3500.00  
"Her feet beneath her petticoat,/Like little mice peeped in and out/ As if they feared the light."

(Sir John Suckling 1620).

"I had these lines in mind when I saw the scene. I've always written them on every proof..." (Sloan).

71. Sloan, John. **ROOFS, SUMMER NIGHT**. M.137. Etching, 1906. Edition of 100 (110 actually printed, this being one of 35 printed by Ernest Roth). From Sloan's series "New York City Life." Inscribed "100 proofs," and signed and titled in pencil. Also inscribed "Ernest Roth imp. [old paper]." Printed on antique laid paper with fragmentary script in brown ink on the verso. In excellent condition. \$3750.00  
Sloan wrote about this print: "I have always liked to watch the people in the summer, especially the way they live on the roofs. For many years I have not seen the summer life of the city, which has perhaps been better for my health than my production of city life etchings." Morse at page 148.
72. Sloan, John. **SHINE, WASHINGTON SQUARE**. Morse 206. Etching, 1923. Signed, titled and inscribed "100 proofs," and further inscribed "Peter Platt imp." Morse says that 80 were printed, 55 by Sloan, and 25 by Roth, and notes that "Platt also had this plate." It therefore seems likely that Platt would have printed the remaining 20 to complete the edition. A strong New York City subject showing the Park, the Arch, a double decker bus, well-dressed women and a shoeshine boy. Sloan, in a comment, states that John Leech's work was an influence, not Cruikshank's. "Cruikshank's people always have a quality of caricature." In excellent condition, with tack holes on three sides. \$3750.00
73. Sloan, John. **SISTERS AT THE WINDOW**. Etching, 1923 (M. 208).  
5" x 4", signed and titled in pencil and inscribed "100 Proofs," of which only 76 were printed this being one of 25 early proofs, on laid paper, with tack holes for drying. Very good condition. \$2500.00  
"A girl on the brink of adolescence under the watchful eye of her younger sister, both under the watchful eye of the neighboring etcher. Subject matter which produced one of my best plates.
74. Sloan, John. **SWINGING IN THE SQUARE**. M. 156 Etching, 1912. Edition of 100, of which only 75 were printed, of which this is likely one of 25 early impressions printed by Sloan (Platt and Roth each printed 25 further editions, but their usual practice was to sign the prints). Inscribed "100 proofs, titled and signed in pencil. 4 x 5 1/4 inches, 102 x 133 mm. The scene is Stuyvesant Square at 8th Street (now St. Mark's Place) and Avenue A, which is now called Tomkins Square Park. In excellent condition. \$2250.00
75. Soyer, Raphael. **CONVERSATION**. Cole 21. Lithograph, 1931-32. Hand colored in watercolor. 11 x 15 inches; 280 x 382 mm., with wide (full ?) margins. Edition of 25. Signed, and titled in pencil, lower margin, and also further inscribed, and signed in pencil. A very good impression of this scarce print, with fresh colors. Although Cole does not mention that any of the prints of this edition were colored, it was not unusual for Soyer to handcolor prints, particularly a

presentation print like this one. Rare and Fine. \$5500.00

76. Soyer, Raphael. **FIGURE COMPOSITION**. Cole 31. Lithograph, 1933. Edition of 25. 16 x 11 1/2 inches; 406 x 292 mm. Signed and titled in pencil. An affecting composition from the period of Soyer's finest work.. In excellent condition. \$2750.00
77. Soyer, Raphael. **GIRL AT TABLE**. Cole 32. Lithograph, 1934. Edition of 25. Titled and signed in pencil. 15 1/2 x 11 1/2 inches. In very good condition, though with tape residue at the edges of the lower margin, top and bottom, far from the image. Rare. \$3500.00
78. Soyer, Raphael. **OLD FIDDLER**. Cole 44. Etching, 1937. Published by Federal Art Project, WPA in an edition of unknown size. Signed and titled in pencil. With full margins. In excellent condition. Rare. \$4500.00

"I did these etchings from pen and ink drawings. In those days you would see people standing around doing nothing. I would sketch them all the time. Sometimes I would ask them to hold a pose and give them twenty-five or fifty cents. The man with his hands in front is warming his hands over the sidewalk grate." (Soyer, quoted in Gettings).

79. Soyer, Raphael. **TOWARD THE LIGHT (Girl at Window)**. Lithograph, 1934-35. (Cole 35). 15 1/4" x 12 1/2". Edition of 25. Signed lower right, and titled "Girl at Window", lower left. Printed by George Miller. A very rare and fine print. \$3500.00

"This was done directly on the stone and was not based on a drawing or a painting. I just asked the model to face the light streaming through the window." Soyer, quoted in Gettings, Raphael Soyer - Sixty Five Years of Printmaking, Hirshhorn Museum, 1982.

Until AAA began publishing Soyer's prints in editions of 250, his editions were very small, usually 25 or 30.

80. Sterne, Maurice. **PORTRAIT - SEATED GIRL WITH HAT**. Etching, 1898. Signed in pencil, lower right, and inscribed "First Baldwin Prize/Nat. Academy of Design/1898," lower left, and further inscribed, upper left "To Margaret." Edition, if any, not known. Sterne studied with Thomas Eakins and Alfred Maurer at the National Academy of Design from 1894-1899. The Albert Baldwin Prize is for the best etching in show at the Academy; it is still awarded annually, this etching by Sterne was apparently the first work selected to receive it. In excellent condition. \$2750.00
81. Unknown Artist. **THE DYING SLAVE - AFTER MICHELANGELO**. Charcoal drawing, 19th-20th Century. Academic copy after the sculpture by Michelangelo in the Louvre. 20 x 7 7/8 inches. In excellent condition. \$375.00
82. Walker, James Perry (American, born 1945). **MISSISSIPPI RIVER BRIDGE, HELENA, AR 1991**. Gelatin Silver print, 1991. A beautiful and haunting portrait of a worker dressed for painting, or removing paint from the bridge. Titled, dated and signed by the photographer on

the verso of the print. 13 x 9 7/8 inches, (image), 14 x 11 inches, (sheet). In excellent condition. \$575.00

The following is quoted from the catalogue of an exhibition of Walker's photographs titled "The Preacher and His Congregation," presented in 2006 by the Flint Institute of Arts, Flint Michigan:

"Inevitably, the photographs of James Perry Walker tap an emotional key, giving witness to a deep faith. Growing up in Marshall County, Mississippi in the 1950s and 1960s, Mr. Walker witnessed life in an isolated, impoverished rural community.

"Following his graduation from college, he spent the summer of 1967 working in Marshall County as a teacher at Gatewood Baptist Church, whose pastor was the Reverend Louis Cole."

83. Weir, Julian Alden (American, 1852-1919). **NEIGHBORING FARM**. Flint 12. Etching, c. 1887. 10 7/8 x 7 7/8 inches. Signed in pencil within the image, lower left. A fine, fresh impression. Framed.

\$4500.00

84. Whistler, James A. M. **VITRE: THE CANAL, BRITTANY**. Levy 65, Spink 63. Lithograph, 1893. From the posthumous edition printed by Goulding in 1904 (there were 32 lifetime impressions with Whistler's butterfly signature, and 45 impressions printed by Goulding, which are unsigned). 9 1/4 x 5 7/8 inches, 240 x 148 mm. In very good condition. \$4800.00 This is one of five lithographs done by Whistler during a trip to Brittany with his wife in 1893, and one of the most effective and desirable of his lithographs. There was much controversy, including a famous lawsuit, over whether Whistler's use of lithographic transfer paper, as opposed to direct working on the stone, was a legitimate means of producing an original artwork. During the trip in France, Whistler would send his transfer paper drawings to his printer, Thomas Way, and Way would make proofs for Whistler's approval. "Vitre, the Canal" was the first transfer lithograph for which Whistler employed the use of a "stump," a piece of rolled paper used in lithography to soften contours and create tonal effects. Way went to considerable effort to produce Whistler's desired effect, which he describes in his book "Memories," as follows:

"He sent first the subject known as 'Vitre - The Canal.' The drawing was made with chalk and finished with stump, the sky and watery foreground being almost entirely so drawn. Now, if this had been drawn on stone, it would have been a simple matter for the printer; but it was done on transfer paper, and was new to us, and one dared not risk such a charming drawing without learning how to treat it. So I made some little drawings in the same manner, and had them put on stone, and worked out the proper treatment, and I was well rewarded by the successful result when the "Canal" was proved, and the confidence it gave him to follow this line of work with the perfect little group of lithographs of the Luxembourg Gardens and "The Nude Model Reclining."

(Quoted in McNamara and Siewart, "Whistler: Prosaic Views, Poetic Vision, Thames & Hudson, 1994).

85. Williams, Walter (American 1920-1998). **CAGED BIRD**. Color woodcut, 1966. Edition of 210,

signed, dated, titled and numbered 43/210 in pencil. 18 x 24 inches. In excellent condition.

\$4500.00

86. Williams, Walter (American, 1920-1998). **GIRL WITH BUTTERFLIES #2**. Color Woodcut, 1964. Edition of 210, signed, dated, titled and numbered 172/210 in pencil. 20 x 26 inches. In excellent condition. \$4500.00
87. Wood, Grant. **APPROACHING STORM**. Lithograph, 1940. Cole 19. 11 7/8 x 9 inches (304 x 230 mm). Published by Associated American Artists in an edition of 250. Signed in pencil, lower right. In excellent condition. \$8500.00
88. Yunkers, Adja. **STILL LIFE WITH BLACK FRUIT**. Johnson 32. Woodcut in colors, 1947. Printed on black tissue paper. Edition of 15. 15 1/4 x 26 1/2 inches, 390 x 674 mm., with irregular edges. Signed dated and numbered 12/15 within the image, and also titled, dated and numbered 12/15 in blue crayon in the lower margin. In very good condition. A scarce, early work. \$1800.00