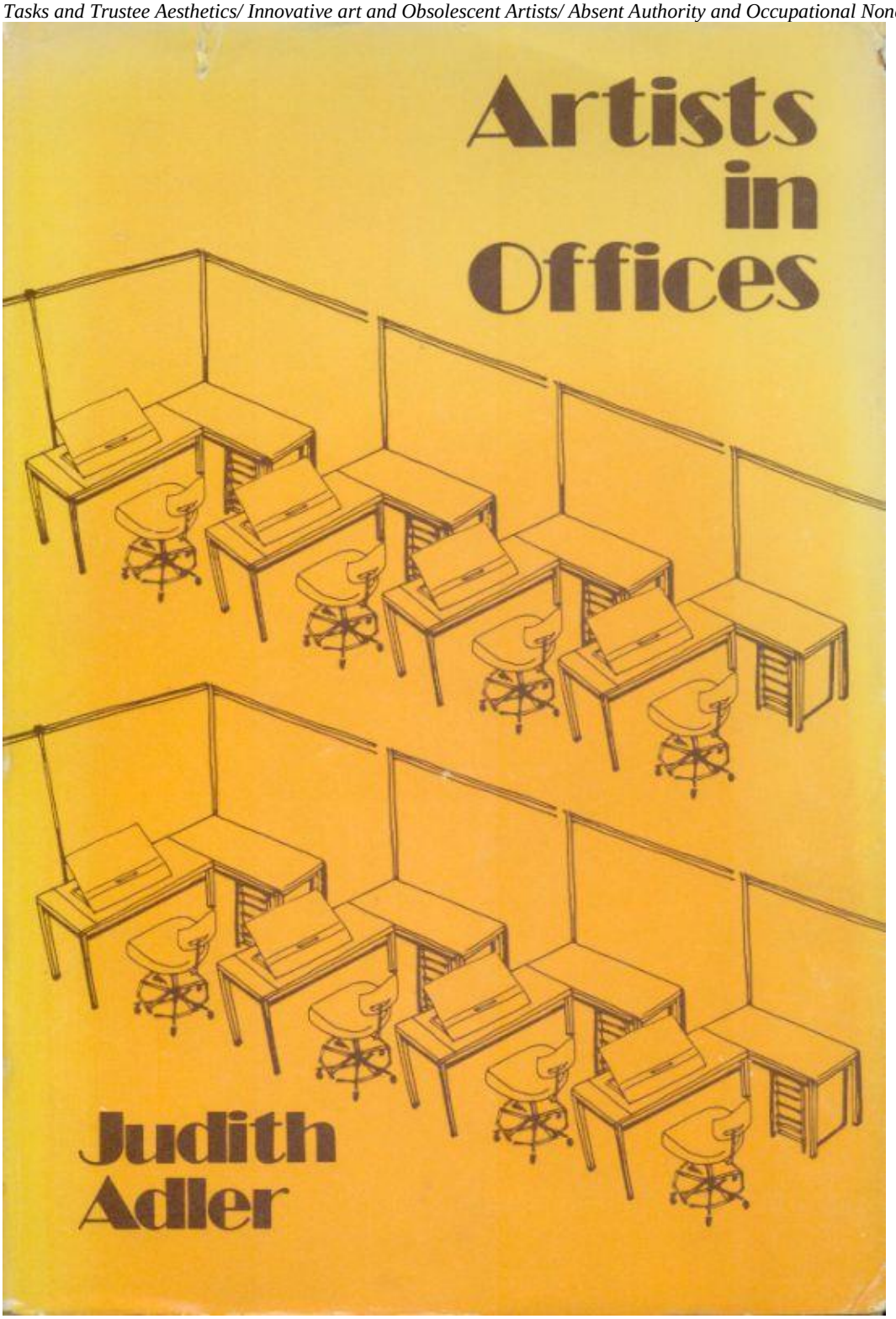
Art
History of Art

650 Books

from the collection of several artists

1 **Adler, Judith E.** Artists in Offices. An Ethography of an Academic Art Scene. First Edition. New Brunswick New Jersey, Transaction Books, 1979. 16cm x 23cm. XV, 165 pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. Inscribed and Signed by author Judith Adler. 48,--

Includes for example: The 'Schooling' of Occupational Preparation/ Revolutionary Art and the Art of Revolution/ Millenarianism and Utopian Communitarianism/ Art as Revolutionary Practice: Worldy Aestheticism/ Millenarianism and Fetishized Media/ The 'Art' of administration/ Alluring the Artists: The Contruction of an Art Scene/ Artists Cockaigne/ Laymen among artists/ 'Real Work' in Studio and Office/ Patrols and Brokers/ Trustee Tasks and Trustee Aesthetics/ Innovative art and Obsolescent Artists/ Absent Authority and Occupational Nonentity

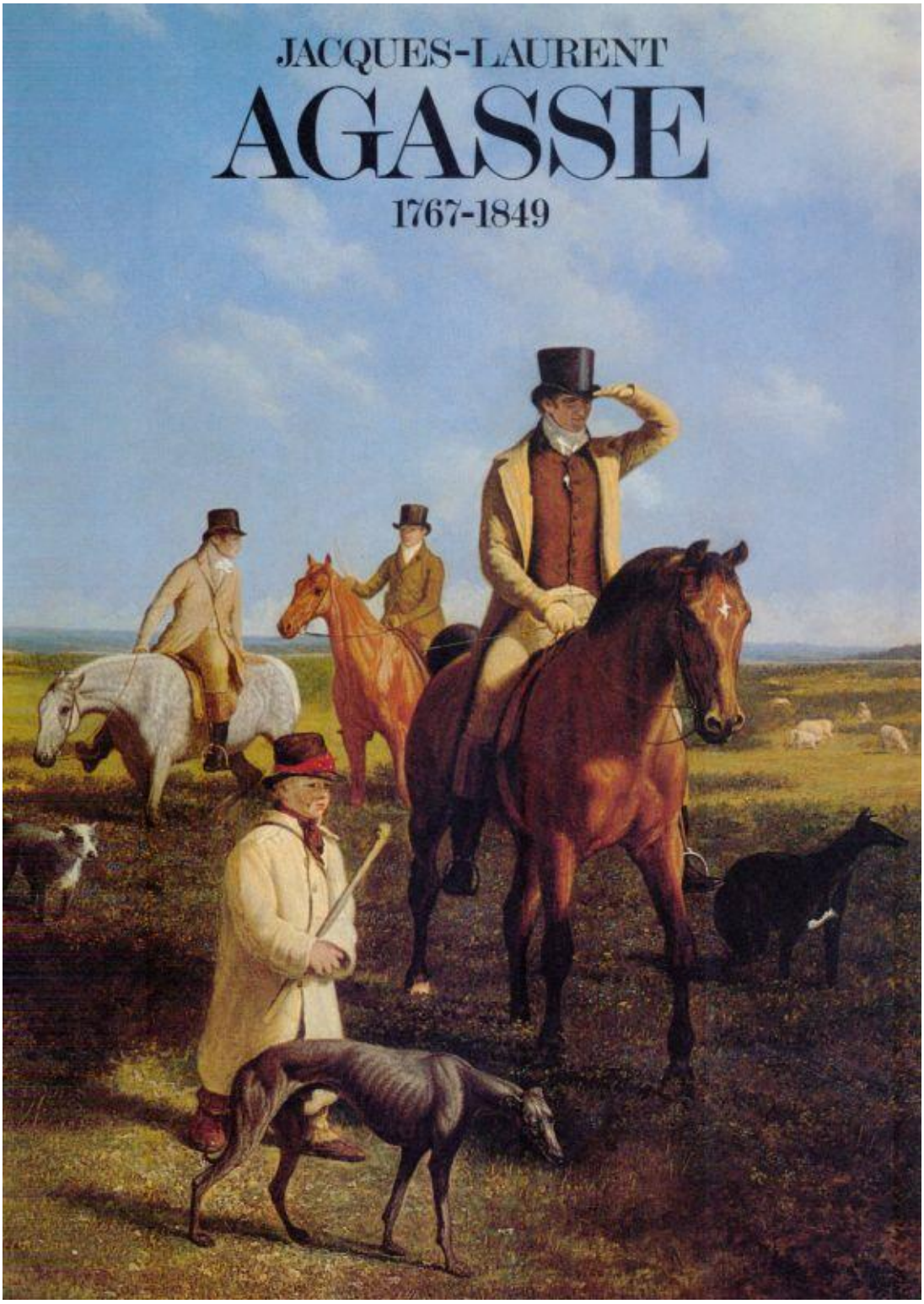


2 **[Agasse, Jacques-Laurent] Lapaire, Claude and Serota, Nicholas.** Jacques-Laurent Agasse 1767-1849. First Edition. London, The Tate Gallery, 1988. 24cm x 30cm. 285 pages with 115 illustrations. Original paperback (softcover). Very good condition with only minor signs of wear to the lower hinge. 50,--
Includes for example: Jacques-Laurent Agasse and Geneva / The Shaping of an Aesthetic Identity / Agasse in London / Agasse as Draughtsman /

Jacques-Laurent Agasse (April 24, 1767 – December 27, 1849) was an animal and landscape painter from Switzerland.
Born at Geneva, Agasse studied in the public art school of that city. Before he turned twenty he went to Paris to study in veterinary school to make himself fully acquainted with the anatomy of horses and other animals. He seems to have subsequently returned to Switzerland. The Tübinger Morgenblatt (1808, p. 876) says that "Agasse, the celebrated animal painter, now in England, owed his fortune to an accident. About eight years ago, he being then in Switzerland, a rich Englishman asked him to paint his favourite dog which had died. The Englishman was so pleased with his work that he took the painter to England with him."

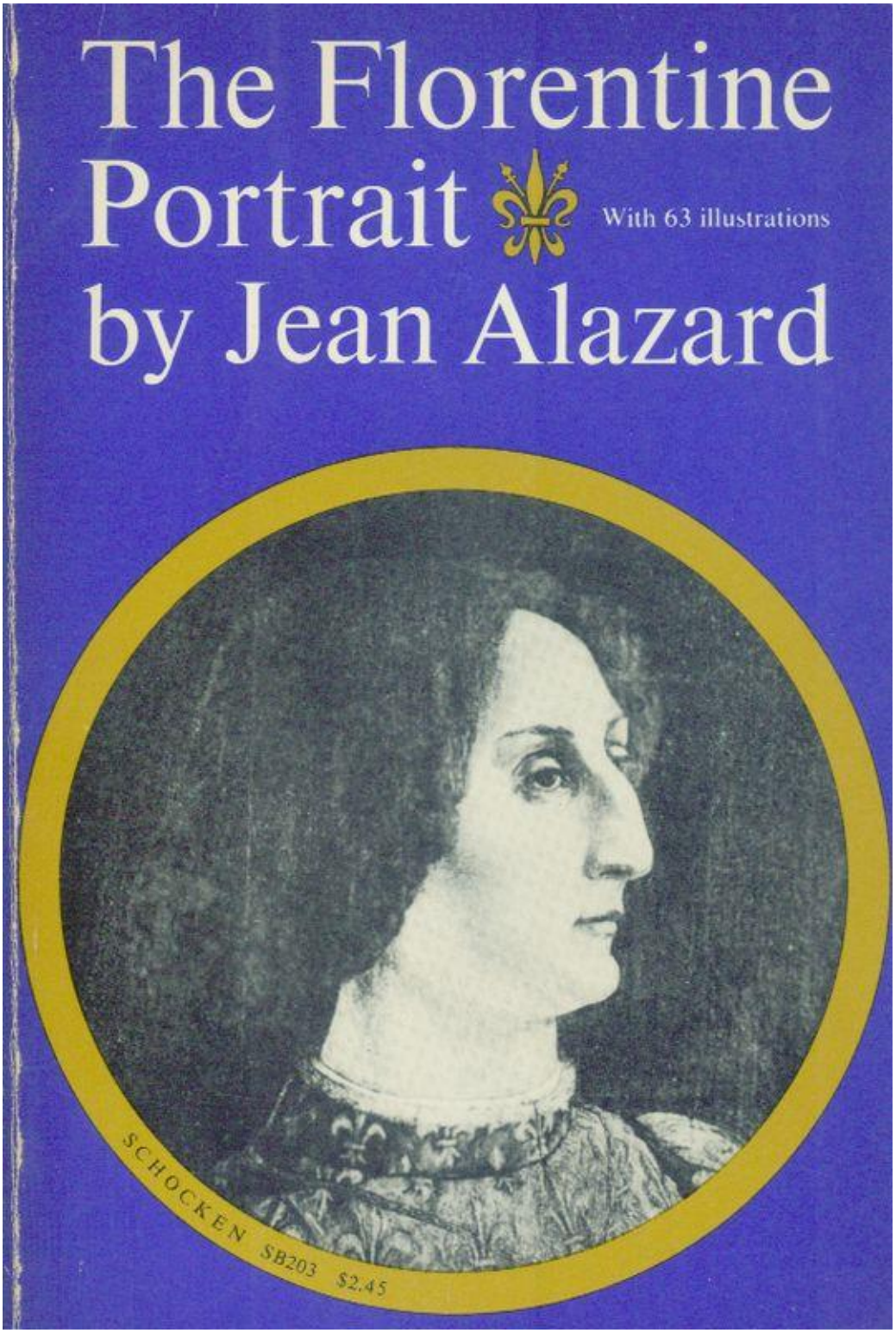
Nagler says that he was one of the most celebrated animal painters at the end of the 18th and the beginning of the 19th century. In Meusel's Neue Miscellaneen (viii. 1052 et seq.), he compares Agasse and Wouvermans, wholly in favour of the former. In that partial article much is said of his extreme devotion to art, of his marvelous knowledge of anatomy, of his special fondness for the English racehorses, and his excellence in depicting them. He appears first in the Academy catalogues in 1801 as the exhibitor of the 'Portrait of a Horse', and continued to exhibit more or less until 1845 (contradicting Nagler's statement that he died "about" 1806).

In the catalogues his name is given as J.L. Agasse or Agassé. The number of times Agassé changed his address confirms Redgrave's assertion that "he lived poor and died poor". The writer of the panegyric already quoted says, however, that he did not work for money, but that he was urged forward by the resistless force of natural genius. (Wikipedia)



3 **Alazard, Jean.** The Florentine Portrait. First Schocken Edition. New York, Schocken Books, 1968. 13.5cm x 20cm. 235 pages with 63 illustrations. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--

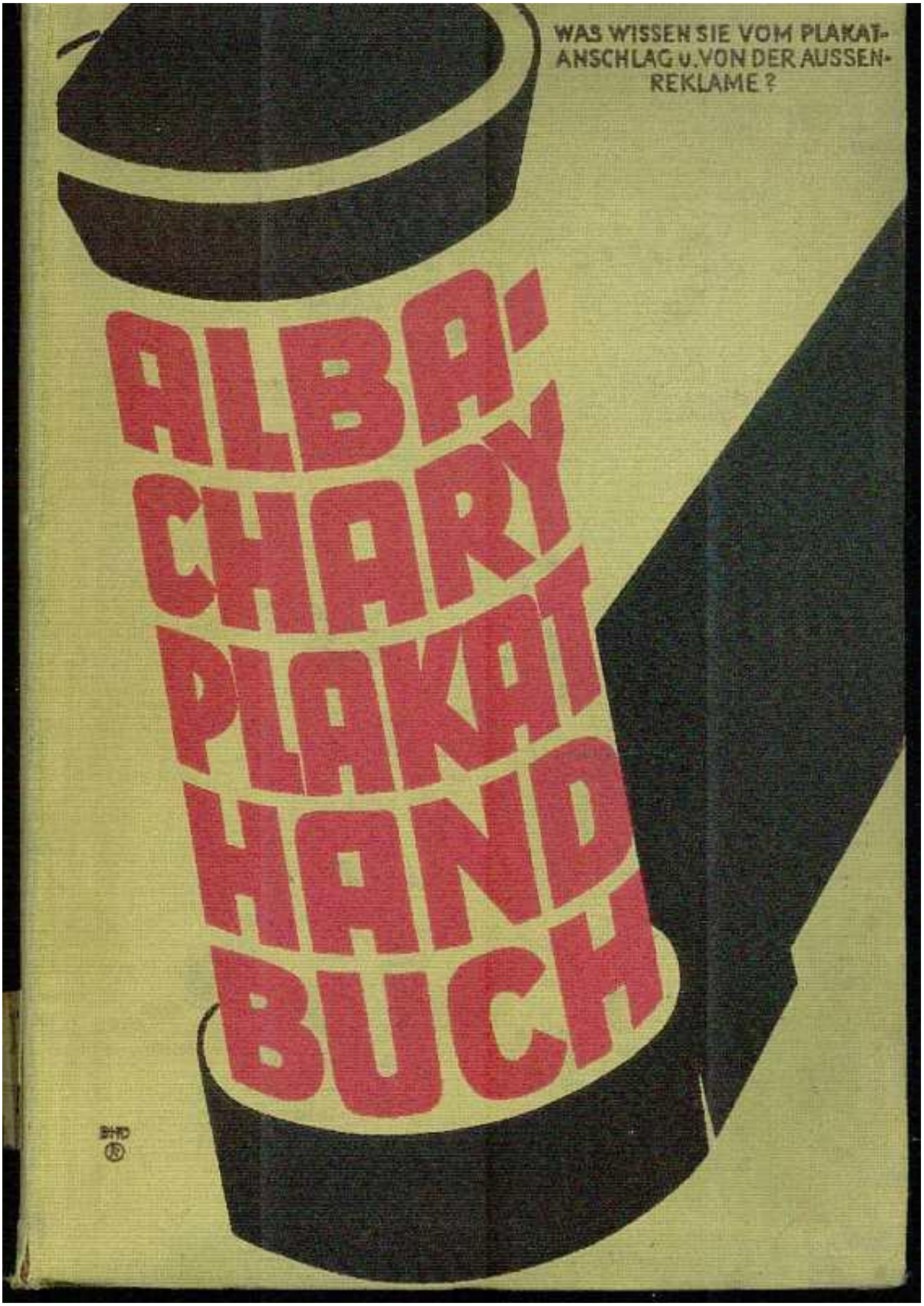
Includes for example: Florentine Portraits before Leonardo/ Easel Portraits at the time of Botticelli/ Leonardo Da Vinci's theories and their influence on the young Raphael/ Portrait Painters of the transition/ Leonardo's influence on Andrea del Sarto/ The Disciples of Andrea Del Sarto/ Andrea Del Sarto's Influence on Michelangelo Pontormo/ Francesco Salviati and the Venetian Influence/ Taste in Portraiture at the time of Cosimo i de Medici / State Portraits Bronzino/ The Place of Florentine Portraiture in the Evolution of Italian Painting its Originality and its influence.



4 **Albachary, Jacques.** Albacharys Plakathandbuch. Was wissen Sie vom Plakatanschlag und von der Aussenreklame ? Ausgabe 1930. Berlin, Jacques Albachary, 1930. 8°. 400 Seiten. Mit zahlreichen Abbildungen und Plakatbeispielen. 1 Faltblatt. Illustrierter, originaler Ganleinenband mit stilisierter Litfaßsäule. Gebundene Ausgabe. Flexibles Leinen gering angeplatzt und etwas angestaubt. Gut erhaltenes, ehemaliges Bibliotheksexemplar (ausgestempelt) mit allen üblichen Merkmalen (kleines, papiernes Rückenschildchen (ohne Folie angebracht). Innen drei kleine Stempel auf und verso dem Titelblatt. Titelblatt etwas knittrig. Der Text absolut sauber. KEINE Anstreichungen. Mit dem grossformatigen, fünffach gefalteten Blatt zu den DIN-Formaten und sogenannten Berliner Formaten der Plakate für Litfaßsäulen. Das Faltblatt nur ganz gering eingerissen und sonst in wunderbarer Erhaltung.

Sehr seltene Publikation in immer noch guter bis sehr guter Erhaltung. 195,--

Was mit der Plakatreklame alles erreicht wurde / Plakatfeldzug für Luxknit-Badeanzüge / Wie die Konservenindustrie in Kanada durch Plakate verkauft / Plakatfeldzug für Blumen / Modiano erobert in 6 Jahren 80% des Konsums / Das Plakat verhilft einer Möbelfirma von kleinen Anfängen zur Weltgeltung / Die Plakatreklame für einen Artisten / Plakatreklame der größten amerikanischen Hutfirma / Merkwürdige und absonderliche Anschläge und Plakate / Die Lichtreklame / Die Arten der Lichtreklame / Glühlampen / Neonlicht / Wolframlicht / Lichtreklame außerhalb der Städte etc. etc.



5 **[Allingham, Helen] Christies.** The Marley Collection of Watercolours by Helen Allingham. Thursday 19 September 1991. London, Christie Manson and Woods Ltd. 1991. 21cm x 27cm. 86 unnumbered pages. Original softcover (Paperback). Excellent condition. Including loosely inserted sheet with realized prices. 30,--
Helen Allingham (née Helen Mary Elizabeth Paterson) (26 September 1848 – 28 September 1926) was an English

watercolour painter and illustrator of the Victorian era.
Helen Mary Elizabeth Paterson was born in Britain on 26 September 1848, at Swadlincote in Derbyshire, England, the daughter of a medical doctor and the eldest of seven children. The family moved to Altrincham in Cheshire when she was one year old. In 1862, at the age of 13, she suffered a tragedy when her father and 3 year-old sister Isabel died of diphtheria, after which the family had to move to Birmingham where Helen's aunts helped provide for them. Her younger sister Caroline Paterson also became a noted artist. Helen showed a talent for art from an early age, drawing some of her inspiration from her maternal grandmother Sarah Smith Herford and aunt Laura Herford, both accomplished artists of their day.

She initially studied art for three years at the Birmingham School of Design (founded 1843), then from 1867 attended the "Female School of Art", a section of which became the Royal College of Art in London.
While studying at the Royal College, Helen worked as an illustrator, eventually deciding to give up her studies in favour of a full-time career in art. She painted for children's and adult books, including a prestigious commission to illustrate Thomas Hardy's "Far from the madding crowd" and for periodicals, including The Graphic newspaper. She became a lifelong friend of Kate Greenaway whom she met at evening art classes at the Slade School of Fine Art.

On 22 August 1874 she married William Allingham, Irish poet and editor of Fraser's Magazine, who was almost twice her age. After her marriage she gave up illustration and turned to watercolour painting.

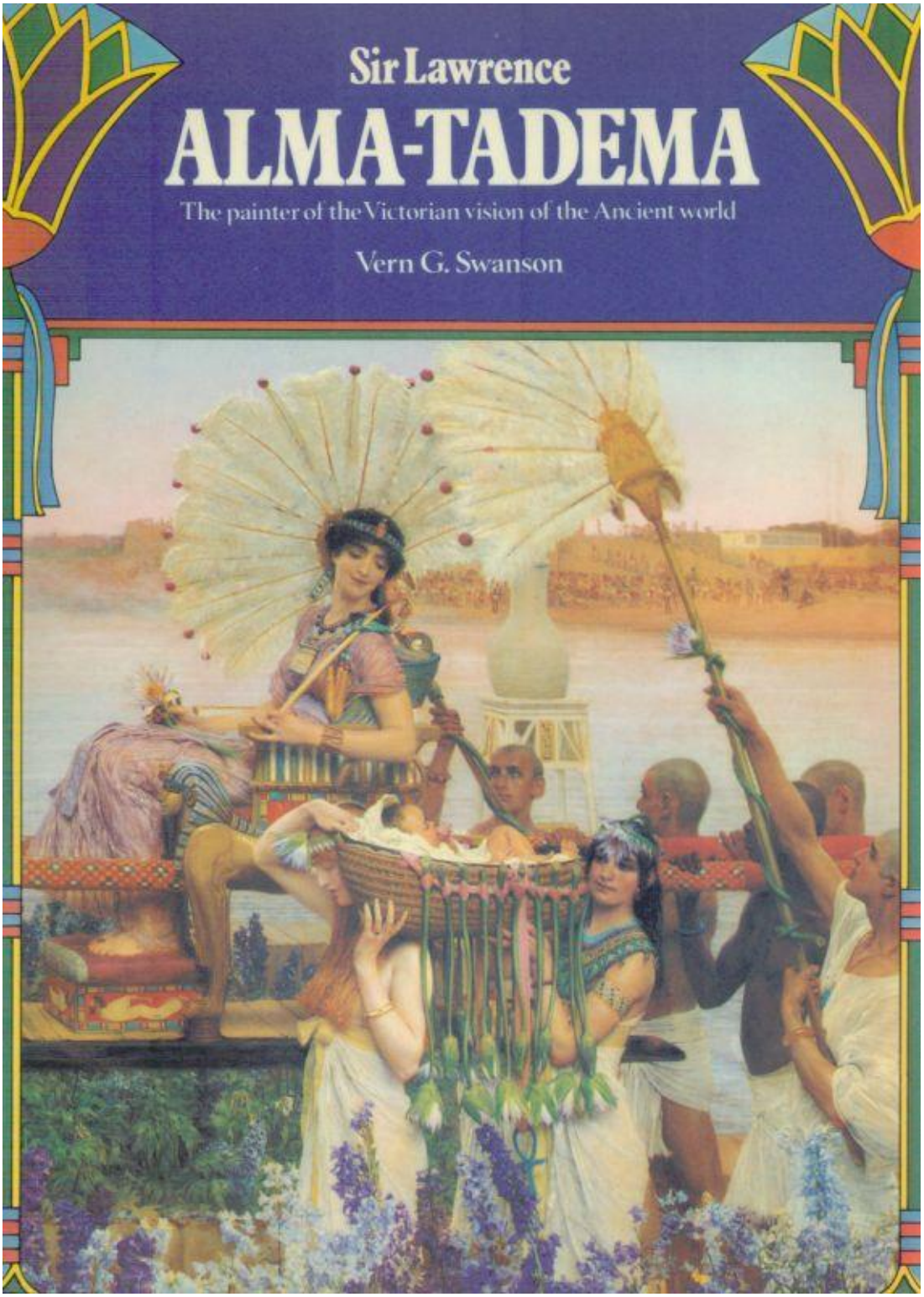
In 1881 the family moved from Chelsea to Witley in Surrey. Helen started to paint the beautiful countryside around her and particularly the picturesque farmhouses and cottages of Surrey and Sussex for which she became famous. She went on to paint rural scenes in other parts of the country - Middlesex, Kent, the Isle of Wight and the West Country - and abroad in Venice, Italy. As well as landscapes, she completed several portraits, including one of Thomas Carlyle. She became the first woman to be admitted as a full member of the Royal Watercolour Society.
There is a Helen Allingham Society, founded in 2000. Her time in Altrincham is commemorated by blue plaques at 16 Market Street, Altrincham and at Levenhurst, St. John's Road, Bowdon. (Wikipedia)

6 **[Allora & Calzadilla] Ruf, Beatrix (Editor).** Allora & Calzadilla Zurich, JRP Ringier, 2009. 26,5 cm x 21,5 cm. 156 pages. pWith many colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. From the library of dutch fashion designer Frans Molenaar. Excellent condition with only minor signs of external wear. 28,--

Includes for example the following essays: Hans Ulbrich Obrist - Interview with Allora & Calzadilla, 2003/2009 / Hannah Feldman - Orchestral Maneuvers in the Light / Hou Hanru - Allora & Calzadilla's Project for the Walter and McBean Galleries at the San Francisco Art Institute etc etc.

Jennifer Allora (born 20 March 1974) and Guillermo Calzadilla (born 10 January 1971) are a collaborative duo of visual artists who live and work in San Juan, Puerto Rico. They were the United States Representatives for the 2011 Venice Biennale, the 54th International Art Exhibition, in 2011. (Wikipedia).

7 **[Alma-Tadema, Lawrence] Swanson, Vern G.** Sir Lawrence Alma-Tadema. The Painter of the Victorian vision of the Ancient World. London, Ash and Grant, 1977. 22cm x 30cm. 144 pages with 32 colour plates. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--
Includes for Example: Childhood (1836-1851) / Student Years (1852-1862) / Continental Years (1862-1870) / England - Early Years (1870-1882) / Last Years (1883-1912) / Personality / The Aesthetic Basis/ Influences / Vision / Style / Technique / The Changing Critical View/ Public Opinion / The Critics Appraisal / First Period (to 1883) / Second Peiod (1883-1912) / Third Period (1913-1962) / Fourth Period (1962-1977)/

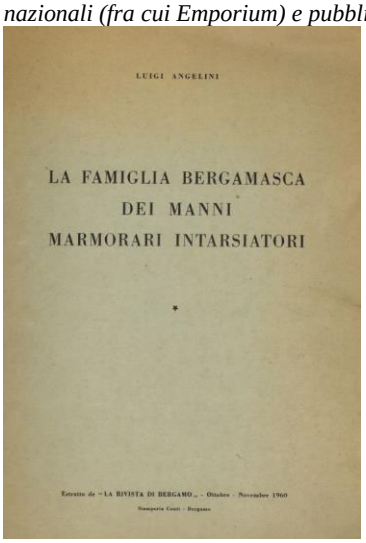


8 **[Anderson, Hans Christian] Petersen, Hans.** Hans Christian Andersen's Flowers / A Posy of Flowers Painted by Scandinavian Artists in the Time of Hans Christian Anderson. First Edition. Kopenhagen, Bernard Nollen, 1982. 23.5cm x 33cm. 96, (8) pages. Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. Provenance: This book comes from the library of Sir Frederick Ashton. With a Provenance - Sticker to the rear endpaper. 50,--
From the estate of the Late Sir Frederick Ashton O.M.. C.H.. C.B.E.

9 **Angelini, Luigi.** La Famiglia Bergamasca dei Manni Marmorari Intarsiatori. Estratto de "La Rivista di Bergamo" - Ottobre - Novembre 1960. Bergamo, Stamperia Conti, 1960. 30,5 x 23,5 cm. 22 pages. With many black-and-white illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. Written inscription by previous owner. 35,--

Luigi Angelini (Bergamo, 20 dicembre 1884 – Bergamo, 7 novembre 1969 è stato un ingegnere civile italiano.

Si laureò al Regio Istituto Tecnico Superiore di Milano (RITSM) nel 1907, lavorò dapprima nello studio di Marcello Piacentini, diventando in seguito direttore dei lavori di molte delle sue opere, e fu uno dei più importanti, autorevoli e fecondi professionisti bergamaschi della prima metà del XX secolo, accreditato di oltre 400 progetti nella cittadina orobica e in tutta la provincia.
All'attività professionale, affiancò fin dalla giovinezza l'impegno divulgativo, scrivendo per diverse testate locali e nazionali (fra cui Emporium) e pubblicando diversi libri di carattere storico-artistico. (Wikipedia).


LUIGI ANGELINI

LA FAMIGLIA BERGAMASCA
DEI MANNI
MARMORARI INTARSIATORI

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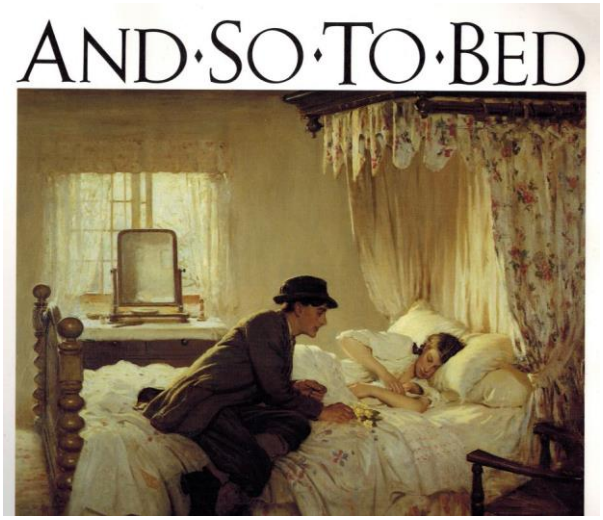
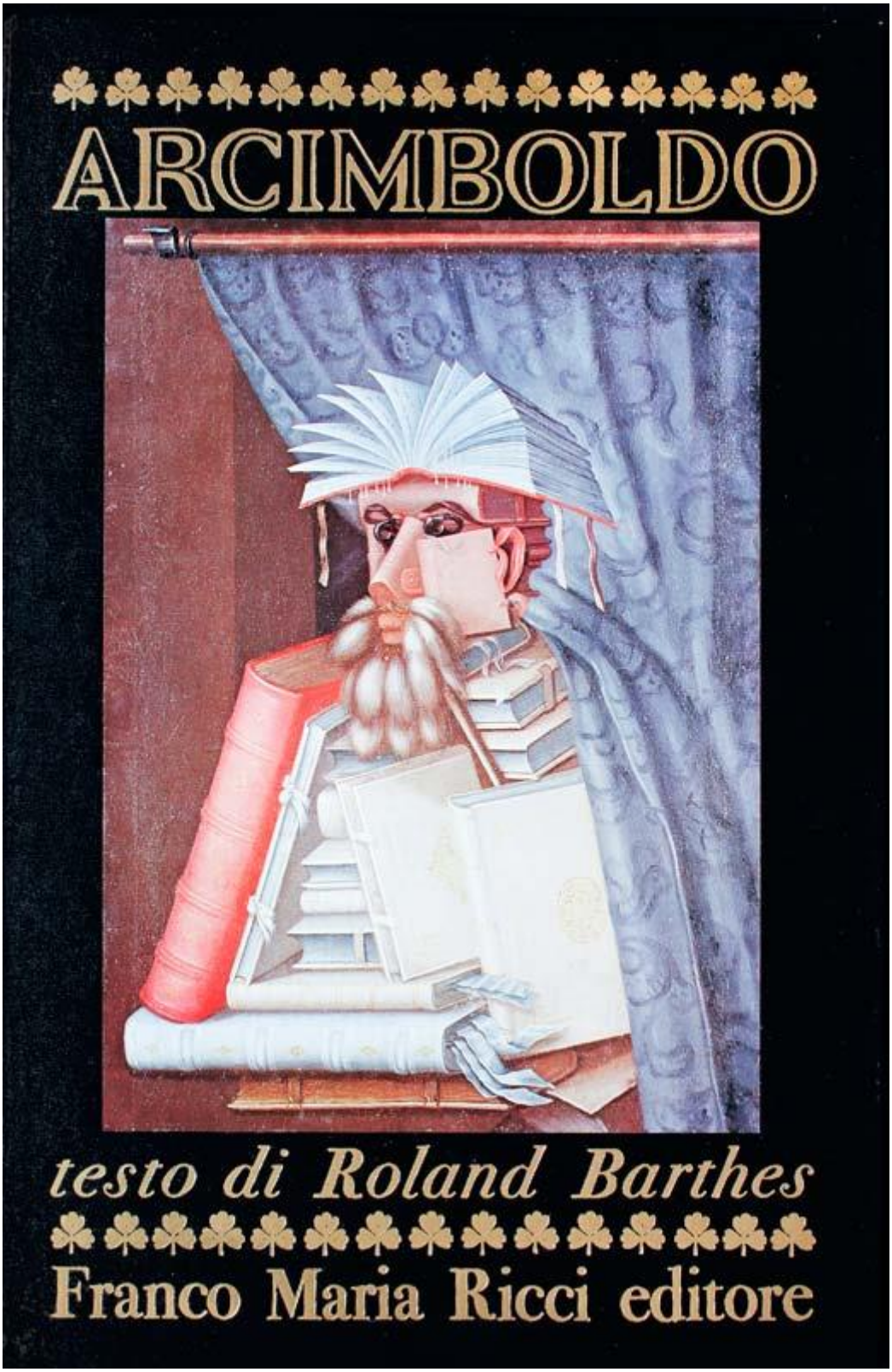
Estratto da «LA RIVISTA DI BERGAMO» - Ottobre - Novembre 1960
Stamperia Conti - Bergamo

10 **Anonymus.** And So To Bed. Book of the Bedroom. Chelsea, And So To Bed Ltd., 1991. 27,5 cm x 25 cm. 50 pages. With many colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. Corners slightly dog eared. 35,--
Includes for example the following chapters: Golden Slumbers / Brush Stroke / Goodwood / Touch of brass / Pillow Talk etc etc.



11 **[Arcimboldo, Giuseppe] Barthes, Roland.** Arcimboldo. Testo di Roland Barthes con un saggio di Achille Bonito Oliva. Parma, Franco Maria Ricci editore, 1978. Folio. 172 pp. Illustrate a colori. No.589/ tremila exemplari numerati. One illustration defect (torn). 125,--
Italian Edition. Signed by Franco Maria Ricci. Fantastic publication in original slipcase. Excellent condition with only minro signs of external wear.



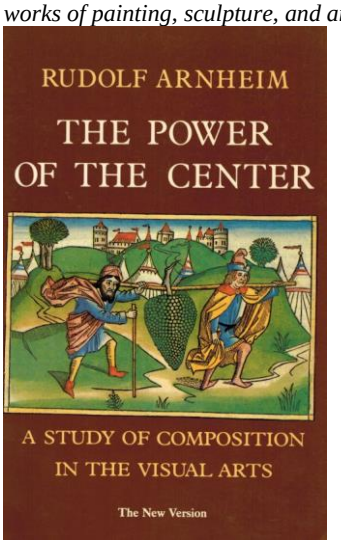
12 **Arikha, Avigdor.** Inks, Drawings and Etchings. February - March 1974. London, Marlborough Fine Art, (1974). 4°. 30 pages. Original Softcover. From the library of irish photographer John Minihan. 30,--

Avigdor Arikha (April 28, 1929 – April 29, 2010) was a painter, draughtsman, printmaker, and art historian.
Avigdor Arikha was born to German-speaking Jewish parents in Ra(da(ut,i, but grew up in Czernowitz (now in Ukraine), in Bukovina, Romania. His family faced forced deportation in 1941 to the Romanian-run concentration camps of Transnistria (now in Western Ukraine), where his father died. He managed to survive thanks to the drawings he made of deportation scenes, which were shown to delegates of the International Red Cross. As a result of that, both he and his sister were freed and brought to Palestine in 1944. Until 1948, he lived in Kibbutz Ma'ale

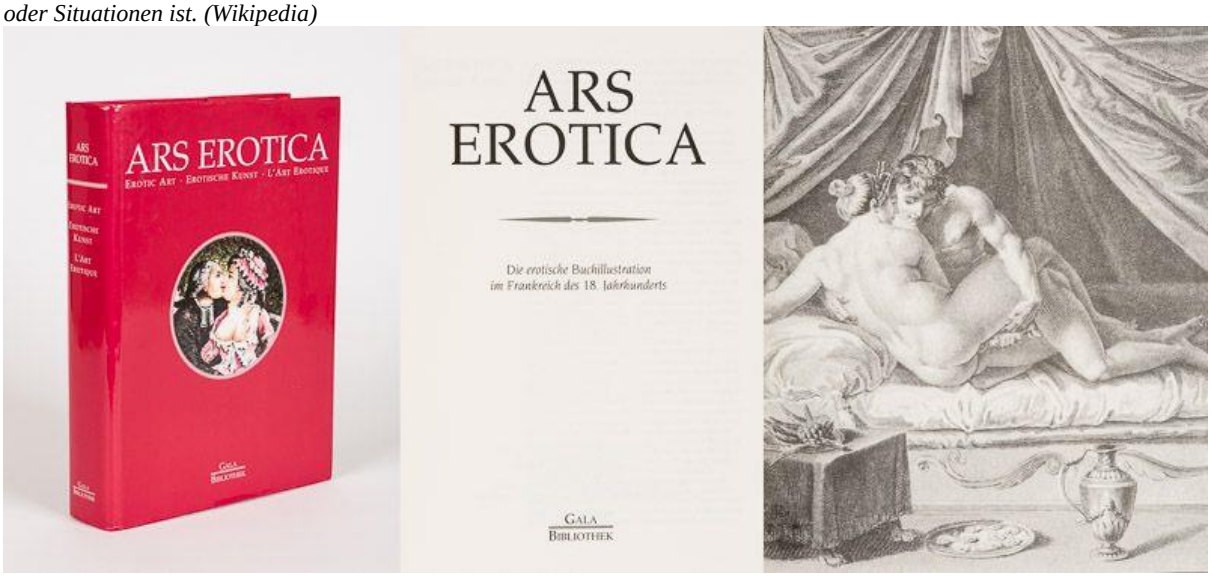
HaHamisha. In 1948 he was severely wounded in Israel's War of Independence. From 1946 to 1949, he attended the Bezalel School of Art in Jerusalem; its teaching was based on the Bauhaus methods. In 1949 he was awarded a scholarship which enabled him to study at the Ecole des Beaux Arts in Paris, where he learned the fresco technique. From 1954 on Arikha resided in Paris. Arikha was married from 1961 until his death to the American poet and writer Anne Atik. Arikha died in Paris from complications of cancer on April 29, 2010, the day after his 81st birthday. (Wikipedia)

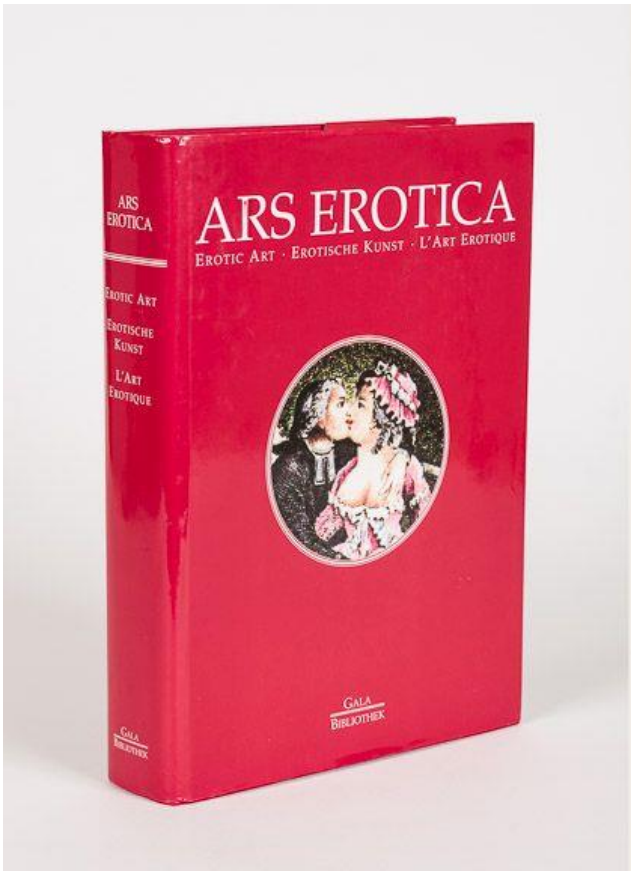
13 **Arnheim, Rudolf.** The Power Of The Centre - A Study of Composition In The Visual Arts. The New Version. London, University of California Press, 1988, 15 cm x 23 cm, X, 234 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes. 28,--
Includes for example: Two Spatial Systems / Centers and Their Rivals / Tondo and Square / Volumes and Nodes / Space in Depth / Centers and Grids in Buildings etc. etc.

Using a wealth of examples, Arnheim considers the factors that determine the overall organization of visual form in works of painting, sculpture, and architecture. (Amazon)



14 **Ars Erotica.** Die erotische Buchillustration im Frankreich des 18. Jahrhunderts. [Translates: The erotic bookillustrations in the 18th century] Trilingual edition (German / French / English). Köln. Parkland Verlag, 1999. 21,5 x 30,5 cm. 574 Seiten mit zahlreichen Illustrationen / 574 pages with several illustrations (also in colour). Hardcover with dustjacket / Gebundene Ausgabe im originalen Schutzumschlag. Sehr guter Zustand mit minimalen Gebrauchsspuren. 78,--
Werke der erotischen Kunst (Erotika, Singular Erotikon) sind Kunstwerke mit vorwiegend erotischem Sujet, also literarische Texte, Bilder, Skulpturen, Filme, Comics usw., deren Gegenstand die Darstellung sexueller Handlungen oder Situationen ist. (Wikipedia)





ARS EROTICA

Die erotische Buchillustration im Frankreich des 18. Jahrhunderts

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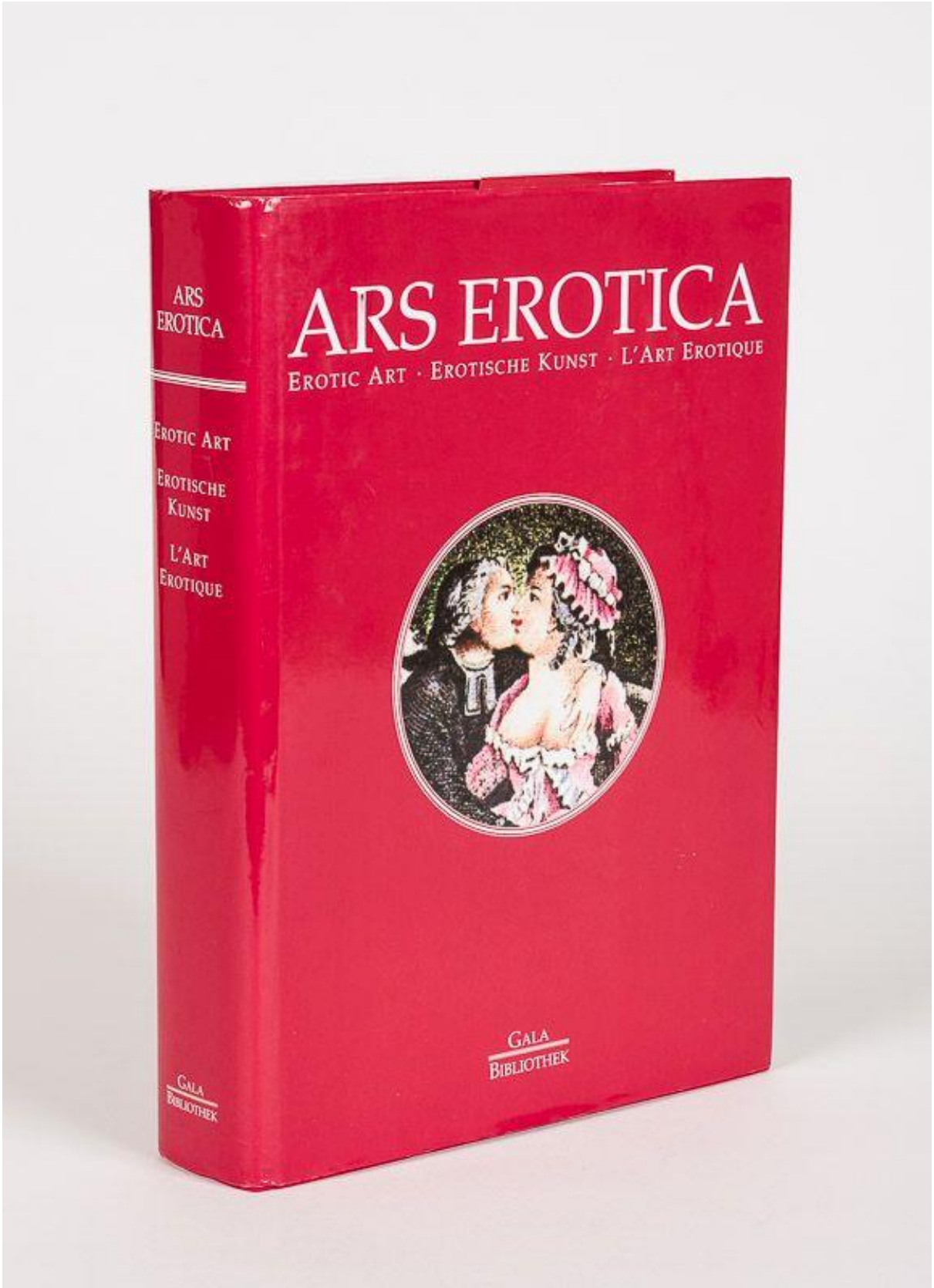
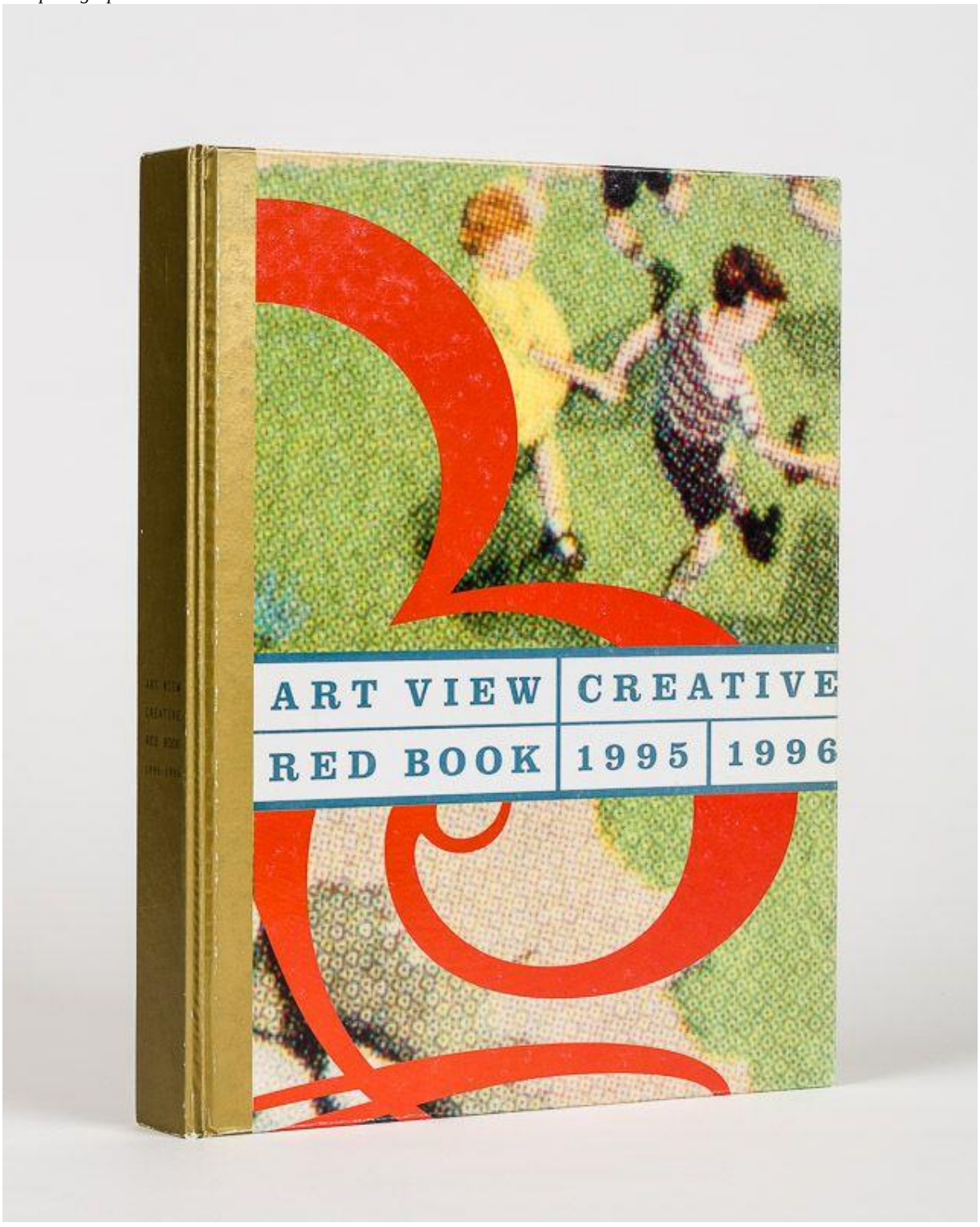
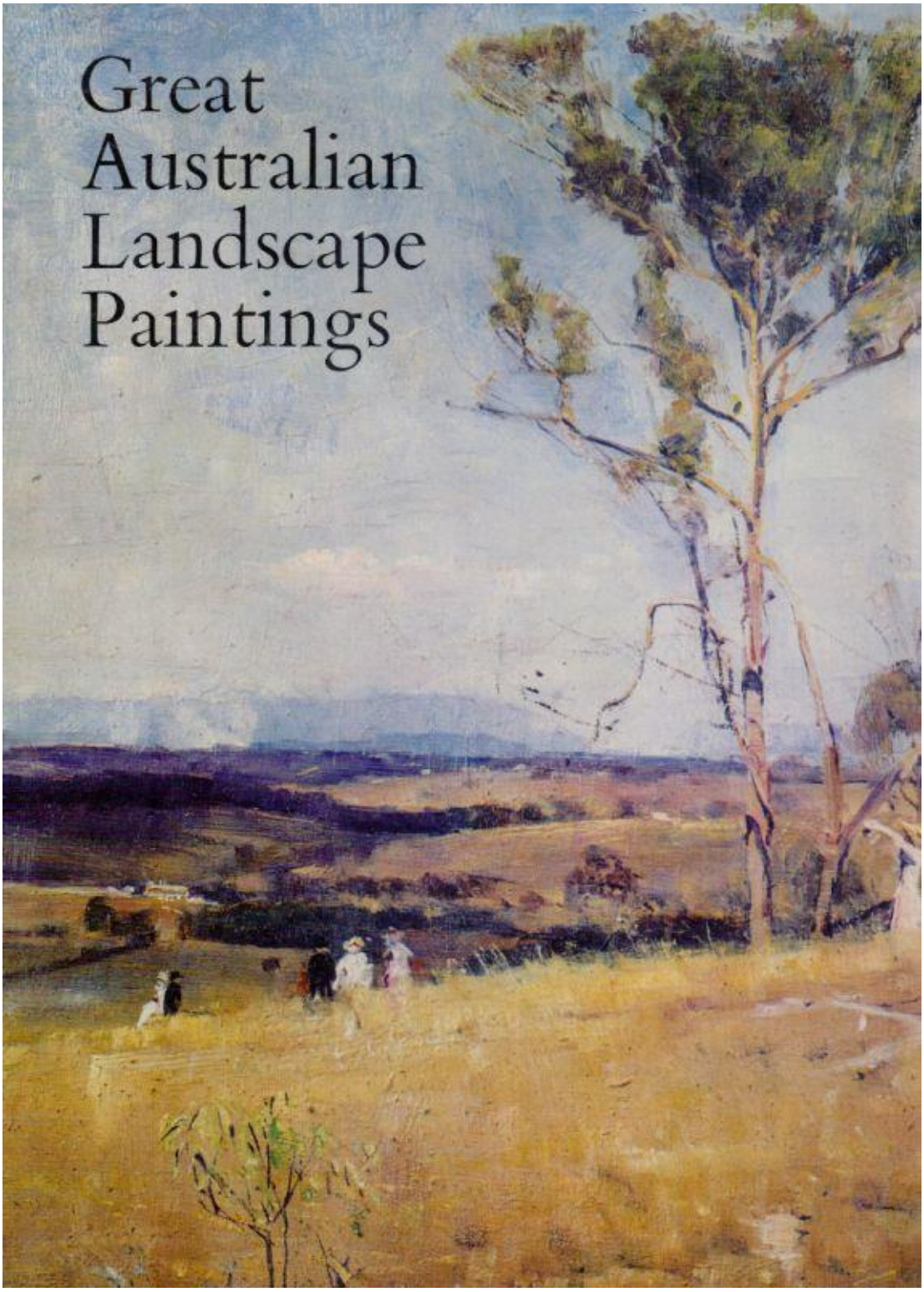


15 **Art View.** Art View. Creative Red Book 1995-1996. Baarn, Art View BV, 1995. 30,5 cm x 23,5 cm. 434 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Original Hardcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met lichte beschadiging aan hoekpunten van aantal pagina's / From the library of dutch fashion designer Frans Molenaar. Very good condition with some slight damage to corners of some of the pages. 28,--

Met o.a. de volgende hoofdstukken / Includes for example the following chapters: Reclamebureaus / Fotografen-Agenten / Beeldmanipulatie / Modellenbureaus, Visagisten & Stylisten / Ontwerpbureaus / Computergraphics - Animatie etc etc.



16 **Australian Art Library.** Great Australian Landscape Paintings. Selected by the Editors of the Australian Art Library. Melbourne, Lansdowne Press, 1973. 26cm x 33cm. 72 pages with 48 colour plates. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 30,--
Includes for example: John Eyre/ Joseph Lycett/ John Skinner Prout/ John Glover/ Conrad Martens/ Nicholas Chevalier/ Edward Roper/ Louis Buvelot/ Charles Conder/ Tom Roberts/ William Charles Pigeunit/ Sydney Long/ Julian Ashton/ Arthur Streeton/ Hans Heysen/ Elioth Gruner/ Frederick McCubbin/ Emanuel Phillips Fox/ Tom Roberts/Russell Drysdale/ Ray Cooke/ Lloyd Rees/ Fred Williams/ John Perceval/

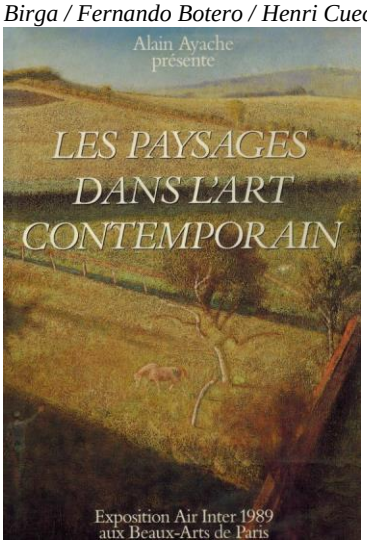


17 **Wouters - Avermaete, Roger.** Rik Wouters. Bruxelles, Jacques Antoine, 1986. 8°. 293 pages. Trés bon etat. / Original cloth with dustjacket. Very good condition with only absolutely minor signs of usage to the dustjacket. 40,--

Rik Wouters (August 21, 1882, Mechelen—July 11, 1916, Amsterdam) was a Belgian fauvist painter and sculptor. Wouters was educated at the Académie Royale des Beaux-Arts in Brussels.

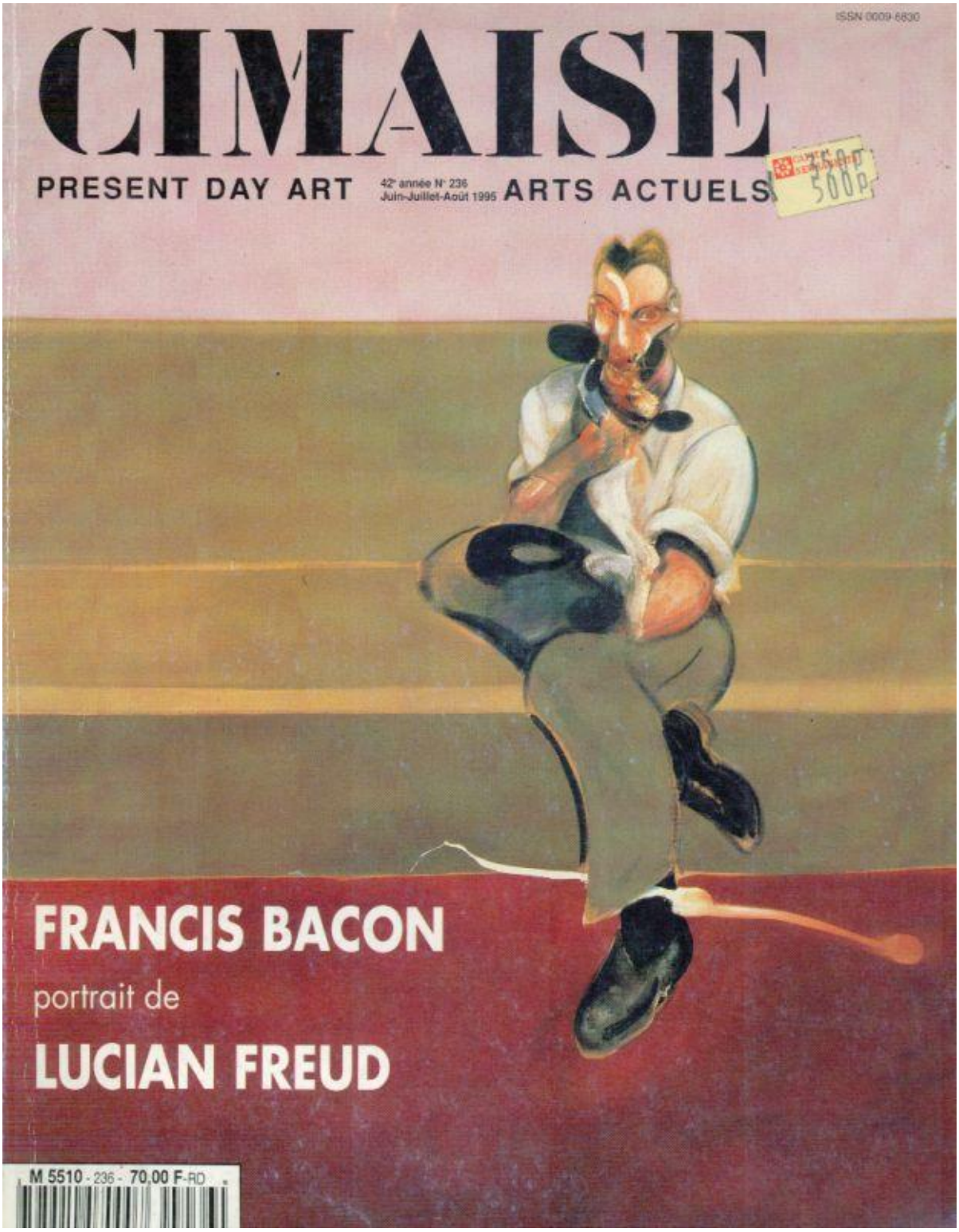
18 **Ayache, Alain. (Editor).** Les Paysaged dans l'Art Contemporain. Paris, Les Meilleures Éditions, 1989. 30,5 cm x 21,5 cm. 79 pages. Full-colour illustrations throughout. Original Hardcover with dustjacket. Excellent condition with only minor signs of external wear. 68,--

Includes for example the following artists: Gilles Aillaud / Assadour / Balthus / Jean Bazaine / Joan Blondeel / Sergio Birga / Fernando Botero / Henri Cueco / Michel Canteloup / Patrice Giorda / Jacques Hartmann etc etc.

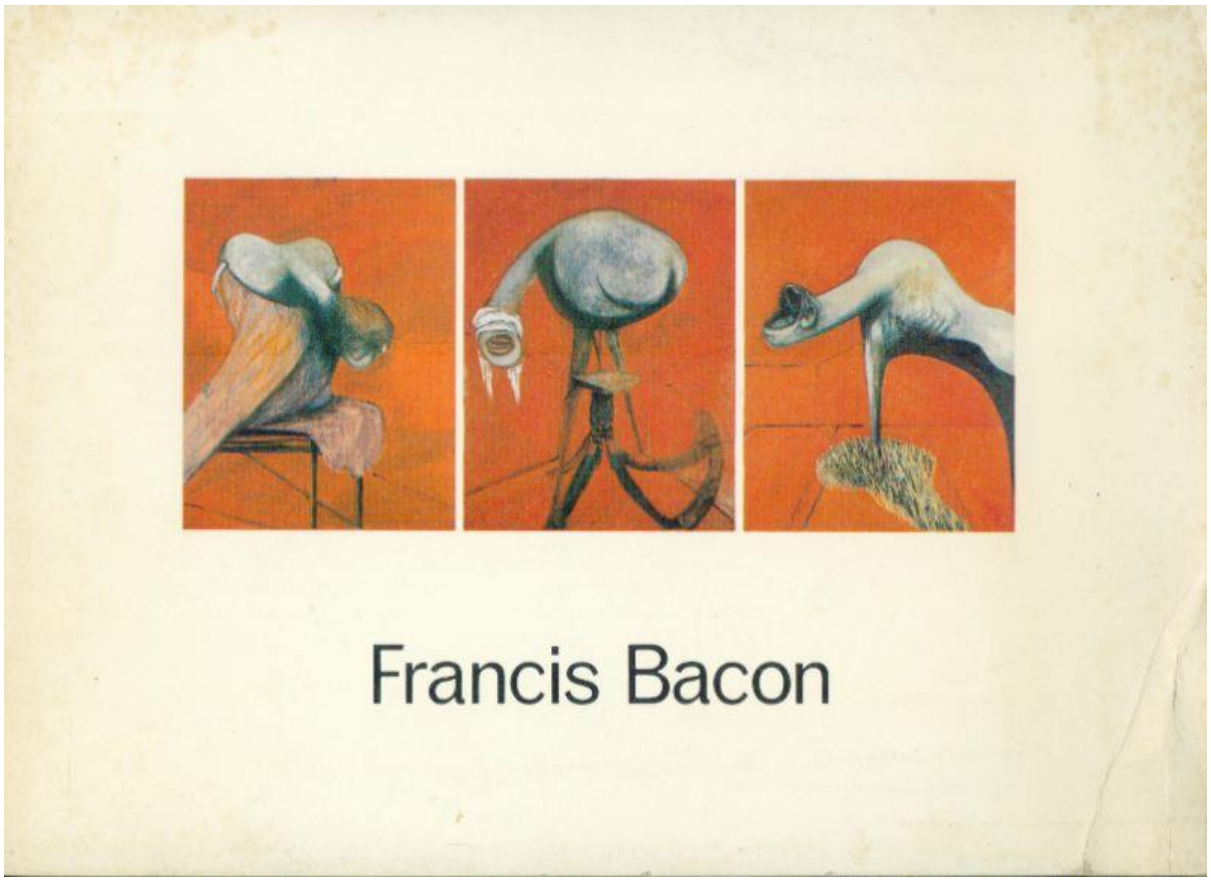


19 **[Bacon] Lojander, Birgitta / Bell, Aaron / Eager, Ellen (Editors).** Ars 69. Konstmuseet i Ateneum 8.3.-13.4.1969 / Tampereen Taidemuseo 20.4.-11.5.1969. Trilingual: Suomi / Svenska / English. Tampere, Museum of Modern Art, 1969. 23 cm x 23 cm. 106 pages. With many mainly black-and-white and some colour illustrations throughout the book. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 95,--
Includes for example the followig artists: Yamaguchi / Lichtenstein / Kienholz / Warhol / Wesselmann / Arakawa / Segal / Segui / Bacon etc etc.

20 **[Bacon, Francis] Cimaise.** Cimaise Present Day Art. Francis Bacon portrait de Lucian Freud. Arts Actuels. June 1995. Paris, ADAGP, 1995. 21cm x 27cm. 70, (2) pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 30,--
Includes for example: A Works re-reading / Just the essential / Twinned Violence / A salvo of shifting lines / A mixture of reserve and intensity / The Painter of decerption / The clouds of Despair / Art, Circumstance and true values: Four Parisian Galleries confronting the crisis / Sharing Hardships / Merkado's Planetarium/



21 **[Bacon, Francis] Francis, Richard.** Francis Bacon. Catalogue. London, The Tate Gallery, 1980. Oblong-8°. 32 pages. Original, illustrated paperback (Softcover). Some signs of external wear. From the library of irish photographer John Minihan. Bacon was one of Minihan's more famous targets in his photography. 35,--



22 **[Bacon, Francis] Jardine, Lisa / Stewart, Alan.** Hostage To Fortune: The Troubled Life of Francis Bacon (1561-1626). London, Victor Gollancz, 1998. 8°. 637 pages. Original Hardcover with dustjacket in excellent condition. Only very minor signs of wear. Signed by both authors on the titlepage. From the library of painter, photographer and Margot Fonteyn - expert Keith Money. 30,--

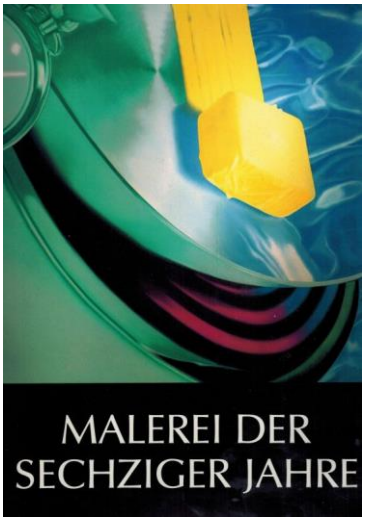
Francis Bacon's reputation as a philosopher and scientist foremost, with a political career necessitated by his inherited position in society, is challenged in this thoroughly researched and detailed biography. The authors present Bacon as having a real and chosen taste for power politics and its intrigues, and given the weight of evidence provided it is difficult to challenge the thesis.

This is the great strength of the work--starting from scratch as the authors say, building up a life from contemporary sources, and refusing to be drawn into direct debate with other "lives of Bacon". But though we see how ultimately Bacon tried to manufacture his reputation as a scholar by misrepresenting the circumstances of the end of his political career,which was one that ended in shame rather than gentle retirement to contemplation and science ("Bribery, Buggery and the Fall of Francis Bacon" is how the authors headline it), still we can judge his works in their own light, by the marks of truth and utility.

The biography makes no claims to assessment here, but by omission perhaps suggests his works too should be given short shrift. Bacon's troubled life may have indeed left too many "hostages to fortune" for him to be simply considered a philosopher, yet all the details of it cannot themselves, however unseemly, deny that his works outside politics deserve an independent assessment--particularly true in terms of their influence on the progress of European science. But as an account of his daily life this biography surely leaves no room now for doubting Bacon's thorough immersion in the politics of his age. (Source: Jeff Petts)

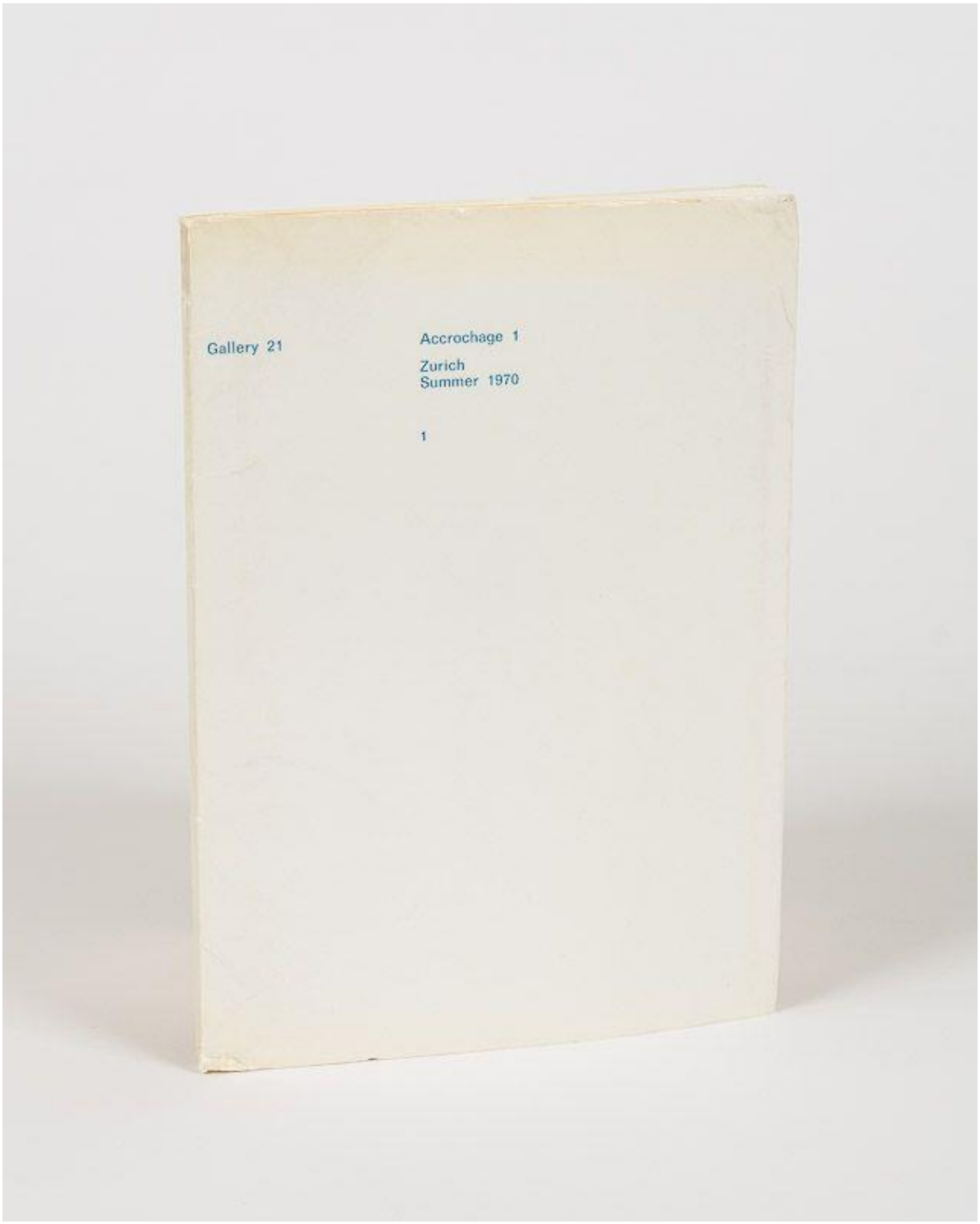
23 **[Bacon, Francis] Richter, Horst.** Malerei der sechziger Jahre. Köln, Dumont Buchverlag, 1990. 33 cm x 25 cm. 148 Seiten mit 40 Farbabbildungen. Original Hardcover with dustjacket. In protective mylar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 65,--

Includes for example the following essays: Abstrakter Expressionismus / Neue konstruktive und konkrete Kunst / Mediative und monochrome Malerei / Fotorealismus / Magischer Realismus / Maler als Grafiker und Zeichner etc etc.

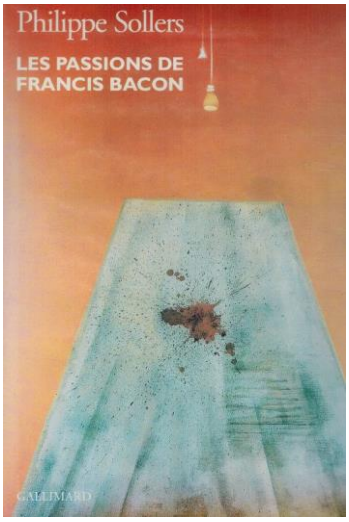


24 **[Bacon, Francis] Rose, Andrea / Calvocoressi, Richard / Hammer, Martin.** Francis Bacon: Portraits and Heads. Edinburgh, National Galleries of Scotland, 2005. 4°. 96 pages. Original Softcover. Very good condition. This copy from the library of irish photographer John Minihan. Bacon was one of Minihan's more famous targets in his photography. Rare. 90,--
Includes: A late starter / All the pulsations of a person / An escape from emotion / A picture but not a picture / The Painter as Medium / Bacon and Poetry / Bacon and Giacometti / Bacon's secret vice / Images of the human body / Fragments of Talk: Himself / Old art / Aesthetics etc.

25 **[Bacon, Francis] Several artists.** "Three Studies of Lucian Freud" - Folded Illustration in Exhibition Catalogue Gallery 21. Accrochage 1. Zurich Summer 1970. 1. Zurich, Gallery 21, 1970. 24 cm x 17,2 cm. 55 pages. With many colour illustrations throughout book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 95,--
Includes for example the following artists: Francis Bacon / Fernando Botero / Victor Brauner / Jean Dubuffet / James Ensor / Max Ernst / Alberto Giacometti / Roel d'Haese / Henri Matisse / Pablo Picasso / Auguste Rodin Yves Tanguy etc etc.

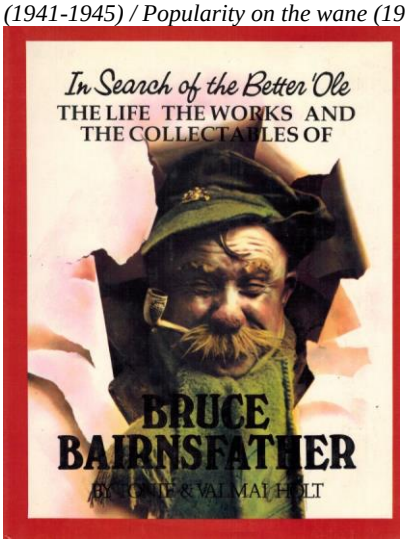


26 **[Bacon, Francis] Sollers, Philippe.** Les Passions de Francis Bacon. (Paris), Éditions Gallimard, 1996. 4°. 177 pages. Original Hardcover with illustrated dustjacket. Reliure originale avec jaquette originale. Tres bon etat. / Very good condition. This copy from the library of irish photographer John Minihan (with his library-stamp). Bacon was one of Minihan's more famous targets in his photography. Included are also two interesting newspaper-clippings on Bacon. Extremely Rare. 70,--
Includes: A late starter / All the pulsations of a person / An escape from emotion / A picture but not a picture / The Painter as Medium / Bacon and Poetry / Bacon and Giacometti / Bacon's secret vice / Images of the human body / Fragments of Talk: Himself / Old art / Aesthetics etc.



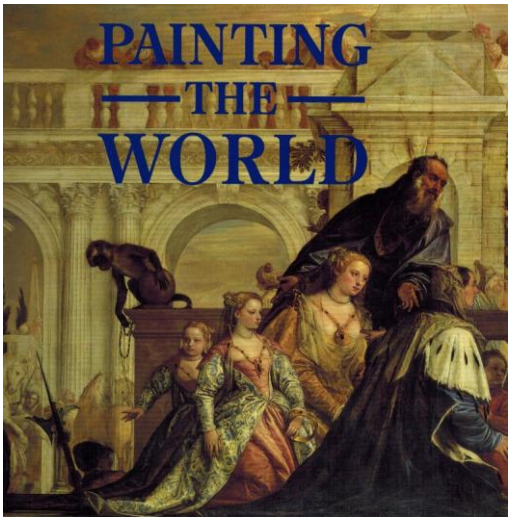
27 **[Bairnsfather, Bruce] Holt, Tonie and Valmai.** In Search of the Better 'Ole. The Life and the Works and the Collectables of Bruce Bairnsfather. First Edition. Portsmouth, Milestone Publications, 1985. 20.5cm x 26.5cm. 255 pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 30,--

Includes for example: The Life and Works / Growing Up (1873-1905) / Army, Art and Apprenticeship (1905-1915) / WWI breaks out: Genesis of a Career (1914-1915) / The Birth of Old Bill and 'The Better 'Ole' (1915-1916) / Officer Cartoonist in Great Demand (1916-1918) / The First Trip to America (1918) / Editor and Lord of the Manor (1918-1921) / Husband, Playwright and Entrepreneur (1921-1927) / The Moviemaker Causes a Scandal (1927-1928) / The Threat of Divorce (1928-1932) / Bankruptcy Looms (1932-1934) / New Variations on an Old Theme (1934-1938) / An Autobiography and the Last Film (1938-1941) / World War 2 with the Americans (1941-1945) / Popularity on the wane (1945- 1950) / The Twilight Years (1950-1959)



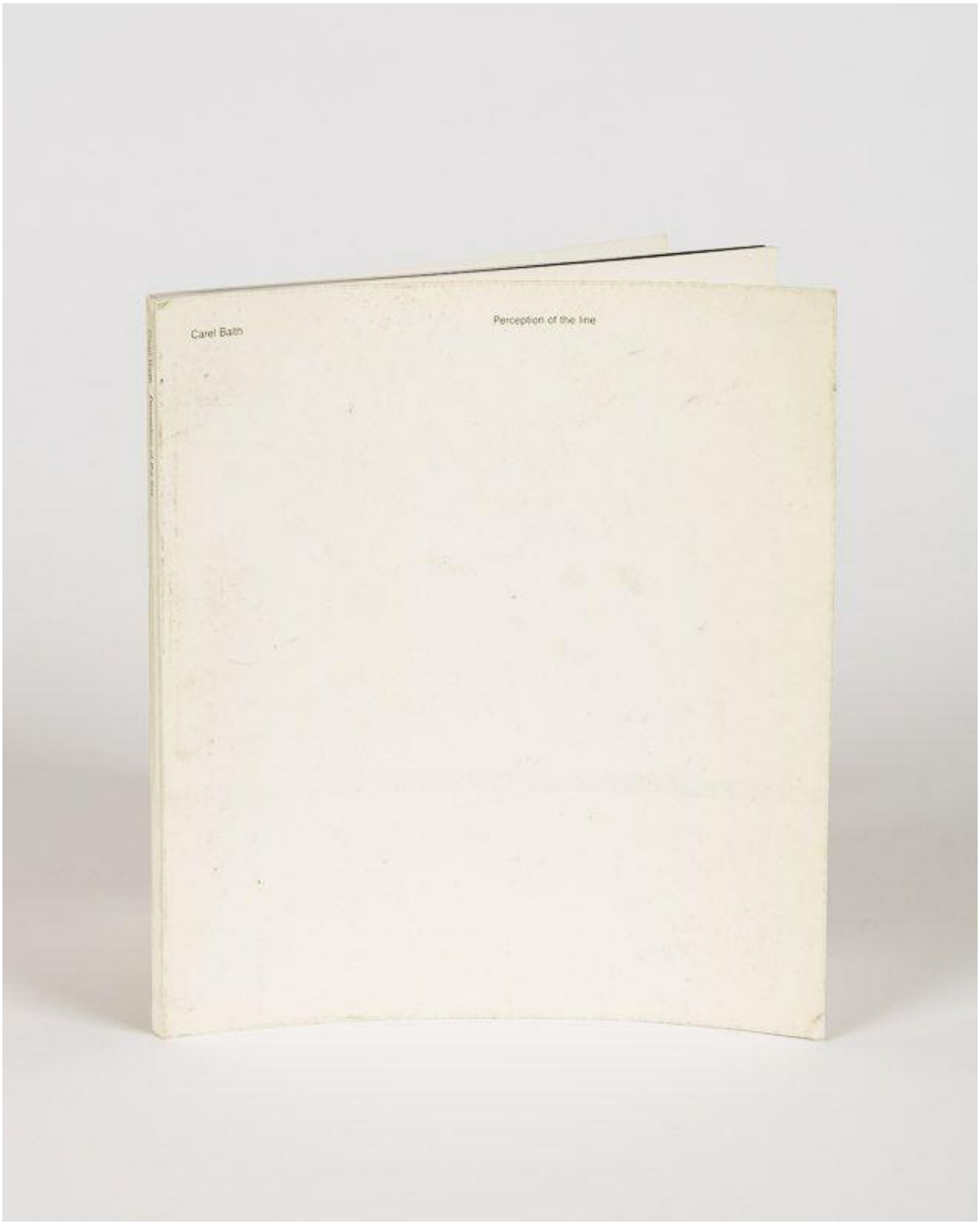
28 **Baker, Christopher (Editor).** Painting the World. Compiled by Christopher Baker to accompany the BBC TV series Painting the World. London, BBC Educational Developments, 1994. 21 cm x 24 cm. 64 pages. With many colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 25,--

Includes for example the following essays: Peope and God, the Fifteenth Century. 'The Donne Triptych' by Hans Memlinc / People and Nature - the Seventeenth Century. The Family of Darius before Alexander by Paolo Veronese etc etc.



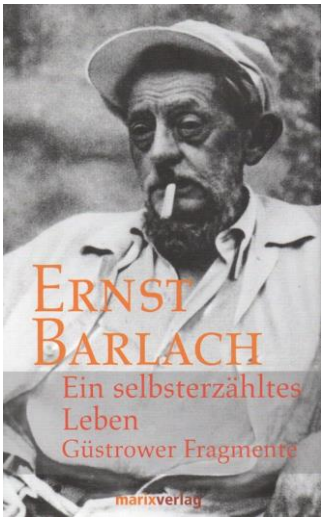
29 **Balth, Carel.** Perception of the line. Number 479 of 400 copies. Vreeland, Carel Blaith, 1975. 25 cm x 22,5 cm. 82 pages. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Good condition with only minor signs of external wear. 25,--

Carel Balth (born November 25, 1939) is a Dutch artist and curator.
Balth was born in Rotterdam. His work is characterised by the innovative use of new media, where a synthesis of light, motion and space occupies a central position and where new means of perception are investigated.[2] Balth uses a wide array of tools to get to the core of human perception and consistently utilises unconventional means and materials, from vinyl to Plexiglas to deliberately pixilated images. Important influences in his work are Mondriaan and Lucio Fontana. (Wikipedia).



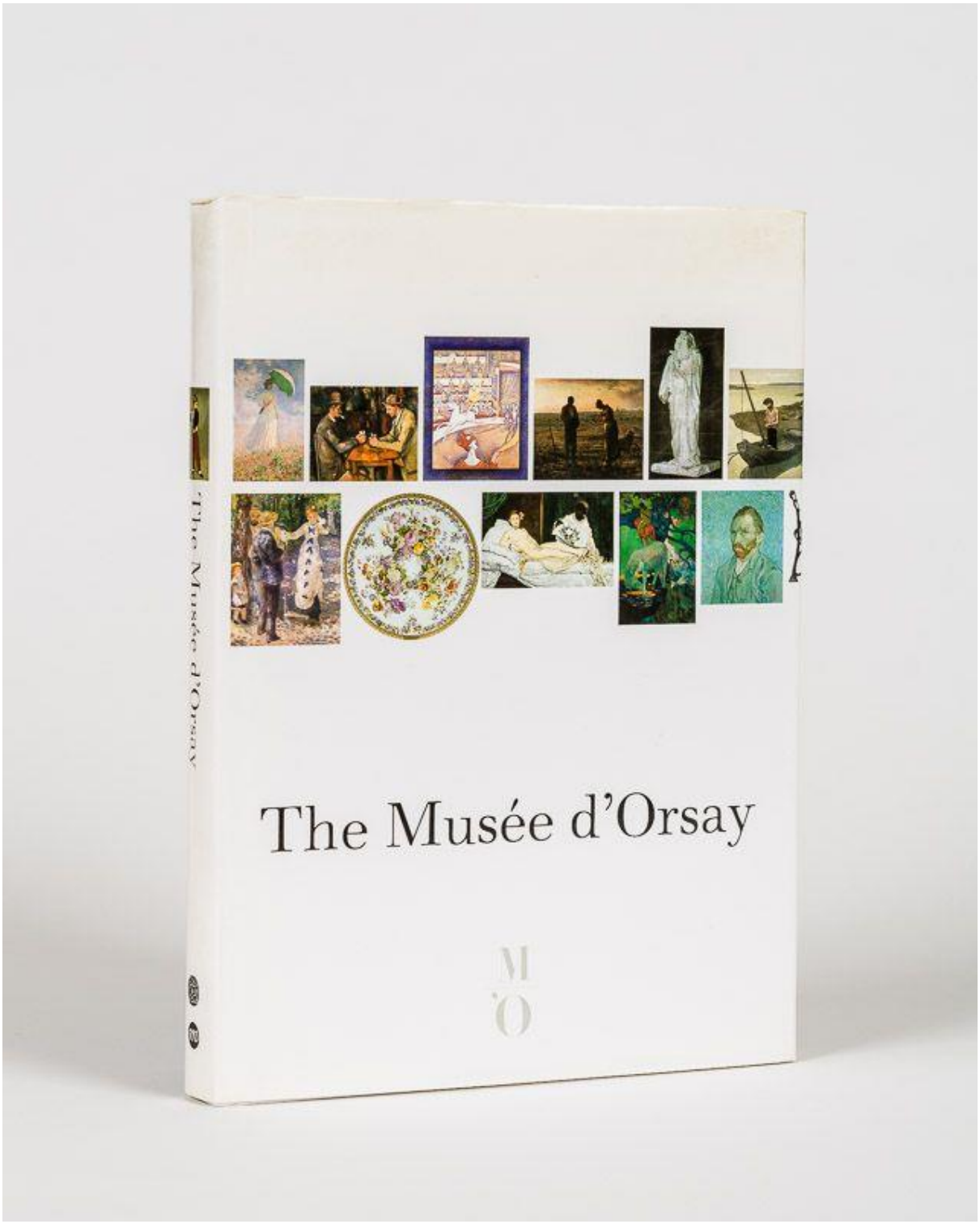
30 **Barlach, Ernst.** Ein selbsterzähltes Leben. Güstrower Fragmente. Wiesbaden, Marixverlag, 2009. 13 x 20,5 cm. 159 Seiten. Hardcover/ Gebunden. Im originalen Schutzumschlag. Sehr guter Zustand mit minimalen Gebrauchsspuren. 35,--

Ernst Barlach (2. Januar 1870 in Wedel; † 24. Oktober 1938 in Rostock; vollständiger Name: Ernst Heinrich Barlach) war ein deutscher Bildhauer, Schriftsteller und Zeichner. Barlach ist besonders bekannt für seine Holzplastiken und Bronzen. Außerdem hinterließ er ein vielgestaltiges druckgraphisches, zeichnerisches und literarisches Werk. Seine künstlerische Handschrift, sowohl in der bildnerischen als auch in der literarischen Arbeit, ist zwischen Realismus und Expressionismus angesiedelt. Sein Werk wird seit 1949 von der Ernst Barlach Gesellschaft in Hamburg erforscht, betreut und international ausgestellt. (Wikipedia)*



31 **Bascou, Marc / Several authors.** The Musée d' Orsay. London, Thames and Hudson, 1997. 30 cm x 22 cm. 208 pages. With many colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Includes for example the following essays: Michel Laclotte - Introduction / Sculpture: the last Romantics / Puvis de Chavannes, Moreau, Degas / Daumier / The Barbizon School; late Corot / The Impressionists before 1870 / Seurat and Neo-Impressionism / The Pont-Aven School / History at the Musée d'Orsay etc etc.

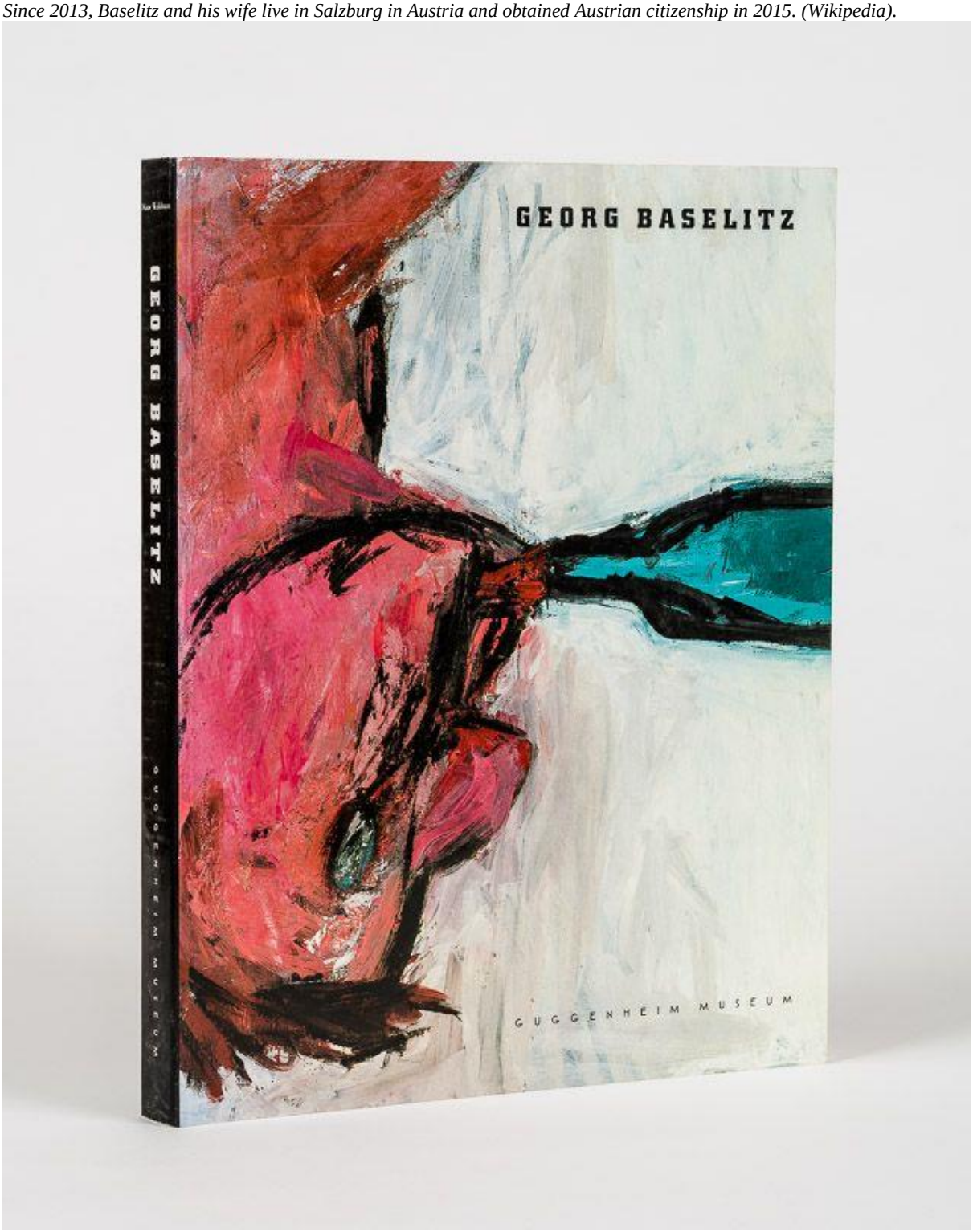


32 **[Baselitz, Georg] Waldman, Diane.** Georg Baselitz. New York, Guggenheum Museum Publications, 1995. 33,5 cm x 25,5 cm. 276 pages. With many colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 128,--

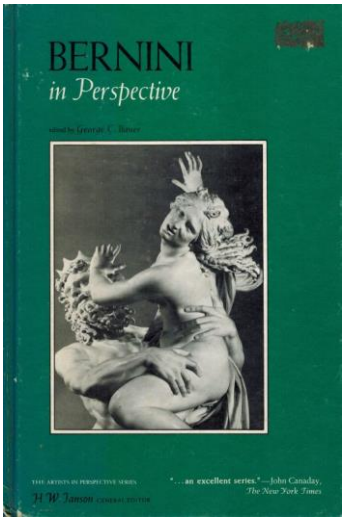
Includes the following chapters: Georg Baselitz: Art on the Edge / Selected Writings / Chronology / Selected Biography / Selected Exhibition History.

Georg Baselitz (born 23 January 1938) is a German painter. Baselitz's style is interpreted by the Northern American critics as Neo-Expressionist, but from a European perspective, it is more seen as postmodern.
Baselitz was born 23 January 1938, as Hans-Georg Kern in Deutschbaselitz (now a part of Kamenz, Saxony), in Germany. His father was an elementary-school teacher and the family lived in the local schoolhouse.

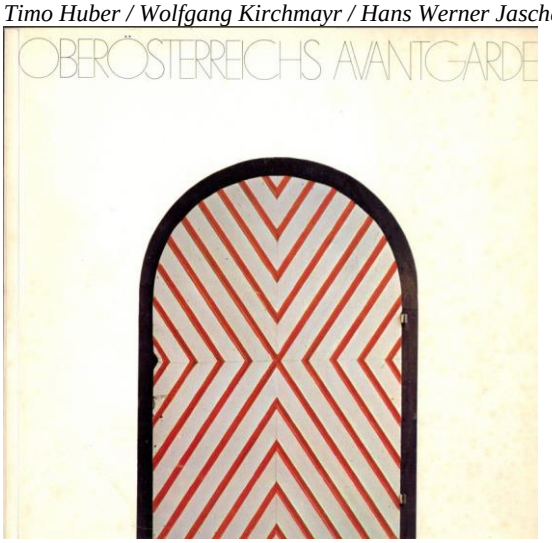
In 1958, as a student in West Berlin Baselitz met his future wife, Elke Kretzschmar. He married Kretzschmar in 1962 and they had a son named Daniel. In 1966, his second son, Anton, was born, and the family moved to Osthofen, near Worms, and later on elsewhere in Germany and Italy.
In 1961, he adopted the name Georg Baselitz in a tribute to his home town.
Since 2013, Baselitz and his wife live in Salzburg in Austria and obtained Austrian citizenship in 2015. (Wikipedia).



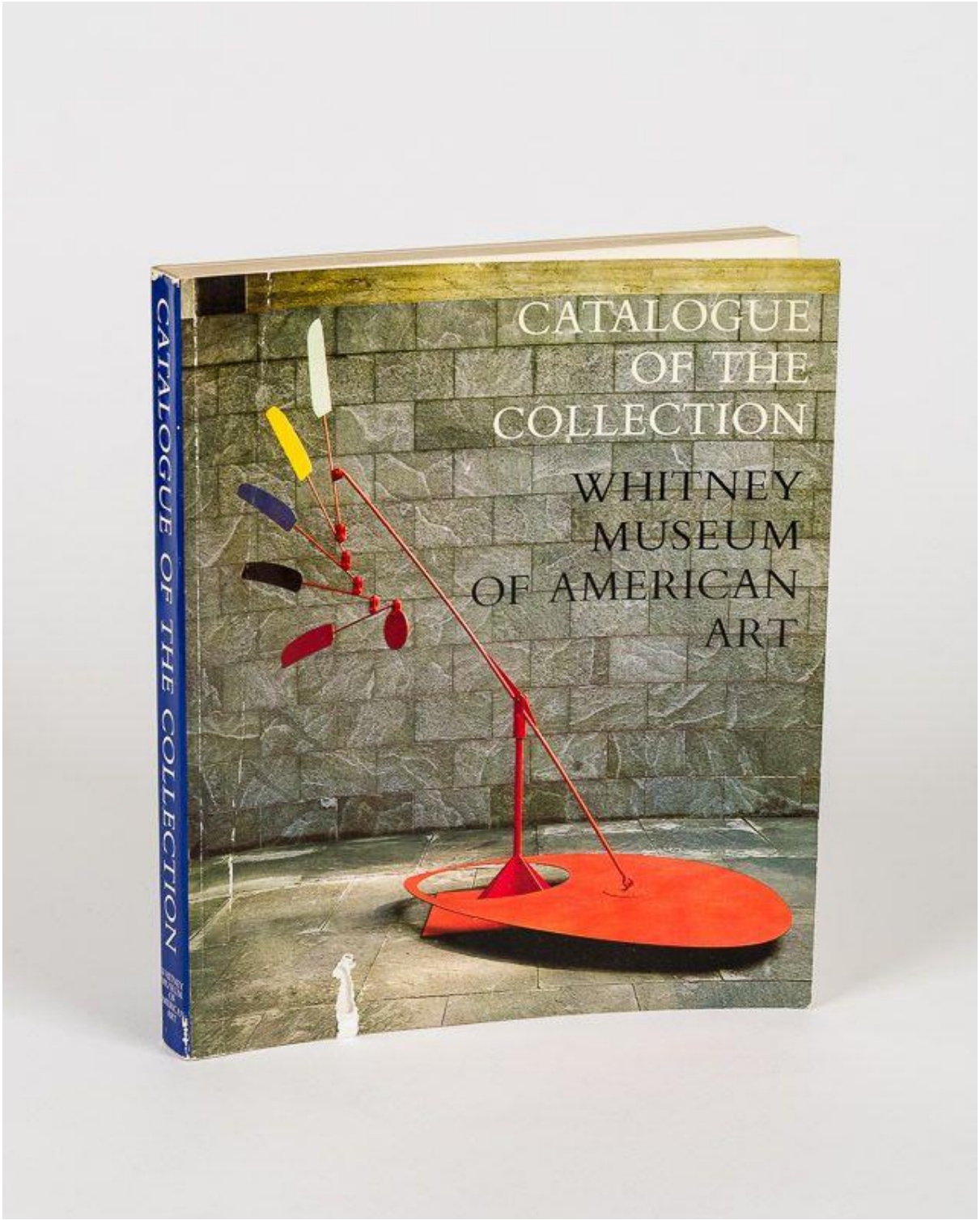
33 **Bauer, George C.** Bernini in Perspective. New Jersey, Prentice-Hall, 1976. 23,5 cm x 15,5 cm. 140 pages. Original Hardcover. With several black-and-white photographs. Very good condition with only minor signs of external wear. [The Artists in Perspective Series] 35,--
Includes for example the following essays: Domenico Bernini - The Life of the Cavalier Gian Lorenzo Bernini / Gain Andrea Borboni - Of Some Artists Excellent in Working Statuary: Bernini / John Moore: THe Villa Borghese etc etc.



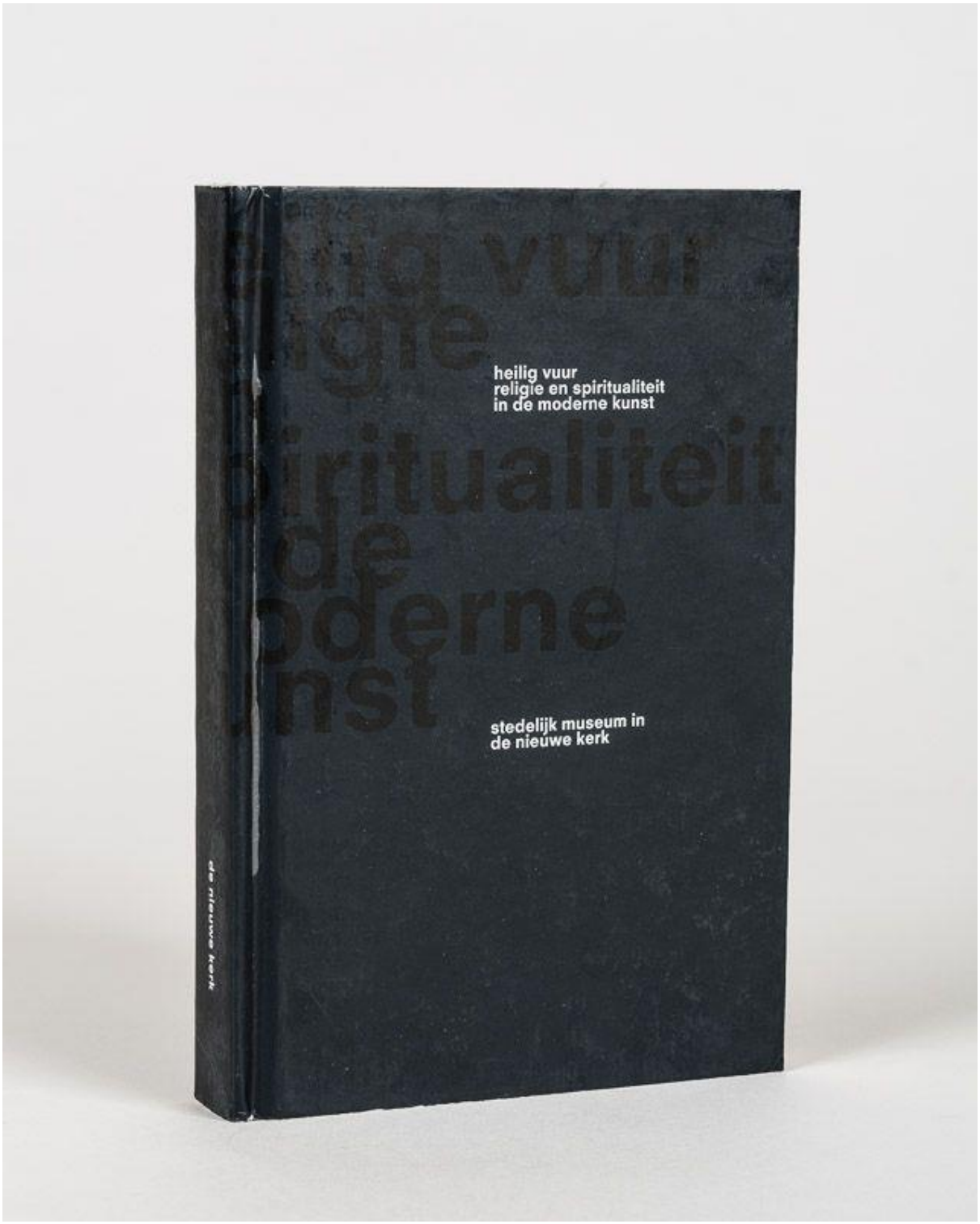
34 **Baum, Peter (Redaktion).** Oberösterreichs Avantgarde. Malerei, Graphik, Plastik, Objektkunst, Aktionen. 24.4 - 31.5.1975. Linz, Neue Galerie der Stadt Linz Wolfgang-Gurlitt-Museum, 1975. 20,5 cm x 21 cm. c. 100 seiten. Mit original zeichnungen und photographischen aufnahmen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--
Enthält u.a.: Reinhard Adlmannseder / Christian Ludwig Attersee / Sepp Auer / Dietmar Brehm / Waltrout Cooper / Timo Huber / Wolfgang Kirchmayr / Hans Werner Jascha etc etc.



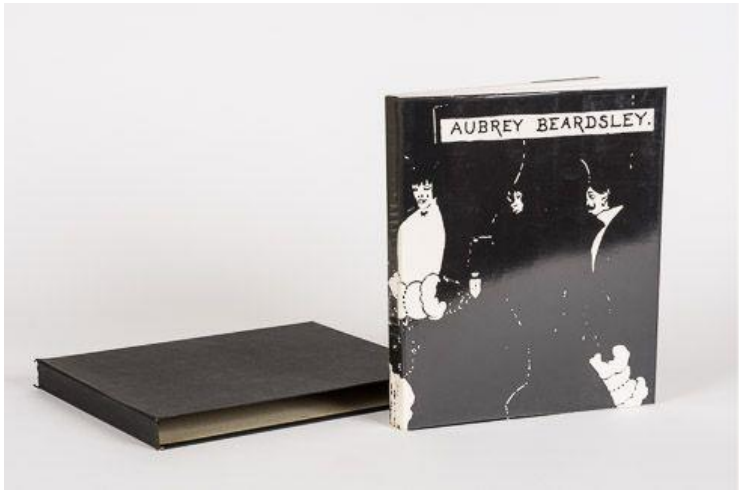
35 **Baur, John I.H.** Catalogue of the Collection. Whitney Museum of American Art. New York, Whitney Museum of American Art. 1974. 27,5 cm x 22,5 cm. 237 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. The frontcover shows some damage but otherwise very good condition. 28,--
Includes for example the following essays: John I.H. Baur - Introduction / Illustrations / Catalogue of the Collection / Index of Artists etc etc.

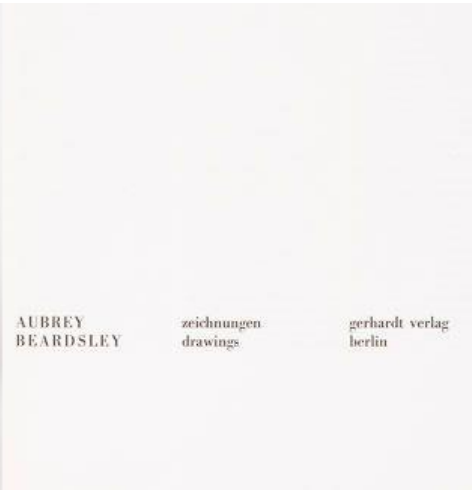


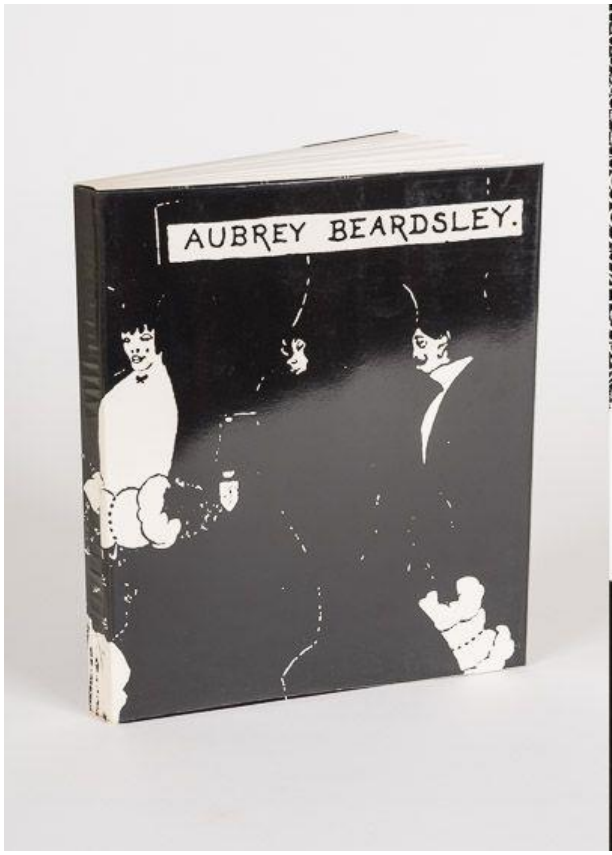
36 **Bax, Marty / Tuyl, Gijs van (Editors).** Heilig vuur. Religie en spiritualiteit in de moderne kunst. Stedelijk museum in de nieuwe kerk. Amsterdam, Stedelijk Museum Amsterdam, 2008 18,5 cm x 12,5 cm. 120 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Original Hardcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 28,--
Met o.a. de volgende kunstenaars / Includes for example the following artists: Jan Toorop / Marc Chagall / Philip Eglin / Hans Arp / Kazimir Malevich / Piet Mondriaan / Jackson Pollock etc etc.

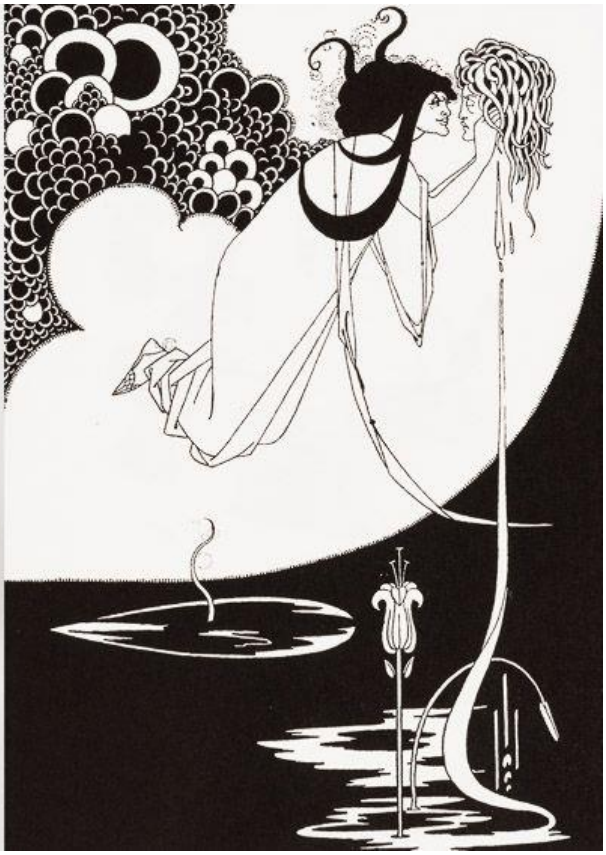


37 **Beardsley, Aubrey.** Zeichnungen / Drawings. Berlin, Gerhardt Verlag, 1964-1966. Quarto (23.5 cm wide x 28.5 cm high). 12 unnumbered pages of Introduction (In German) and 120 pages with plates (titled bilingual in german and english) with an Index. Original Softcover in original slipcase. Extraordinary publication in Excellent condition / One of a limted edition of 3000 copies. Includes the original inserted agreement for the purchaser in which he/she agrees to be over 21 years of age in order to qualify for the purchase of the publication. 175,--









38 **Beaumelle, Agnès de La / Pouillon, Nadine (Editors).** La collection du Musée national d'art moderne. Paris, Edition du Centre Pompidou, 1986. 30 cm x 23,5 cm. 619 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Inscribed dedication on half titlepage. 65,--

Includes for example the following artists: Jean Dubuffet, Paul Klee, Pierre Bonnard / Joseph Cornell / Sonia Delaunay / George Grosz / Asger Jorn / Vassily Kandinsky / Alberto Magnelli / René Magritte / Henri Matisse / Mario Merz / Jackson Pollock etc etc.

39 **Becherucci, Luisa.** Uffizi Florence. First English Edition. London a.o, Hamlyn, 1970. 23.5cm x 30cm. 171 pages with 142 full colour plates. Original Hardcover with original dustjacket. Unusually excellent condition with only minor signs of wear. 45,--
Includes: History of the Collections in the Gallery Uffizi / Italy, Flanders, Germany, Holland, France / The Building / Selected Bibliography

The Uffizi Gallery (Galleria degli Uffizi) is a museum in Florence, Italy. It is one of the oldest and most famous art museums of the Western world. Building of the palace was begun by Giorgio Vasari in 1560 for Cosimo I de' Medici as the offices for the Florentine magistrates — hence the name "uffizi" ("offices"). Construction was continued to Vasari's design by Alfonso Parigi and Bernardo Buontalenti and ended in 1581. The cortile (internal courtyard) is so long and narrow, and open to the Arno River at its far end through a Doric screen that articulates the space without

blocking it, that architectural historians treat it as the first regularized streetscape of Europe. Vasari, a painter as well as architect, emphasized the perspective length by the matching facades' continuous roof cornices, and unbroken cornices between storeys and the three continuous steps on which the palace-fronts stand. The niches in the piers that alternate with columns were filled with sculptures of famous artists in the 19th century.

The Palazzo degli Uffizi brought together under one roof the administrative offices, the Tribunal and the state archive (Archivio di Stato). The project that was planned by Cosimo I de' Medici, Grand Duke of Tuscany to arrange that prime works of art in the Medici collections on the piano nobile was effected by Francis I of Tuscany, who commissioned from Buontalenti the famous Tribuna degli Uffizi that united a selection of the outstanding masterpieces in the collection in an ensemble that was a star attraction of the Grand Tour.

Over the years, further parts of the palace evolved into a display place for many of the paintings and sculpture collected by the Medici family or commissioned by them. According to Vasari, who was not only the architect of the Uffizi but also the author of Lives of the Artists, published in 1550 and 1568, artists such as Leonardo da Vinci and Michelangelo gathered at the Uffizi "for beauty, for work and for recreation."

After the house of Medici was extinguished, the art treasures remained in Florence by terms of the famous Patto di famiglia negotiated by Anna Maria Luisa, the last Medici heiress; it formed one of the first modern museums. The gallery had been open to visitors by request since the sixteenth century, and in 1765 it was officially opened to the public.

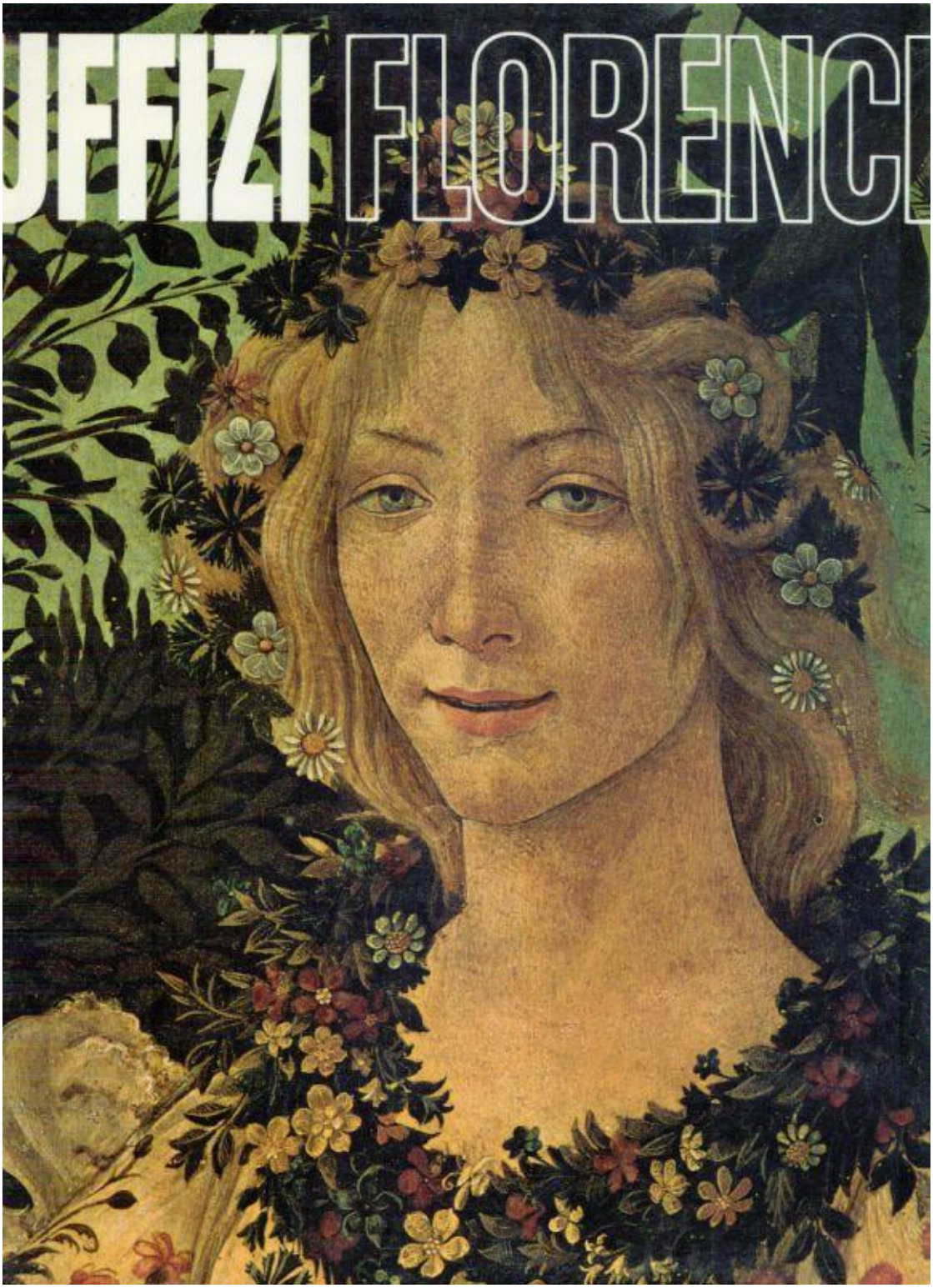
Because of its huge collection, some of its works have in the past been transferred to other museums in Florence — for example, some famous statues to the Bargello. A project is currently underway to expand the museum's exhibition space in 2006 from some 6,000 metres² (64,000 ft²) to almost 13,000 metres² (139,000 ft²), allowing public viewing of many artworks that have usually been in storage.

In 1993, a car bomb exploded in Via dei Georgofili and damaged parts of the palace, killing five people. The most severe damage was to the Niobe room, (this room was relevant because it had many works of art that displayed those that are handicapped) and classical sculptures and neoclassical interior of which have been restored, although its frescoes were damaged beyond repair. The identity of the bomber or bombers are unknown, although it was almost certainly attributable to the Sicilian Mafia who were engaged in a period of terrorism at that time.

Today, the Uffizi is one of the most popular tourist attractions of Florence. In high season (particularly in July), waiting times can be up to five hours. Visitors who reserve a ticket in advance have a substantially shorter wait. Tickets can also be purchased from a lesser-used ticket window at the Orsanmichele that serves multiple museums.

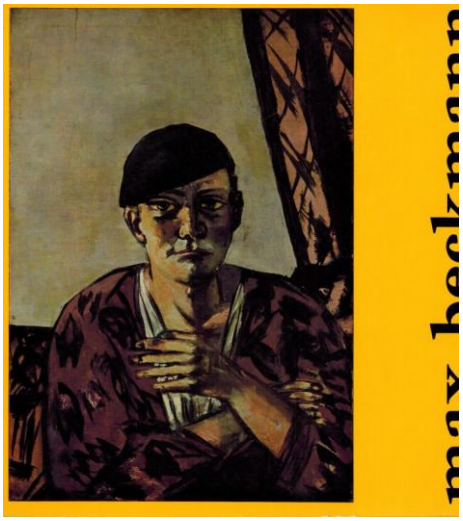
In early August 2007, Florence was caught with a large rainstorm, and the Gallery was partially flooded, with water leaking through the ceiling, and the visitors had to be evacuated. There was a much more significant flood in 1966 which damaged most of the art collections in Florence severely, including the Uffizi. (Wikipedia)

Cimabue: Santa Trinita Maestà
Duccio: Rucellai Madonna
Giotto: Ognissanti Madonna, Badia Polyptych
Simone Martini: Annunciation with St. Margaret and St. Ansanus
Ambrogio Lorenzetti: Presentation at the Temple
Gentile da Fabriano, Adoration of the Magi
Paolo Uccello: The Battle of San Romano
Rogier van der Weyden, Lamentation of Christ
Fra Filippo Lippi: Madonna and Child, Coronation of the Virgin
Piero della Francesca: Diptych of Duke Federico da Montefeltro and Duchess Battista Sforza of Urbino
Andrea del Verrocchio: The Baptism of Christ
Hugo van der Goes: Portinari Triptych
Sandro Botticelli: Primavera, The Birth of Venus, Adoration of the Magi of 1475 and others
Leonardo da Vinci: The Annunciation, Adoration of the Magi
Piero di Cosimo: Perseus Freeing Andromeda
Albrecht Dürer: Adoration of the Magi
Michelangelo: Doni Tondo
Raphael: Madonna of the Goldfinch, Portrait of Leo X
Titian: Flora, Venus of Urbino
Parmigianino: Madonna with the Long Neck
Caravaggio: Bacchus, Sacrifice of Isaac, Medusa
Artemisia Gentileschi: Judith and Holofernes
Rembrandt: Self-portrait as a Young Man, Self-portrait as an Old Man, Portrait of an Old Man

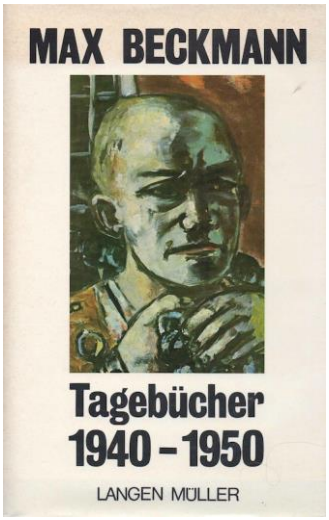


40 **[Beckmann, Max] Selz, Peter.** Max Beckmann. Exhibition in The Museum of Modern Art, New York - In Collaboration with the Museum of Fine Arts, Boston and the Art Institute of Chicago. With contributions by Harold Joachim and Perry T. Rathbone. New York, Doublday and Company, Circa 1964. 22cm x 23cm. 160 pages. Beautifully illustrated throughout. With some fold-out plates. Original paperback (softcover). Excellent condition with only minor signs of wear. Includes two interesting newspaper-clippings on Beckmann. 32,--

Includes for example: Leipzig / Braunschweig / Weimar / Paris 1884-1903 / Berlin 1903-1914 / War 1914-1915 / Frankfurt 1915-1924 / Frankfurt and Paris 1925-1933 / Berlin 1933-1937 / Amsterdam, The Prewar Years 1937-1939 / Amsterdam, The War Years 1940-1947 / St Louis and New York 1947-1950/ Max Beckmann In America : A Personal Reminiscence /



41 **Beckmann, Max.** Tagebücher 1940-1950. Zusammengestellt von Mathilde Q. Beckmann. Herausgegeben von Erhard Göpel. Mit einem Vorwort von Friedhelm W. Fischer. Erste Auflage. München, Albert Langen & Georg Müller Verlag, 1979. 14 x 22,5 cm. 443 Seiten. Hardcover/ Gebundene Ausgabe im originalen Schutzumschlag. In Mylar. Exzellenter Zustand mit nur ganz minimalen Gebrauchsspuren. 65,--
Mit Illustrationen von Max Beckmann.



42 **[Beckmann-Tube, Minna] Lenz, Christian.** Minna Beckmann-Tube. First Edition. Munich, Staatsgalerie Moderner Kunst, 1998. 23cm x 29.5cm. 78 pages with 58 illustrations. Original paperback (softcover). Very good condition with only minor signs of wear. [Hefte des Max Beckmann Archivs - 2] 38,--
Includes for example: Max Beckmann Bildnisse von Minna / Minnas Leben /

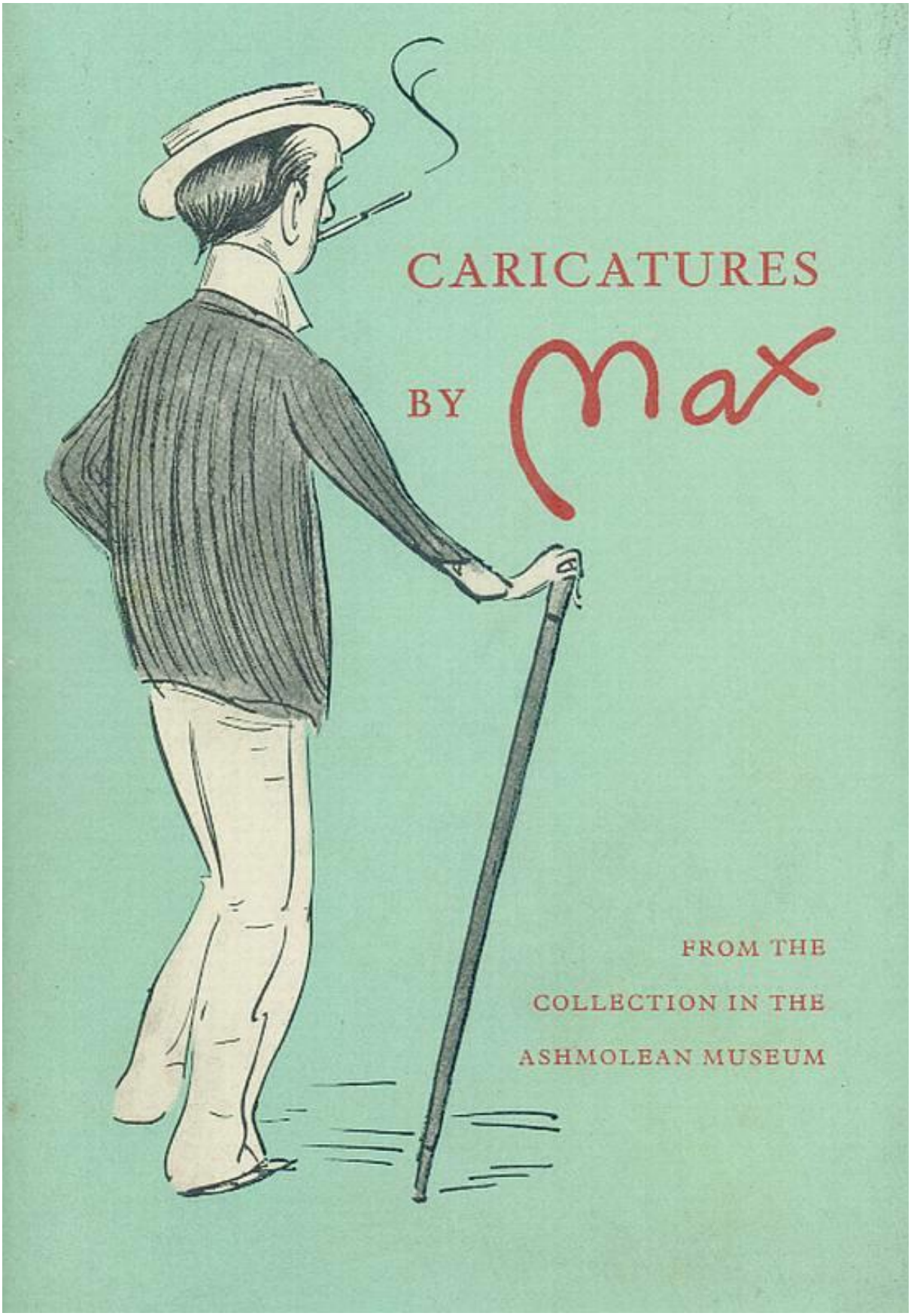
43 **[Beerbohm, Max] Ashmolean Museum.** Caricatures by Max. From the Collection in the Ashmolean Museum. Second Edition. Oxford, University Press, 1963. 12.5cm x 18.5cm. 32 unnumbered pages. Original softcover. Excellent condition with only very minor signs of external wear. 30,--

Sir Henry Maximilian "Max" Beerbohm (24 August 1872 – 20 May 1956) was an English essayist, parodist, and caricaturist best known today for his 1911 novel Zuleika Dobson.
In the 1890s, while a student at Oxford University, Beerbohm showed great skill at observant figure sketching. His usual style of single-figure caricatures on formalized groupings, drawn in pen or pencil with delicately applied watercolour tinting, was established by 1896 and flourished until about 1930. In contrast to the heavier artistic style of the Punch tradition, he showed a lightness of touch and simplicity of line. Beerbohm's career as a professional caricaturist began when he was twenty: in 1892 the Strand Magazine published thirty-six of his drawings of 'Club Types'. Their publication dealt, Beerbohm said, "a great, an almost mortal blow to my modesty".[11] The first public exhibition of his caricatures was as part of a group show at the Fine Art Society in 1896; his first one-man show at the Carfax Gallery in 1901.

He was influenced by French cartoonists such as "Sem" (fr:Georges Goursat) and "Caran d'Ache" (Emmanuel Poir). Beerbohm was hailed by The Times in 1913 as "the greatest of English comic artists", by Bernard Berenson as "the English Goya", and by Edmund Wilson as "the greatest... portrayer of personalities — in the history of art".

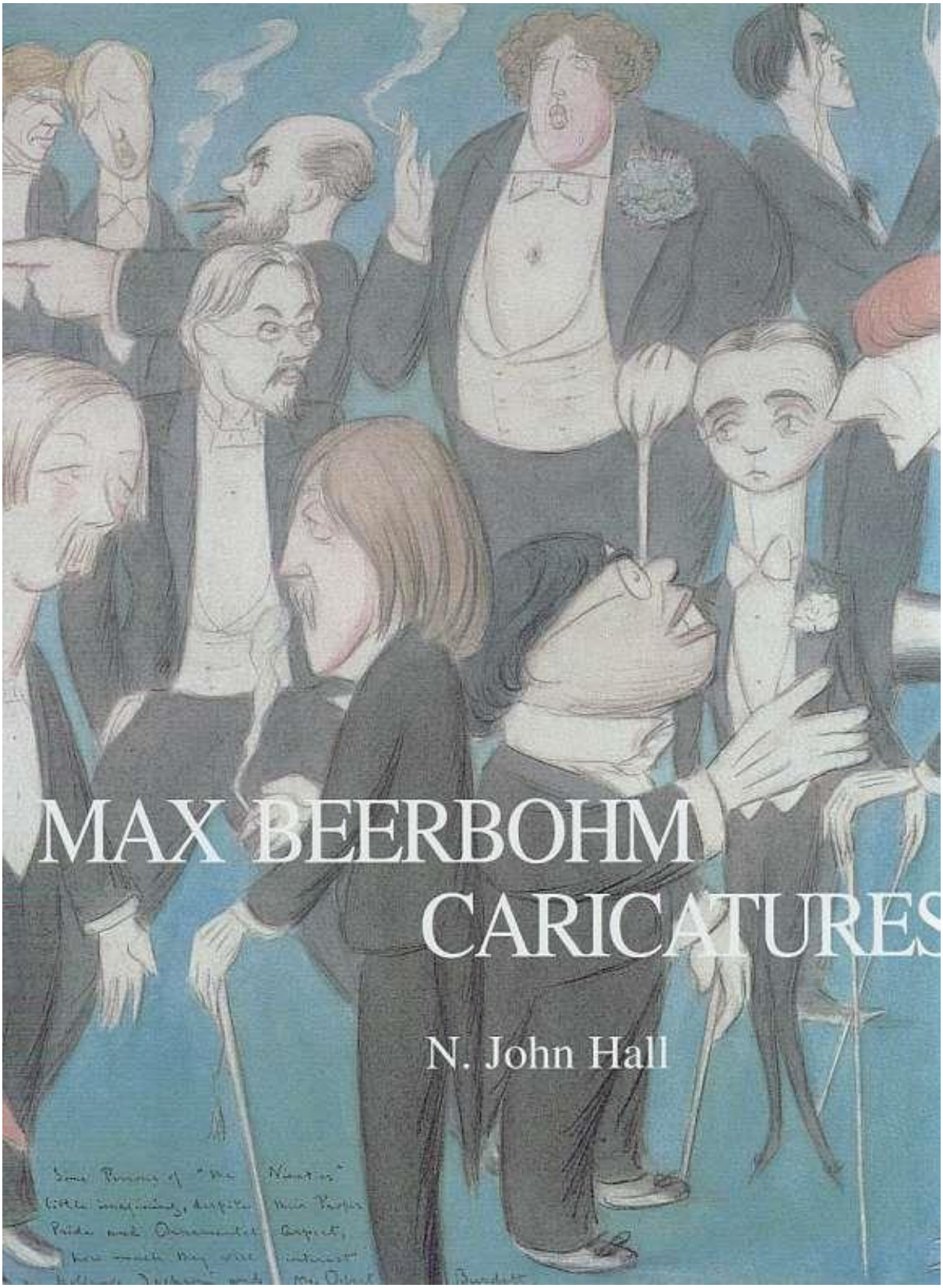
Usually inept with hands and feet, Beerbohm excelled in heads and with dandified male costume of a period whose elegance became a source of nostalgic inspiration. His collections of caricatures included Caricatures of Twenty-five Gentlemen (1896), The Poets' Corner (1904), Fifty Caricatures (1913) and Rossetti and His Circle (1922). His caricatures were published widely in the fashionable magazines of the time, and his works were exhibited regularly in London at the Carfax Gallery (1901–8) and Leicester Galleries (1911–57). At his Rapallo home he drew and wrote infrequently and decorated books in his library. These were sold at auction by Sotheby's of London on 12 and 13 December 1960 following the death of his second wife and literary executor Elisabeth Jungmann.
His Rapallo caricatures were mostly of late Victorian and Edwardian political, literary and theatrical personalities. The court of Edward VII had a special place as a subject for affectionate ridicule. Many of Beerbohm's later caricatures were of himself.

Major collections of Beerbohm's caricatures are to be found in the Ashmolean Museum, Oxford; the Tate collection; the Victoria and Albert Museum; Charterhouse School; the Clark Library, University of California; and the Lilly Library, University of Indiana; depositories of both caricatures and archival material include Merton College Library, Oxford; the Harry Ransom Center, University of Texas at Austin; the Robert H. Taylor collection, Princeton University Library; the Houghton Library, Harvard University; and the privately owned Mark Samuels Lasner collection. (Wikipedia)



44 **[Beerbohm, Max] Hall, N. John.** Max Beerbohm Caricatures. New Haven / London, Yale University Press, 1997. 4°. 240 pages. Original Hardcover with dustjacket. Excellent condition (close to new). 39,--
Max Beerbohm, the foremost caricaturist of his day, was hailed by "The Times" in 1913 as "the greatest of English

comic artists", by Bernard Berenson as "the English Goya", and by Edmund Wilson as "the greatest...portrayer of personalities - in the history of art". This book is an anthology of Beerbohm's best images, accompanied by historical and analytical commentary by John Hall that is enriched by quotation from Beerbohm's own essays, criticism, letters, and fiction. The 213 caricatures reproduced here are arranged in chapters by category: writers, including Wilde, Kipling, James. Conrad, Yeats, Twain, Wells, Hardy, Strachey, Forster, and Pound; theatre people, including Ibsen, Shaw, and Barrie; artists, including Whistler, Sargent, and Fry; politicians, including Disraeli, Theodore Roosevelt, Wilson, and Churchill; royalty, especially King Edward VII (Beerbohm's favourite subject), but also Queen Victoria, George V, and Edward VIII; and miscellaneous contemporaries, including Caruso, Sousa, and financier Albert De Rothschild. Also reproduced are generous selections from Beerbohm's two books of caricatures dealing with the past: Dante, Burns, Wordsworth, Coleridge, Tennyson,and Browning from "The poet's corner", and Rossetti, Elizabeth Siddal, Fanny Cornforth, Swinburne, Ruskin, Morris, and others from "Rossetti and his circle". The final chapter is devoted to self-portraits. (Publisher's Information)



45 **Beinstock, Gideon. (Illustrator).** The Song of Songs. Tel Aviv, Tammuz Publishing House, 1982. 30 cm x 23,5 cm. 24 pages. Original Hardcover with dustjacket. Only minor signs of external wear (really only slightly rubbed and bumped). In protective mylar. 75,--

The Song of Songs, also known as the Song of Solomon, the Canticle of Canticles, or simply Canticles is one of the megillot (scrolls) of the Ketuvim (the "Writings", the last section of the Tanakh or Hebrew Bible), and the fifth of the "wisdom" books of the Christian Old Testament.

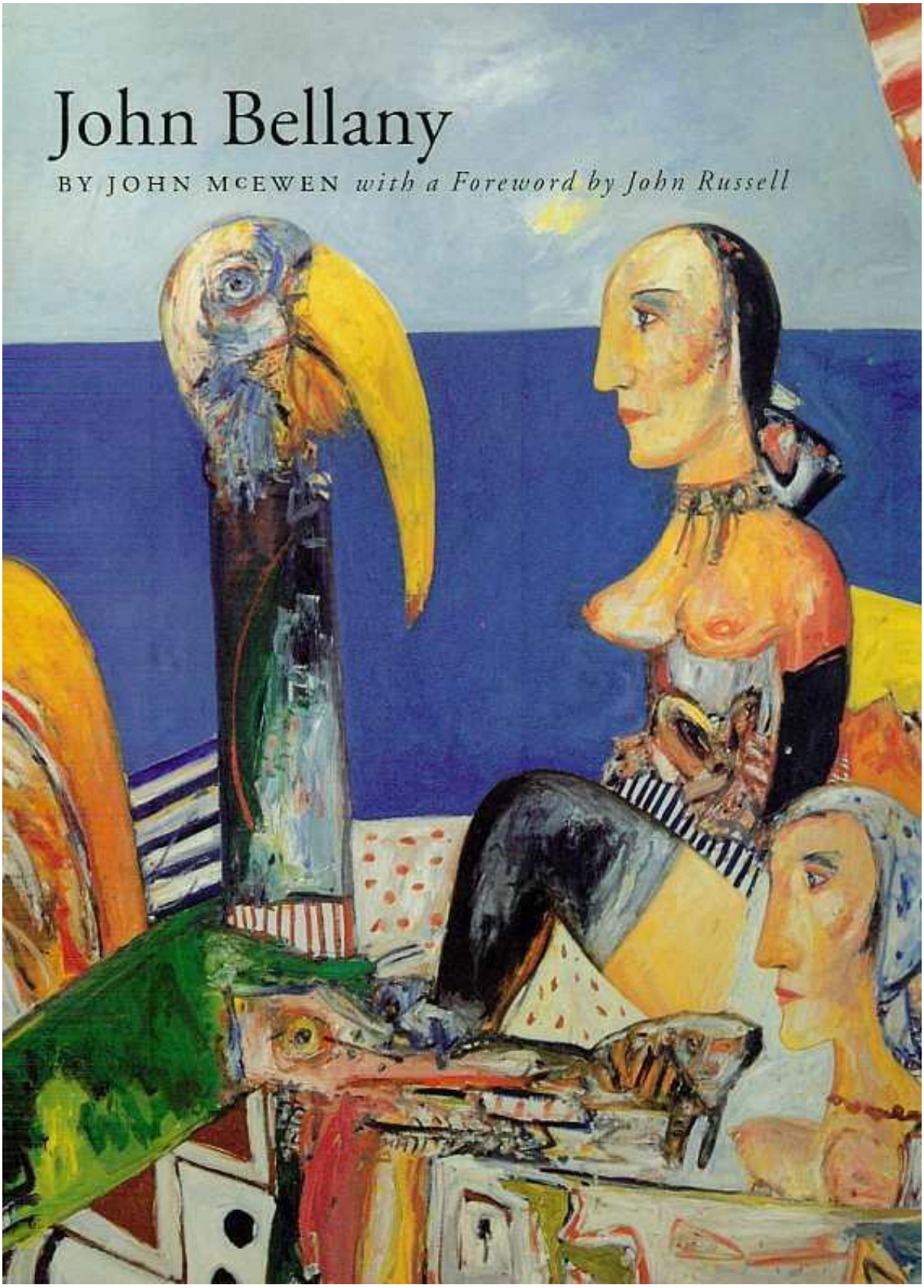
Scripturally, the Song of Songs is unique in its celebration of sexual love. It gives "the voices of two lovers, praising each other, yearning for each other, proffering invitations to enjoy". The two are in harmony, each desiring the other and rejoicing in sexual intimacy; the women (or "daughters") of Jerusalem form a chorus to the lovers, functioning as an audience whose participation in the lovers' erotic encounters facilitates the participation of the reader.

In modern Judaism, the Song is read on the Sabbath during the Passover, which marks the beginning of the grain harvest as well as commemorating the Exodus from Egypt. Jewish tradition reads it as an allegory of the relationship between God and Israel. Christian tradition, in addition to appreciating the literal meaning of a romantic song between man and woman, has read the poem as an allegory of Christ (the bridegroom) and his Church (the bride). (Wikipedia).

46 **[Bellany, John] McEwen, John.** John Bellany. With a foreword by John Russell. Edinburgh/London, Mainstream Publishing, 1994. 4°. 232 pages. Original Hardcover with dustjacket. Excellent - NEAR FINE - condition. 75,--

John Bellany is the most influential painter since the war, re-establishing a native, figurative art at a time, when Modernism and abstraction seemed invincible. Born 1942 at Port Seton into a family of fishermen and boat builders and steeped in Calvinism as a child, his art is profoundly religious in its intimation of mortality and recognition of evil. Bellany's life voyage has proved every bit as perilous as the sea voyages of his ancestors. His paintings are in the collections of major museums and art galleries around the world, including the National Galleries of Scotland, The Tate Gallery, The Museum of Modern Art, New York and the Metropolitan Museum, New York.

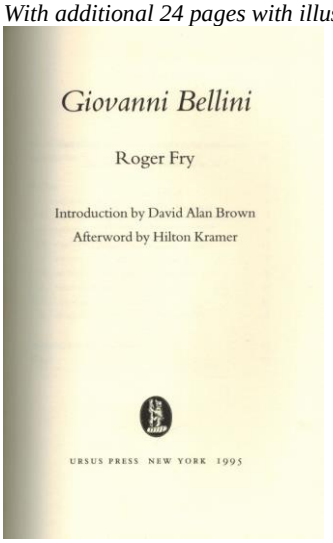
John McEwen's book takes the reader through the truly amazing life and works of one of Britain's foremost living artists. Throughout his career he has painted elemental allegories, and his work often reflected events in his personal life, such as a series of pictures inspired by his liver transplant.



47 **[Bellini, Giovanni] Fry, Roger.** Giovanni Bellini. First Edition. New York, Ursus Press, 1995. 16 x 24 cm. XIII, 66 pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of external wear. 28,--

Includes for example the following chapters: Venice in the Fifteenth Century, Padua, Jacopo Bellini, The Squarcioneschi, Bellini's Early Life, Bellini's Works, The Allegorical Pictures, Works of the Sixteenth Century, etc.

With additional 24 pages with illustrations.



48 **[Bellmer, Hans] Pieyre de Mandiargues, André.** Bellmer. Paris, Le Sphinx 1980. 31,5 cm x 24,5 cm. 219 pages. With many black-and-white and colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. Very good condition with only minor signs of external wear. [Collection Le Plan des Sources] 98,--

Hans Bellmer (13 March 1902 – 23 February 1975) was a German artist, best known for the life-sized pubescent female dolls he produced in the mid-1930s. Historians of art and photography also consider him a Surrealist photographer.

Bellmer was born in the city of Kattowitz, then part of the German Empire (now Katowice, Poland). Up until 1926, he'd been working as a draftsman for his own advertising company. He initiated his doll project to oppose the fascism of the Nazi Party by declaring that he would make no work that would support the new German state. Represented by mutated forms and unconventional poses, his dolls were directed specifically at the cult of the perfect body then prominent in Germany. Bellmer was influenced in his choice of art form by reading the published letters of Oskar Kokoschka (Der Fetisch, 1925).

Bellmer's doll project is also said to have been catalysed by a series of events in his personal life. Hans Bellmer takes credit for provoking a physical crisis in his father and brings his own artistic creativity into association with childhood insubordination and resentment toward a severe and humorless paternal authority. Perhaps this is one reason for the nearly universal, unquestioning acceptance in the literature of Bellmer's promotion of his art as a struggle against his father, the police, and ultimately, fascism and the state. Events of his personal life also including meeting a beautiful teenage cousin in 1932 (and perhaps other unattainable beauties), attending a performance of Jacques Offenbach's Tales of Hoffmann (in which a man falls tragically in love with an automaton), and receiving a box of his old toys. After these events, he began to actually construct his first dolls. In his works, Bellmer explicitly sexualized the doll as a young girl. The dolls incorporated the principle of "ball joint", which was inspired by a pair of sixteenth-century articulated wooden dolls in the Kaiser Friedrich Museum Sketch for the "Die Puppe" series, 1932.

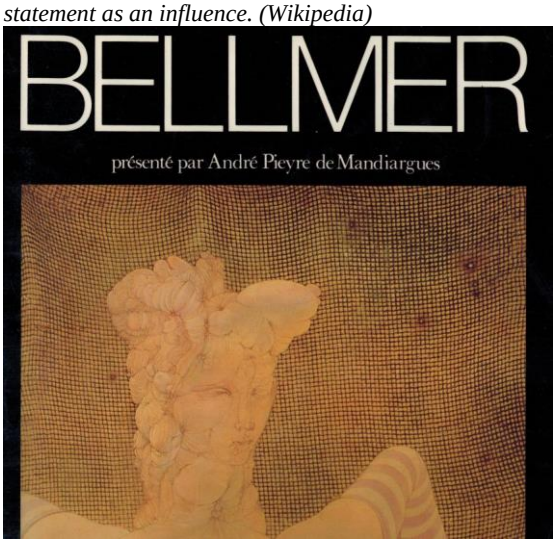
He visited Paris in 1935 and made contacts there, such as Paul Éluard, but returned to Berlin because his wife Margarete was dying of tuberculosis.

Bellmer produced the first doll in Berlin in 1933. Long since lost, the assemblage can nevertheless be correctly described thanks to approximately two dozen photographs Bellmer took at the time of its construction. Standing about fifty-six inches tall, the doll consisted of a modeled torso made of flax fiber, glue, and plaster; a mask-like head of the same material with glass eyes and a long, unkempt wig; and a pair of legs made from broomsticks or dowel rods. One of these legs terminated in a wooden, club-like foot; the other was encased in a more naturalistic plaster shell, jointed at the knee and ankle. As the project progressed, Bellmer made a second set of hollow plaster legs, with wooden ball joints for the doll's hips and knees. There were no arms to the first sculpture, but Bellmer did fashion or find a single wooden hand, which appears among the assortment of doll parts the artist documented in an untitled photograph of 1934, as well as in several photographs of later work.

Bellmer's 1934 anonymous book, The Doll (Die Puppe), produced and published privately in Germany, contains 10 black-and-white photographs of Bellmer's first doll arranged in a series of "tableaux vivants" (living pictures). The book was not credited to him, as he worked in isolation, and his photographs remained almost unknown in Germany. Yet Bellmer's work was eventually declared "degenerate" by the Nazi Party, and he was forced to flee Germany to France in 1938. Bellmer's work was welcomed in the Parisian art culture of the time, especially the Surrealists around André Breton, because of the references to female beauty and the sexualization of the youthful form.[citation needed] His photographs were published in the Surrealist journal Minotaure, 5 December 1934 under the title "Poupée, variations sur le montage d'une mineure articulée" (The Doll, Variations on the Assemblage of an Articulated Minor).

He aided the French Resistance during the war by making fake passports.[citation needed] He was imprisoned in the

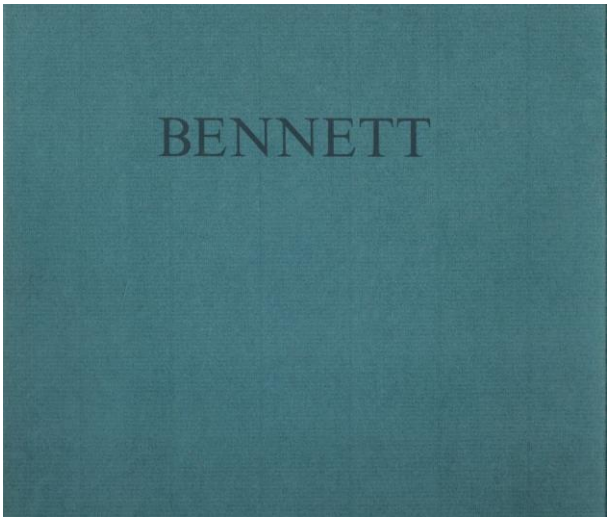
Camp des Milles prison at Aix-en-Provence, a brickworks camp for German nationals, from September 1939 until the end of the Phoney War in May 1940.
After the war, Bellmer lived the rest of his life in Paris. Bellmer gave up doll-making and spent the following decades creating erotic drawings, etchings, sexually explicit photographs, paintings, and prints of pubescent girls. In 1954, he met Unica Zürn, who became his companion until her suicide in 1970. He continued working into the 1960s. Of his own work, Bellmer said, "What is at stake here is a totally new unity of form, meaning and feeling: language-images that cannot simply be thought up or written up ... They constitute new, multifaceted objects, resembling polyplanes made of mirrors ... As if the illogical was relaxation, as if laughter was permitted while thinking, as if error was a way and chance, a proof of eternity."
Bellmer died 24 February 1975 of bladder cancer. He was buried beside Zürn at Père Lachaise Cemetery with a tomb marked "Bellmer - Zürn".
The interdisciplinary artist, dancer, and multiple amputee Lisa Bufano lists Hans Bellmer's doll work in her artist's statement as an influence. (Wikipedia)



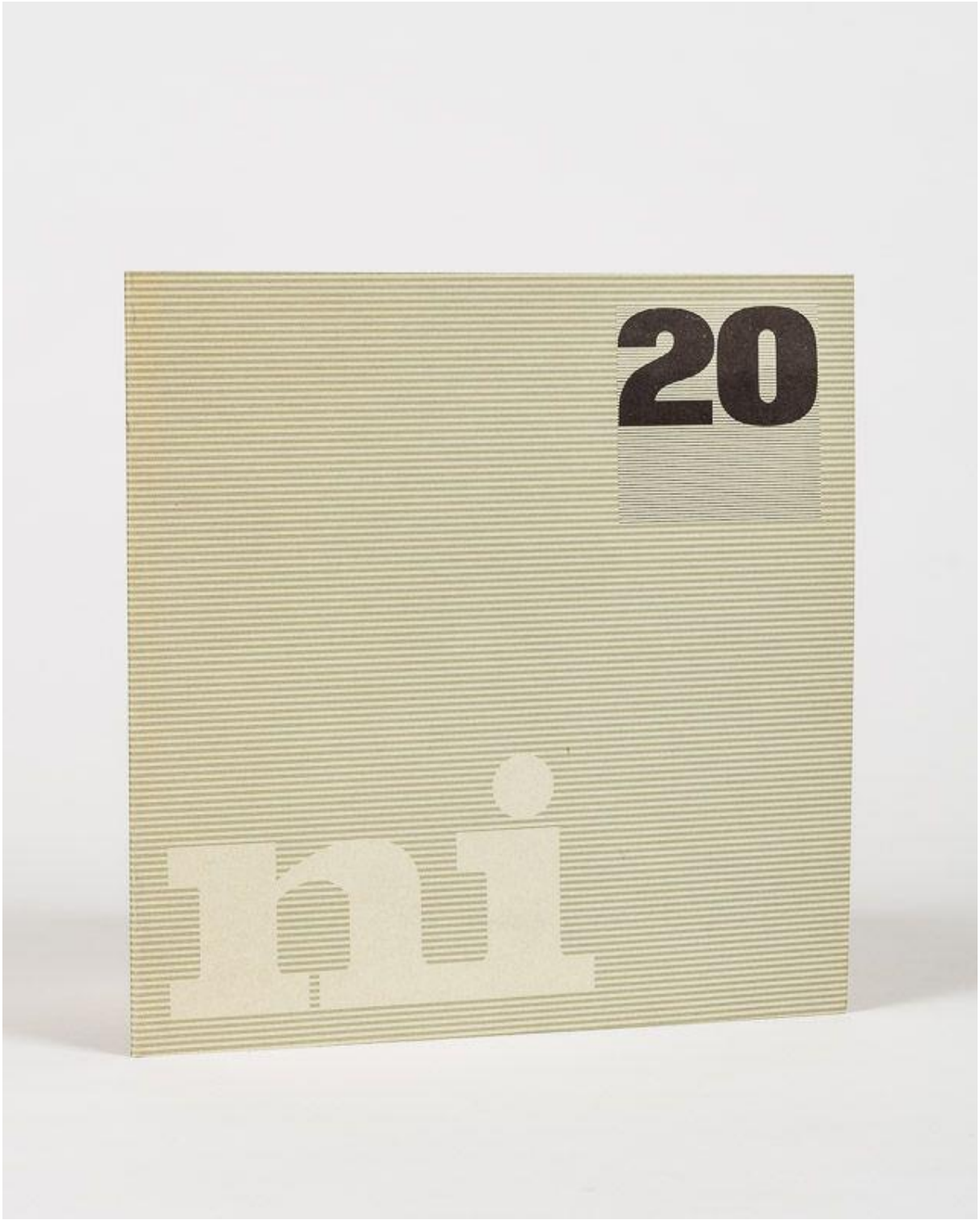
49 **Benetton, Simon / Moderna, Galleria Civica d'Arte (Editor).** Simon Benetton - L'Immagine plastica come idea architettonica / A Plastic Image as architectonical Idea. 1 Aprile - 6 Maggio 1984, Comune d Ferrara. Assessorato Istituzioni Culturali, Galleria Civica d'Arte Moderna, Palazzo dei Diamanti Ferrara, Sala d'Arte "Benvenuto Tisi". O.O., o.V., 1984. 8°. 95 Pages. Original Softcover (titled, illustrated). Inscribed by Benetton on front free endpaper. 120,--

50 **Bennett.** Bennett. March 1991 Royal Hibernian Academy of Arts / April 1991 Bank of Ireland. Bilingual: English / Deutsch. Berlin, Gallerie Pels-Leusden, 1991. 30 cm x 24 cm. 16 seiten. With 12 colour plates. Original Softcover. Very good condition with only minor signs of external wear. Signed by artist. 75,--
Includes the following essay by Prof. Hermann Wiesler: Vitality and Melancholy.

Tom Bennett is a painter, printmaker and mixed media artist who studied at the University of Ct and has shown and is collected in the US and Europe.

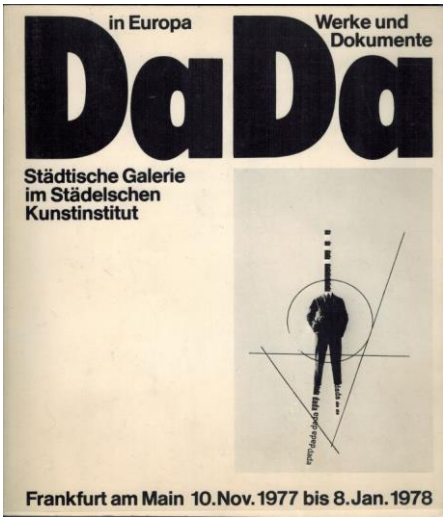


51 **Berends, Ton (Editor).** NI 20. Galerie Nouvelle Images. Den Haag, Galerie Nouvelle Images 1980. 21 cm x 21 cm. 24 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations throughout book. Original Softcover. In zeer goede staat met slechts weinig sporen van slijtage / Very good condition with only minor signs of external wear. 30,--
Met o.a. de volgende hoofdstukken / Includes for example the following essays: Bij twintig jaar galerie nouvelles images / Jubileum tentoonstelling / Circuits / Sieraden fotografie / Dutch Art Fair / Premio Internazionale Diano Marina / Nieuwe vorm adviesbureau voor kunst etc etc.



52 **Bergius, Hanne / Haas, Verena / Roters, Eberhard (Redaktion).** Dada in Europa. Werke und Dokumente. Städtische Galerie im Städelschen Kunstinstitut. Frankfurt am Main 10.Nov.1977 bis 8.Jan.1978. Berlin, Dietrich Reimer Verlag, 1978. 22 cm x 19 cm. 278 Seiten. Mit zahlreichen schwarz-weißen Abbildungen und Illustrationen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--

Enthält u.a.: Dadatexte aus dem Jahre 1958 / Raoul Hausmann - Club Dada / Eberhard Roters - Mouvement Dada / Raoul Hausmann - Der Geist unserer Zeit 1919 / Michel Giroud - Dada Paris / Johannes Baader - Deutschlands Größe und Untergang (Dokument) / Katia Krivanek - Dada Jugoslawien / Gerard de Cortanze - Dada Südamerika: Vincente Huidobro, Der Creacionismo, der Ultraismo und die latinamerikanische Avantgarde / Arturo Schwarz - New York Dada etc etc.



53 **[Berlage] van Velzen, Th. (Editor).** Het museumgebouw van H.P. Berlage. Het Haags Gemeentemuseum. Bilingual: Nederlands / English. Den Haag, Het Haags Gemeentemuseum, 1982. 21,5 cm x 19,2 cm. 36 pagina's / pages. Met talrijke illustraties in kleur / With several black-and-white and colour illustrations throughout book. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Hendrik Petrus Berlage (Amsterdam, 21 februari 1856 – Den Haag, 12 augustus 1934), Hein Berlage voor intimi, was een invloedrijk Nederlands architect en stedenbouwkundige. (Wikipedia).

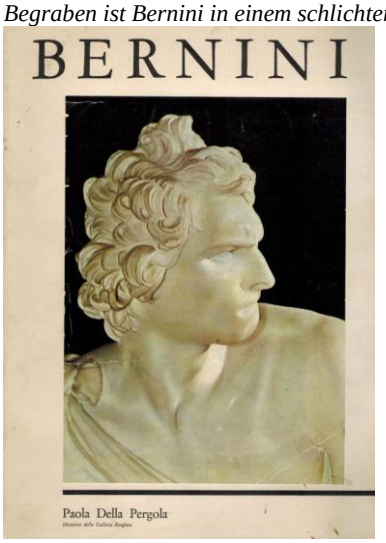
Hendrik Petrus Berlage (21 February 1856 – 12 August 1934) was a prominent Dutch architect. (Wikipedia).

54 **[Bernini] Della Pergola, Paola.** Bernini. Quadrilingual: Français / Espagnol / English / German. Roma, Edizioni del Drago, 1962. 23,5 cm x 17,2 cm. 95 pages / seiten. With 83 black-and-white plates / Mit 83 schwarz-weißen Illustrationen. Original Softcover. Very good condition with only minor signs of external wear / Sehr guter Zustand mit nur geringen Gebrauchsspuren. 20,--

Gian Lorenzo Bernini (7 December 1598 – 28 November 1680) was an Italian sculptor and architect[1] who worked principally in Rome. A major figure in the world of architecture, he was the leading sculptor of his age, credited with creating the Baroque style of sculpture. As one scholar has commented, 'What Shakespeare is to drama, Bernini may be to sculpture: the first pan-European sculptor whose name is instantaneously identifiable with a particular manner and vision, and whose influence was inordinately powerful...' In addition, he was a painter (mostly small canvases in oil) and a man of the theater: he wrote, directed and acted in plays (mostly Carnival satires), also designing stage sets and theatrical machinery, as well as a wide variety of decorative art objects including lamps, tables, mirrors, and

even coaches. As architect and city planner, he designed both secular buildings and churches and chapels, as well as massive works combining both architecture and sculpture, especially elaborate public fountains and funerary monuments and a whole series of temporary structures (in stucco and wood) for funerals and festivals. (Wikipedia).

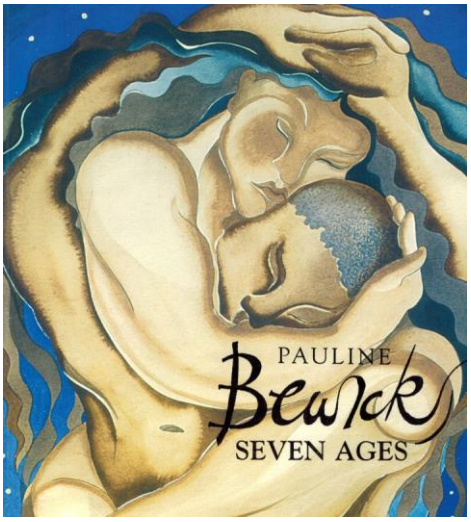
Gian Lorenzo Bernini, auch: Giovanni Lorenzo Bernini (7. Dezember 1598 in Neapel; † 28. November 1680 in Rom) war einer der bedeutendsten italienischen Bildhauer und Architekten des Barocks.*
Ausgebildet wurde er in der Bildhauerwerkstatt seines Vaters Pietro Bernini (1562–1629). Dieser kam 1606 mit dem Sohn nach Rom, um die Cappella Paolina für Papst Paul V. Borghese zu bauen.
Zwischen 1618 und 1625 schuf Bernini für den Kardinalnepoten Scipione Borghese die berühmten mythologischen Skulpturengruppen: Äneas und Anchises, Raub der Proserpina 1621/22, Apollo und Daphne und David. Sie fallen durch ihre außergewöhnliche Dynamik, Bewegungsrichtung, dramatische Licht-Schatten-Effekte und erregte Gebärden auf. Heute sind diese Werke in der Villa Borghese in Rom zu sehen.
Sein wichtigster Förderer, Papst Urban VIII., betraute den jungen Bernini mit dem Bau des Baldachins (Ziboriums) über dem Petrusgrab im Petersdom, den Bernini mit der Hilfe Borrominis aus der Bronze-Verkleidung des Gebälks der Vorhalle des Pantheon anfertigte (1624–1633).
Bemerkenswert an seinen architektonischen Arbeiten ist die Mischung aus Skulptur und Architektur, die auch in der Verzückung der Heiligen Theresa (1646–1652), in der Cathedra Petri (1656–1666) oder in der von ihm errichteten Kirche Sant'Andrea al Quirinale (1658–1670) zu beobachten ist. Bernini vollendete 1629 den Palazzo Barberini, schuf unter anderem die Kolonnaden am Petersplatz (1656–1667 unter Alexander VII.) und errichtete den Vierströmebrunnen auf der Piazza Navona (1647–1651 unter Innozenz X.).
Bernini arbeitete im Laufe seines Lebens für acht Päpste und verließ Rom nicht – bis auf eine Ausnahme: Der „Sonnenkönig" Ludwig XIV. rief ihn, um Pläne für den Neubau des Louvre (1665) in Paris auszuarbeiten. Wenngleich sie nie ausgeführt wurden, hatten sie dennoch nachhaltigen Einfluss auf die europäische Profanbaukunst. Berninis großzügiger und dem klassizistischen Barock zuzurechnender Stil blieb allerdings nicht ohne Kritik. So warf ihm Borromini vor, in unoriginelle Weise die stilistischen Errungenschaften Michelangelos zu kopieren.
Begraben ist Bernini in einem schlichten Grab in der Kirche Santa Maria Maggiore in Rom. (Wikipedia).



55 **Bewick, Pauline.** Seven Ages. First Edition. Galway, Arlen House, 2006. 22.5 x 22.5 cm. 312 pages. Original softcover. Illustrated on the front and back. Very good condition with only minor signs of external wear. Signed by Pauline Bewick on titlepage. 200,--

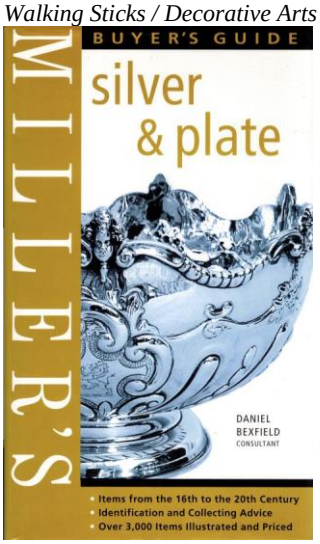
This is a comprehensive catalogue of the Waterford, Kerry and Travelling Collections of the artist. Her works from 1938 at the age of two and a half to 2006 are beautifully illustrated and arranged in chronological order. Her work covers time spent in Wales, Ireland, England as well as journeys to the South Seas and Tuscany. In 2005 she donated a major collection of her paintings to the State. Many of the pages of illustrations have a personal comment or explanation by the artist herself. Examples include: 'John Mulcahy, editor of Hibernia, commissioned a cover for International Woman's Year 1975. I did two sketches, followed by the lino cut he used.' , 'The Yellow Man decides to visit Siena. He washes and cuts his nails.', 'Life around Rossbeigh, Killarney and the Lakes was gouged out of scrap battleship lino bought in a coal-yard in Dublin. The high heel marks dictated where to cut.', 'Another 'waiting' for something to happen still life.', 'Designs for Alan Simpson and Carolyn Swift of the tiny Pike Theatre in Herbert Lane.', 'Pat read aloud to me then, as he still does to this day.' etc.

Pauline Bewick now lives and works in County Kerry, where she spent some of her childhood on a farm. She is a descendant of 19th-century artist Thomas Bewick.
A prolific artist, Bewick paints in oil, sculpts, and works with cloth, but is most associated with watercolours. For the last decade or so she has been working on her Yellow Man project, a large collection of works featuring a cartoon-like yellow horned figure. In 2006 she donated a collection of 200 works including tapestries, wall hangings, watercolours and sketches to the state, now on permanent display in the Walton Building at the Waterford Institute of Technology and in the Killorglin Library, Co. Kerry. (Wilkipedia).



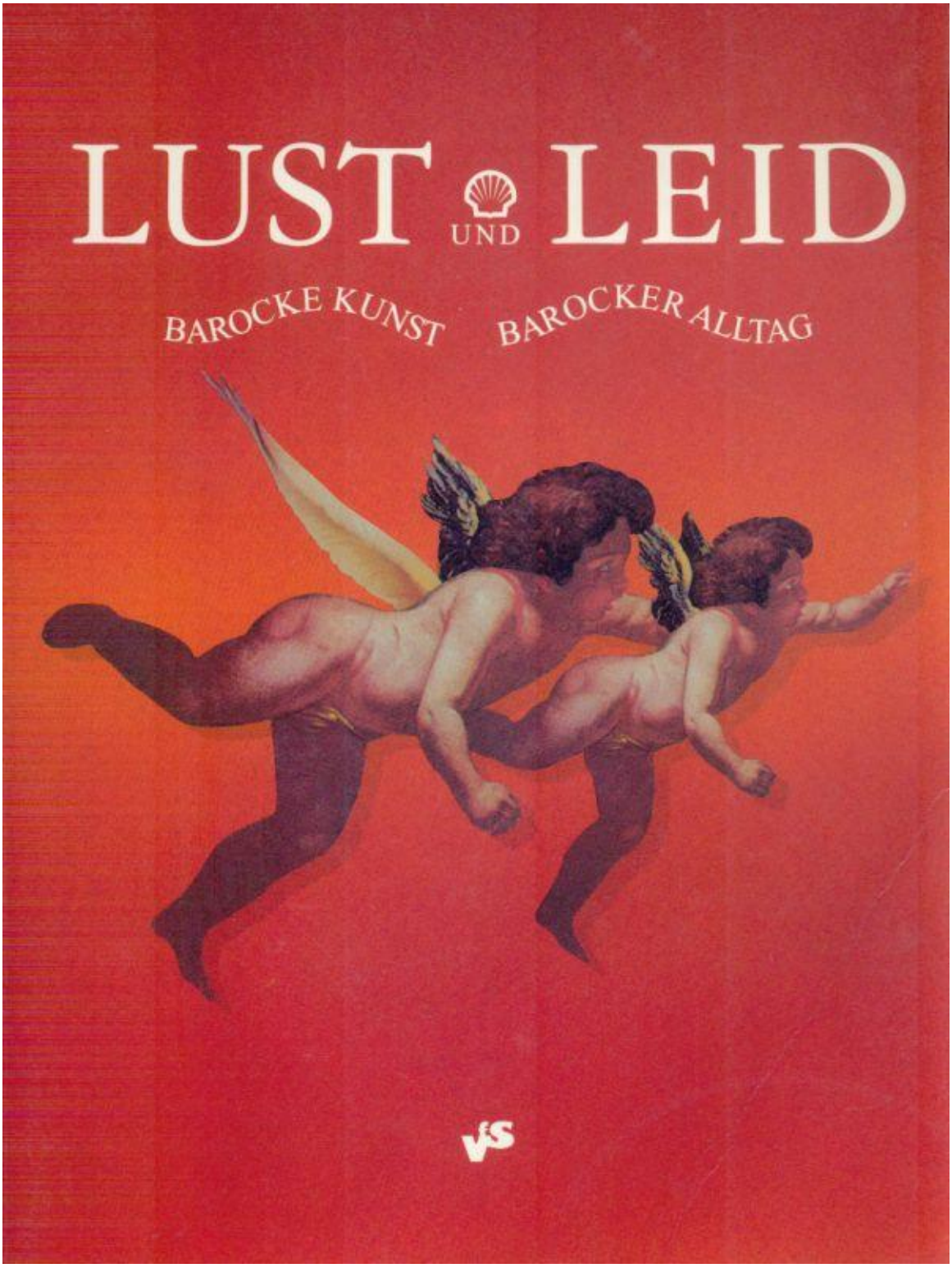
56 **Bexfield, Daniel. (Consultant).** Miller's Buyer's Guide. Silver & Plate. Items from the 16th to the 20th Century. Identification and Collecting Advice. Over 3,000 Items Illustrated and Prized. Tenterden, Miller's Publications, 2002. 28 cm x 16,8 cm. 320 pages. With black-and-white and colour photographs throughout. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. 30,--

Includes for example the following chapters: Bowls / Clocks & Watches / Medals & Badges / Pincushions / Spoons / Walking Sticks / Decorative Arts / Old Sheffield Plate etc etc.



57 **Biedermann, Gottfried.** Lust und Leid. Barocke Kunst Barocker Alltag. First Edition. Graz, Verlag fur Sammler, 1992. 21.5cm x 28.5cm. 488, (8) pages. Original paperback (softcover). Very good condition with only minor signs of wear. German Edition. 35,--

Includes for example: Zum Nachleben der Antike in Barock/ Wissenschaft und Bildung/ Kirche, Staat und Orden in der Barockzeit/ Himmel und Erde als Bühne / Berufstheater, Ordensdrama und Volksschauspiel im steirischen Barock/ Die barocke Baukunst in der Steiermark/ Die Kapuziner aus dem Leben der Bettelmonche/ Fremd und arm im Zeitalter des Barock in der Steiermark / Zur Sozialdisziplinierung von Unterschichten und Randgruppen der Gesellschaft/ Handwerk im Barock/



58 **Bigiaretti, Libero.** Figura etrusca. First Edition. Ivrea, Ing. C. Colivetti e C., 1955. 28.5cm x 39cm. 16 pages with 12 colour plates. Original paperback (softcover). Very good condition with some stronger signs of wear to the binding. The pages inside cleanly detached. 30,--

Etruscan civilization is the modern English name given to a civilization of ancient Italy in the area corresponding roughly to Tuscany, western Umbria, and northern Latium. The ancient Romans called its creators the Tusci or Etrusci. Their Roman name is the origin of the terms Tuscany, which refers to their heartland, and Etruria, which can refer to their wider region.

In Attic Greek, the Etruscans were known as (Tyrrhe-nioi), earlier Tyrsenoi, from which the Romans derived the names Tyrrhe-ni (Etruscans), Tyrrhe-nia (Etruria), and Mare Tyrrhe-num (Tyrrhenian Sea). The Etruscans called

themselves Rasenna, which was syncopated to Rasna or Ras'na.

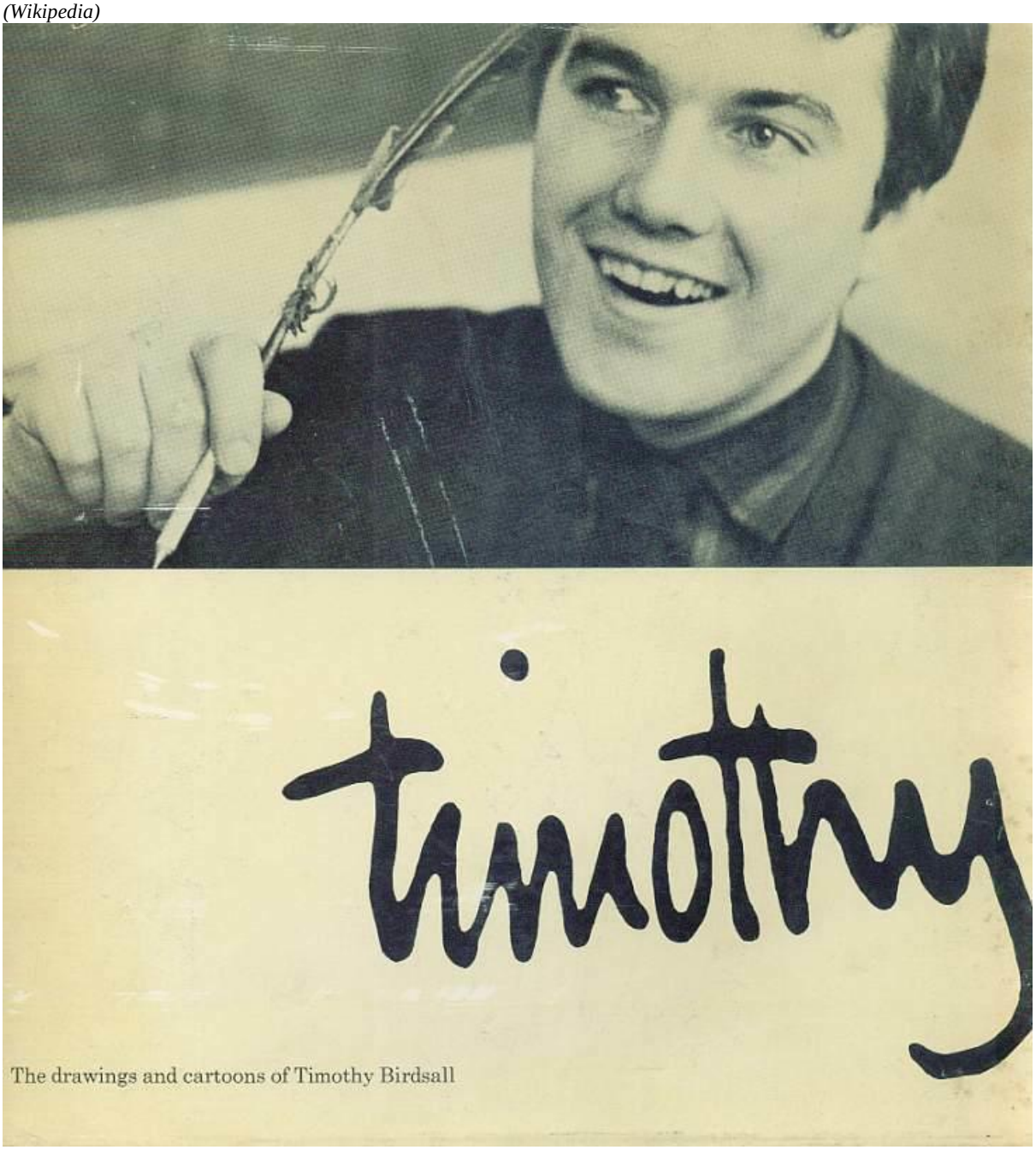
As distinguished by its unique language, this civilization endured from the time of the earliest Etruscan inscriptions (ca. 700 BCE) until its assimilation into the Roman Republic in the 1st century BC. At its maximum extent, during the foundational period of Rome and the Roman kingdom, it flourished in three confederacies of cities: of Etruria, of the Po valley with the eastern Alps, and of Latium and Campania. Culture that is identifiably Etruscan developed in Italy after about 800 BC approximately over the range of the preceding Iron Age Villanovan culture. The latter gave way in the 7th century to a culture that was influenced by Greek traders and Greek neighbours in Magna Graecia, the Hellenic civilization of southern Italy. After 500 BC the political destiny of Italy passed out of Etruscan hands. (Wikipedia)

59 **[Birdsall, Timothy] Frayn, Michael and Gascoigne, Bamber.** Timothy. The Drawings and Cartoons of Timothy Birdsall. Third Edition. London, Michael Joseph, 1964. 23cm x 23.5cm. 128 pages. Original Hardcover with original dustjacket. Good condition with some stronger signs of external wear. Traces of foxing. 30,--

Includes for Example: Little Cartoons. Political Cartoons. Strip Cartoons. Various cartoons, inlcuding some panoramic satire. Chelsea and Italy.

Timothy Birdsall (10 May 1936 in Cambridge, England – 10 June 1963) was an English cartoonist.

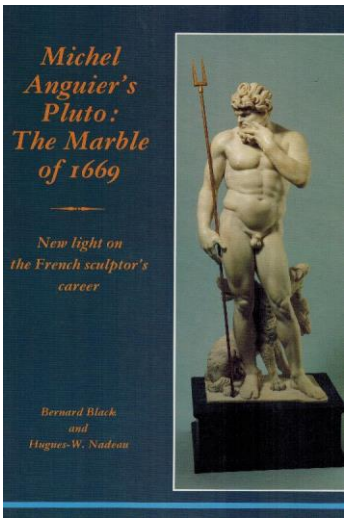
Birdsall appeared on the BBC's That Was The Week That Was. He was shown behind a glass panel improvising drawings on it with an ink-marker. While at Cambridge, he illustrated Granta. He also contributed to Private Eye, The Spectator, and The Sunday Times. After he died of leukaemia, aged 27, the BBC made a tribute programme (Wikipedia)



60 **Black, Bernard / Nadeau, Hugues-W.** Michel Anguier's Pluto: The Marble of 1669 - New Light on the French Sculptor's Career. London, The Athlone Press, 1990. 28.6cm x 21cm. 120 pages. With 50 illustrations. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. 48,--

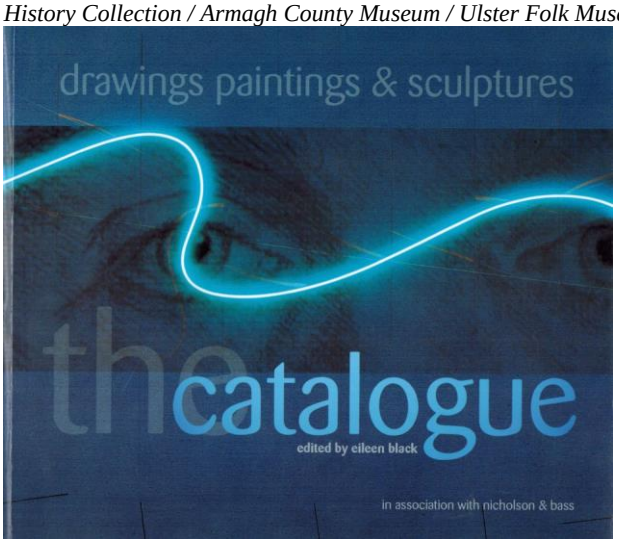
Includes for example the following chapters: The Marble of Pluto Discovered / The Published Knowledge of Michel

Anguier's 'Melancholy' Pluto / A Figure of Pluto in Anguier's Lectures of 1669 and 1676: Art, Anatomy and Emotions / Some Observations on the Various Bronze Versions of the Model, etc.



61 **Black, Eileen. (Editor).** The Catalogue. Drawings, Paintings & Scultures. Belfast, Museums & Galleries of Northern Ireland in association with Nicholson & Bass Limited. 2000. 28 cm x 24 cm. 391 pages. With many colour illustrations thoughout book. Original Softcover. Very good condition with only minor signs of external wear. Only slightly foxed. 38,--

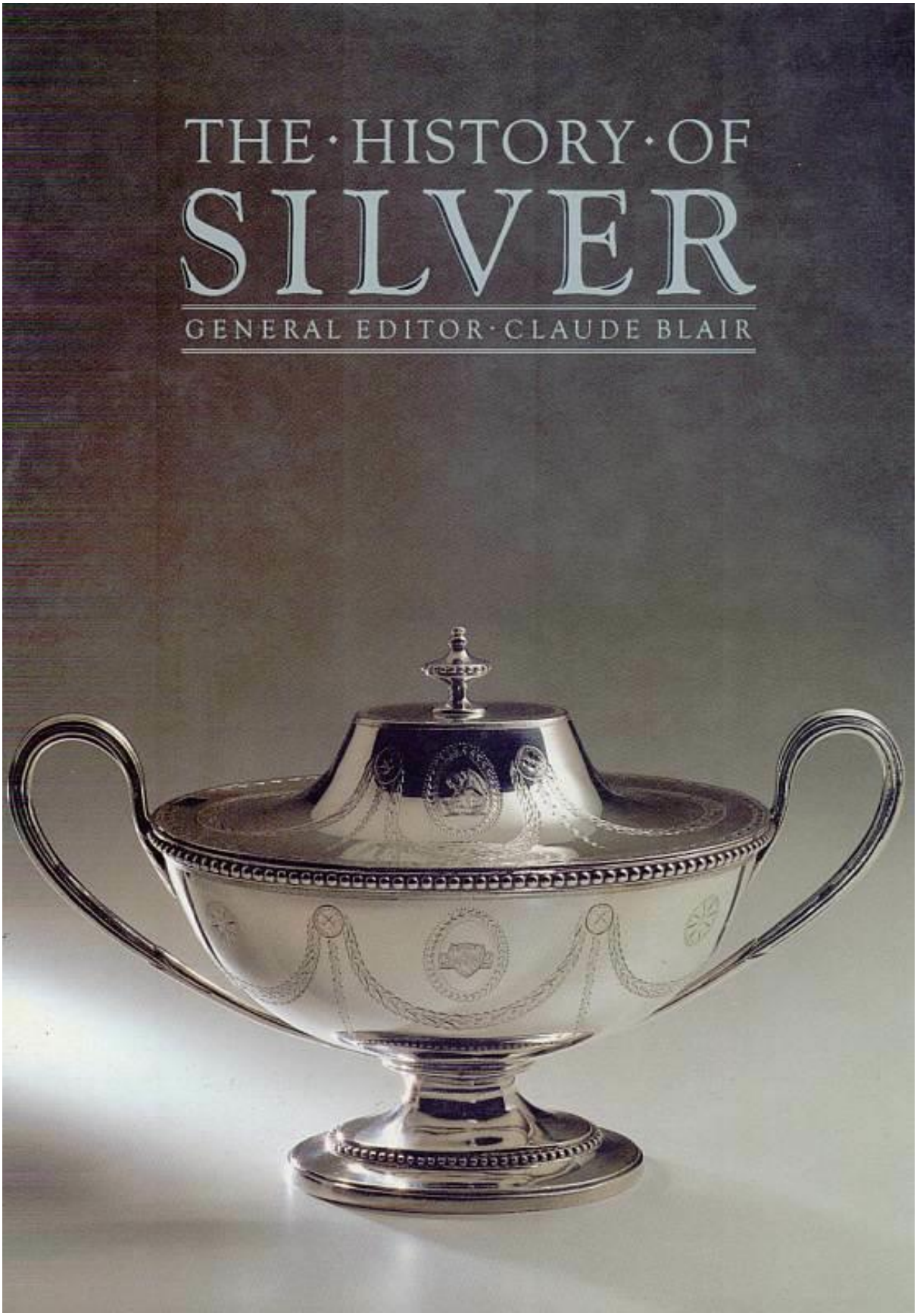
Includes for example the following chapters: Ulster Museum - Fine Art Museum - Botany and Zoology Collections - History Collection / Armagh County Museum / Ulster Folk Museum etc etc



62 **Blacker, J.F.** The ABC of Collecting Old English China. Giving a Short History of the English Factories, and showing how to apply Tests for Unmarked China before 1800. Second edition. London, The London Opinion Curio Club, 1908. 23 x 15 cm. 142 pages with 75 illustrations. Original Hardcover. Good condition with minor external wear and some foxing. 48,--

Includes for example the following chapters: Index of Factories, with Founder's Names / Index of Persons, with Factories for which They Worked / A Word to Beginners / Old China is Below Nobody's Taste / The Early English Factories / Marks Frequently Forged / Softness and Delicacy / Other Rich Ground Colours / Some Costly Porcelain / British Museum / Artistic Treatment / Worth its Weight in Gold / Under the Hammer: Going, Going, Gone / The Astonishing Value of Old China / Chelsea / Th Earliest Chelsea Mark / early Chelsea Scent-Bottle / Bow / A Porcelain Punch Bow / The First Advertisement / Extraordinary Prices / Wedgwood and Champion, etc.

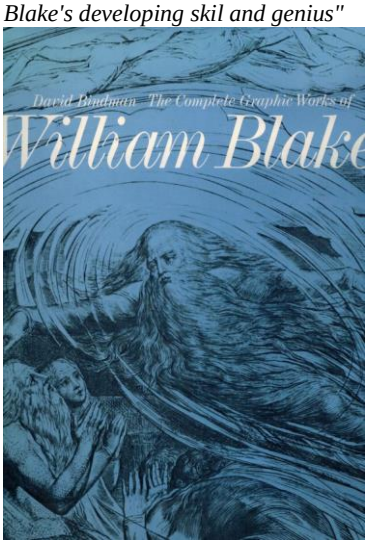
63 **Blair, Claude.** The History of Silver. London/Sydney, Macdonald & Co., 1987. 4°. 256 pages. Original Hardcover with illustrated dustjacket. Very good+ condition of this important outline of Silver-History. 30,--
Includes numerous fantastic articles on the History of Silver: Kenneth Painter - The Ancient World / Ronald Lightbown - The Migration Period and the Middle Ages / Timothy Schroder - The Renaissance and Mannerism / Anna Somers Cocks - Baroque Silver 1610-1725 / Elaine Barr - The Rococo / Elaine Barr - Neoclassicism / Shirley Bury - The Nineteenth and early Twentieth Centuries / Philippe Garner - Art Deco and After: 1920 - 60 / Graham Hughes - Contemporary Silver / Claude Blair - The Craft of the Silversmith / John Forbes - The Metals, Hallmarking and Methods of Assay //



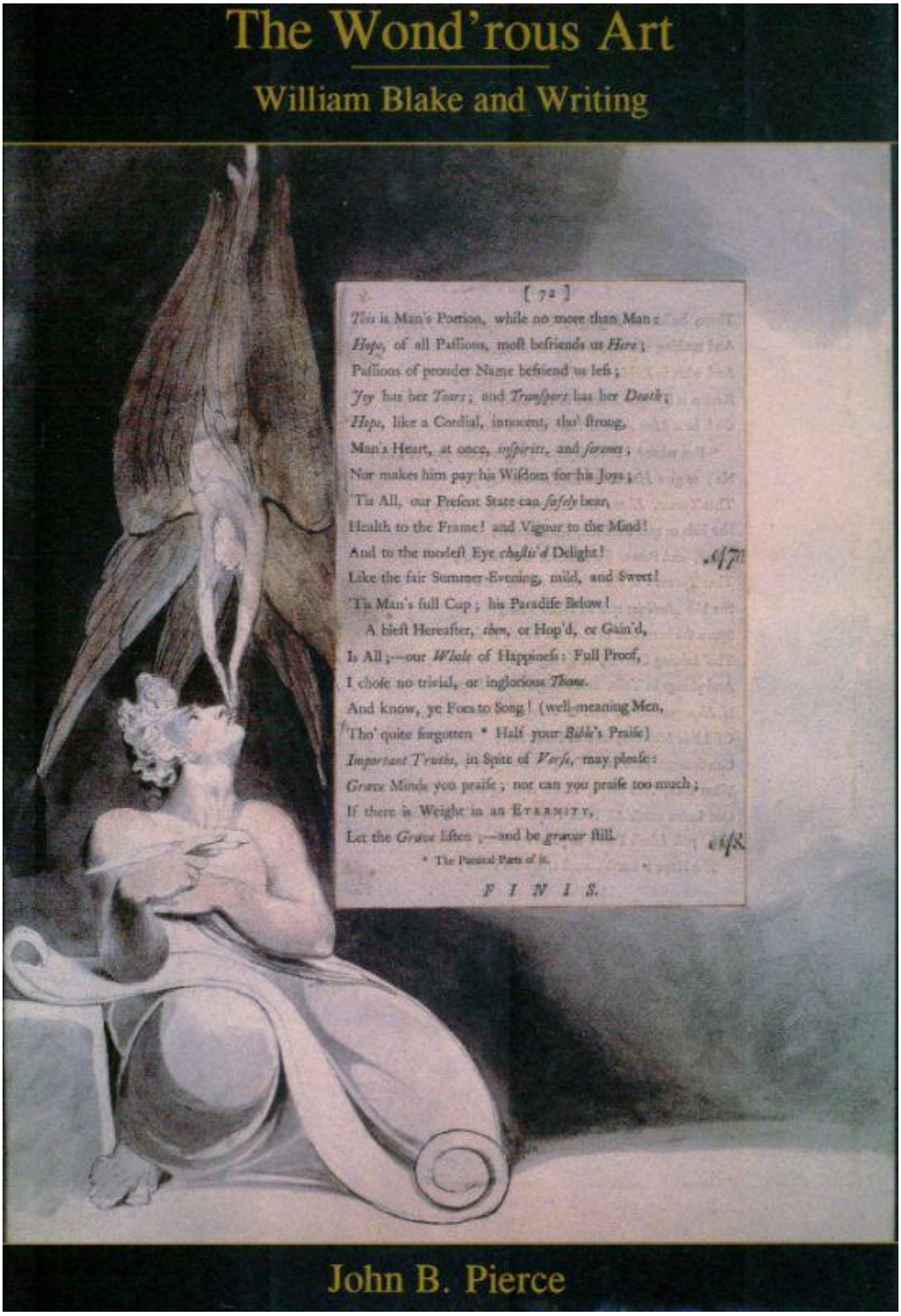
64 **[Blake, William] Bindman, David.** The Complete Graphic Works of William Blake. David Bindman assisted by Dierdre Toomey. With 765 illustrations. First Edition. London, Thames and Hudson, 1978. 25cm x 34cm. 492 pages Original Hardcover with price-clipped, original dustjacket. Very good condition

with only minor signs of wear. From the library of Lord David Puttnam. Inscribed to him by a friend: "To David - with thanks for "Chariots" - 1982" ("Chariots of Fire"). 195,--
All of Blake's printed designs and major variants, from his apprenticeship work to his last efforts, are accompanied by authoritative notes which detail his developing artistry and genius.

"In his exhaustive study, David Bindman provides a complete annotated catalogue with notes to each plate, giving provenance and relevant bibliography. Each note makes its own contribution to a complete history of the steps in Blake's developing skil and genius"

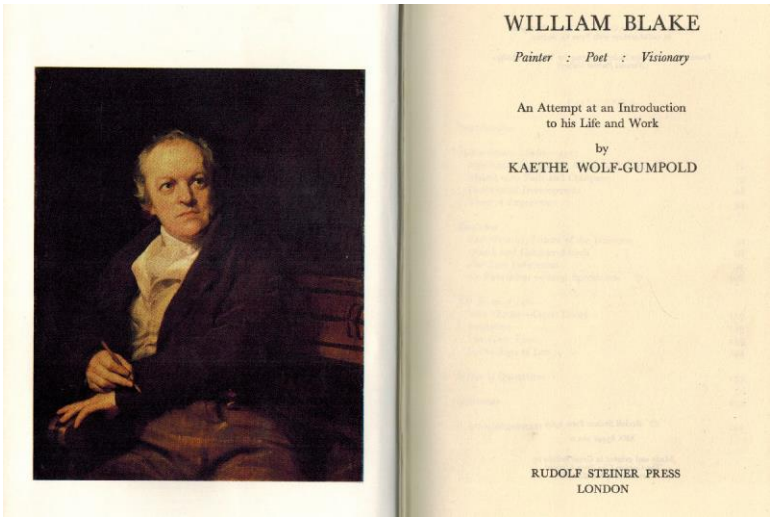


65 **[Blake, William] Pierce, John B.** The Wond'rous Art. Wiiliam Blake and Writing. First Edition. London, Associated University Presses, 2003. 16cm x 24cm. 188 pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 30,--
Includes for example: Writing/ Scenes of Writing/ Between the Human and the Divine/ Between Speech and Writing/ Writing and Representation/ Writing and Rhetoric/ Writing Narrative/ Formal Structures I The Continental Prophecies/ Unwriting the Book/ Urizen Unbound/ Re-writing/ Vala or the Four Zoas and the Archaeology of Writing/ Rewriting Milton/ Teh Critique of Writing/ The Orality of Eternity/ The Aurality of Writing/ The Phenomenology of Writing/ The Infernal Scriptorium/



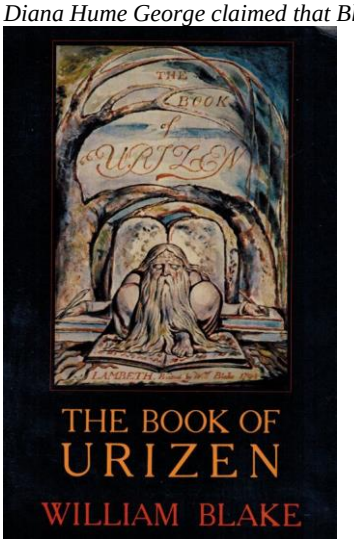
66 **[Blake, William] Wolf-Gumpold, Kaethe.** William Blake, Painter, Poet, Visionary - An Attempt at an Introduction to his Life and Work. London, Rudolf Steiner Press, 1969. 22.3cm x 14.3cm. 164 pages. With 23 illustrations. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear on dustjacket. 45,--

Includes for example the following chapters: Apprenticeship among Angels and Engravers / Blake's Own Path and Company / Past, Present, Future of the Universe / Attack and Counter-Attack / The Water of Life / New Circles Open Doors / Jerusalem / The Clear Line / In the Sign of Leo, etc.

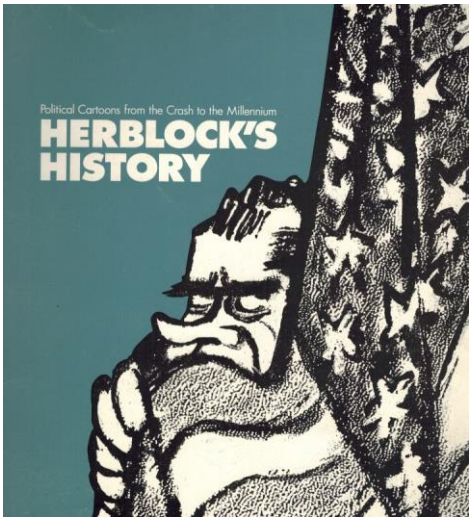


67 **Blake, William.** The Book of Urizen. New York, Random House, 1978, 15.5 cm x 23 cm, 102 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes, with his name on the front free endpaper. 25,--
Edited and with a Commentary by Kay Parkhurst Easson and Roger R. Easson.

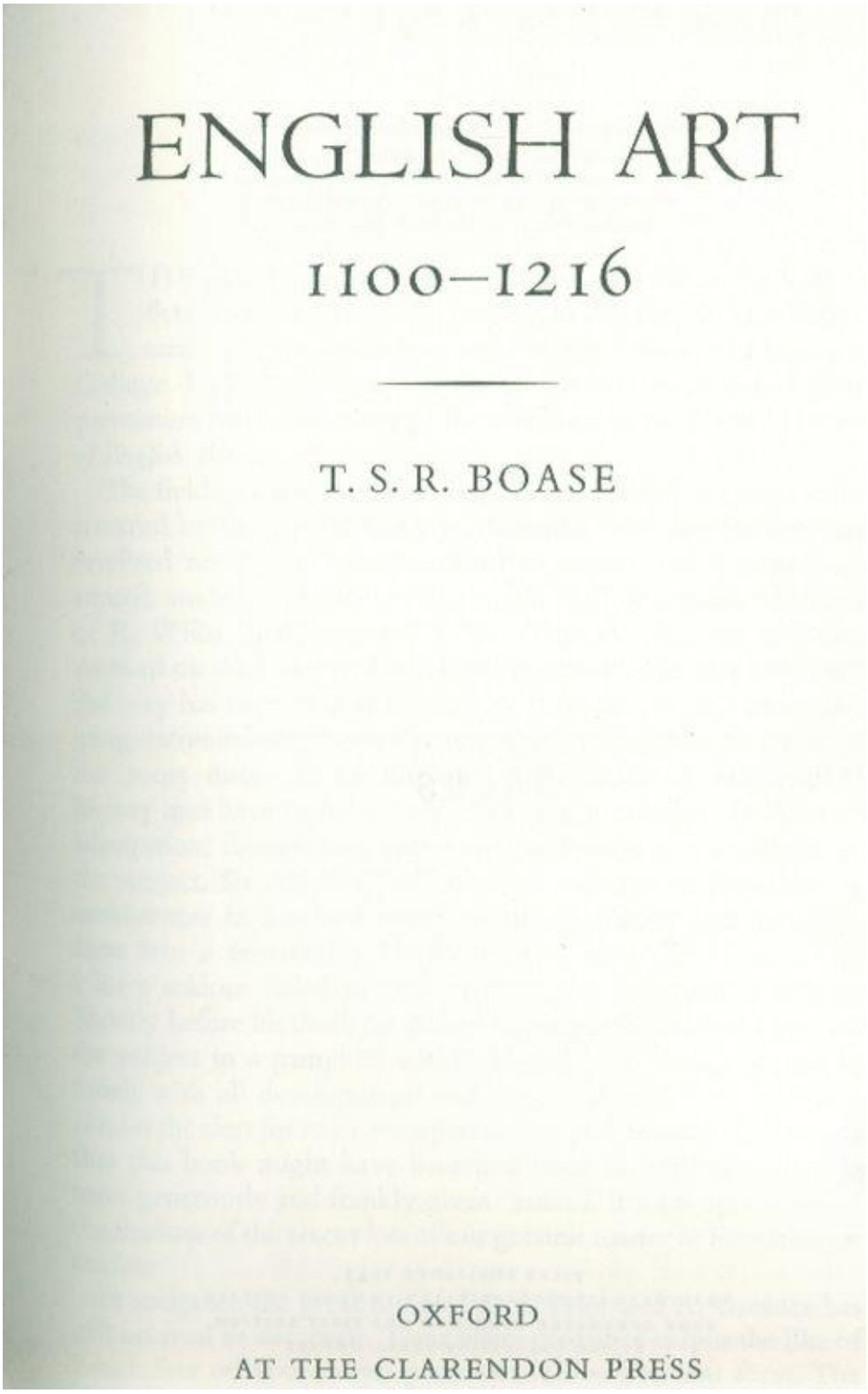
William Blake was an English poet, painter, and printmaker. Largely unrecognised during his lifetime, Blake is now considered a seminal figure in the history of the poetry and visual arts of the Romantic Age. His prophetic poetry has been said to form "what is in proportion to its merits the least read body of poetry in the English language". His visual artistry led one contemporary art critic to proclaim him "far and away the greatest artist Britain has ever produced". While Blake had a significant role to play in the art and poetry of figures such as Rossetti, it was during the Modernist period that this work began to influence a wider set of writers and artists. William Butler Yeats, who edited an edition of Blake's collected works in 1893, drew on him for poetic and philosophical ideas, while British surrealist art in particular drew on Blake's conceptions of non-mimetic, visionary practice in the painting of artists such as Paul Nash and Graham Sutherland. His poetry came into use by a number of British classical composers such as Benjamin Britten and Ralph Vaughan Williams, who set his works. Blake's thoughts on human nature greatly anticipate and parallel the thinking of the psychoanalyst Carl Jung. In Jung's own words: "Blake a tantalizing study, since he compiled a lot of half or undigested knowledge in his fantasies. According to my ideas they are an artistic production rather than an authentic representation of unconscious processes." Similarly, although less popularly, Diana Hume George claimed that Blake can be seen as a precursor to the ideas of Sigmund Freud. (Amazon)



68 **Block, Herbert.** Political Cartoons from the Crash to the Millennium. Herblock's History. Washington D.C., Libary of Congres, 2000. 23 cm x 23 cm. 64 pages. With many black-and-white illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 28,--
Includes for example the following essays: Herblock's History by Harry L.Katz / The Cartoon by Herbert Block / Portfolio of Herblock Cartoons etc etc.



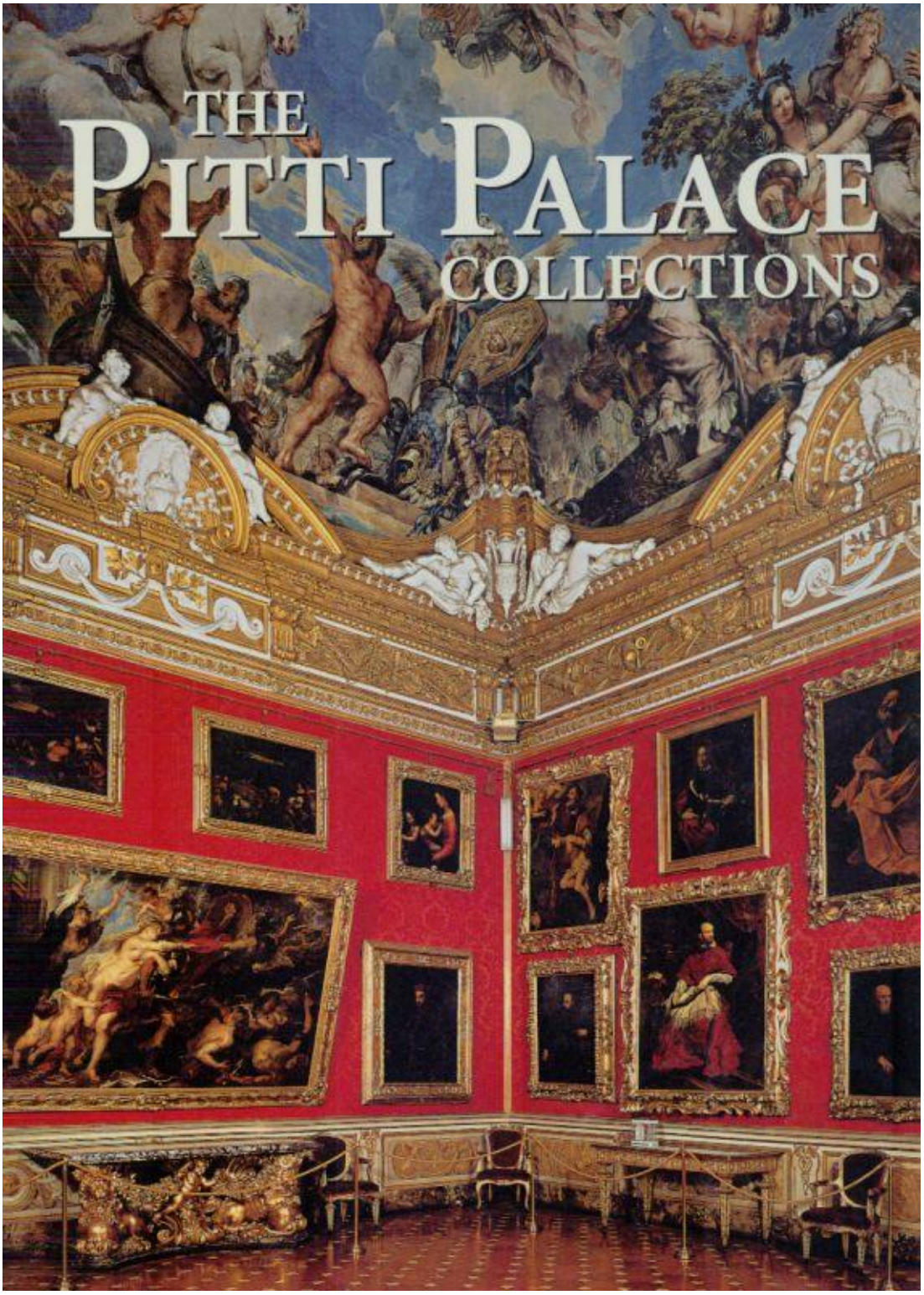
69 **Boase, T.S.R.** The Oxford History of English Art: 1100-1216. Edited by T.S.R. Boase. First Edition. Oxford, The Clarendon Press, 1953. 16cm x 24cm. 333 pages followed by 96 plates. Original Hardcover with protective Mylar. Very good condition with only minor signs of wear. Former copy of the Southeastern Massachusetts University. Edges stamped. 30,--
Includes for Example: Durham/ Canterbury/ Reading and the West Country/ St. Albans and the Eastern Counties/ The Cistercians/ The Great Bibles/ The Late Romanesque Period/ Durham and York/ The Gothic Style/ The Classic Revival/



70 **Boger, H. Batterson.** The Traditional Arts of Japan. A Complete Illustrated Guide. First Edition. New York, Doubleday and Company Inc, 1964. 22.5cm x28.5cm. 351 pages with 435 Illustrations. Original Hardcover with original dustjacket in original slipcase. The Volume itself in excellent condition. The often missing slipcase in very good condition. The dustjacket in very good condition with only minor signs of wear and few tears. 65,--

Includes: Table of Provinces and Prefectures, The Cultural Heritage, Motifs in Japanese Art, Painting, Colour Prints, Sculpture, masks, Metalworks, Arms and Armour, Sword Decoration and mounts, Shinto and Buddist Architecture, Landscape Gardening, Floral Art, Tea Ceremony, Pottery adn Porcelain, Lacquer, Inro, Netsuke, Yatate, Tobacco Pouch and Pipe Case, Hiuchi-Bukuro, Textiles, Costume, Dolls, Fans, Cloisonne Enamel, Shosoin the Imperial Repostiory, Ainu Folk Art.

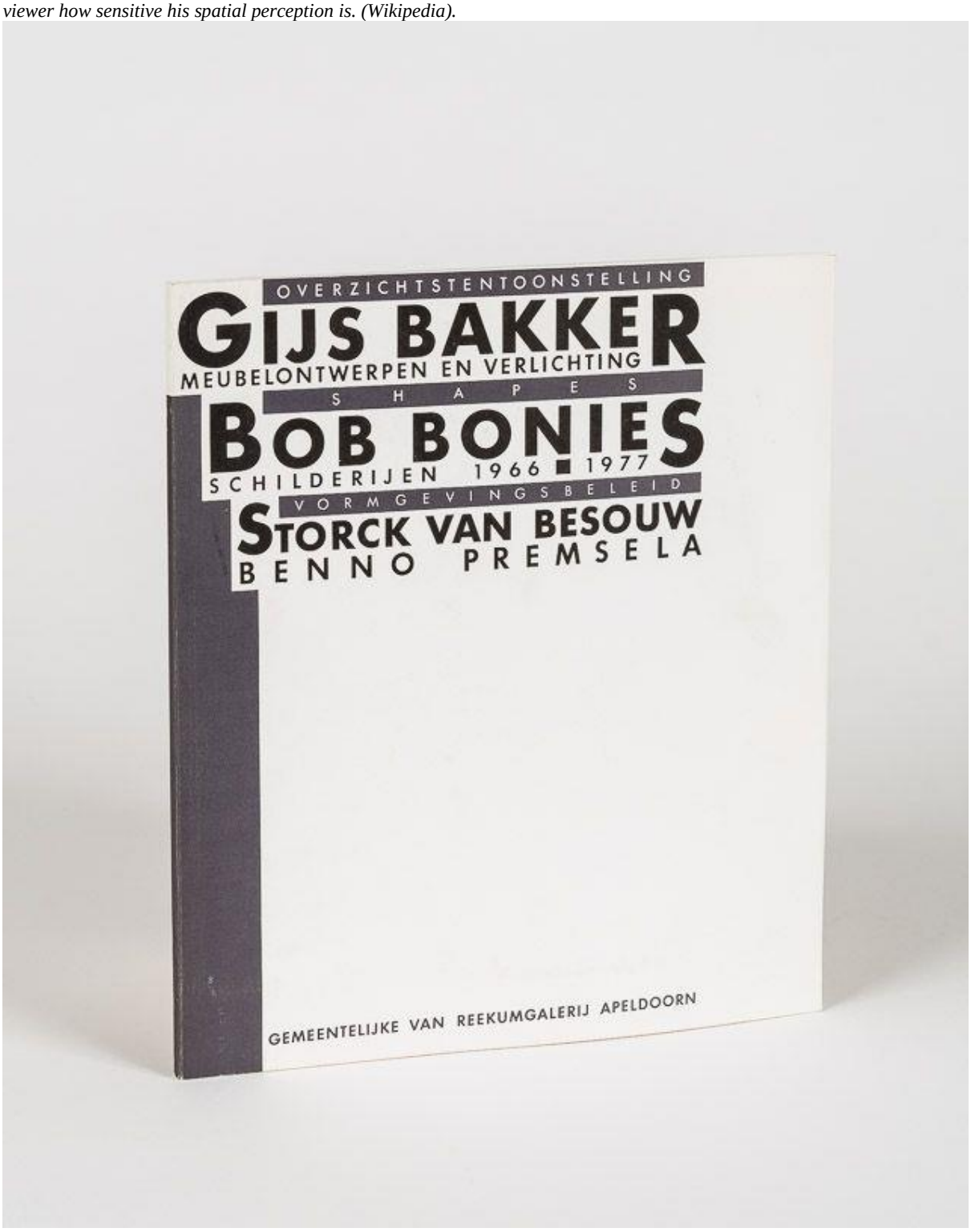
71 **Bonfante-Warren, Alexandra.** The Uffizi Gallery Museum and the Pitti Palace Collections. With Additional Writings by Gerhard Gruitrooy. New York, Beaux Arts Editions, 2006. 25cm x 34cm. Uffizi: 320 pages / Pitti Palace: 320 pages. Original, illustrated Hardcover. Excellent, close to new condition. 2 volumes (complete). Without the slipcase. 135,--
Includes for example: Palazzo Pitti/ The Palace/ Galleria Palatina: Paintings/ Galleria d'Arte Moderna: Paintings/ Meraviglie : Decorative Arts/ Biardino di Boboli: The Boboli Gardens/ The Galleria degli Uffizi/ La Galleria : Paintings, Sculpture, Tapestry/ Gabinetto Disegni e Stampe : Drawings.



72 **[Bonies, Bob] Ober, Jerven (Editor).** Overzichtstentoonstelling - Gijs Bakker, Shapes - Bob Bonies, Vormgevingsbeleid - Storck van Besouw / Benno Premsela. 8 oktober t/m 13 november 1977. Apeldoorn, Gemeentelijke van Reekumgalerij, 1977. 25 cm x 22 cm. 47 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations throughout catalog. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Bob Bonies has, with his particular form of art, taken up a direction which can be considered to be a successor to the de Stijl movement. His works are a continuation and development of the principles of this art form which originated in the Netherlands. He has extended the strict reduction to the three basic colours by including green in his large

works. Not only in this way, however, but also in formal ways has he endeavored to shift the boundaries of his preceding generation. He paints segments of circles which he combines with strictly rectangular shapes. Bob Bonies is an impassioned innovator. Thus he demonstrates through his art, which has connections with hard-edge painting as well as with the classical shaped canvases, that a composition constructed solely according to aesthetic criteria loses nothing in the way of relevance or freshness.
Formally, Bob Bonies is interested in the phenomenon of movement. This he achieves not only by juxtaposing the three basic colours with green, leading to a differentiated sense of depth, but also by placing the different shapes and forms in an irritating way relative to one another within the picture. These subtle effects help to demonstrate to the viewer how sensitive his spatial perception is. (Wikipedia).



73 **Bonies, Bob.** Bob Bonies. Haagse Ateliers 44. Haags Gemeentemuseum. 7 juli - 26 augustus 1979. Den Haag, Haags Gemeentemuseum, 1979. 29,5 cm x 21 cm. 16 pagina's / pages. Met talrijke illustraties in

kleur / With many colour illustrations throughout book. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Bob Bonies, pseudoniem van Bob Nieuwenhuis, werd in 1937 geboren te Den Haag. Hij heeft verschillende kunstopleidingen genoten aan de Vrije Academie in Den Haag, de Koninklijke Academie van Beeldende Kunsten in Den Haag en de kunstacademie Högre Konst Industriële Skolan in Stockholm. Momenteel woont en werkt de kunstenaar in Den Haag.

Het oeuvre van Bonies bestaat hoofdzakelijk uit schilderijen en grafiek, maar hij heeft ook ruimtelijke werken van glasvezel en aluminium gemaakt. Door zijn gereduceerde beeldtaal en gebruik van geometrische vormen, kan zijn werk gerekend worden tot de constructivistische kunst. Bonies was één van de belangrijkste representanten van de Nederlandse kunststroming de Haagse Constructivisten. Deze jonge, systematisch werkende kunstenaars pakten de ideeën en opvattingen van de constructivistische kunstenaars van voor de oorlog opnieuw op, zoals het Russische constructivisme, het Bauhaus en De Stijl. Zo fungeerden elementen van De Stijl – waaraan onder meer Mondriaan en Rietveld toebehoren - als belangrijke inspiratiebron, zoals het gebruik van een minimum aan kleuren en het creëren van een simpele vormgeving. Tijdens zijn reis door de Verenigde Staten in 1963 raakte Bonies ook geïnspireerd door de gereduceerde beeldtaal van Amerikaanse kunstenaars, zoals van Kenneth Noland en Clyfford Still.

Het werk van Bonies kenmerkt zich door een evenwichtige en strikte ordening van beeldelementen, die bestaan uit primaire kleuren en vormen. In zijn creaties worden geometrische vormen in voornamelijk rood, blauw, geel en wit, zoals driehoeken, cirkels, rechthoeken of strepen, steeds dikker verbeeld. Alhoewel het arsenaal fundamentele vormen, dat horizontaal, verticaal of diagonaal geplaatst is, beperkt is, is ieder werk weer bijzonder en vernieuwend dankzij het gebruik van verschillende composities en kleuren. Ook al zijn Bonies' werken geordend en doen ze formeel aan, toch hebben ze een vrolijk karakter.

Naast zijn werk als kunstenaar, was Bonies van 1988 tot 2002 directeur van de Vrije Academie in Den Haag. Zijn oeuvre bevindt zich in de kunstcollecties van particulieren en musea, zoals het Stedelijk Museum Schiedam. (linkartcompany.nl)

Bob Bonies has, with his particular form of art, taken up a direction which can be considered to be a successor to the de Stijl movement. His works are a continuation and development of the principles of this art form which originated in the Netherlands. He has extended the strict reduction to the three basic colours by including green in his large works. Not only in this way, however, but also in formal ways has he endeavored to shift the boundaries of his preceding generation. He paints segments of circles which he combines with strictly rectangular shapes. Bob Bonies is an impassioned innovator. Thus he demonstrates through his art, which has connections with hard-edge painting as well as with the classical shaped canvases, that a composition constructed solely according to aesthetic criteria loses nothing in the way of relevance or freshness.

Formally, Bob Bonies is interested in the phenomenon of movement. This he achieves not only by juxtaposing the three basic colours with green, leading to a differentiated sense of depth, but also by placing the different shapes and forms in an irritating way relative to one another within the picture. These subtle effects help to demonstrate to the viewer how sensitive his spatial perception is. (Wikipedia).

74 **Bonies, Bob.** Bonies. [Gallery Poster for Exhibition] Galerie Loehr Frankfurt a.M. zeigt ab 2.5.68 vis 8.6.68 Arbeiten von Bonies. Zur Eröffnung bittet Dorothea Loehr am Donnerstag, dem 2.5.68, 20.30 Uhr. Frankfurt a.M., Galerie Loehr, 1968. 21 cm x 21 cm. 1 mehrfach gefaltetes Poster. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 35,--

In den Niederlanden hat die konstruktive Kunst eine lange Tradition. In den Zwanziger Jahren formierte sich die Gruppe "De Stijl", welche die Entwicklung der konstruktiven Kunst und Gestaltung maßgeblich prägte und als eine der wichtigsten Strömungen der klassischen Moderne in die Kunstgeschichte einging. Das Credo des "De Stjil"-Kreises wirkt bis heute in Kunst, Architektur und Industrial Design der Niederlande nach, indem es in gestalterischen Kreisen im ästhetischen Programm "less is more" seine Fortsetzung findet.

Bob Bonies ist insofern ein Nachfolger des "de Stijl"-Kreises, als er sich nicht allein auf die freie Kunst konzentriert,

sondern seine Tätigkeit auf Kunst am Bau, Industrial Design und Kunstpädagogik ausgeweitet und die Idee der Pioniere, die bildnerischen Aspekte auf die Umweltgestaltung zu übertragen, konsequent in der Praxis nachgelebt hat. Zudem ist Bonies sozusagen ein Pionier der zweiten Stunde, indem er durch seine konstruktive Malerei der geometrischen Richtung in der niederländischen Kunst in den Sechziger Jahren zu einem neuen Auftrieb verholfen hat. (www.bonies.nl)

75 **Bonies.** Bonies. Stedelijk Museum Schiedam. 1-24 juni 1968. Schiedam, Stedelijk Museum, 1968. 22 cm x 15 cm. Fold out flyer. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

76 **Bons, Jan.** Bijlage bij het Kwadraat-Blad "Genesis van een compositie". [Original Lithographed Leporello Poster] Hilversum, De Jong, 1961. 24,5 cm x 24,5 cm. Uitvouwbare poster / Foldout poster. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 220,--

Jan Bons (Rotterdam, 2 april 1918 - Amsterdam, 22 november 2012 was een Nederlandse grafisch ontwerper, schilder, beeldhouwer en verzetsman. (Wikipedia).

77 **Borowski, Martin.** Martin Borowski. Mit einem Text von Mark Gisbourne. Galerie Volker Diehl, Berlin / Stellan Holm Gallery, New York. Bilingual: Deutsch / English. Berlin, Galerie Volker Diehl, 2005. 23 cm x 30 cm. 62 seiten. Mit zahlreichen farbigen Abbildungen und Illustrationen. Illustrated Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--

*Martin Borowski (*1970 in Hoyerswerda) studierte von 1994 bis 1999 an der Hochschule für Bildende Künste (HfBK) in Dresden. Von 1999 bis 2001 war er Meisterschüler bei Professor Ralf Kerbach an der HfBK Dresden. Seine Arbeiten wurden in Einzelausstellungen in Dresden, Berlin, New York und Rom gezeigt, sowie unter anderem in Gruppenausstellungen in den Kunstsammlungen Gera, im Helsinki City Art Museum, im Residenzschloss Dresden, im Museum Moisbroich Leverkusen und zur 2. Prag Biennale ausgestellt. Martin Borowski lebt und arbeitet in Berlin. Galerie Andreas Binder zeigte Martin Borowski erstmals 2009 in der Ausstellung Pictures of Pictures. (www.galerieandreasbinder.de).*

78 **Boskovits, Miklós / Padovani, Serena.** Early Italian Painting, 1270-1470 - The Thyssen-Bornemisza Collection. Miklós Boskovits in collaboration with Serena Padovani. Translated from the Italian by Francoise Pouncey Chiarini. General Editor - Irene Martin. London, Philip Wilson Publisher's / Sotheby's Publications, 1990. 4°. 226 pages. Original Hardcover with dustjacket in protective wrappers. Spine of the dustjacket sunned. Excellent condition. From the library of irish photographer John Minihan. 50,--

Paintings by Andrea di Bartolo / Fran Angelico / Barnaba da Modena / Bicci di Lorenzo / Giovanni Boccati /

Bernardo Daddi / Agnolo Gaddi / Giovanni da Bologna / Giovanni di Paolo / Lorenzo Monaco / Lorenzo Veneziano / Master of the Dotto Chapel / Master of Forli / Niccolò di Tommaso / Paolo Uccello / Pietro da Rimini / Ugolino di Nerio etc. etc.

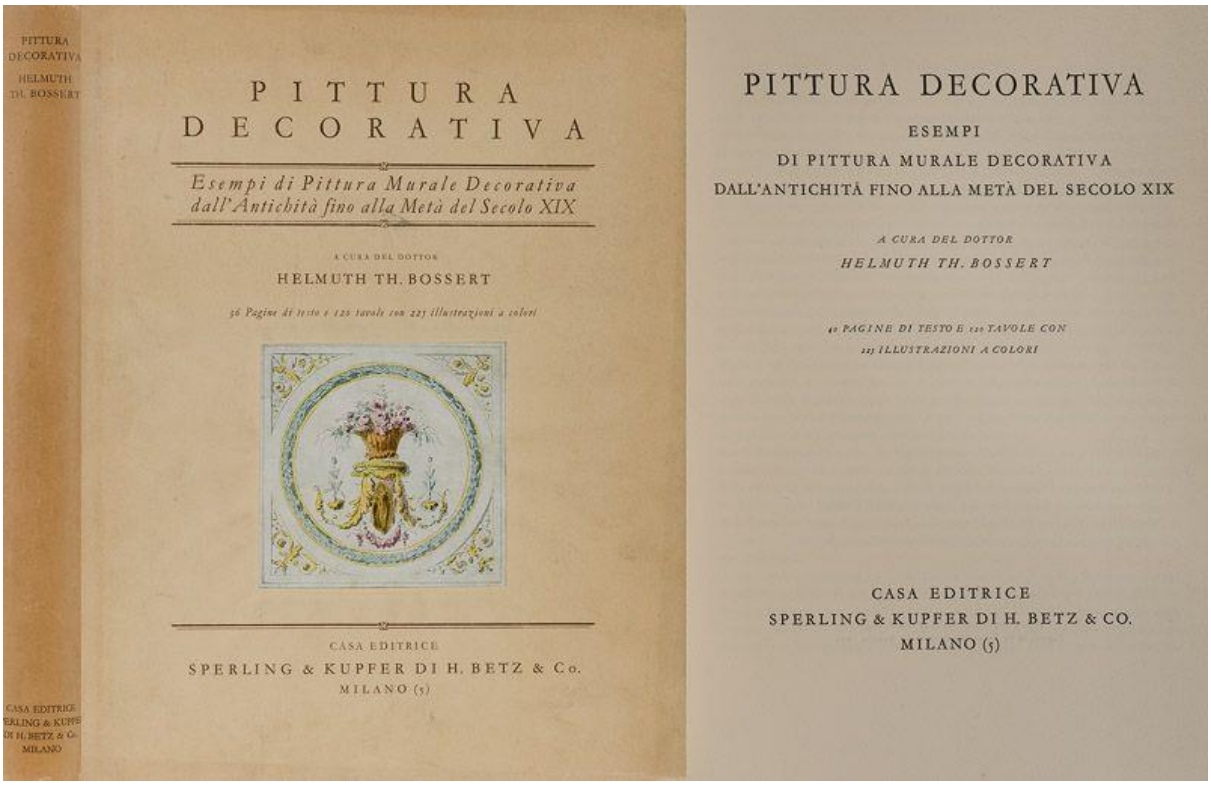
79 **Bossert, Helmuth TH.** Pictura Decorativa. Esempi di Pittura Murale Decorativa dall' Antichitá fino all Metá del Secolo XIX. 36 Pagine di testo e 120 tavole con 225 illustrazioni a colori. Milano, Sperling & Kupfer Di H. Betz & CO. 1928. 31,5 cm x 25 cm. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. Only slightly foxed. In protective mylar. 175,--
Includes for example the following essays: Egitto / Assiria / Creta e Micene / Grecia / Pittura Etrusca / Pittura Ellenistico-Romana / Pittura Cristiana D'Oriente / Antica Pittura Cristiana D'Occidente / Pittura Degli Inizii del Mediovo / Pittura Normanna / Pittura del XII. e del XIII. Secolo / Pittura del XIV. e del XV. Secolo / Pittura del Secolo XVI / Pittura del Socolo XVII / Pittura del Secolo XVIII / Il Clässicismo ed il Secolo XIX / Arte Popolare etc etc.

Theben, Thèbes, Thebes.

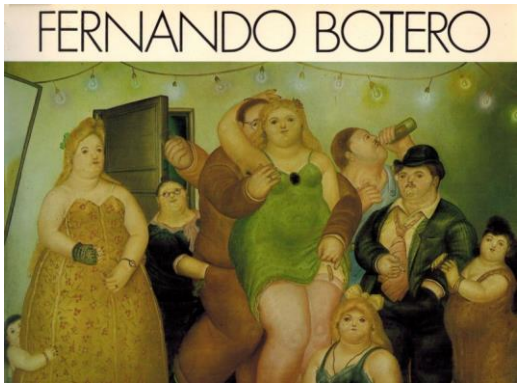
13. 18. Dynastie.
18e dynastie.
18th Dynasty.

14. Um 1120 v. Chr.
Vers 1120 avant J.-Chr
About 1120 B. C.

15. Gegen 1400 v. Chr.
Vers 1400 avant J.-Chr.
About 1400 B. C.

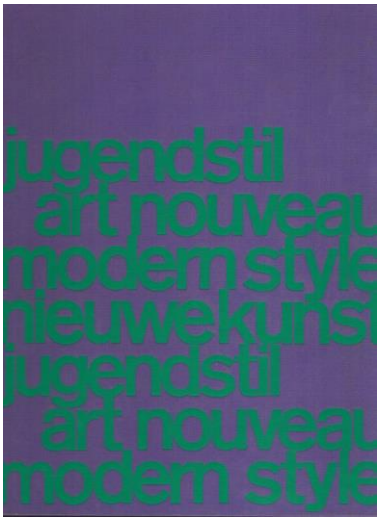


80 **[Botero, Fernando] Arciniegas, Germán.** Fernando Botero. First Edition. Bogotá / Paris / Madrid / Colonia, Edilerner S.A., 1979. 28cm x 26cm. 222 pages with illustrations in black-and-white and colour. Original Softcover. Very good condition with only minor signs of wear. 48,--



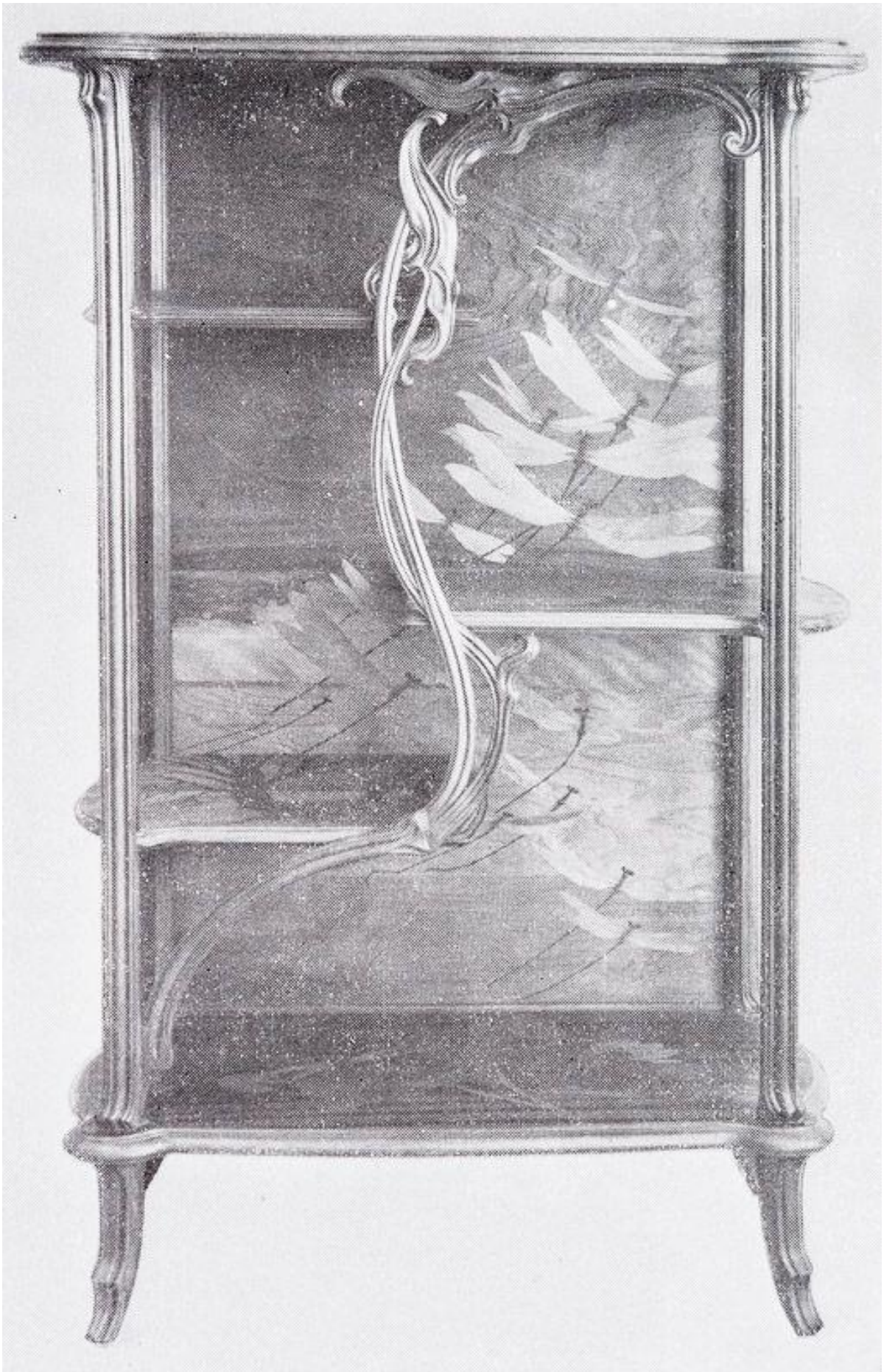
81 **Bott, Gerhard (Redaktion).** Jugendstil. Kunsthandwerk um 1900 - art nouveau, modern style, nieuwe kunst. 2. erweiterte Auflage. Ergänzungen und Bearbeitung der Neuerwerbungen durch Carl Benno Heller. Darmstadt, Eduard Roether Verlag, 1973. 28,5 cm x 22,5 cm. 455 Seiten mit 494 Farb- und Schwarzweißabbildungen. Original Hardcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 68,--
Enthält u.a.: Darmstadt / Schmuck / Edelmetalle / Glas / Porzellan / Textilien / Möbel etc etc.

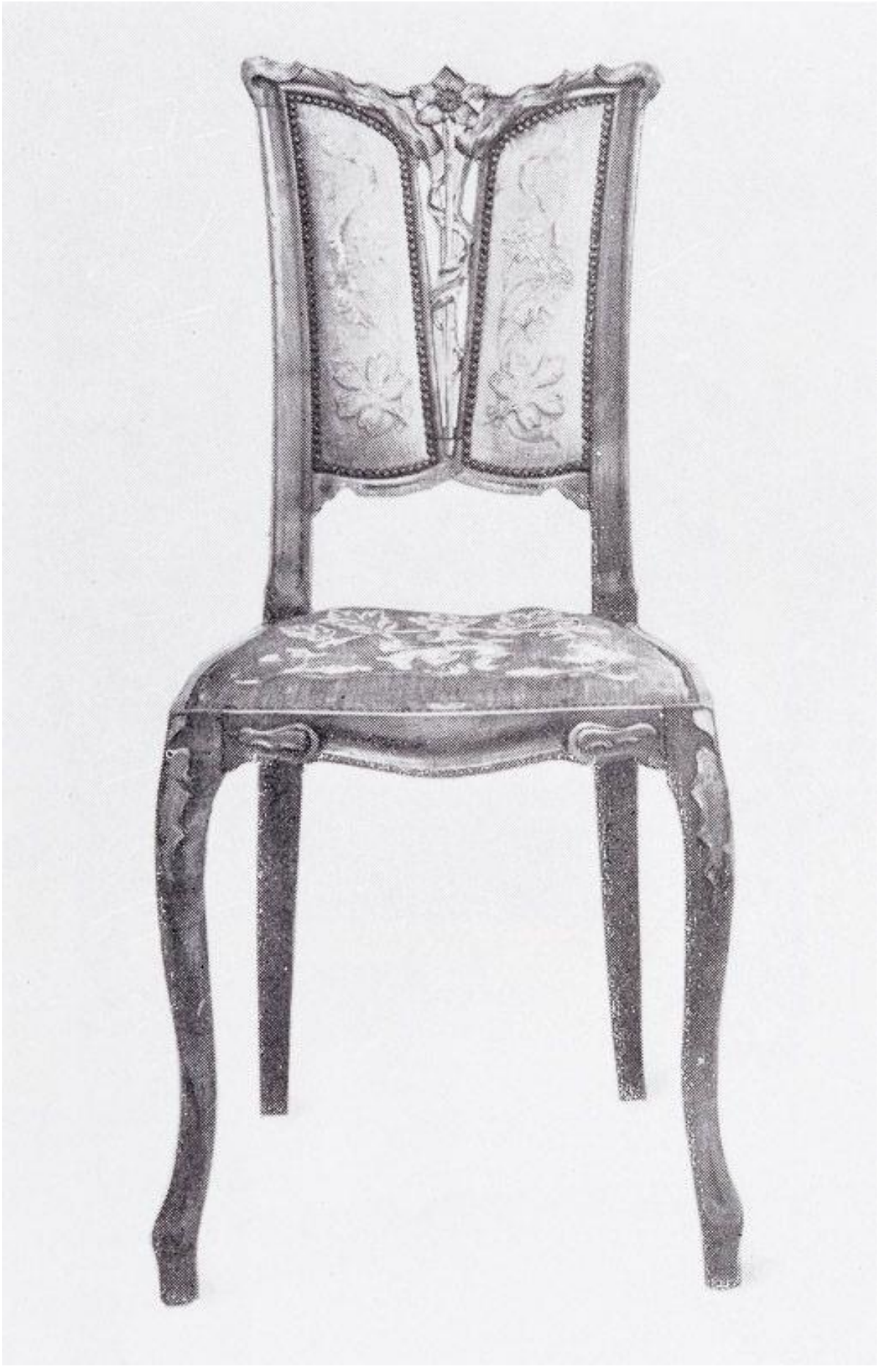
Gerhard Bott (14. Oktober 1927 in Hanau) ist ein deutscher Kunsthistoriker und Historiker. Außerdem war er Leiter verschiedener bedeutender Museen. (Wikipedia).*



82 **Bott, Gerhard.** Jugendstil. Art Nouveau. Modern Style. Nieuwe Kunst - Kunsthandwerk um 1900. Ergänzung und Bearbeitung der Neuerwebungen durch Carl Benno Heller. Zweite, erweiterte Auflage. Damstadt, Eduard Roether Verlag, 1973. 22,5 x 29 cm. 456 Seiten. Hardcover/ Gebundene Ausgabe. Leinen. Sehr guter Zustand mit minimalen Gebrauchsspuren. 75,--
Breathtaking ublication with hundreds of examples of signatures of art nouveau factories and producers. Important refrence work.

Der Jugendstil oder Art nouveau ist eine kunstgeschichtliche Epoche an der Wende vom 19. zum 20. Jahrhundert. Weitere Bezeichnungen sind Reformstil oder Secessionsstil (nach der Wiener Secession), Modernisme (bezogen auf Katalonien), in Russland Modern, tschechisch Secese, slowakisch Secesia. Neben dem im Englischen und Italienischen dominierenden Begriff Art nouveau wird im Englischen auch Modern Style und im Italienischen Stile Floreale oder Liberty verwendet. Zeitlich gehört der Jugendstil zum Fin de siècle. (Wikipedia)





Kunsthandwerk
um 1900

Jugendstil

art nouveau
modern style
nieuwe kunst

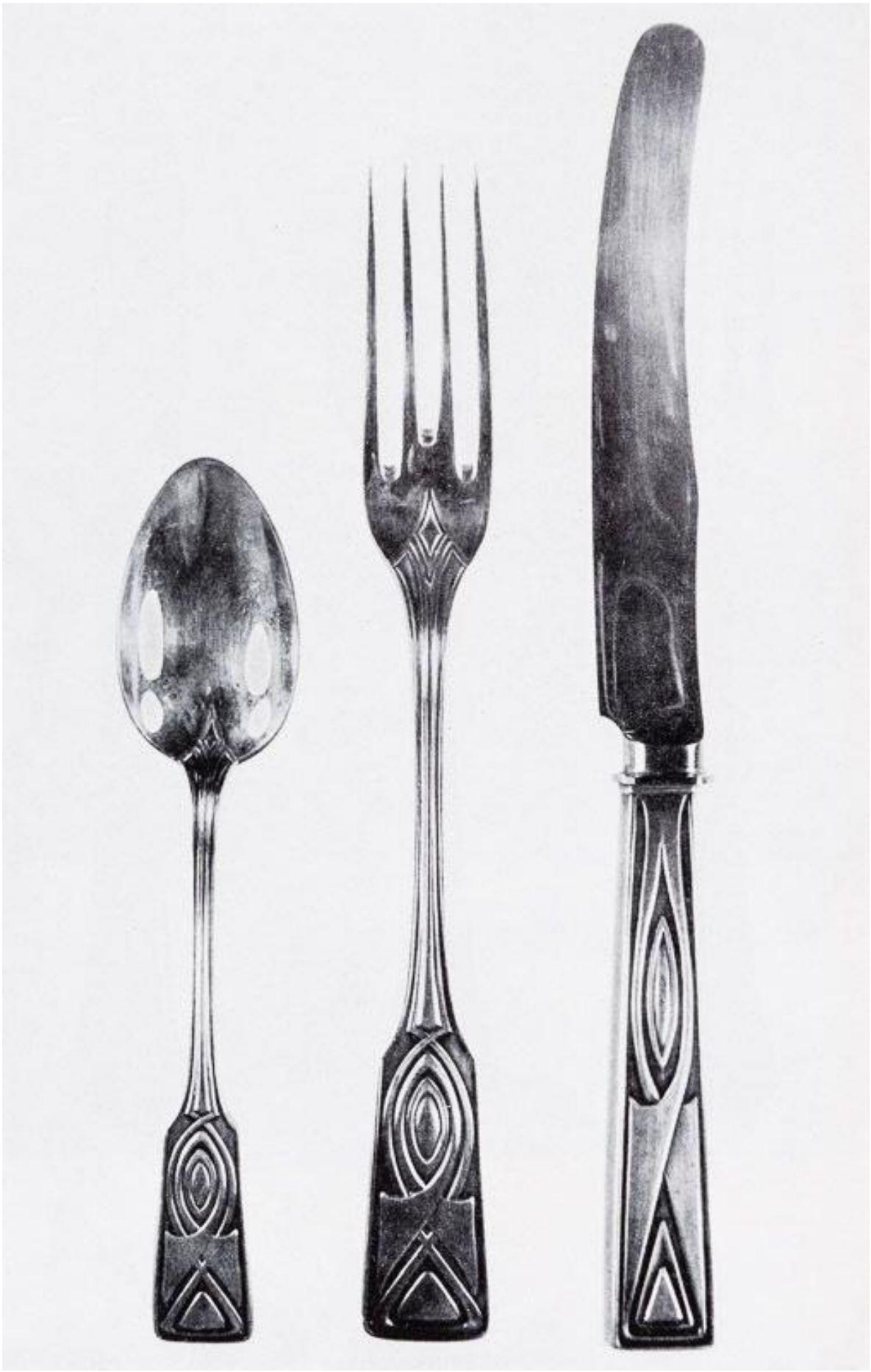
bearbeitet von Gerhard Bott

2. erweiterte Auflage
Ergänzungen und Bearbeitung
der Neuerwerbungen durch
Carl Benno Heller

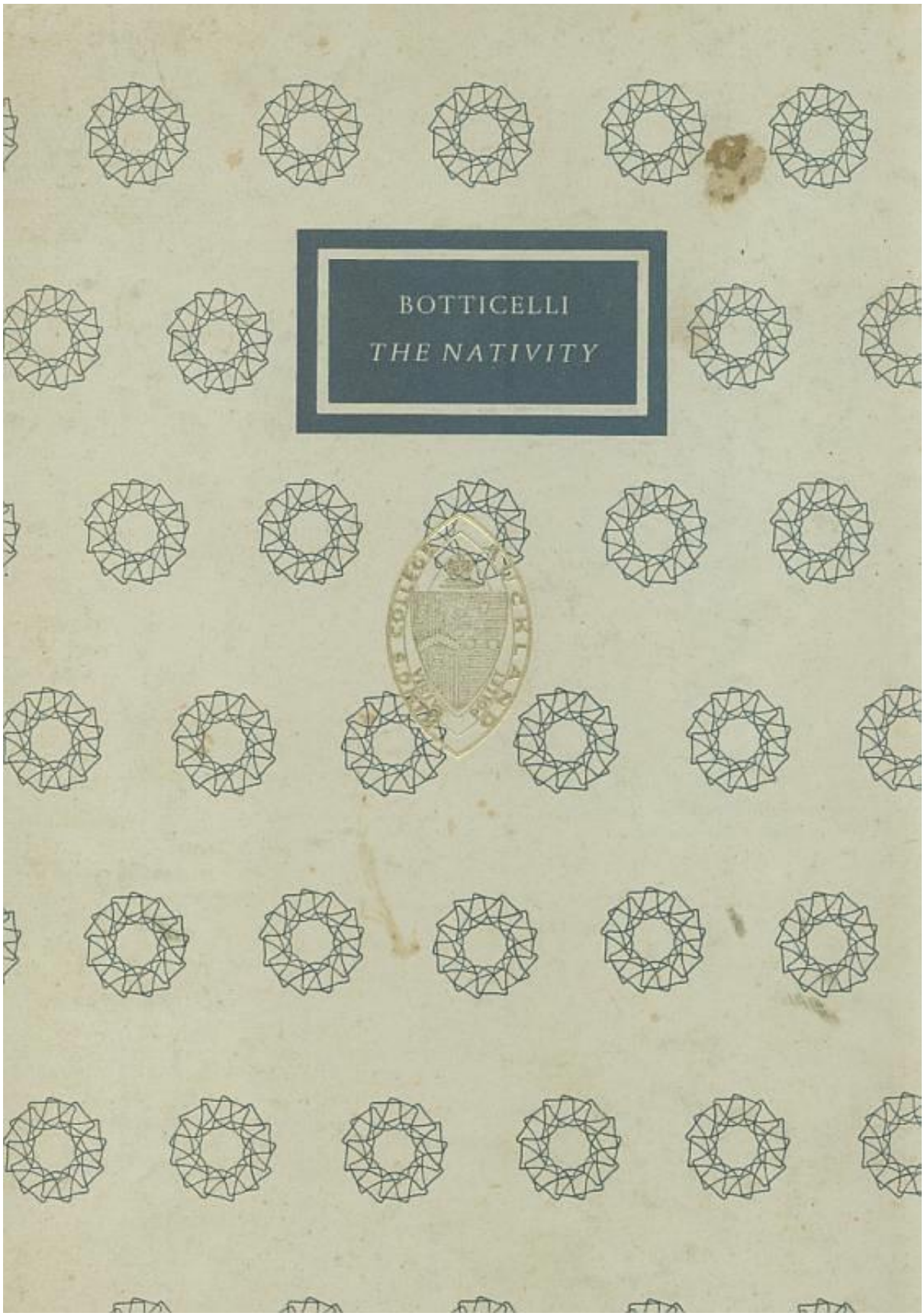
Die erste Auflage entstand
unter Mithilfe von Ingrid
Dennerlein, Kristin Klostermann,
Klaus Merten und Peter Tängeberg
unter Verwendung von Unterlagen
von Karel A. Citroen

Darmstadt 1973
Eduard Roether Verlag

jugendstil
art nouveau
modern style
nieuwe kunst
jugendstil
art nouveau
modern style

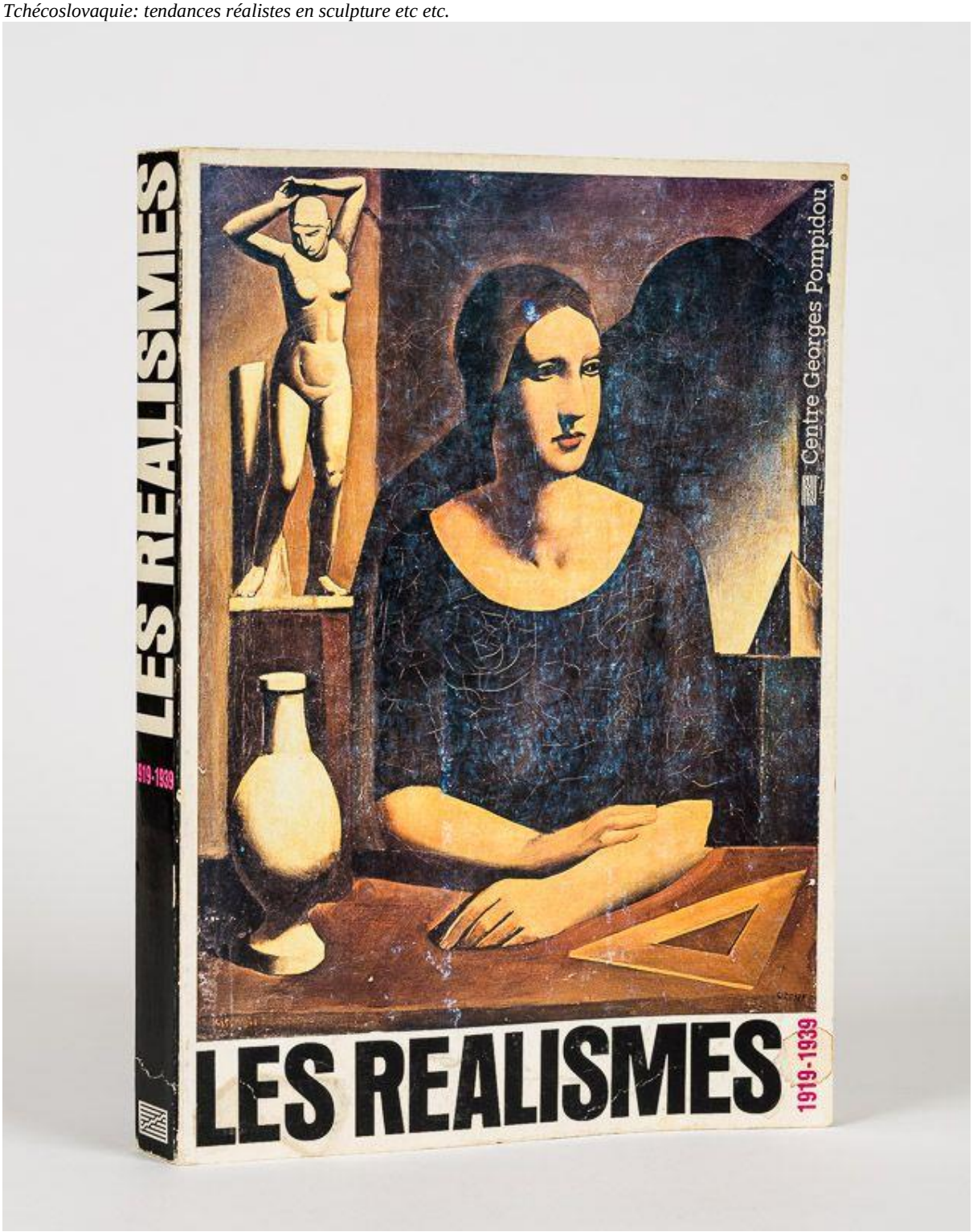


83 **[Botticelli, Alessandro] Venturi, Lionello.** Sandro Botticelli - The Nativity. With an introduction by Lionello Venturi Ph. D. Professor at the University of Rome. First Edition. London a.o, Longmans Green and Co, 1949. 26.5cm x 34.5cm. 16 pages with colour - illustrations. Original Hardcover. Very good condition with only very minor signs of external wear (corners bumped). Cover slightly stained. [Form and Colour]. 30,--

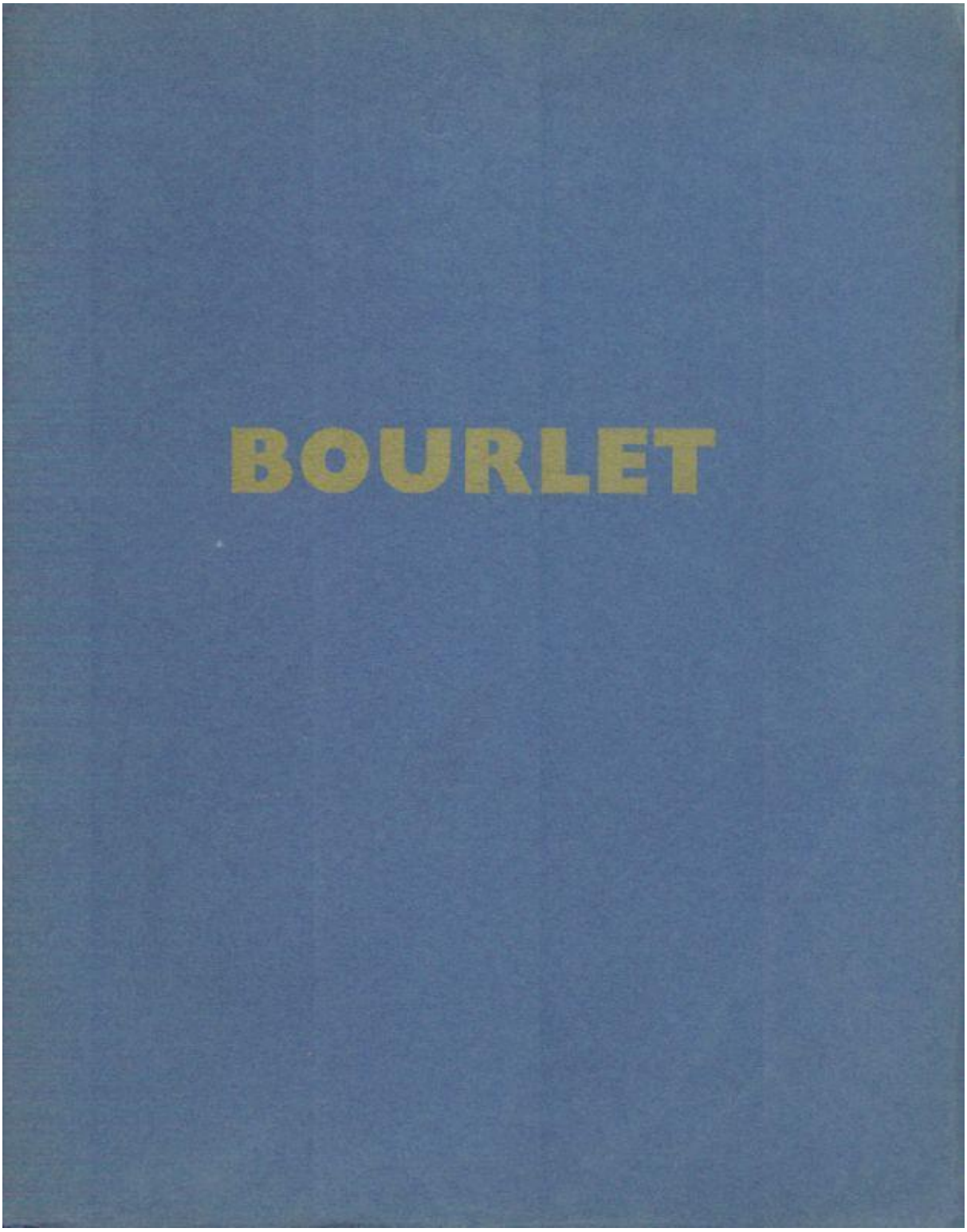


84 **Bouniort, Jeanne (Editor).** Les Realismes 1919-1939. Centre Georges Pompidou 17 décembre 1980 - 20 avril 1981. Staatliche kunsthalle Berlin 10 mai - 30 juin 1981. Paris, Centre Georges Pompidou, 1980. 30 cm x 21 cm. 529 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only

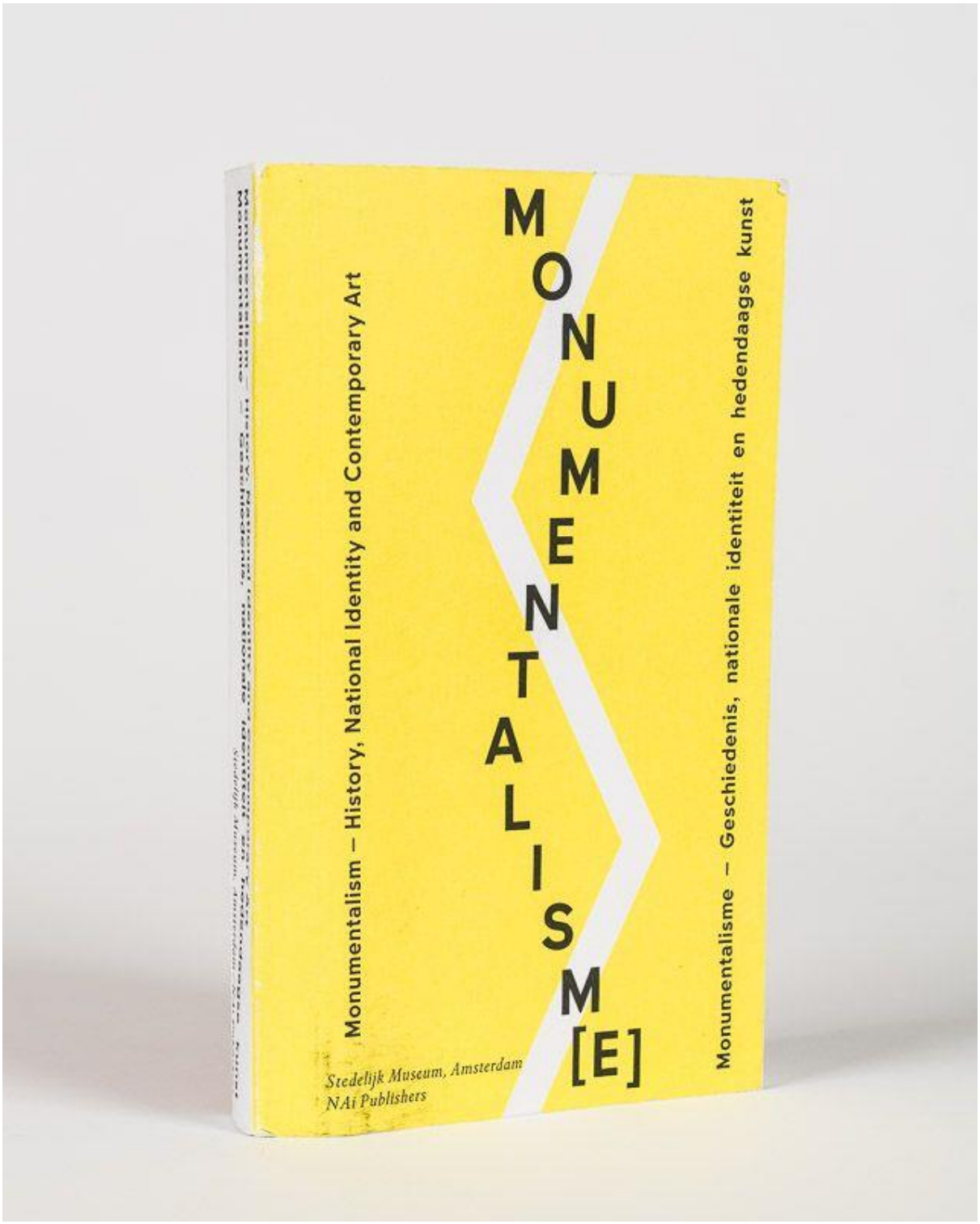
minor signs of external wear. 65,--
Includes for example the following essays: Jean Clair - Metafisica et unheimlichkeit / Zeno Birolli - Un problème de points / Alain Sayag - La réalité et les apparences / Alberto Folin - Le fascisme ou la socialisation du pouvoir comme "spectacle" / Bruno Vayssière - Du pré-modernisme au post-modernisme sans modernisme / Jana Claverie - Tchécoslovaquie: tendances réalistes en sculpture etc etc.



85 **Bourlet, James [James Bourlet & Sons].** Bourlet. [With 13 pages of Bourlet Frames with sizes and pricelist]. Foreword by Sir Charles Wheeler. New Edition. London, Causton Press Ltd, 1964. 18.5cm x 23.5cm. 51, (1) pages. Original paperback (softcover). Very good condition with only minor signs of wear. 45,--
Rare company catalogue.



86 **Bouwhuis, Jell / Schavemaker, Margriet (Editors).** Monumentalisme. Monumentalisme - Geschiedenis, nationale identiteit en hedendaagse kunst / Monumentalism - History, National Identity and Contemporary Art. Bilingual: Nederlands / English. Amsterdam, NAi Publishers, 2010. 18 cm x 11 cm. 264 pagina's / pages. Met enkele zwart-wit foto's / With some black-and-white illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 30,--
Met o.a. de volgende essays / Includes for example the following essays: Jelle Bouwhuis and Margriet Schavemaker. Monumentalism: an Introduction / Hendrik Golkerts: Global Art History as Critique / Joep Leerssen: Size, Seriousness and the Sublime / Benedict Anderson: The Goodness of Nations etc etc.

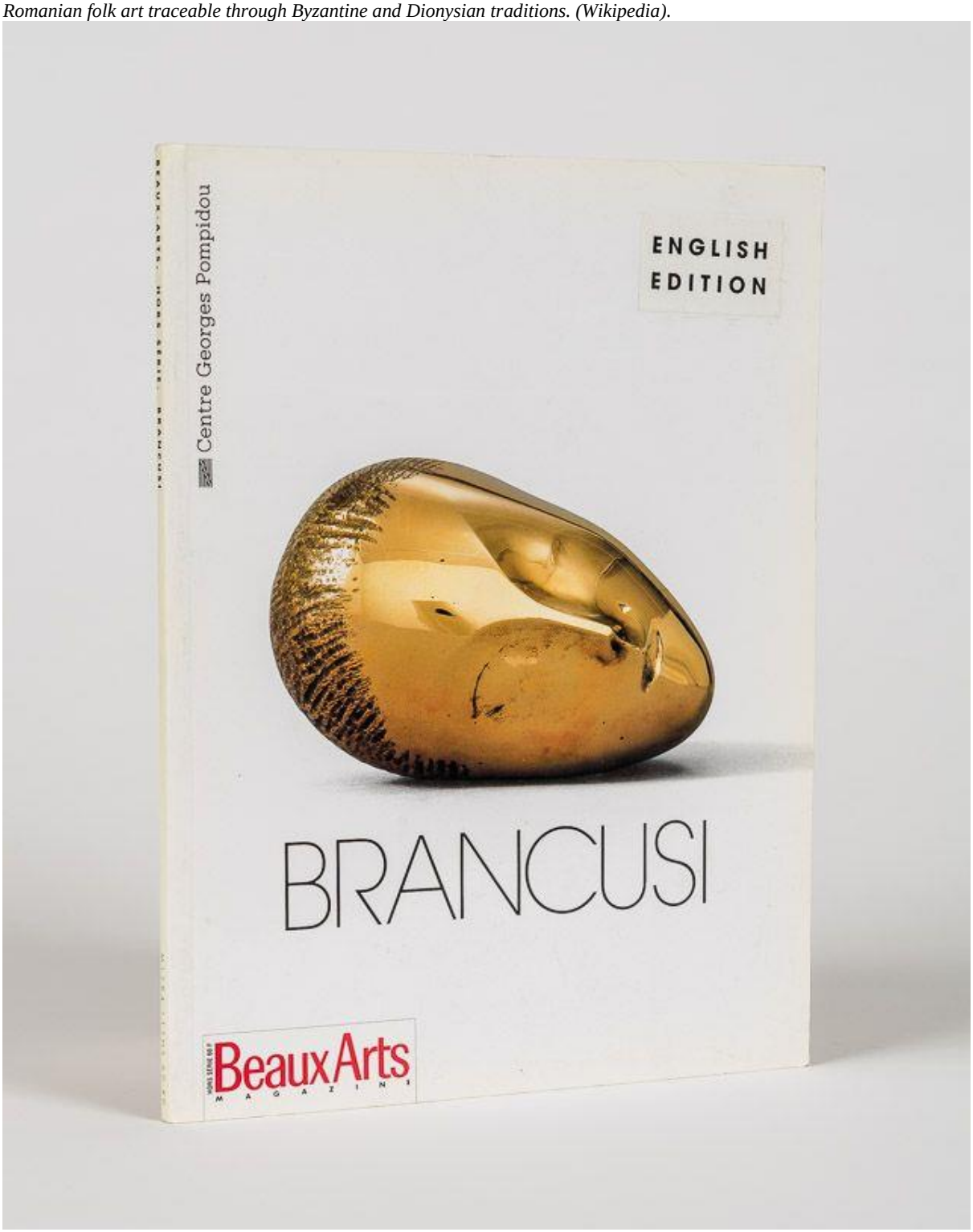


87 **[Brancusi, Constantin] Bertrand, Pascale (Editor).** Brancusi. Paris, Centre Georges Pompidou, 1995. 28,5 cm x 22 cm. 73 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Includes for example the following essays: Harry Belet - Brancusi and his time / Claire Stoullig - Symbols and Forms / Elizabeth A. Brown - Brancusi's Photographs etc etc.

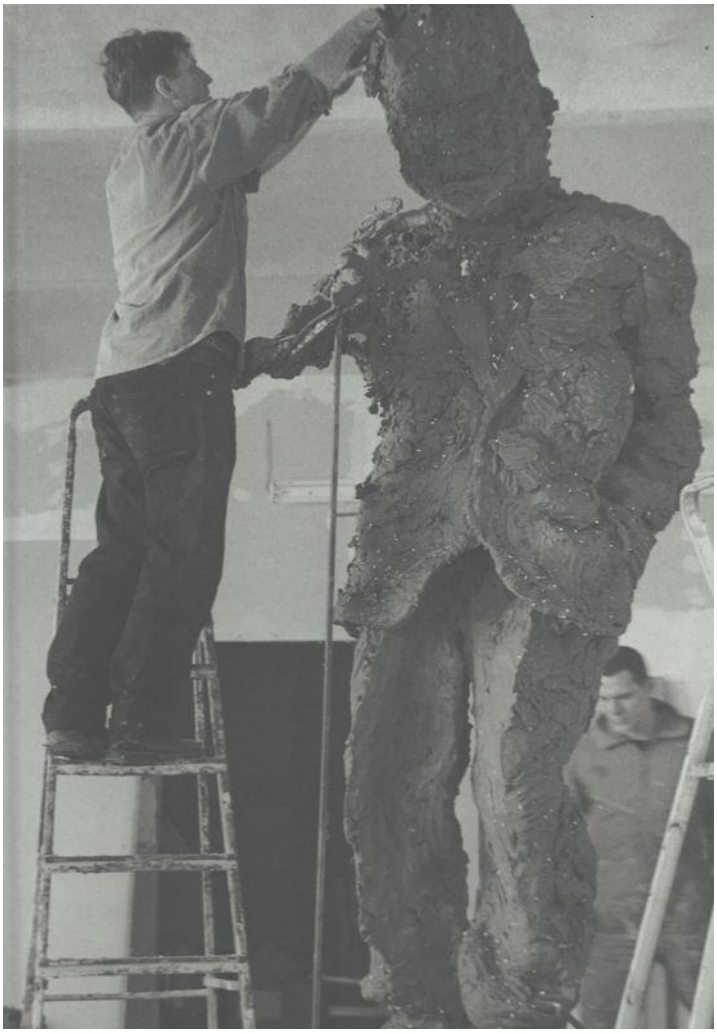
Constantin Brâncusi (February 19, 1876 - March 16, 1957) was a Romanian sculptor, painter and photographer who made his career in France. Considered a pioneer of modernism, one of the most influential sculptors of the 20th-century, Brâncusi is called the patriarch of modern sculpture. As a child he displayed an aptitude for carving wooden farm tools. Formal studies took him first to Bucharest, then to Munich, then to the École des Beaux-Arts in

Paris from 1905 to 1907. His art emphasizes clean geometrical lines that balance forms inherent in his materials with the symbolic allusions of representational art. Brâncusi sought inspiration in non-European cultures as a source of primitive exoticism, as did Paul Gauguin, Pablo Picasso, André Derain and others. But other influences emerge from Romanian folk art traceable through Byzantine and Dionysian traditions. (Wikipedia).



88 **[Brandt, Willy] Galerie Tammen & Busch (hg.)** Willy Brandt. Die Skulptur von Rainer Fetting. Berlin, ARS Nicolai, 1996. 21 x 33 cm. 101 Abbildungen mit Begleittext. Hardcover / Gebundene Ausgabe mit durchsichtigem Umschlag. Auf dem Vorsatzblatt von Rainer Fetting signiert. Sehr guter Zustand mit minimalen Gebrauchsspuren am Schutzumschlag. 75,--

Enthält unter anderem: Texte von Prof. Helge Bofinger (Architektur und Skulptur), Prof. Dr. Dieter Ronte (Rainer Fetting: Willy Brandt - Die Skulptur), Heinz Peter Schwerfel (Interview mit Rainer Fetting) und Fotographien der Slkulptur von Bernd Borchardt.



89 **[Brangwyn, Frank] Furst, Herbert.** The Decorative Art of Frank Brangwyn. A Study of the Problems of Decoration with Special Reference to the Work of the this Artist by Herbert Furst, Author of 'The Modern Woodcut, etc. Illustrated with 33 Reproductions in colour and 150 in Monochrome. First Edition. London/New York, John Lane The Bodley Head Ltd/Dodd Mead and Company, 1924. 26cm x 34cm. IX, 231 Pages. Original Hardcover. Excellent overall condition with only very minor signs of external wear. Signed (Monogrammed "FB") by Frank Brangwyn on the endpaper. From the library of Margot Fonteyn-photographer and artist Keith Money, with his ownership-signature to the front free endpaper. 420,--
Includes for Example: Art as an Organ of Human Life. The Old Spirit in Decoration. The New Spirit in Decoration. Aesthetic Unity and the Aesthetic Unit. Some Practical Problems of Decoration. Brangwyn among his Contemporaries. Brangwyn: The man and the artist. The Decorations for Bing's Hotel. Exhibition rooms: Venice and Leeds. The Royal Exchange. The Skinners Hall. The Canadian Grand Trunk Railway offices. The New Court House Cleveland Ohio. The Carpenters' Hall. The Ghent Exhibition Room and Lloyds Register. The Panama Pacific Exposition. The Chapel of Christ's Hospital School Horsham. St Aidan's Church Leeds. The New parliament Building Winnipeg. The Stations of the Cross Arras and Pretoria. Missouri's New State Capitol. The Picture Gallery Tokyo. The decorations for Selfridge's. Street Decoration. Stained Glass Cartoons. Still Life. Applied Art: General Principles, Rooms and Furniture, Carpets and Tapestry, Metal Work, Jewelry, Embroidery and Fans.

Sir Frank William Brangwyn RA RWS RBA (12 May 1867 – 11 June 1956) was an Anglo-Welsh artist, painter, water colourist, virtuoso engraver and illustrator, and progressive designer.
He was born in Bruges, Belgium, where his father moved after winning a competition organised by the Belgian Guild of St Thomas and St Luke to design a parish church. His forenames were registered as Guillaume François. In 1874 the family moved back to the United Kingdom. In 1896, he married Lucy Ray, who died in 1924. They had no children. He had an affair with Ellen Kate Chesterfield, which produced a son, James Barron Chesterfield-Brangwyn, born 1885 (calculated) in Mevagissey, Cornwall, England. James the son emigrated to Australia in 1909 being sent out to work on a farm in Townsville, Queensland and later moving to Brisbane.

He leased Temple Lodge, 51 Queen Caroline Street, Hammersmith from 1900 to 1937/38 and bought The Jointure, Ditchling, Sussex in 1918. He was knighted in 1941. He died on 11 June 1956 at his home in Sussex.
In 1936 Brangwyn presented Bruges with over 400 works, now in the Arents House Museum. In return the King of Belgium made Brangwyn Grand Officer of the Order of Leopold II, and Bruges made him Citoyen d'Honneur de Bruges (only the third time the award had been given).
Frank Brangwyn received some artistic training, probably from his father, and later from Arthur Heygate Mackmurdo and in the workshops of William Morris, but he was largely an autodidact without a formal artistic education. When, at the age of seventeen, one of his paintings was accepted at the Royal Academy Summer Exhibition, he was strengthened in his conviction to become an artist.

Initially he painted traditional subjects about the sea and life on the seas. His canvas, Funeral At Sea (1890) won a medal of the 3rd class at the 1891 Paris Salon. The limited palette in this painting is typical of his Newlyn period (although he was not officially a Newlyn artist).

By the late 19th century Orientalism had become a favoured theme for many painters. Soon Brangwyn was attracted by the light and the bright colours of these southern countries. He travelled to Istanbul and the Black Sea, working as a deck hand for his passage. He made many paintings and drawings, particularly of Spain, Morocco, Egypt, Turkey. This lightened his palette, a change that initially did not find critical favor. He continued his travels to different parts of Africa, including South Africa.

In 1895, the Parisian art dealer Siegfried Bing commissioned Brangwyn to decorate the exterior of his Galerie L'Art Nouveau, and encouraged Brangwyn into new avenues: murals, tapestry, carpet designs, posters, and designs for stained glass to be produced by Louis Comfort Tiffany. For his austere but decorative designs he was recognized by continental and US critics as a prominent artist, while British critics were puzzled as how to evaluate him.

In 1908 Brangwyn was commissioned to paint the apse of St Aidan's Church, Leeds, but after it was realised that the air pollution would damage the paint, it was agreed he should work in glass mosaic. The mosaic (using Rust's vitreous mosaic) was completed in 1916. It covers the whole apse, and shows the life of St Aidan.

Other commissions included murals for the Great Hall of the Worshipful Company of Skinners, London (1901–1909), the Panama-Pacific International Exposition, San Francisco, 1915 (now in the Herbst Theatre, Veteran's Building Auditorium, San Francisco), a Lunette for Cuyahoga County Courthouse, Cleveland, Ohio (1911–1915), the Manitoba Legislative Building, Winnipeg (1918–1921), the Chapel, Christ's Hospital School, Horsham (1912–1923), and the Missouri State Capitol, Jefferson City (1915–1925).

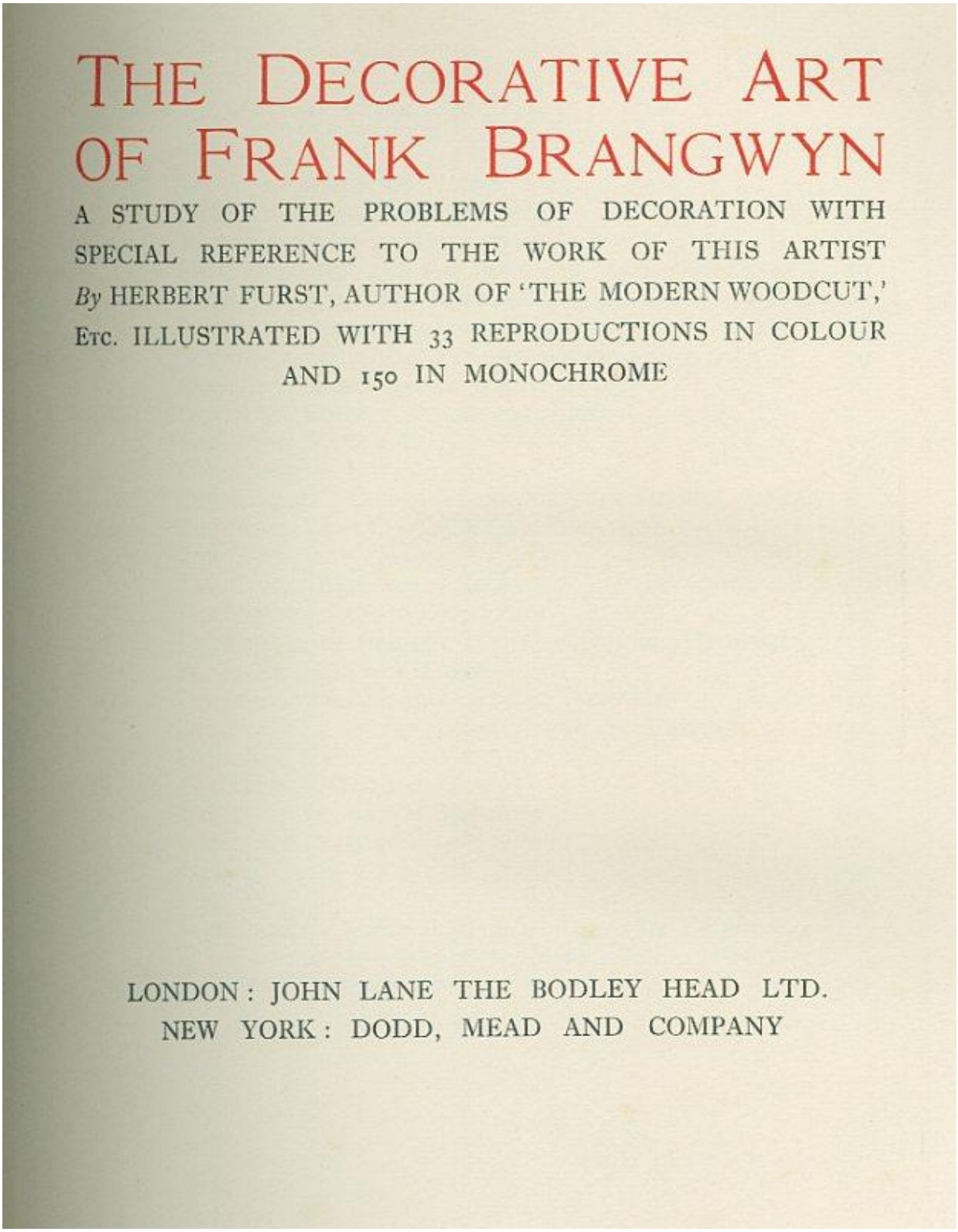
Although Brangwyn produced over 80 poster designs during the First World War, he was not an official war artist. His grim poster of a Tommy bayoneting an enemy soldier ("Put Strength in the Final Blow: Buy War Bonds") caused deep offence in both Britain and Germany. The Kaiser himself is said to have put a price on Brangwyn's head after seeing the image.

Brangwyn is best known for the British Empire Panels (1925–1932), 16 large works that cover 3,000 sq ft (280 m2). These were originally intended for the Royal Gallery at the House of Lords at Westminster, but the House of Lords refused them because they were "too colourful and lively" for the location. They are now housed in the Brangwyn Hall, Swansea.

In 1925–1926, he served as President of the Royal Birmingham Society of Artists.
Along with Diego Rivera and Josep Maria Sert, he was chosen by John D. Rockefeller, Jr. to decorate the concourse of the RCA Building in New York City (1930–34) with murals. A sequence of large murals on canvas (originally from Horton House, Northamptonshire) is held by the Dunedin Public Art Gallery Dunedin, New Zealand. He was also chosen to decorate the 1st class dining room of the Canadian Pacific liner, RMS Empress of Britain (1930–1931)].

Brangwyn was an artistic jack-of-all-trades. As well as paintings and drawings, he produced designs for stained glass, furniture, ceramics, table glassware, buildings and interiors, was a lithographer and woodcutter and was an illustrator of books. In 1952 Clifford Musgrave estimated that Brangwyn had produced over 12,000 works. He collaborated with Japanese Urushibara Mokuchu on a series of woodblock prints. Brangwyn's mural commissions would cover over 22,000 sq ft (2,000 m2) of canvas, he painted over 1,000 oils, over 660 mixed media works (watercolours, gouache), over 500 etchings, about 400 wood engravings and woodcuts, 280 lithographs, 40 architectural and interior designs, 230 designs for furniture, and 20 stained glass panels and windows.

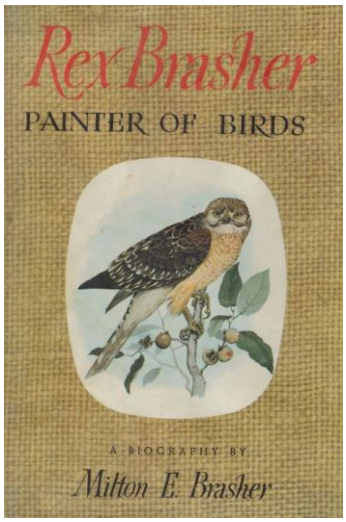
Towards the end of his life, Brangwyn donated many of his own and other artworks to museums and galleries in Britain and Europe. In 1944, he recovered and secured designs by Frederic Shields for the Chapel of the Ascension built by Herbert Horne, which was destroyed in 1940 during the London Blitz. In 1950, one of his last works provided illustrations for the book Sixty Years of Yachts by Herbert Julyan, a good friend. (Wikipedia)



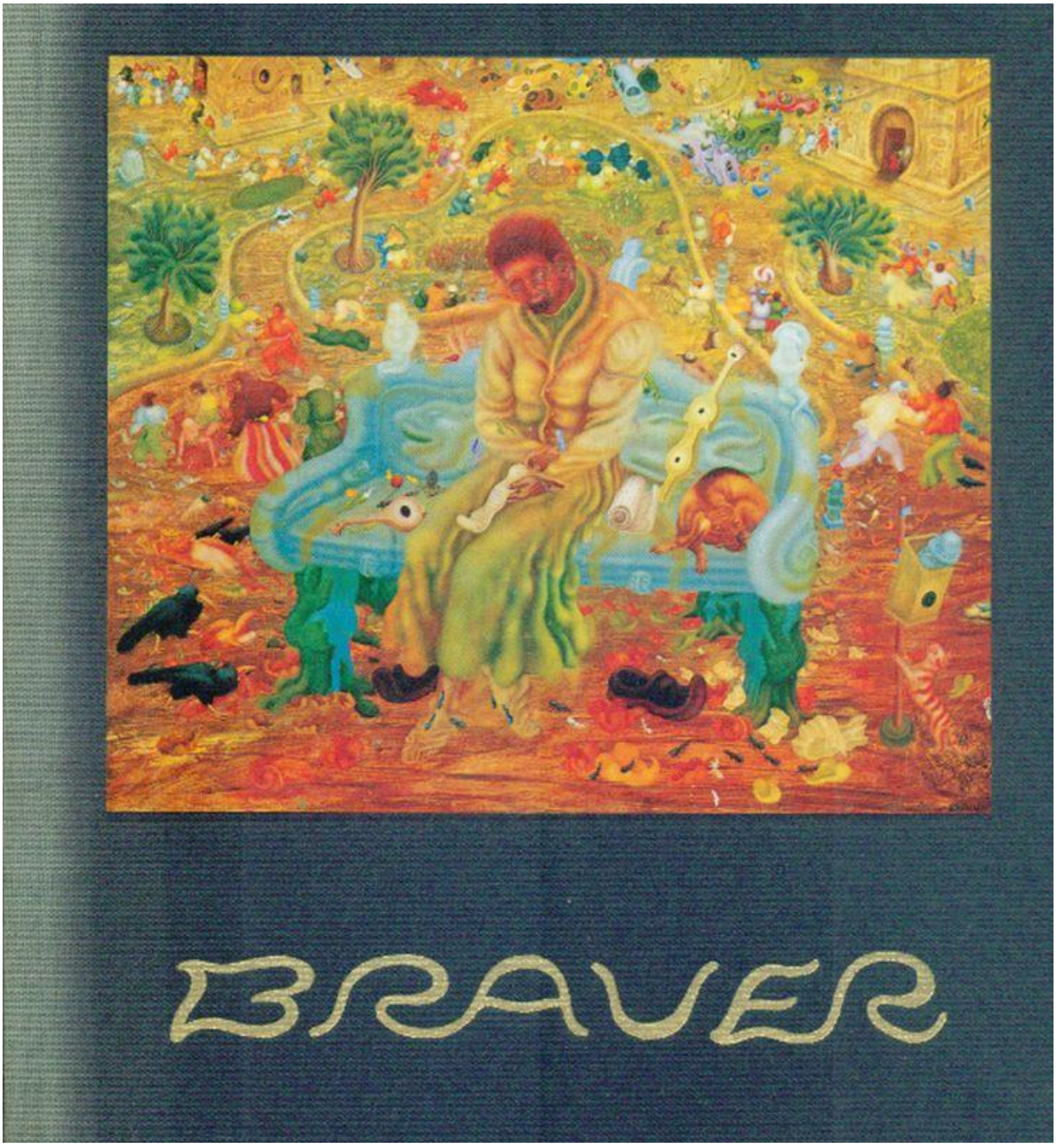
90 **[Braque, Georges] Ponge, Francis, Descargues, Pierre and Malraux, Andre.** G. Braque. Tests translated by Richard Howard. Biography and captions translated by Lane Dunlop. First Edition. New York, Harry N. Abrams Inc, 1971. 38.5cm x 31cm. 261, (7) pages with 96 plates in full colour. Original Hardcover without original dustjacket. Some pages cleanly detached. Still in very good condition. Good working copy. 50,--

Includes for example: Braque, Or the Meditation of the work/ The work of Georges Braque/ Biography/ To the Memory of Georges Braque/

91 **Brasher, Milton E.** Rex Brasher: Painter of Birds. A Biography. First edition. New York, Rowman and Littlefield, Inc., 1961. 24 x 16 cm. 345 pages with illustrations. Original Hardcover with original dustjacket. Excellent condition with only minor signs of external wear. 38,--



92 **Brauer, Arik.** Oils, Gouaches, Watercolours and Etchings. First Edition. New York, Aberbach Fine Art, 1975. 15cm x 17cm. 98 (4) pages. Original, illustrated Hardcover. Very good condition with only minor signs of wear. Spine sunned. Rare Hardcover Edition of the Aberbach Fine Art Gallery ! 45,--
Arik Brauer (born January 4, 1929) is an Austrian painter, draughtsman, printmaker, poet, dancer, singer and stage designer. He resides in Vienna and Ein Hod, Israel. Brauer is a co-founder of the Vienna School of Fantastic Realism, together with Ernst Fuchs, Rudolf Hausner, Wolfgang Hutter and Anton Lehmden.

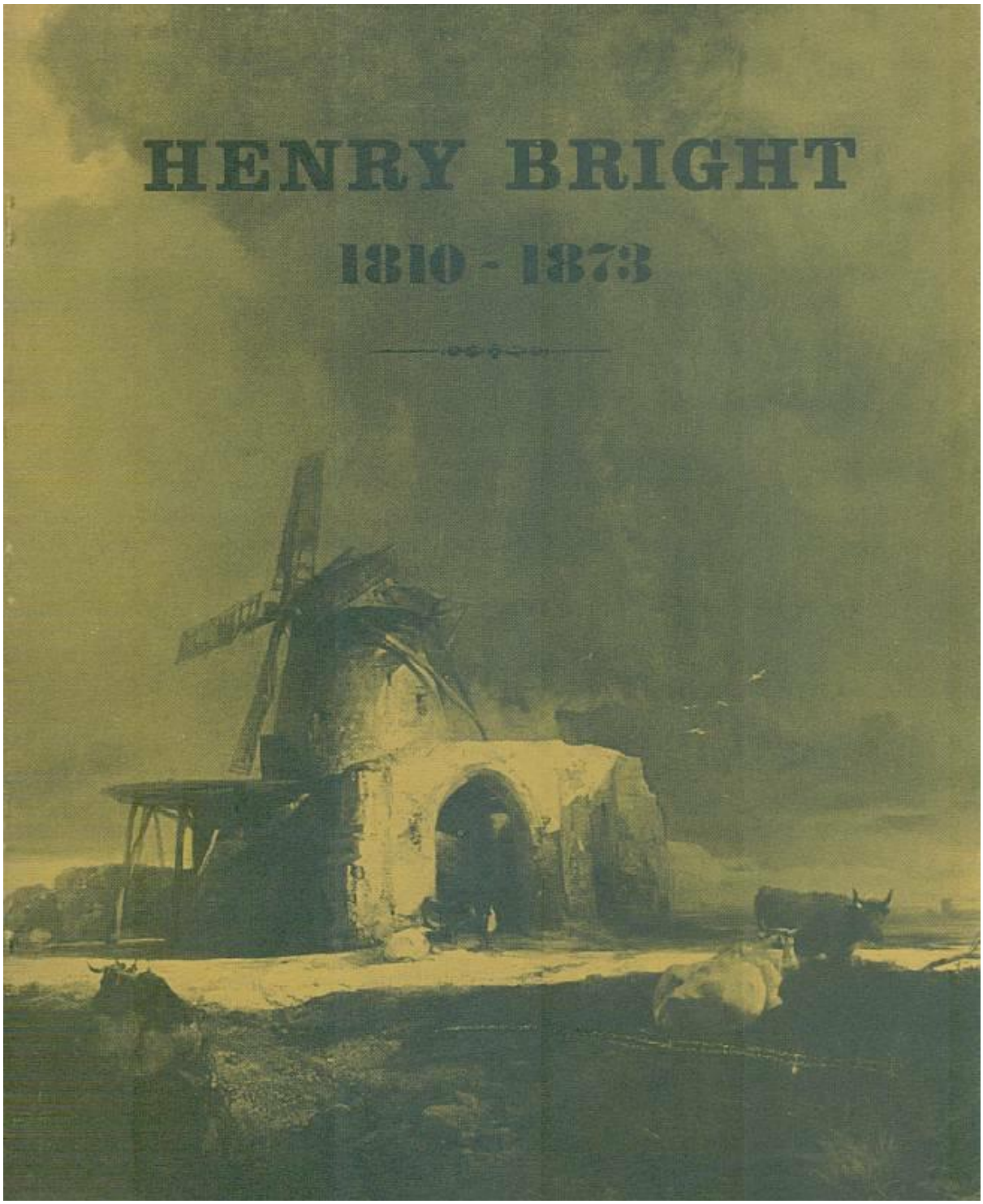


93 **Brauer, Eric.** Brauer Retrospective. Paintings, Drawings, Graphics February 28 - April 29, 1979. First Edition. New York, The Jewish Museum, 1979. 25cm x 22.5cm. 128 pages with 89 clour reproductions and 34 black and white reproductions. Original paperback (softcover). Very good condition with only minor signs of wear. 65,--
Includes for Example: Brauer on Brauer/ A Commentary on the History of the Persecution of the Jewish People/

94 **Braun-Feldweg, Wilhelm Grassi, Ernesto.** Industrial Design heute. Umwelt aus der Fabrik. [1. - 13. Tsd.] Reinbek b. Hamburg, Rowohlt, 1966. 8°. 210 Seiten. Mit 50 Abbildungen. Softcover. Kartoniert. 1.Ausgabe 1966. Gebraucht, aber guter Zustand. rowohlts deutsche enzyklopädie ; 254/255 22,--
Art Nouveau und Jugendstil, Form aus Instinkt ?, Arts and Crafts, Der deutsche Werkbund, Das Bauhaus, Nicht für die Ewigkeit, Heinz Ohff, Dazu Rietveld, Zum Bauhausstil - von Oskar Schlemmer, R.S. Latham etc. etc.

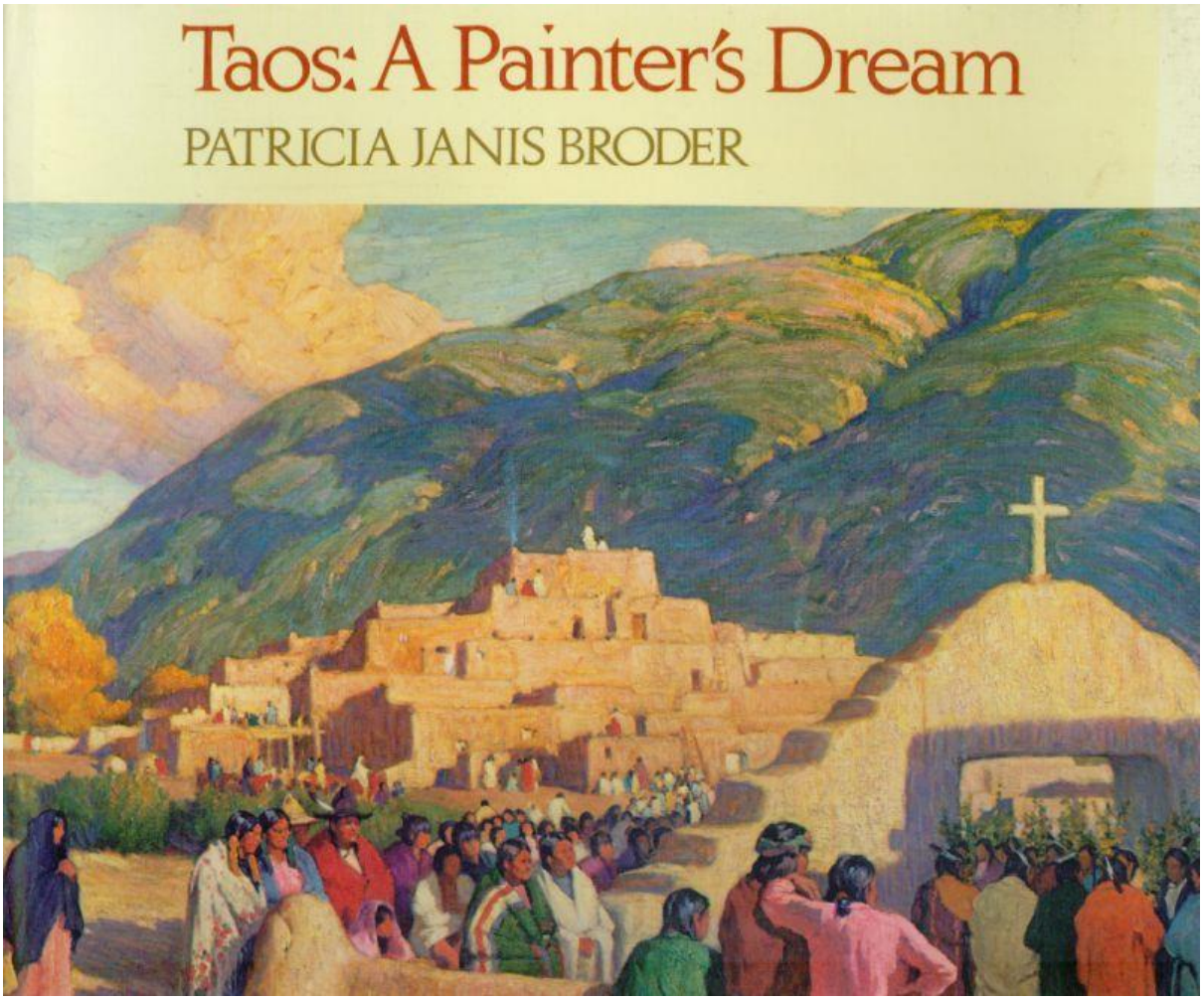
95 **[Breitner, G.H.] Meerdere kunstenaars / Several artists.** Kunsthandel P.B. van Voorst van Beest. 7 juni tot eind juli 1983 / June 7 till end of June 1983. Den Haag, Kunsthandel P.B. van Voorst van Beest, 1983. 9 pagina's / pages. Met enkele illustraties in zwart-wit / With several black-and-white illustrations throughout catalog. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--
Met o.a. de volgende kunstenaars / Includes for example the following artists: Jules Pascin / Joseph Cals / G.H. Breitner etc etc.

96 **[Bright, Henry] Cheetham, Francis W.** Henry Bright 1810-1873. A Catalogue of Paintings and Drawings in the Collection of Norwich Castle Museum. Norwich, City of Norwich Museums, 1973. 20.5cm x 25.5cm. XXXI, 51, 40 unnumbered pages of black and white plates with 84 illustrations. Original softcover (Paperback). Very good condition with only minor signs of wear. 30,--



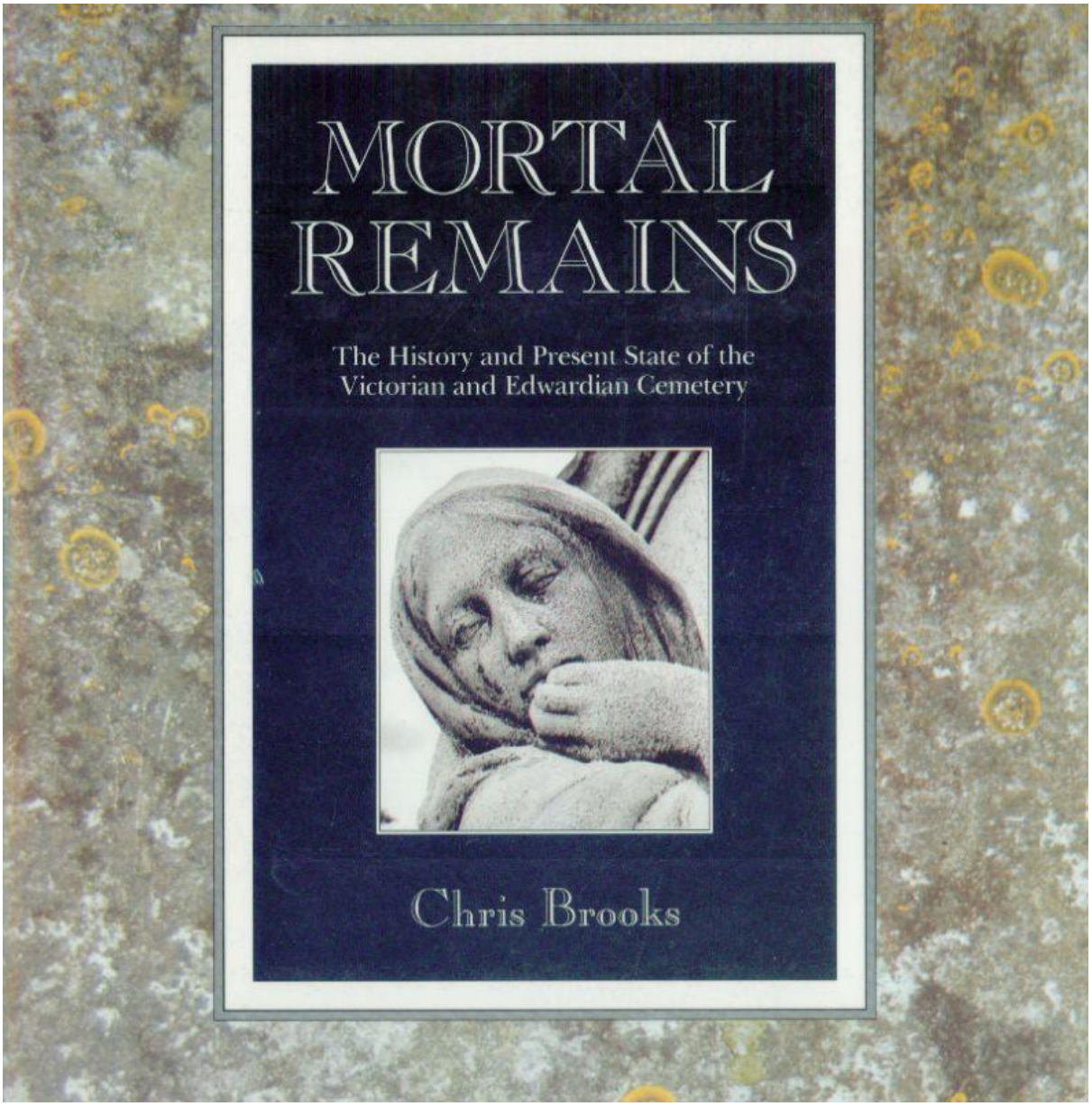
97 **Broder, Patricia Janis.** Taos: A Painters Dream. First Edition. Boston, New York Graphic Society, 1980. 25.5cm x 28.5cm. 321, (1) with 60 colour illustrations and 255 black and white illustrations. Original Hardcover with original, price-clipped dustjacket. Very good condition with only minor signs of wear. Dustjacket a little pale / Name of previous owner on the endpaper. 65,--

Includes for example: Foreword by Carl Schaefer Dentzel/ The Taos Society of Artists/ The Taos Pueblo/ Spanish New Mexico/ The Anglo World/ Joseph Henry Sharp: Spiritual Father of Taos/ Ernest L Blumenschein: In Pursuit of Perfection : A Visual Symphony/ Bert Geer Phillips: Realist and Romantic/ Oscar E. Berninghaus: Changing Seasons, Changing Times/ Eanger Irving Couse: Paintings of Nature's Noblemen/ W. Herbert Dunton: The Story of a Happy Life/ Victor Higgins: The Analytical Muse/ Walter Ufer: Palette, Paint, and Brushes: A Workmans Tools/ Catharine C Critcher: Portraits of the Pueblo People/ E. Marting HEnnings: Tapestries of Taos/ Kenneth M Adams: The Analytic and the Intuitive/ The Taos Heritage/



98 **Brooks, Chris.** Mortal Remains. The History and Present State of the Victorian and Edwardian Cemetery. Chris Brooks with Brent Elliott, Julian Litten, Eric Robinson, Richard Robinson and Philip Temple. First Edition. Exeter, Wheaton, 1989. 21cm x 21.5cm. 186 pages Original Hardcover with original dustjacket with protective Mylar. Very good condition with only minor signs of wear. 30,--

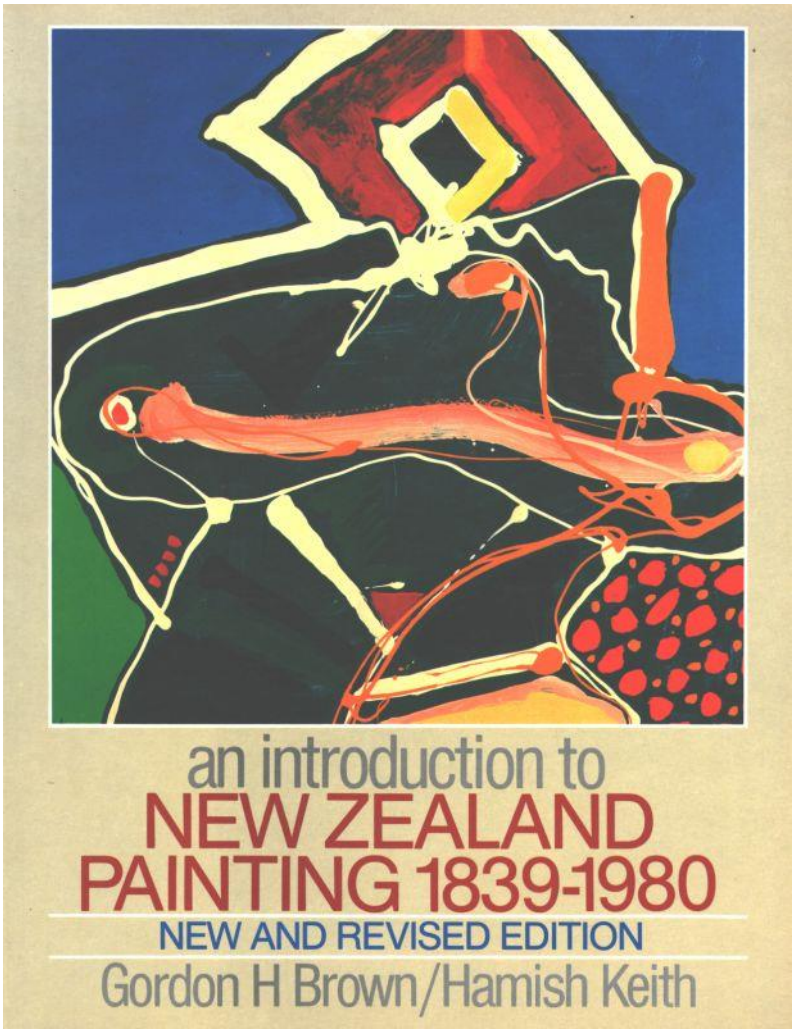
Includes for example: The History: The age of great cities/ Seventeenth Century Beginnings/ Graveyard Gothick and the Domesticated Dead/ Sentiment, the city and the Body-Snatchers/ The Making of Pere Lachaise/ The Earliest English Cemeteries/ Kensal Green/ Prvincial Cemeteries of the 1830's: The Greek Monopoly/ The London Joint-stock Cemeteries : The Advent of Gothic/ The Early 1840's : Abney Park, Equality and the Urban Poor/ Gatherings from Graveyards: The Burial Crisis/ The Public Health Campaign: Cemeteries, Sanitation and Edwin Chadwick/ Interment in Towns/ The Later 1840's : Private Enterprise and Public Utility/ State Intervention: The General Board of Health/ Burial in London at the Mid-century/ The Metropolita Interments Act and the Defeat of Chadwick/ The Burial Acts: The Provision of Public Cemeteries/ The Burial Board Cemeteries/ Later Victorian and Edwardian Cemeteries/ Landscape and Planting/ Later Victorian and Edwardian Cemeteries/ Buildings and Monuments/ The Present State: The Decline of the Cemetery/ Natural History and the Historic Cemetery/ The Destruction of the Cemetery/ Landscape 'Restoration': Norwood Conversion : Nunhead and Tower Hamlets/ Ecological Management : Highgate and Spring Bank/ Conservation: The Rosary and Kensal Green. Management for Conservation: Approaches/ Practical Conservation/ Legistlation and Public Policy.



99 **Brown, Gordon H./ Keith, Hamish.** An Introduction to New Zealand Painting 1939-1980: Includes for example the following chapters: The Colonials / Charles Heaphy / William Fox / Reverend John Kinder / James McLachlan Nairn / Petrus van der Velden / Christopher Perkins / The Nineteen Forties / Mountford Tosswill Woollaston / Contemporary Developments: 1947 - 1967 / Colin McCahon / Patrick Hanly / Painting in the Seventies / New, revised and enlarged edition. Auckland, William Collins Publishers, 1982. 21,5 x 28 cm. 240 pages. Original Softcover. Excellent condition with minor signs of external wear.
85,--

Includes for example the following chapters: The Colonials / Charles Heaphy / William Fox / Reverend John Kinder / James McLachlan Nairn / Petrus van der Velden / Christopher Perkins / The Nineteen Forties / Mountford Tosswill Woollaston / Contemporary Developments: 1947 - 1967 / Colin McCahon / Patrick Hanly / Painting in the Seventies /

Hamish Henry Cordy Keith CNZM OBE (born 15 August 1936) is a New Zealand writer, art curator, arts consultant and social commentator. (Wikipedia)



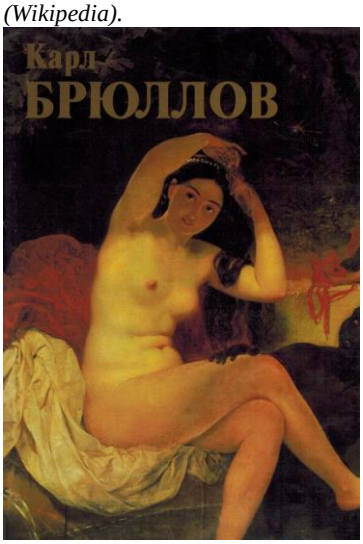
100 **[Bruna, Dick] Meerdere kunstenaars / Several artists.** Liber Amoricum. [Typography and Drawings] Steendrukkerij de Jong & Co 1911-1971. Quadrilingual: Nederlands / English / Deutsch, Français. Hilversum, Steendrukkerij de Jong & Co, 1971. 25 cm x 25 cm. 90 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations throughout catalog. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 48,--
Met o.a. de volgende kunstenaars / Includes for example the following artists: Herbert Mayer / Friedrich Bayl / Jan Begeer / Paul Citroen / Lourdes Castro / Sjoerd Bijlsma / Roger Caillois / Jupp Ernst etc etc

101 **[Bryullov, Karl] Unknown author.** Karl Bryullov. Leningrad (Sint Petersburg), Aurora, 1990. 34,5 cm x 25 cm. 223 pages. With 197 full color plates. Original Hardcover with dustjacket. In protective mylar. Very good condition with only minor signs of external wear. Text in cyrillic! 35,--

Karl Pavlovich Bryullov (12 December 1799 – 11 June 1852), also transliterated Briullov or Briuloff and referred to by his friends as "The Great Karl", was a Russian painter. He is regarded as a key figure in transition from the Russian neoclassicism to romanticism.

Karl Bryullov was born on December, 12th (23), 1799 in St. Petersburg,[1] in a family of the academician, the woodcarver and engraver Pavel Ivanovich Briullo (Brulleau, 1760—1833) who was of Huguenot descent. He felt drawn to Italy from his early years. Despite his education at the Imperial Academy of Arts (1809–1821), Bryullov never fully embraced the classical style taught by his mentors and promoted by his brother, Alexander Bryullov. After distinguishing himself as a promising and imaginative student and finishing his education, he left Russia for Rome

where he worked until 1835 as a portraitist and genre painter, though his fame as an artist came when he began doing historical painting.
His best-known work, The Last Day of Pompeii (1830–1833), is a vast composition compared by Pushkin and Gogol to the best works of Rubens and Van Dyck. It created a sensation in Italy and established Bryullov as one of the finest European painters of his day. After completing this work, he triumphantly returned to the Russian capital, where he made many friends among the aristocracy and intellectual elite and obtained a high post in the Imperial Academy of Arts.
An anecdote concerning Bryullov appeared in Leo Tolstoy's essay "Why Do Men Stupefy Themselves?" and later in the same author's essay "What Is Art?".
While teaching at the academy (1836–1848) he developed a portrait style which combined a neoclassical simplicity with a romantic tendency that fused well, and his penchant for realism was satisfied with an intriguing level of psychological penetration. While he was working on the plafond of St Isaac's Cathedral, his health suddenly deteriorated. Following advice of his doctors, Bryullov left Russia for Madeira in 1849 and spent the last three years of his life in Italy. He died in the village of Manziana near Rome and is buried at the Cimitero del Testaccio there. (Wikipedia).



102 **[Bührle, Emil G.] Kunsthaus Zürich.** Sammlung Emil G. Bührle. Festschrift zu Ehren von Emil G. Bührle zur Eröffnung des Kunsthaus-Neubaus und Katalog der Sammlung Emil G. Bührle. 7.Juni - Ende September 1958. Zürich, K. Mannhart, 1958. 26,5 cm x 22 cm. 253 seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Hardcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--

Emil G. Bührle (31. August 1890 in Pforzheim; † 26. November 1956 in Zürich) war ein Schweizer Industrieller deutscher Herkunft, Kunstsammler und Mäzen. Er war langjähriger Geschäftsführer und Mehrheitsaktionär der Werkzeugmaschinenfabrik Oerlikon. Aus seiner Kunstsammlung ging die Stiftung Sammlung E. G. Bührle hervor.*
Bührles erste Erwerbungen waren 1920 zwei Aquarelle von Erich Heckel, denen 1924 ein Bild von Maurice de Vlaminck folgte. Der eigentliche Aufbau der Sammlung Bührle begann ab 1936, als die finanziellen Voraussetzungen geschaffen waren. Den grössten Teil seiner Sammlung (etwa 75 Prozent) erwarb der Sammler in der Zeit von 1951 bis 1956. Beraten wurde Bührle unter anderem vom Galeristen Fritz Nathan und einem kleinen Kreis internationaler Händler in Paris, London und New York, zu denen neben Georges Wildenstein und Paul Rosenberg auch Max Kaganovitch und Frank Lloyd von der Marlborough Gallery gehörten. Die Sammlung umfasst neben mittelalterlichen Plastiken und Gemälden alter Meister vor allem Bilder des französischen Impressionismus und der klassischen Moderne, darunter Meisterwerke von Paul Cézanne (Der Knabe mit der roten Weste), Pierre-Auguste Renoir (La petite Irène) und Vincent van Gogh (Sämann).
Bührle stand in der Tradition von Sammlern in Deutschland, Skandinavien, Grossbritannien und den USA, die vor dem Ersten Weltkrieg und in den Zwischenkriegsjahren die französische Moderne ins Zentrum ihres Interesses gerückt hatten. Diese Vorliebe prägte auch viele Sammlungen in der Schweiz, wie etwa ein Vergleich mit der nach 1920 entstandenen Sammlung «Am Römerholz» von Oskar Reinhart im benachbarten Winterthur zeigt.
Drei Fünftel der Sammlung Bührles wurden 1960 von den Erben in die Stiftung Sammlung E. G. Bührle eingebracht und sind seitdem der Öffentlichkeit zugänglich.[5] Auch die im Familienbesitz verbliebenen Kunstwerke wurden immer wieder in Ausstellungen gezeigt. Bei einer Ausstellung mit Werken der Sammlung 1990 in Washington D.C. kam es zu Protesten und Diskussionen in den Medien wegen Bührles Rolle als Waffenexporteur im Zweiten Weltkrieg und der teilweise nicht vollständig geklärten Herkunft der Bilder aus vormals jüdischem Besitz. Auch diese Frage untersuchte die Unabhängige Expertenkommission Schweiz–Zweiter Weltkrieg. Bührle musste dreizehn Gemälde aus französisch-jüdischem Besitz nach dem Zweiten Weltkrieg auf Grund eines Urteils des Bundesgerichts von 1952 an die Alteigentümer zurückgeben oder von diesen ein zweites Mal erwerben. (Wikipedia).

103 **[Bunker, Dennis Miller] Hirshler, Erica E.** Dennis Miller Bunker American Impressionist. With an essay by David Park Curry. Introduction by Theodore E. Stebbins, Jr. and contributions by Efrat Adler Porat and Deanna M. Griffin. First Edition. Boston, Museum of Fine Arts, 1994. 28.5cm x 26cm. 190 pages with 46 full colour plates and 68 black and white illustrations. Original Hardcover with original dustjacket. Rare Hardcover-Edition. Excellent, close to new condition with only minor signs of wear. 135,--
Includes for example: From the School of Mud to the School of Open Air/ The Metamorphosis of Dennis Miller Bunker/ Reconstructing Bunker/

Dennis Miller Bunker (November 6, 1861 – December 28, 1890) was an American painter and innovator of American Impressionism. His mature works include both brightly colored landscape paintings and dark, finely drawn portraits and figures. One of the major American painters of the late 19th century, and a friend of many prominent artists of the era, Bunker died from meningitis at the age of 29.

Bunker was born in New York City to Matthew Bunker, the secretary-treasurer of the Union Ferry Company, and his wife, Mary Anne Eytinge Bunker. In 1876 he enrolled at the Art Students League of New York and the National Academy of Design. By 1880 he was participating in the annual exhibitions of the National Academy, the American Watercolor Society, and the Brooklyn Art Association.

In 1881 Bunker exhibited a watercolor at the Boston Art Club. He subsequently exhibited both oil paintings and watercolors at the Club in 1882 and 1883. In 1886, the American printmaker Louis Prang exhibited two of Bunker's works from his own collection at the Club.

In 1882 Bunker left New York to study at the École nationale supérieure des Beaux-Arts in Paris, most notably with Jean-Léon Gérôme. In the spring of 1883, accompanied by fellow students Charles A. Platt and Kenneth R. Cranford, Bunker left Paris to travel through the French countryside and the coast of Normandy, returning to continue his studies in mid-October. The following year the three artists summered and painted in Brittany. By year's end Bunker had returned to New York City.

In 1885 Bunker was elected to the Society of American Artists. In October of that year, at the recommendation of James Carroll Beckwith, he moved to Boston to teach at the Cowles Art School, where he was the chief instructor of figure and cast drawing, artistic anatomy, and composition. He lived and taught in the art school building. Concurrently Bunker was given his first solo exhibition, at Noyes and Blakeslee Gallery in Boston. Despite these successes, Bunker was homesick for France, and wrote of feeling "supremely ridiculous" in "this atmosphere of wealth and respectability". While meager finances prevented him from staying in Boston during the summer, let alone traveling to Europe, Bunker did accept an invitation from Abbott Handerson Thayer to join him and paint in South Woodstock, Connecticut in 1886. In that year he also met Isabella Stewart Gardner, who would prove to be a valuable friend and patron.

Bunker painted portraits during the winter of 1887, and spent the summer in Newburyport, Massachusetts with artist friends; including Henry Oliver Walker. In November he met John Singer Sargent in Boston, during the latter's first working trip to America. In 1888 Bunker undertook a number of portrait commissions of important Bostonians, including members of the Gardner family, Samuel Endicott Peabody, and J. Montgomery Sears. Bunker spent the summer in England, where he joined Sargent and his family in Calcot, painting during the day and playing tennis in the evening.

During the spring of 1889 Bunker resigned from the Cowles Art School. At a reception he met Eleanor Hardy, whom he would marry the following year. In the summer Bunker stayed at a boarding house in Medfield, Massachusetts,

and enjoyed his most productive season of painting. In the fall he returned to New York, writing daily to Hardy in Boston. By this time, Bunker's circle of friends included not only Sargent, Gardner, and Platt, but Thomas Wilmer Dewing, William Merritt Chase, Stanford White, William Dean Howells, Charles Martin Loeffler, and Augustus Saint-Gaudens, as well.

In 1890 Bunker first exhibited his impressionist landscapes at the St. Botolph Club in Boston. He received an offer to teach at the Metropolitan Museum of Art, and planned to take over William Merritt Chase's class in Brooklyn that winter. In June he visited the art colony at Cornish, New Hampshire, and in July returned to paint further at Medfield. On October 2 Bunker married Eleanor Hardy in Boston. The Cornish Colony Artist, Henry Oliver Walker, was Best Man at Bunker's wedding. Bunker had been Walker's Best Man at Walker's wedding the previous year. The couple then moved to New York. Returning to Boston to celebrate Christmas with the Hardy family, Bunker fell ill. On December 28 he died of heart failure, probably caused by cerebro-spinal meningitis. Platt and other friends organized a memorial exhibition at the St. Botolph Club, held in 1891.

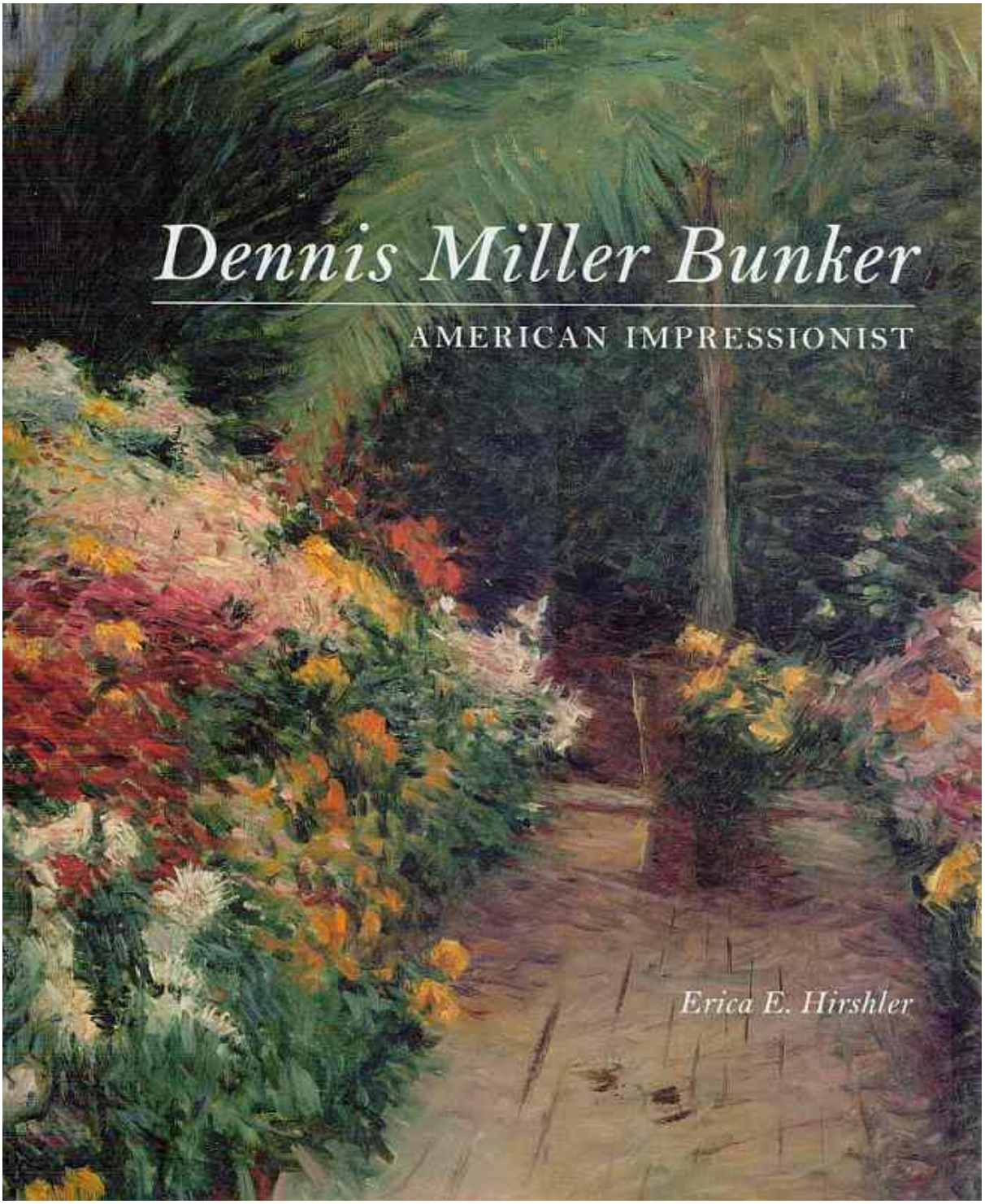
The paintings of Bunker's early maturity in New York (ca. 1880-82) were often marine subjects, featuring a series of beached boats, painted on Long Island. In these he followed the standard academic practice of first painting loose, preparatory sketches (Beached, ca. 1881-2) prior to more conventionally finished exhibition pieces. The early portraits (Portrait of Walter Griffin, 1881, Portland Museum of Art) also evidence rigorous craftsmanship.

While studying in Paris, Bunker's summer excursions to the countryside resulted in another series, this time of scenes of Larmor, a town in Brittany. The focus of these compositions, be it church spire (Brittany Town Morning, Larmor, 1884, Terra Foundation for American Art), cemetery cross, or a lone tree (Tree, 1884-5, private collection), was invariably that of a richly painted, dark graphic shape against a bright sky. Nevertheless, the pictures are characterized by soft atmospheric effects and tonal subtlety. No less subtle are the landscapes Bunker painted after returning to America; paintings done in South Woodstock, Connecticut (Pines Beyond the Fence, 1886, private collection) still favor dramatic value contrasts, with subjects carefully painted against a light sky, but the palette has grown lighter, the color more saturated.

By 1887 Bunker completed his Portrait of Anne Page, a painting requiring much labor, but one of his most poignant works. In its restrained use of color, delicate modeling of form, and aesthetic elegance it is reminiscent of the works of Thayer and James McNeill Whistler. There soon followed the Boston commissions, portraits mostly of male sitters—still somber in tone, they are painted in a more confident manner, suggesting the influence of Sargent (Portrait of George Augustus Gardner, 1888, Museum of Fine Arts, Boston).

That Bunker spent the summer of 1888 painting with Sargent is verified by personal correspondence, as well as through several pieces by the latter artist (Dennis Miller Bunker Painting at Calcot, 1888, Terra Foundation for American Art), but no paintings of the English sojourn by Bunker have survived; possibly he destroyed them in dissatisfaction. However, once back in Boston the experience came to fruition, for over the next two years Bunker produced a series of canvases which evidenced that he was one of the first American artists to fully understand and successfully practice impressionism. In the Greenhouse, ca. 1888, Chrysanthemums, 1888 (Isabella Stewart Gardner Museum), The Pool, Medfield, 1889 (Museum of Fine Arts, Boston), and Meadow Lands, 1890 (Museum of Fine Arts, Boston) all feature a rich palette, vertiginous compositions, and his unique "fish hook" shaped brush strokes.
At the same time, Bunker's last figure pieces remained faithful to his academic training. Jessica, 1890 (Museum of Fine Arts, Boston), The Mirror, 1890 (Terra Foundation for American Art), and Eleanor Hardy Bunker, 1890 (Metropolitan Museum of Art) are characterized by a restricted color range and heightened elegance.
Although highly regarded during his lifetime, the 20th century assessment of American Impressionism was largely negative, and Bunker's work was all but forgotten soon after his death. His teachings influenced a number of painters (upon his resignation from the Cowles school, his students wrote a letter of appreciation, urging him to reconsider), among whom were William McGregor Paxton and Lilla Cabot Perry. It was a student of Paxton's named R. H. Ives Gammell who did the most to maintain Bunker's reputation, organizing two exhibitions at the Museum of Fine Arts, Boston in the 1940s, and publishing a biography in 1953. The current revival of interest in his work is the result of a less programmatic reassessment of 19th century art:

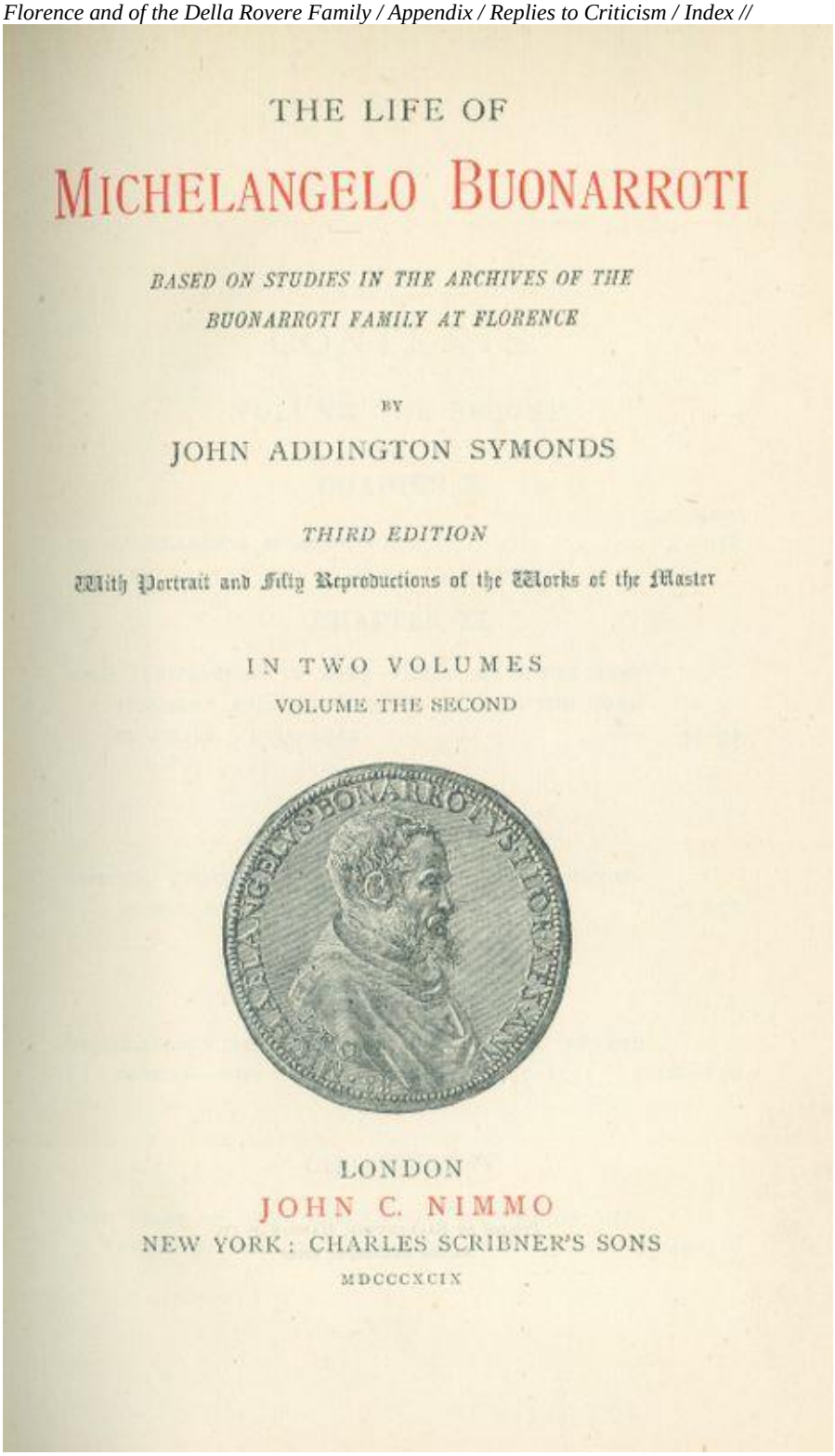
"Thus, depending upon the viewpoint of the writer, Bunker can be seen as either a traditionalist or an innovator. In truth, he was both". (Wikipedia)



104 **[Buonarroti, Michelangelo] Symonds, John Addington.** The Life of Michelangelo Buonarroti. Based on Studies in the Archives of the Buonarroti family in Florence. With Portrait and Fifty Reproductions of the Works of the Master. Third Edition. Two Volumes (Complete). London/New York John C. Nimmo/ Charles Scribners Son's, 1899. 14cm x 21cm. XXXII, 469/ VIII, 449 pages. Illustrated throughout. Original Hardcover (red cloth). Very good condition with only minor signs of wear. Only mild signs of foxing and external wear. Besides some rubbing, bindings very tight and undamaged. 65,--

Includes for example: Birth / Boyhood, Youth at Florence / Down to Lorenzo De Medici's Death / First Visits to Bologna and Rome / The Madonna della Febbre and other Works in Marble (1492-1501) / Residence in Florence / - The David (1501-1505) / Julius II. calls Michelangelo to Rome / Project for the Poep's Tomb / The Rebuilding of St.Peter's / Flight from Rome / Cartoon for the Battle of Pisa (1505,1506) / Second Visit to Bologna / The Bronze Statue of Julius II. / Painting of the Sistine Vault (1506-1512 / On Michelangelo as Draughtsman, Painter and Sculptor / Sack of Rome and Siege of Florence / Michelangelo's Relations to the Medici etc. / On Michelangelo as

Architect / Final Settlement in Rome / Paul III. / Last Judgement and the Paoline Chapel / The Tomb of Julius (1535-1542) / Vittoria Colonna and Tommaso Cavalieri - Michelangelo as Poet and Man of Feeling / Michelangelo appointed Architect-in-Chief at the Vatican / History of St.Peter's 1542-1557 / Last Years of Michelangelo's Life / Michelangelo's Portraits / Illness of Old Age (1557-1564) / Deat at Rome - Burial And Obsequies at Florence / Anecdotes / Estimate of Michelangelo as Man and Artist / Pedigrees of the Buonarroti Simoni Family of the Medici of Florence and of the Della Rovere Family / Appendix / Replies to Criticism / Index //



THE LIFE OF

MICHELANGELO BUONARROTI

BASED ON STUDIES IN THE ARCHIVES OF THE BUONARROTI FAMILY AT FLORENCE

BY

JOHN ADDINGTON SYMONDS

THIRD EDITION

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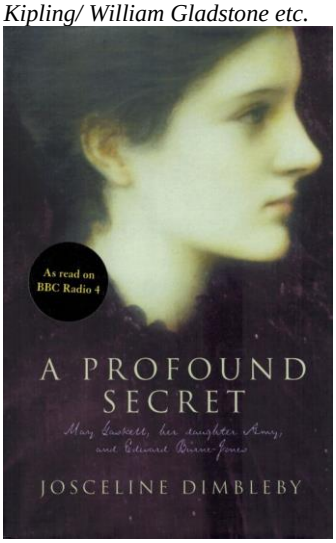
105 **[Burne-Jones, Edward] Dimbleby, Josceline.** A Profound Secret. May Gaskell, her Daughter Amy, and Edward Burne-Jones. London, Australia, New Zealand, South Africa, Transworld Publishers, Random House Ltd., 2004. 24cm x 15.8cm. XXIV, 344 pages. Original Hardcover with illustrated dustjacket. Excellent condition with only minor signs of wear. Signed by Josceline Dimbleby on the titlepage. 35,--

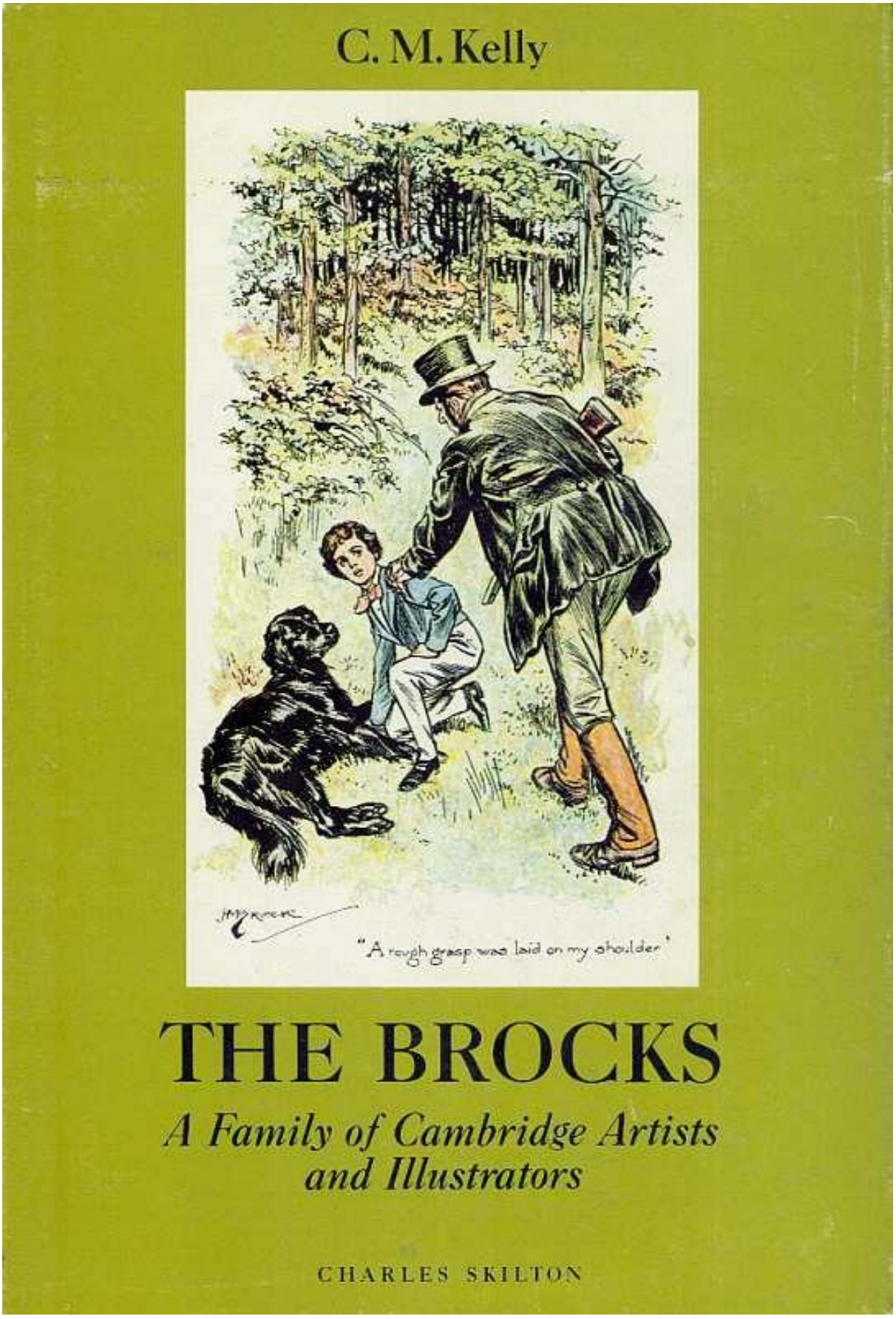
Includes for Example: Andrew Lloyd Webber/ Pre-Raphaelite painter Edward Burne-Jones/ Amy Gaskell/ cache of unpublished letters from Burne-Jones to the author's great-grandmother May Gaskell/ up to five letters a day as part of a passionate correspondence during the last six years of the painter's life/ tragic truth behind May's beautiful daughter/ Amy's wayward, wandering llife, strange marriage and unexplained early death/ turbulent period in English history - the Boer War, the Great War and the Second World War/ The Souls/ William Morris/ Rudyard Kipling/ William Gladstone etc.



106 **Busch, Günter Beckmann, Max [Ill.].** Max Beckmann. Eine Einführung. München/Zürich, Piper, 1989. 8°. 154 Seiten. 83 Illustrationen. Softcover. Kartoniert. Sehr guter, neuwertiger Zustand mit nur ganz geringen Gebrauchsspuren. KEINE Anstreichungen. Piper ; Bd. 836 22,--

107 **[C.E.Brock / Dick Brock / Tom Brock / Harry Brock] Kelly, C.M.** The Brocks. A Family of Cambridge Artists and Illustrators. London, Charles Skilton, 1975. Large Octavo. 184 pages. Original Hardcover with dustjacket in excellent condition. Few signs of wear to the dustjacket and minor traces of foxing to the edge only. From the library of painter, photographer and Margot Fonteyn - expert Keith Money. 38,--
About C.E.Brock / Dick Brock / Tom Brock / Harry Brock.

Includes: Fenland Roots / The Brock Family / The Work of the Brocks / The Golden Age I: 1895-1903 / The Golden Age II: 1903-14 / The Diaries / Midsummer 1914-1935 / Sunset 1935-1960 / Some letters to and from the Brocks / Some Personal Recollections / Lists of Exhibited Works / The Brocks in Punch / School-Stories / Books illustrated by the Brocks / etc.



108 **[Cadell, Francis] Hewlett, Tom.** Cadell. The Life and Works of a Scottish Colourist 1883 - 1937. Foreword by Timothy Clifford, Director of the Nationall Galleries of Scotland. London/Edinburgh, The

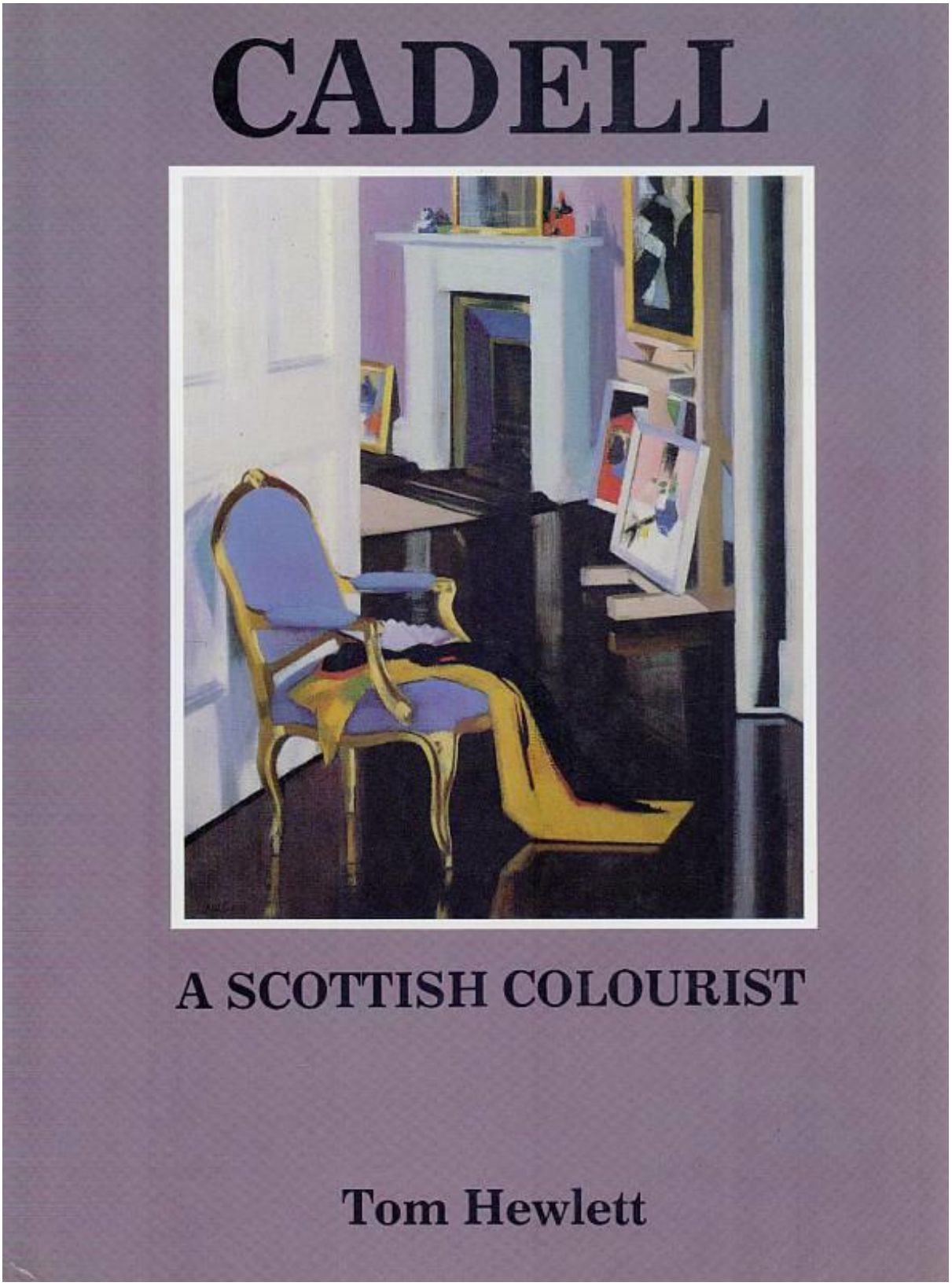
Portland Gallery/Bourne Fine Art, 1988. 21.5cm x 29cm. 112 pages with 95 colour plates. Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. Nor markings or entries of any kind. 65,--

Francis Campbell Boileau Cadell RSA (12 April 1883 – 6 December 1937) was a Scottish Colourist painter, renowned for his depictions of the elegant New Town interiors of his native Edinburgh, and for his work on Iona.

From October 2011 - March 2012 the Scottish National Gallery of Modern Art held a major solo retrospective of Cadell's work, the first since that held at the National Gallery of Scotland in 1942.
Francis Cadell (possibly pronounced "Caddle") was born in Edinburgh, the son of a surgeon and was educated at the Edinburgh Academy. His sister was Jean Cadell a well-known actress. From the age of 16 he studied in Paris at the Académie Julian, where he was in contact with the French avant-garde of the day. While in France, his exposure to work by the early Fauvists, and in particular Matisse, proved to be his most lasting influence. After his return to Scotland, he was a regular exhibitor in Edinburgh and Glasgow, as well as in London.

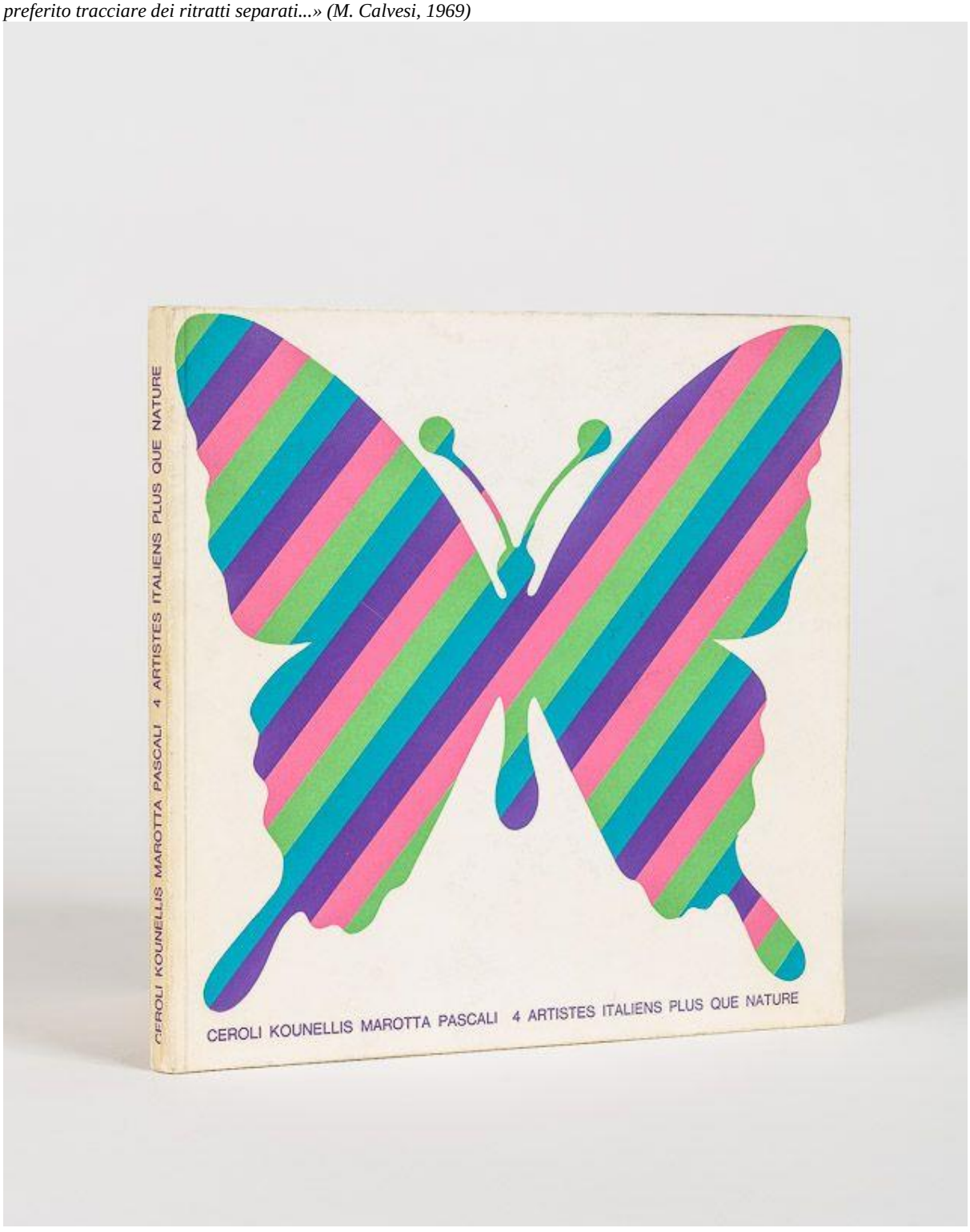
Cadell was a left-handed painter. While a student, the President of the Royal Scottish Academy tried to stop him painting with his left hand because 'No artist ever became great who did so.' Cadell swiftly replied 'Sir and did not the great Michelangelo paint with his left hand?' The President did not respond and left the room quickly. A fellow student asked Cadell how he had known that Michelangelo was left-handed. Cadell confessed 'I didn't know but nor did the president.'

Cadell spent much of his adult life in Scotland and had little direct contact with many of the new ideas that were being developed abroad. He therefore tended to use subjects and environments that were close at hand – landscapes, fashionable Edinburgh New Town house interiors, still life and figures in both oil and watercolour. He is particularly noted for his portraits of glamorous women whom he painted in a loose, impressionistic manner, depicting his subject with vibrant waves of colour. He enjoyed the landscape of Iona enormously, which he first visited in 1912 and features prominently in his work. During the 1920s he spent several summers with Samuel Peploe, another Scottish Colourist, on painting trips to Iona, and was also friends with the Scottish architect Reginald Fairlie.
During World War I he served in the 9th Argyll and Sutherland Highlanders and the 9th Royal Scots regiments.
He lived at 6 and 22 Ainslie Place, Edinburgh from 1920-1932. He then lived at 30 Regent Terrace from 1932-1935 where he found it more and more difficult to sell his paintings because of the economic climate. He finally moved to Warriston Crescent where he died in poverty in 1937. His paintings are now (2009) worth £200,000-£300,000. Cadell's Estate is represented by Portland Gallery, London. (Wikipedia)



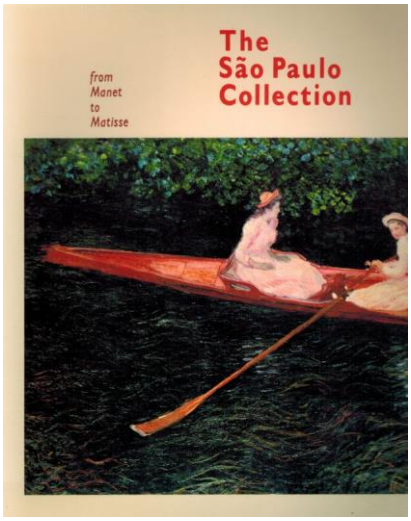
109 **Calvesi, Maurizio (Editor).** Ceroli Kounellis Marotta Pascali 4 Artistes Italiens Plus Que Nature. Paris, Musée des Arts Décoratifs, 1969. 20,5 cm x 21 cm. 96 pages. With many black-and-white illustrations throughout book. Original Softcover. Very good condition with only minor signs of external wear. 75,--
Catalogo della mostra allestita a Parigi, presso il `Musée del Arts Décoratifs`, nel 1969. Testo di Maurizio Calvesi. Edizione in lingua francese. «Quattro degli artisti più rappresentativi dell'ultima stagione dell'arte italiana, quattro artisti in piena attività salvo, purtroppo, Pino Pascali, morto lo scorso anno. Malgrado la brevità della sua carriera, Pascali ha dato, sul piano internazionale, un contributo importantissimo alle ricerche artistiche di oggi. È arbitrario

cercare tratti e punti in comune fra questi artisti, anche se sono più o meno della stessa tendenza, per questo ho preferito tracciare dei ritratti separati...» (M. Calvesi, 1969)



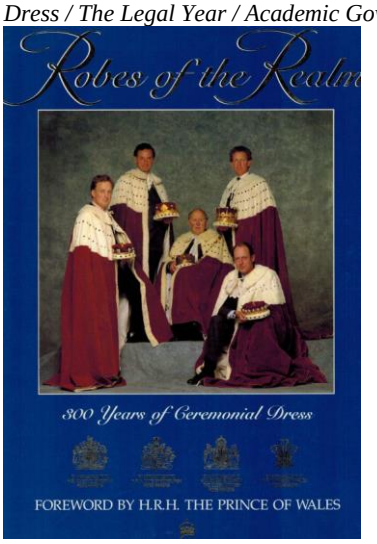
110 **Camesasca, Ettore.** The Sao Paulo Collection - From Manet to Matisse. Milan, Mazzotta, 1989. 23 cm x 27.5 cm. 286 pages. Original Softcover. Very good condition with only very minor signs of external wear. 38,--

Includes for example the following essays/artistic subjects: The Museu de Arte de Sao Paulo, Jean-Baptiste Camille Corot, Edgar Degas, Paul Cezanne, Claude Monet, Pierre Auguste Renoir, Paul Gauguin, Vincent van Gogh, Henri Matisse, and Pablo Picasso. Illustrated throughout in colour and black & white. Each chapter on an artist has a bibliographical text on the artist, their work, and includes an illustration of a selection of their works.



111 **Campbell, Una.** Robes of the Realm. 300 Years of Ceremonial Dress. Foreword by H.R.H. The Prince of Wales. London, Ede and Ravenscroft / Michael O'Mara Books Limited, 1989. 4°. 112 pages. Illustrated throughout. Original Hardcover with illustrated dustjacket. Excellent condition with only very minor signs of wear. 58,--

Includes the following chapters: Ede and Ravenscroft / Three Hundred Years of Robemaking / The Royal Robes / Robes for Peers and Parliament / The State opening of Parliament / The Ceremony of Introduction / The Earl Marshal and the College of Arms / The Orders of Chivalry / Court Dress / Civic and Municipal Robes / Clerical Dress / The Legal Year / Academic Gowns /



112 **Canaletto, Giovanni Antonio.** Sämtliche Radierungen. Mit einer Einleitung von Alfons Uhl. Nördlingen, Uhl, 1981. 2°. 2 nn. Blatt, 30 Reproduktionen von Radierungen auf 19 Tafeln. Alle Blatt lose in Originalmappe. Sehr guter Zustand. 2 nn. Blatt, 30 Reproduktionen von Radierungen auf 19 Tafeln. Alle Blatt lose in Originalmappe. Sehr guter Zustand. Großfolio. 205,--

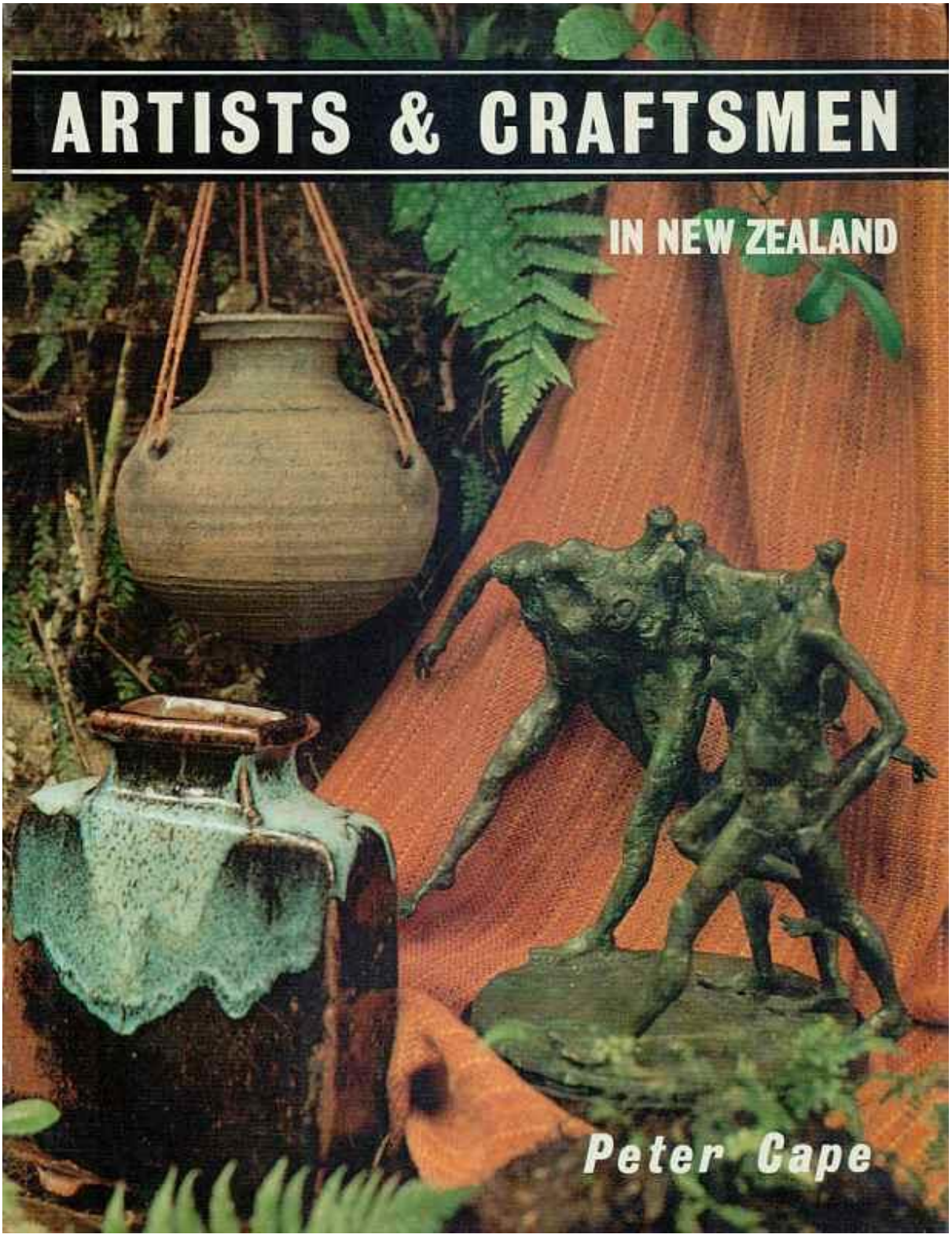
"Die Reproduktion der vorliegenden Ausgabe erfolgte in der Größe der Originale nach dem makellosen Exemplar der Hofbibliothek Aschaffenburg." - Uhl, Enthalten u.a.: Ale Porte del Dolo , Al Dolo , La Torre di Malghera, Frei gestaltete Ansicht von Padua, Proticus mit Laterne, Die Terasse , Markt in Dolo, Landschaft mit einem betenden Pilger, Landschaft mit antiken Ruinen etc. etc.

113 **Cantor, Jay.** On Giving Birth to One's Own Mother. Essays on Art and Society. First Edition. New York, Alfred A. Knopf, 1991. 15cm x 22cm. 177 pages. Original Hardcover with original dustjacket. Excellent, FINE condition. 30,--

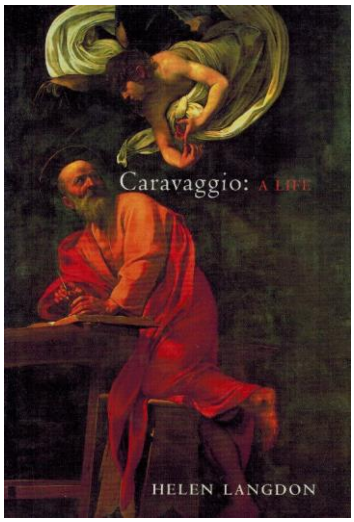
Includes for example: The Patriachs/ Modern Disasters/Post Modern Despair/ Rereading the Past/ On Giving Birth to one's own mother/ Almost one/ Looking High and Low/ Happy Birthday Mickey Mouse/ Eating Disorders/ Blood for the Ghosts/ Death and the Image/

114 **Cape, Peter.** Artists and Craftsmen in New Zealand. Text and monochrome photographs Peter Cape, Colour Photographs Steve Rumsey. First Edition. Auckland London, Collins, 1969. 26cm x 20cm. 173, (1) pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 45,--

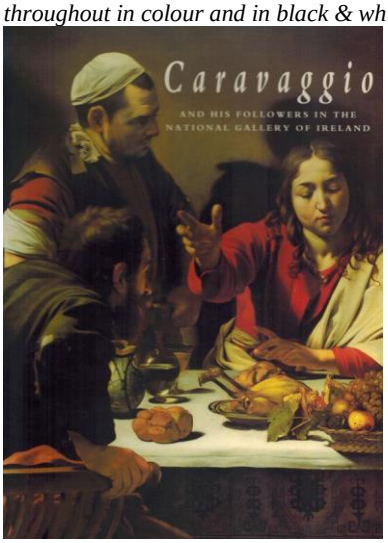
Contents: David Brokenshire - potter, Len Castle - potter, Roy Cowan - Potter and lithographer, Harry and May Davis - potters, Jack Laird - potter, Patricia Perrin - potter, Jeff Scholes- Potter, Mirek Smisek- Potter, Peter Stichbury - potter, Jim Allen -Sculptor, Tany Ashken -sculptor and Silversmith, Paul Beadle- sculptor and silversmith, Alison Duff - sculptor, Peter Janssen Sculptor metal and glassworker, Molly Macalister - Sculptor, John Middleditch - sculptor, Greer Twiss - sculptor, Kobi Bosshard- Jeweller, Jens Hansen - silversmith and jeweller, Guenter Taemmeler- Goldsmith, Zena Abbott- weaver, Karin Wakely- weaver, Frank Finan- glass and ceramic worker.



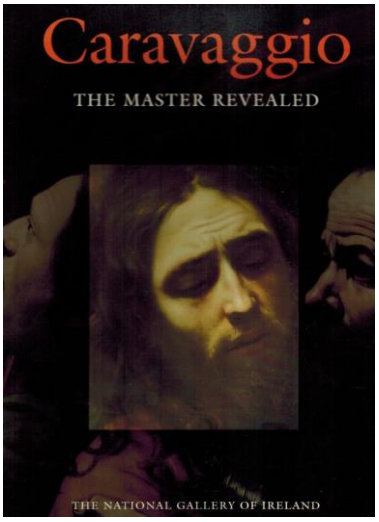
115 **[Caravaggio] Langdon, Helen.** Caravaggio: A Life. First Edition. London, Chatto & Windus, 1998. 16cm x 24cm. XII, 436 pages. 56 illustrations and 43 colour plates. Original hardcover with dustjacket in protective Mylar. Excellent condition. 45,--



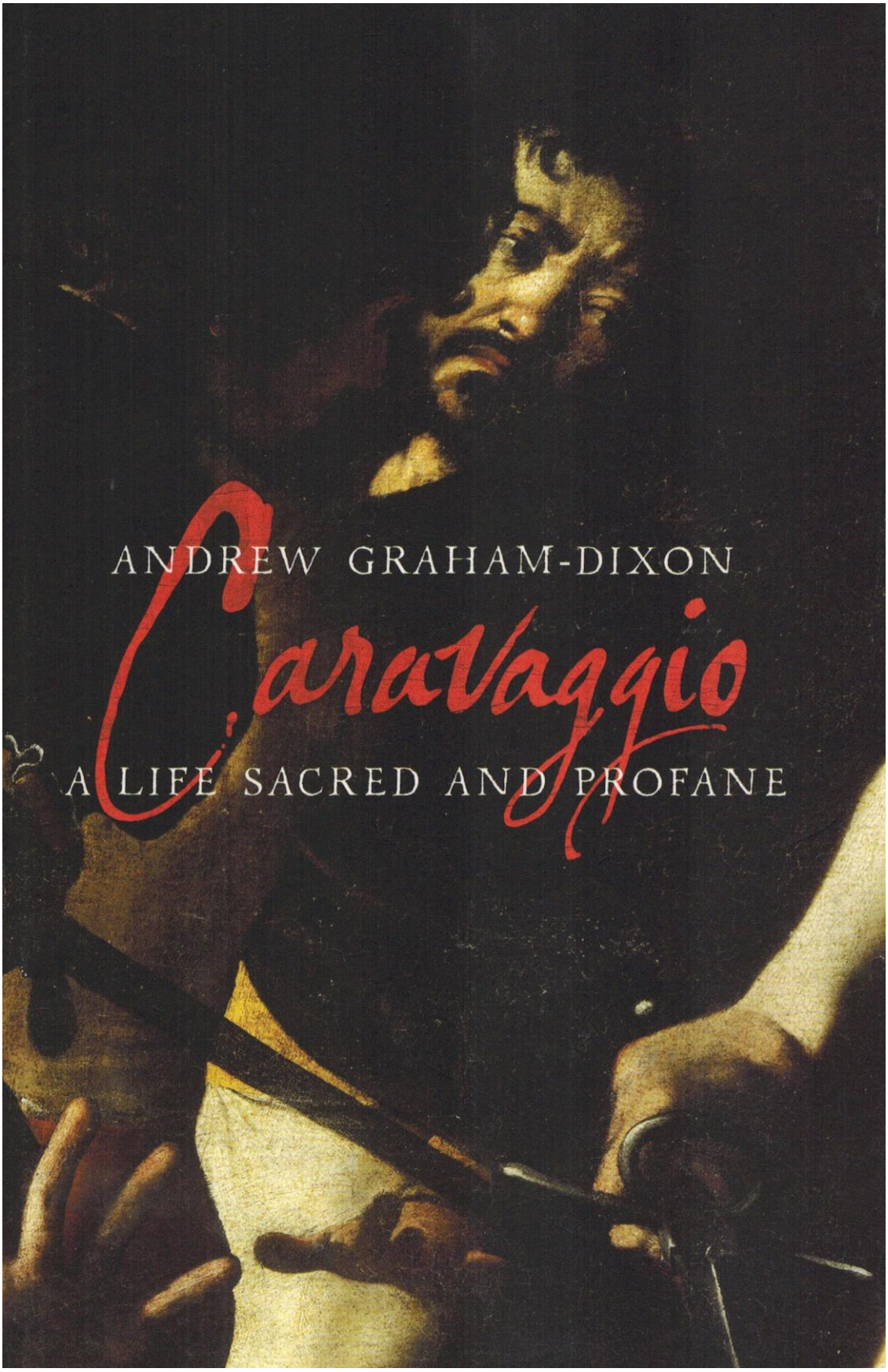
116 **[Caravaggio], Benedetti, Sergio.** Caravaggio and His Followers in the National Gallery of Ireland. With an Essay by Colin Wiggins. Dublin, The National Gallery of Ireland, 1992. 22 cm x 27.5 cm. 64 pages. Original Softcover. Rare. Excellent condition with only very minor signs of external wear. 48,--
Includes for example the following essays: The Rome of the Caravaggisti, Caravaggio's Supper at Emmaus, Adam de Coster, Luca Giordano, Gerrit van Honthorst, Mattia Preti, and The 'Pensionante del Saraceni'. Illustrated throughout in colour and in black & white.



117 **[Caravaggio]. Benedetti, Sergio.** Caravaggio - The Master Revealed. Dublin, The National Gallery of Ireland. 1993. 21.5 cm x 27.5 cm. 55 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 38,--
Includes for example the following essays: Foreword by Raymond Keaveney, Caravaggio and the Mattei Family, The Break-up of Roman Collections in the 18th C. and the Fate of an Unrecognised Caravaggio, The Taking of Christ, and A Note on Technique and Restoration. Illustrated throughout.



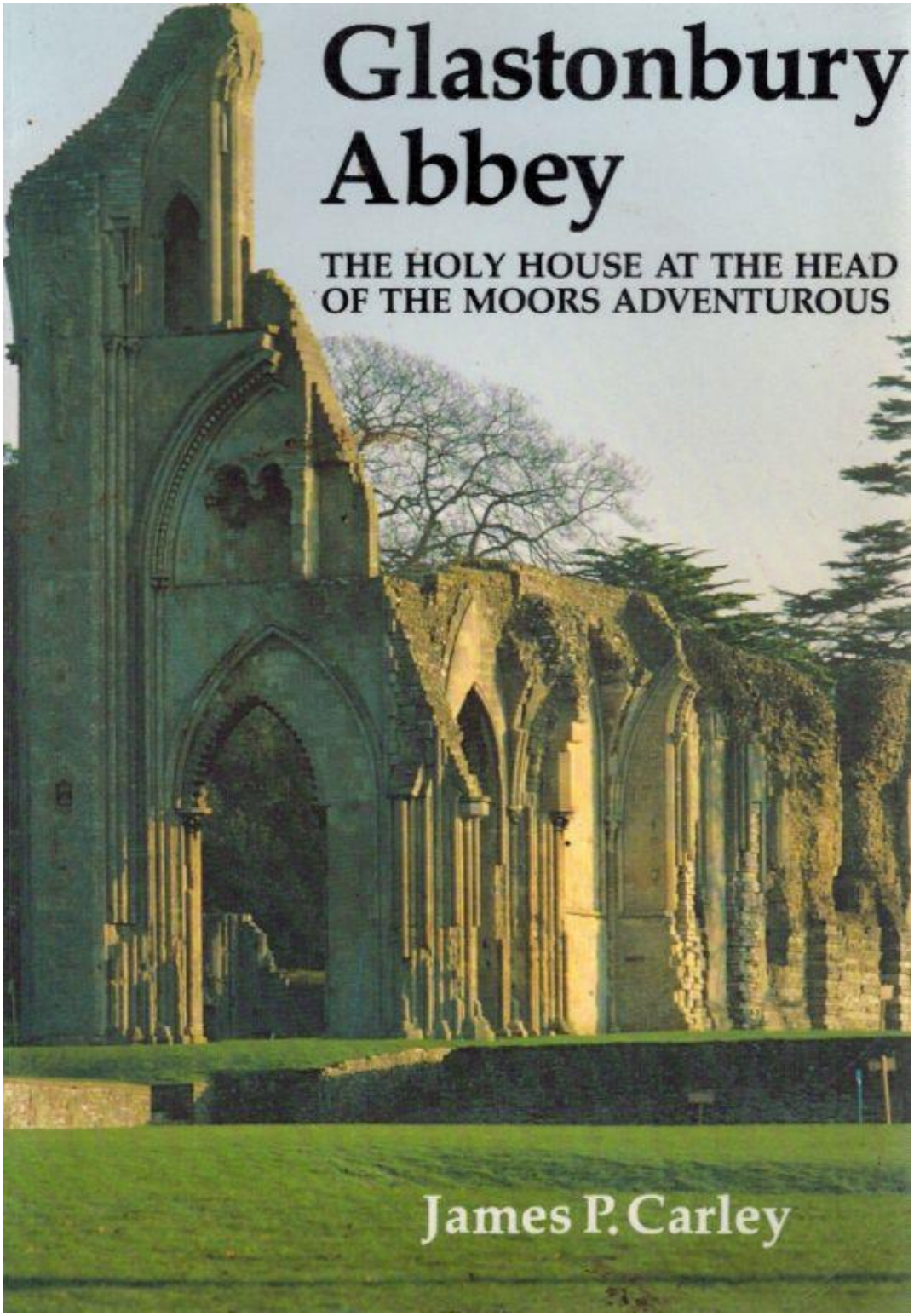
118 **[Caravaggio]. Graham-Dixon, Andrew.** Caravaggio - A Life Sacred and Profane. Reprinted 1984. London, Allen Lane, 2010. 16 cm x 24 cm. XXVIII, 514 pages. With 88 illustrations. Original Hardcover, with original dustjacket. Excellent condition. 35,--
Includes the following five parts: Milan (1571-92), Rome (1592-5, 1595-9, 1599-1606), and The Alban Hills, Naples, Malta, Sicily, Naples, Porto Ercole (1606-10). Maps include for eample that of Milan, Rome, and Naples.



119 **Carley, James P.** Glastonbury Abbey. The Holy House at the Head of The Moors Adventurous. Somerset, Gothic Image Publications, 1996. 24.1cm x 17cm. xxv, 189 (2) pages. With illustrations. Original illustrated softcover. Excellent condition with only minor signs of external wear. Out-of-print. 30,--

Includes for Example: Pre-Conquest Abbots: The Beginnings/ After 1066/ Beere and Whiting: Indian Summer and Fall/ Saints/ Relics/ The Library/ The Cemetery/ Arthur, Avalon and the Bridge Perilous/ Antiquaries and Archaeologists etc.

The first general survey of Glastonbury. Carley writes as a scholar and historian deeply versed in Glastonbury's own chronicles, but is equally aware of the intangible atmosphere of the place- what John Cowper Powys called 'the immemorial mystery of Glastonbury.# From obscure beginnings Glastonbury grew to be one of the greatest abbeys in England, patronized by kings and magnates alike. Throughout the Middle Ages it was a house unusually rich in relics and stories: Joseph of Arimathea and Arthur, St. Dunstan and a host of other saints were all associated with it. At the Dissolution Glastonbury was completely destroyed, its treasures scattered to the four winds. James Carley explores the relics that remain, from the ruins of its buildings to the manuscripts from its library, to build up a picture of its intellectual and spiritual inheritance.

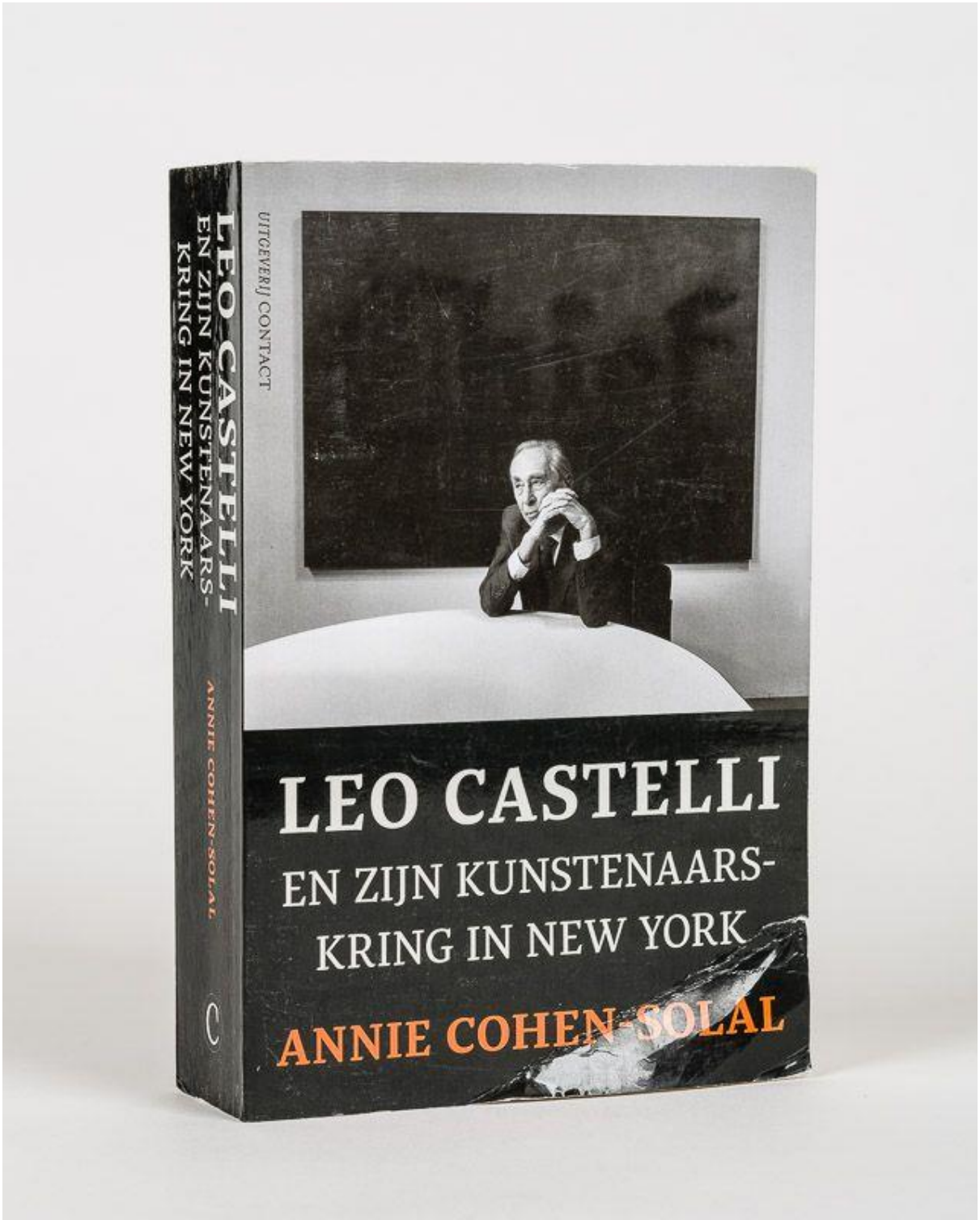


120 **Carucci, Arturo.** I Mosaici Salernitani nella Storia e nell'arte. Milano, Di Mauro Editore, 1983. 4°. 287 pp. Original cloth with dustjacket in original slipcase. Excellent condition ! 40,--

121 **Carucci, Arturo.** I Mosaici Salernitani nella Storia e nell'arte. Milano, Di Mauro Editore, 1983. 4°. 287 pp. Hardcover. Original cloth with dustjacket in original slipcase. Excellent condition ! 95,--

122 **[Castelli, Leo] Cohen-Solal, Annie.** Leo Castelli en zijn kunstenaarskring in New York. Amsterdam, Uitgeverij Contact, 2011. 23 cm x 15 cm. 607 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. Lichte scheur voorkant boek verder in goede staat /

From the library of dutch fashion designer Frans Molenaar. Frontcover shows slight tear and bumping to the first 10 pages, otherwise good condition. 38,--
Met o.a. de volgende essays / Includes for example the following essays: Europa: vervolgingen, oorlogen, kenteringen, deportaties 1907-1946 en een voorgeschiedenis / De jaren van de metamorfose 1946-1956 / De onbetwiste leider van de Amerikaanse kunst 1957-1998 etc etc.



123 **Cavallo, Adolph S.** Museum of Fine Arts Boston. First English Edition. London a.o, Paul Hamlyn, 1970. 23.5cm x 29.5cm. 171 pages with 135 colour plates. Original Hardcover with original dustjacket. Unusually excellent condition with only minor signs of wear. 45,--
Includes for example: Foreword by Pierry Townsend Rathbone, Director Museum of Fine Arts Boston/ Introduction

by Jan Fontein Curator Department of Asiatic Art.

The Museum of Fine Arts in Boston, Massachusetts, is one of the largest museums in the United States, attracting over one million visitors a year. It contains over 450,000 works of art, making it one of the most comprehensive collections in the Americas. It is also the 31st most visited art museum in the world, and the fifth most-visited in the United States, as of 2012.

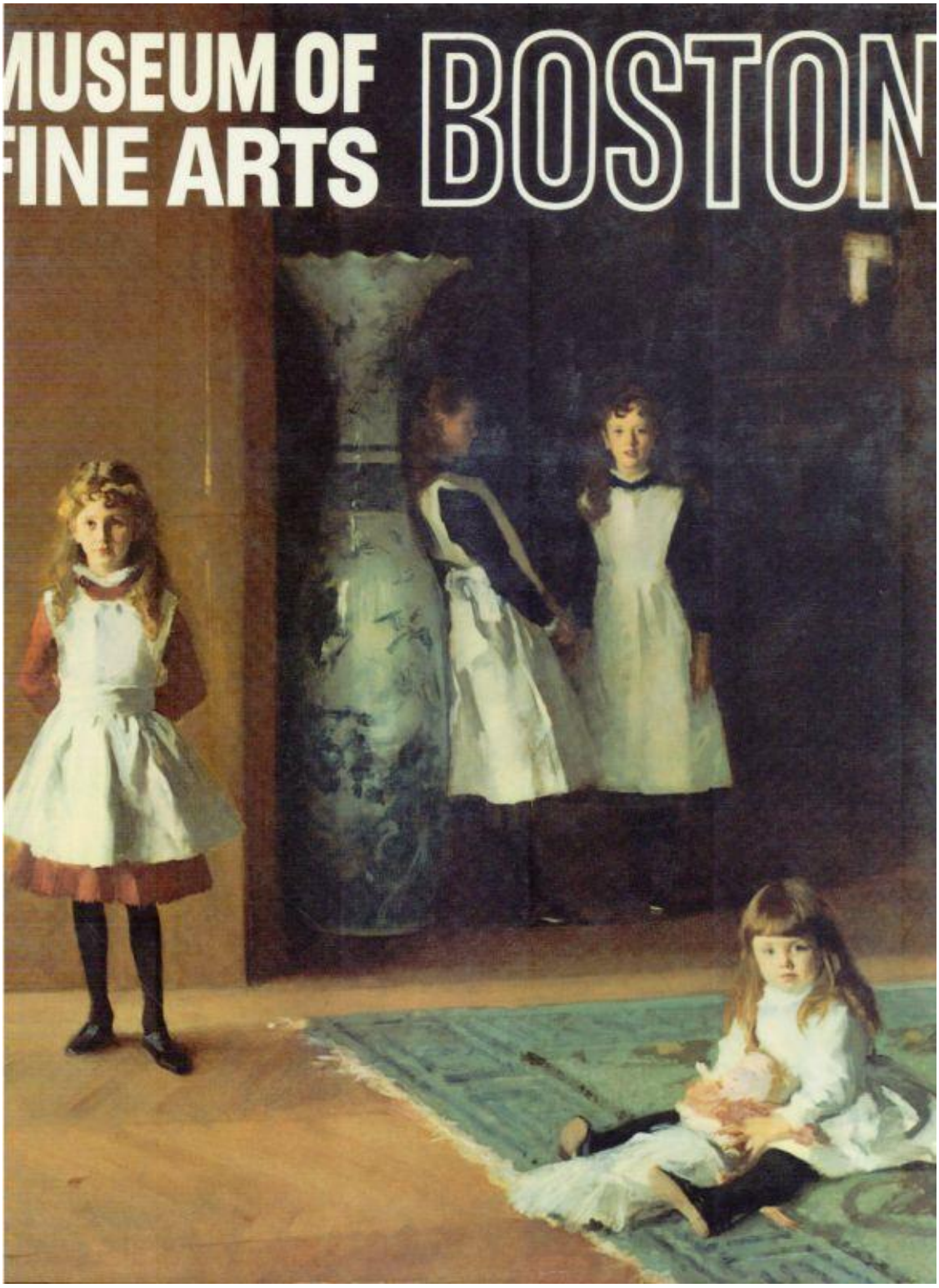
The museum was founded in 1870 and its current location dates to 1909. In addition to its curatorial undertakings, the museum is affiliated with an art academy, the School of the Museum of Fine Arts, and a sister museum, the Nagoya/Boston Museum of Fine Arts, in Nagoya, Japan. The current director of the museum is Malcolm Rogers.

The Art of the Americas Wing was designed in a restrained, contemporary style by the London architectural firm of Foster and Partners, under the directorship of Thomas T. Difraia. CBT/Childs Bertman Tseckares Architects of Boston was the project's Architect of Record.

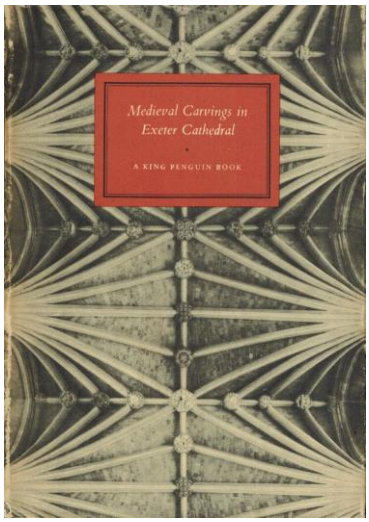
In 2006, groundbreaking ceremonies took place for the Art of the Americas Wing, which features art from North, South, and Central America. As part of the project, the adjacent garden courtyard was transformed into a climate-controlled year-round glass atrium enclosure, including restaurant seating. Landscape architects Gustafson Guthrie Nichol redesigned the Huntington Avenue and Fenway entrances, gardens, access roads, and interior courtyards.

The wing opened November 20, 2010, with free admission to the public. Mayor Thomas Menino declared it "Museum of Fine Arts Day," and more than 13,500 attended the festive opening. The day kicked off in the wing's enclosed glass-walled court with an ASL-interpreted speech by Malcolm Rogers. He spoke from the second-floor landing of the cantilevered glass staircase that connects the wing's three levels of galleries. "Our goal through this project is to make the MFA more accessible," said Rogers. "This is your museum."

Many of the wing's 53 galleries are dedicated to individual artists or artistic movements, including pre-Columbian arts, Maya ceramics, Native North American art, African-American artists, the colonial portraiture of John Singleton Copley and Gilbert Stuart, the silverware of Paul Revere, the Hudson River School of landscape painting, folk art, photography, and works by John Singer Sargent. Sargent's The Daughters of Edward Darley Boit is symmetrically flanked by the pair of tall ceramic vases which are depicted in the painting. The wing's glass-walled outer hallways display several sculptures from the Museum's collection, including the once controversial original Bacchante and Infant Faun which had been sculpted by Frederick William MacMonnies for the garden court of the Boston Public Library. Several galleries are devoted to art by Western Hemisphere artists of the 20th century. Industrial designers such as Charles and Ray Eames, Eva Zeisel, Eliot Noyes, and Russel Wright are represented in a gallery devoted to products designed for mass production. (Wikipedia)

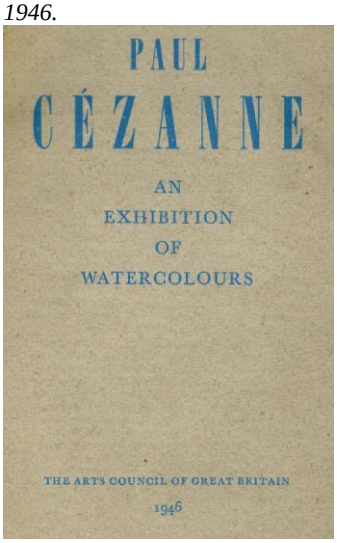


124 **Cave, C. J. P.** Medieval Carvings in the Exeter Cathedral. London, King Penguin Books, 1953. 8°. 64 Pages. Original Hardcover. Excellent condition with only minor signs of external wear. 45,--



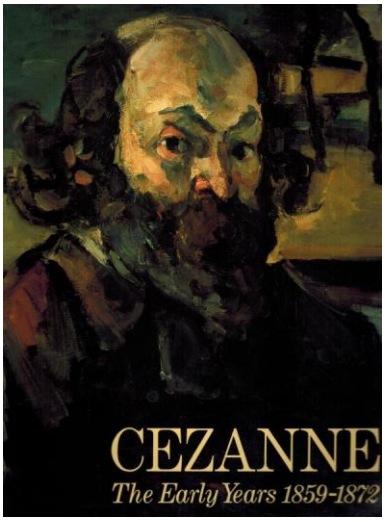
125 **Cézanne, Paul.** An Exhibition of Watercolours. London, The Arts Council of Great Britain, 1946. 18.5cm x 11cm. 9 pages. Original Softcover. Good condition with only minor signs of external wear and some tanning. 35,--

A vintage catalogue of The Arts Council of Great Britain touring Cézanne exhibition, which lasted May-August 1946.



126 **[Cezanne]. Stevens, Mary Anne [ed].** Cezanne - The Early Years 1859 - 1872. With contributions by Goetz Adriani, Mary Louise Krumrine, Mary Tompkins Lewis, Sylvie Patin and John Rewald. London, Weidenfeld and Nicolson, 1988. 21.5 cm x 28 cm. 230 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 28,--

Includes for example the following essays: The Early Work of Paul Cezanne, Parisian Writers and The Early Work of Cezanne, La Lutte d'amour - Notes on Cezanne's early figure scenes, and the Collectors of Cezanne's Early Works. Illustrated throughout in colour and in black & white.



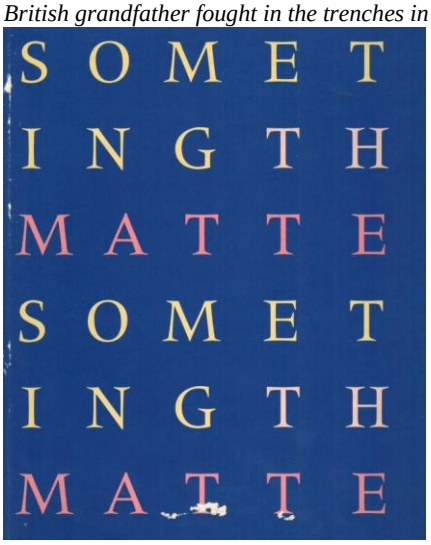
127 **Chabannes, C. de.[translator]** The Jeu de Paume Museum. Fourth Edition. English Translation. Paris, Ministere de la Culture de la Communication, 1980. 19.5 cm x 21 cm. 189 pages. Original Softcover. Very good condition with only very minor signs of external wear. 24,--
Includes texts and images for example on the following artists: Jean-Frederic Bazille, Louis-Eugene Boudin, Mary Cassatt, Paul Cezanne, Hilaire-Germain-Edgar Degas, and Eva Gonzales. Illustrated throughout.

128 **[Chadwick, Helen] Stephens Kate (Editor).** Something the Matter. Helen Chadwick / Cathy de Monchaux / Cornelia Parker. 22nd International Biennal of São Paulo. 12 October - 11 December 1994. Bilingual: Português / English. Place unknown, The British Council, 1994. 25 cm x 24 cm. 48 unpaginated pages. With many colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 25,--
Helen Clare Chadwick (18 May 1953 – 15 March 1996)[1] was an English conceptual artist. Chadwick was born on May 18, 1953 in Croydon in London, England. She studied at Croydon College of Art, The Faculty of Arts and Architecture Brighton Polytechnic and then at the Chelsea School of Art. (Wikipedia).

Cathy de Monchaux (born 1960) is a British sculptor. Born in London, de Monchaux studied first at the Camberwell School of Art (1980–1983), and later at Goldsmiths College in London (1985–1987). Her sculptures use materials such as glass, paper, metal and leather. They frequently juxtapose seductive soft elements, often with strongly sexual overtones, with harder materials, often spikey or in some way appearing to constrain the softer parts, resulting in work which is both sensual and threatening. Her 1997 exhibition at the Whitechapel Gallery in particular made reference to organic forms (crustacea, fossils), animals, erotic and fetishistic imagery, turn of the century decorative traditions, architectural detailing and saintly relics. (Wikipedia).

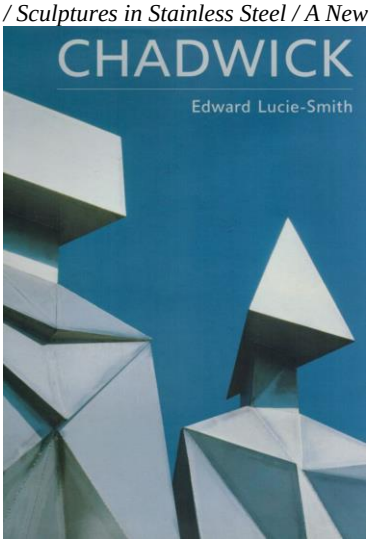
Cornelia Ann Parker OBE, RA (born 1956) is an English sculptor and installation artist. Parker studied at the Gloucestershire College of Art and Design (1974–75) and Wolverhampton Polytechnic (1975–78). She received her MFA from Reading University in 1982 and honorary doctorates from the University of Wolverhampton in 2000, the University of Birmingham (2005) and the University of Gloucestershire (2008). In 1997, Cornelia Parker was shortlisted for the Turner Prize along with Christine Borland, Angela Bulloch, and Gillian Wearing (who won the

prize). Parker is married, has one daughter, and lives and works in London. Parker's mother is German and was in the Luftwaffe during the Second World War, and was then a prisoner of war for a couple of years after the war. Her British grandfather fought in the trenches in the First World War. (Wikipedia).



129 **[Chadwick, Lynn] Lucie-Smith, Edward.** Chadwick. First Edition. Stroud, Lypiatt Studio, 1997. 24cm x 29cm. 175 pages with 138 illustrations, including 59 in colour. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear to the jacket. 95,--

Includes for example: Beginnings / The Venice Prize / A Time of Change / The Late 1960's / the 1970's / 1980-1988 / Sculptures in Stainless Steel / A New Dynamism.



130 **[Chagall, Marc] Longus.** Daphnis and Chloe. Translated by George Moore. Illustrated by Marc Chagall. New York, George Braziller, 1977. 25cm x 33cm. 222 pages with 42 illustrations by Chagall (16 double-page illustrations). Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. 125,--

Daphnis and Chloe (Daphnis kai Chloe-) is the only known work of the 2nd century AD Greek novelist and romancer Longus.

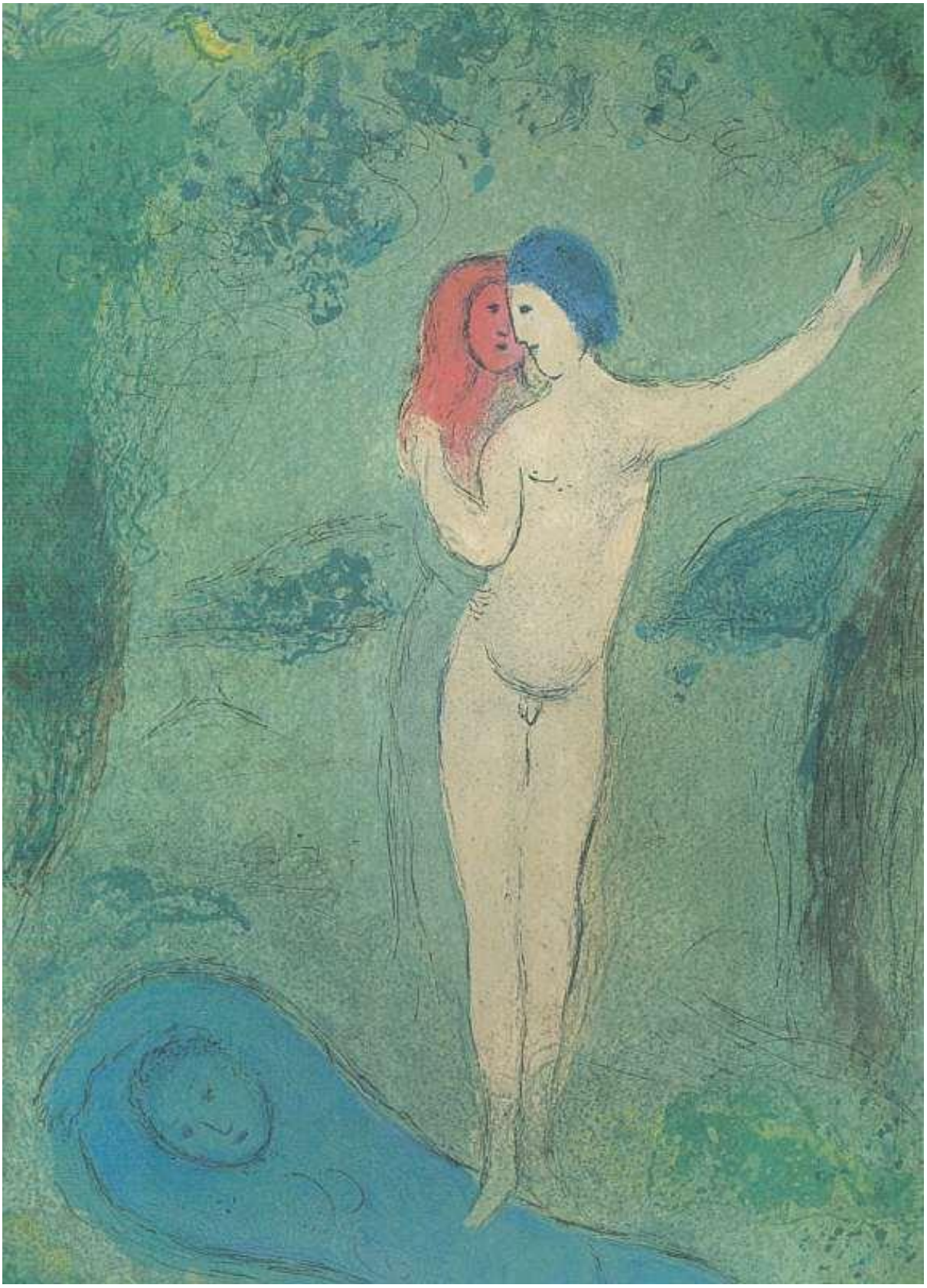
It is set on the isle of Lesbos during the 2nd century AD, which is also assumed to be the author's home. Its style is rhetorical and pastoral; its shepherds and shepherdesses are wholly conventional, but the author imparts human interest to this idealized world. Daphnis and Chloe resembles a modern novel more than does its chief rival among Greek erotic romances, the Aethiopica of Heliodorus, which is remarkable more for its plot than its characterization.

Daphnis and Chloe is the story of a boy (Daphnis) and a girl (Chloe), each of whom is exposed at birth along with some identifying tokens. A goatherd named Lamon discovers Daphnis, and a shepherd called Dryas finds Chloe. Each decides to raise the child he finds as his own. Daphnis and Chloe grow up together, herding the flocks for their foster parents. They fall in love but, being naive, do not understand what is happening to them. Philetas, a wise old cowherd, explains to them what love is and tells them that the only cure is "kissing." They do this. Eventually, Lycaenion, a woman from the city, educates Daphnis in love-making. Daphnis, however, decides not to test his newly acquired skill on Chloe, because Lycaenion tells Daphnis that Chloe "will scream and cry and lie bleeding heavily [as if murdered]." Throughout the book, Chloe is courted by suitors, two of whom (Dorcon and Lampis) attempt with varying degrees of success to abduct her. She is also carried off by raiders from a nearby city and saved by the intervention of the god Pan. Meanwhile, Daphnis falls into a pit, gets beaten up, is abducted by pirates, and is very

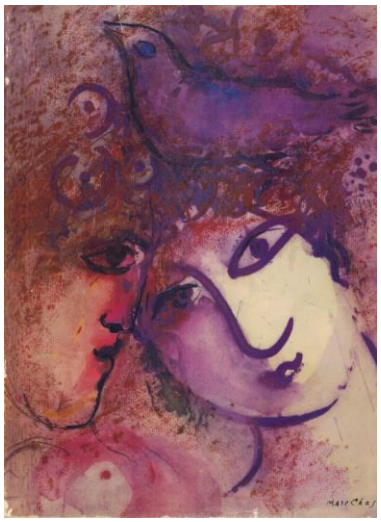
nearly raped. In the end, Daphnis and Chloe are recognized by their birth parents, get married, and live out their lives in the country.
Until the beginning of the 19th century, about a page of text was missing; when Paul Louis Courier went to Italy, he found the missing part in one of the plutoni of the Biblioteca Laurenziana in Florence. Unfortunately, as soon as he had copied the text, he upset the ink-stand and poured ink all over the page. The Italian philologists were incensed, especially those who had studied the plutone giving "a most exact description" (un'esattissima notizia) of it.
The first vernacular edition of Daphnis and Chloe was the French version of Jacques Amyot, published in 1559. Along with the Diana of Jorge de Montemayor (published in the same year), Daphnis and Chloe helped inaugurate a European vogue for pastoral fiction in the sixteenth and seventeenth centuries. Daphnis and Chloe was the model of La Sireine of Honoré d'Urfé, the Aminta of Torquato Tasso, and The Gentle Shepherd of Allan Ramsay. The novel Paul et Virginie by Jacques-Henri Bernardin de Saint-Pierre echoes the same story.

Jacques Amyot's French translation is perhaps better known than the original. The story has been presented in numerous illustrated editions, including a 1937 limited edition with woodcuts by Aristide Maillol, and a 1977 edition illustrated by Marc Chagall. Another translation that rivals the original is that of Annibale Caro, one of those writers dearest to lovers of the Tuscan elegances.

The 1952 work Shiosai (The Sound of the Waves), written by the well-known Japanese writer Yukio Mishima following a visit to Greece, is considered to have been inspired by the Daphnis and Chloe myth. Another work based on it is the 1923 novel Le Blé en herbe by Colette.
The 1987 film The Princess Bride contains similarities to Daphnis and Chloe (for example, in both stories the male romantic lead is captured by pirates). Lawrence Rinder, director of the Berkeley Art Museum and Pacific Film Archive, attributes the inspiration for the film to Longus. (Wikipedia)

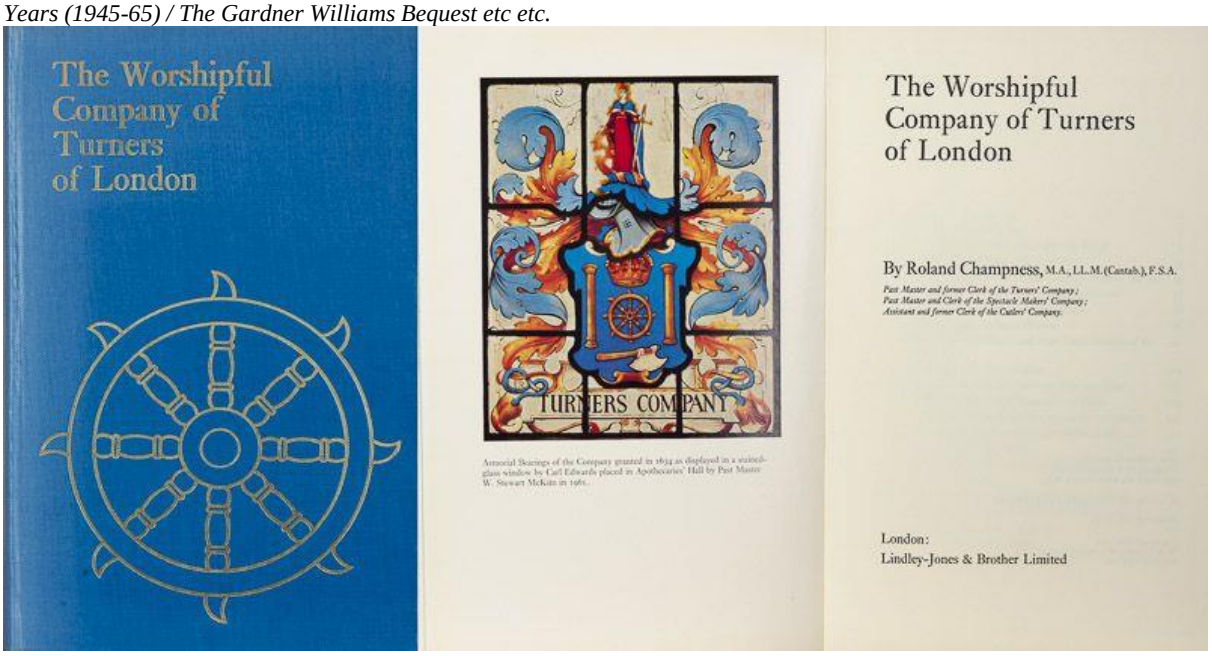


131 **[Chagall, Marc] Meyer, Franz.** Marc Chagall - Das Graphische Werk. Einleitung und Auswahl Franz Meyer. Dokumentation Hans Bolliger. First Edition. Stuttgart, Gerd Hatje, 1959. 22.5cm x 28.5cm. XXXIX, 150, (2) Seiten mit 4 Farbtafeln und 144 schwarz-weiss-abbildungen. Original Hardcover mit Schutzumschlag. Sehr guter Zustand mit nur geringen Gebrauchsspuren am Umschlag. 68,--



132 **Champness, Roland.** The Worshipful Company of Turners of London. London, Lindley-JOnes & Brother Limited, 1966. 23 cm x 15,5 cm. X, 270 pages. With several black-and-white illustrations. Original Hardcover. Very good condition with only minor signs of external wear. Inscribed and signed by the author. 95,--

Includes for example the following essays: The Art of Turning / The Guilds of London; an introductor sketch / The Company's Hall in Philpot Lane; its contents and use / The Livery, the Freedom and Quarterage / The College Hill Hall and after / The Company's Irish Estates / Nineteenth-Century Resurgence and New Activities / The Last Twenty Years (1945-65) / The Gardner Williams Bequest etc etc.

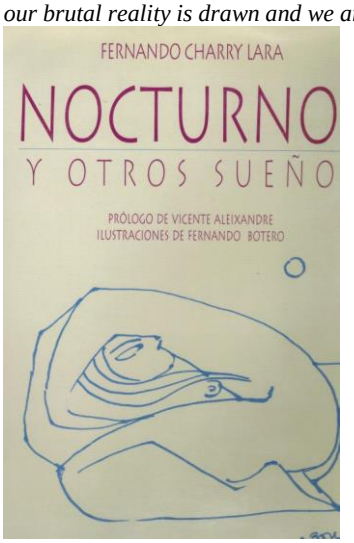


133 **Charry Lara, Fernando.** Nocturnos y Otros Sueños. Prólogo de Vicente Aleixandre. Ilustraciones de Fernando Botero. Bogotá, El Áncora Editores, 1991. 33,5 cm x 25 cm. 125 pages. With colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. Very good condition with only minor signs of external wear. Inscribed / signed by author. 175,--

Includes for example the following chapters: País Extraño / Blanca Taciturna / Olvido / El Verso Llega de la Noche / Las Tardes / Noche Desierta / Como la Ola / Insomnios / Nocturno Lejanía / Tristeza del Oeste / Cuerpo Solitario / Los Adioses / En Invierno / Tendido en el Lecho / El Hermano etc etc.

Born in Bogotá, Fernando Charry Lara, the well-known poet and critic of the Mito generation (Mito was an influential review published from 1955 to 1962) was a lawyer who held important state and commercial positions, but who quietly dedicated his private life to poetry and literature. He taught in universities, compiled two anthologies of Colombian poetry, and wrote shrewd essays about it.
In 1944, Charry Lara's first poems were published and, four years later, already known in Colombia and Latin America, his first collection, Nocturno y otros sueños, with a prologue full of praise by the future Spanish Nobel prize winner, Vicente Aleixandre, appeared. Charry's poetic oeuvre, like that of the renowned Aurelio Arturo, is relatively

slim. Only two books of poetry preceded his collected poems, Llama de amor viva, reprinted in Spain for the 5th Centenary of the arrival of the Spanish in America. As an essayist, Charry Lara was remarkable for his critical rigor, most particularly demonstrated in his book, Lector de poesía, in which his perceptiveness and sobriety reveal a reflexive writer, an uncommon trait in Colombia.
If, as it used to be said, "silence is eloquence", then no one in Colombian poetry is more eloquent than this master, who avoided undue emphasis and patiently chose his words. Charry, who was influenced by poets such as Luis Cernuda and the surrealists, seems to offer a justification for literature — so far is he from any vanity or ostentation — and a justification for the presumption of any artist to add to or modify in any substantial way the world. His was a lesson in discretion, comparable in Colombia only to that of Aurelio Arturo.
Charry did not like, and avoided, the spotlight. Nevertheless, he received praise from great poets such as Pedro Salinas, who wrote that he had "the main thing in a poet: a visionary guideline, a way of approaching things that was only his". Aleixandre said that even though living "thousands of kilometers away" and never having seen him, he spent nights with our poet under the common sky of poetry and a shared language. The Colombian critic, Rafael Gutiérrez Girardot, said that the "poetic works of Fernando Charry Lara do not require praise", perhaps thinking that there is no greater praise, and no greater recognition, than the realization of one's own writing.
Charry Lara's lesson has not faded. He was someone who taught us to see, to feel, to understand poetry, often that of other poets rather than his own. But his rhythms, the atmosphere of his poetry, his melodic and muffled words, his faint and somewhat somnambulistic or ghostly evocations, have kept us company in sleepless nights when the veil of our brutal reality is drawn and we are trapped in reverie.(www.poetryinternationalweb.net).



134 **[Ching, Raymond] Fuller, Ray.** Ray Ching - The Last Tree Fell. November 22 - December 18, 2005. ARTIS Gallery. Auckland, Artis Gallery, 2005. 24.5cm x 30cm. 56 pages with 17 colour-illustrations of paintings by Ray Ching. Original Softcover (Paperback). Excellent condition. 95,--
Raymond Ching (1939–), also known as Raymond Harris-Ching, is a New Zealand painter. Ching is known for his contemporary bird paintings, as well as for his other work.
Ching was born in Wellington, New Zealand. Around the age of twelve he dropped out of high school and started an apprenticeship in advertising, eventually becoming an art director, but being wholly dissatisfied, he turned to painting. During his early school experience, a class visit to a museum where he chanced upon a collection of stuffed hummingbirds enthralled him with their beauty and inspired a lifelong love and fascination with birds, feathers and flight
In the 1960s Ching began to exhibit and sell paintings of birds. His first exhibition, Thirty Birds, at the John Leech Galleries in Auckland in 1966 was of highly detailed watercolours using drybrush technique, and was an immediate sell-out. He was discovered internationally by Sir William Collins of Collins publishing. A keen ornithologist, Sir William was scouring the world for bird painters to produce a prestigious series of book. Sir William came to New Zealand, attended Ching's second exhibition at the John Leech Galleries and discussed publishing a book of his work. On returning to the UK, Sir William took some of Ching's work to his friend, Sir Peter Scott, who then telegraphed Ching inviting him to call on him at Slimbridge.

Within a short time, Ching moved to London, where he lived near Portobello Road. Before Collins had a chance to produce the book discussed with Sir William, Ray was introduced to The Reader's Digest who, with Collins, had been planning a major book on the birds of Britain. Almost every bird artist in the British isles had been assessed and rejected as not having what was required to produce a breakthrough in field guides. The book, in addition to containing all the accurate information on the birds of Britain, should have the style and drama to appeal to those who had never picked up a field guide in their lives. The publishers had begun to despair of ever finding anyone with the graphic excitement they believed necessary, and the project had been almost abandoned when Ray appeared on the scene.

Deeply impressed with the originality and uniqueness of his work, the publishers quickly realised that here was the

artist for The Reader's Digest Book of British Birds. They asked him how long he would need to paint the 230 full-colour portraits required. The publishers believed the project entailed as much as six years' work, and had earlier thought to spread the commission among six artists, each to take a year. Although he had arrived in England with the intention of getting on with his own book, the offer struck a nerve in the young colonial wanting to make his mark. "I can do them all myself and in under a year!" he rashly declared. It was a huge effort and left him at the end of that year, ill, exhausted and penniless.

Published in 1969, The Reader's Digest Book of British Birds has become the world's most successful and biggest selling bird book, translated into over ten European languages and many, many editions in hardback and paperback. It continues to remain in print and has had an enormous influence over both bird lovers and artists, the images often being copied and illegally reproduced as the original work of other artists.

Before the book was published Ray had moved to Rye, East Sussex. Here he continued to paint, primarily birds and other animals. He works in oils and watercolours, usually on a gessoed masonite panel or canvas which assists with the high detail. The style of his art might be described as conservative realism, most images having an almost photographic quality, although he is often comfortable leaving out detail in the backgrounds. Ching work is primarily of birds, but has included other wildlife landscapes and portraits.

Raymond Ching paintings usually fetch six figures. He continues to experiment with subject matter and in recent years has included birds and the human figure in a series of imaginative works. He cannot be classified as a wildlife artist, which, although he admires many exponents of this genre, has never been his raison d'etre. His love of the look of birds and his desire to depict them, especially in flight, is his continuing passion. He is very interested and knowledgeable about conservation but that is not the primary driving force of his art. He design a British postage stamp in 1999 titled Darwin's theory as part of a series on famous British scientists.
Ching is married to author Carol Sinclair who wrote the biography, Masters of the wild: Ray Harris-Ching. (Wikipedia)

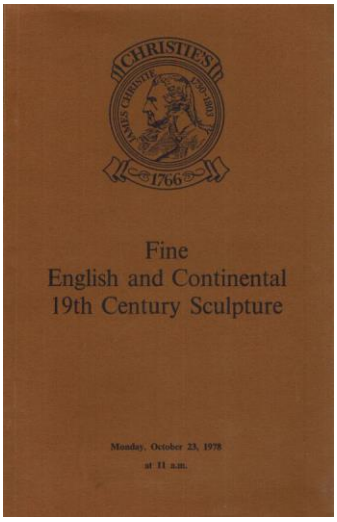
135 **Chipps Smith, Jeffrey.** The Northern Renaissance. England, Phaidon, 2004. 21.8cm x 16.1cm. 447 pages. Original illustrated softcover. Very good condition with only minor signs of external wear. 30,--
Includes for Example: Fra Angelico/ Bellini/ Bernini/ Donatello/ Caravaggio/ El Greco/ Palladio/ Piero delia Francesca/ Pontormo/ Rembrandt/ Rubens/ Titian/ Wren/ Blake/ Cezanne/ Degas/ Renoir/ Munch/ Renoir/ Rodin/ Turner/ Goya/ Van Gogh/ Aalto/ Bacon/ Braque/ Kahlo/ Kahn/ Kandinsky/ Klee/ Picasso/ Moore/ O'Keefe/ Wright/ Warhol/ Magritte/ Malevich/ Man Ray/ Miro/ Matisse etc.

In the years from 1380 to 1580 northern Europe witnessed a period of artistic innovation as dynamic as contemporary developments in Italy. Stimulated by the atmosphere of intellectual curiosity about the individual and the natural world, Northern Renaissance artists, such as Jane van Eyck, Albrecht Durer and Hans Holbein, mastered the new technique of oil painting and printmaking to produce some of the most exquisite art of all time. It was also a period of political, religious and social turmoil, which profoundly changed the patronage, production and subject matter of art. At all levels of society art was a part of everyday life.

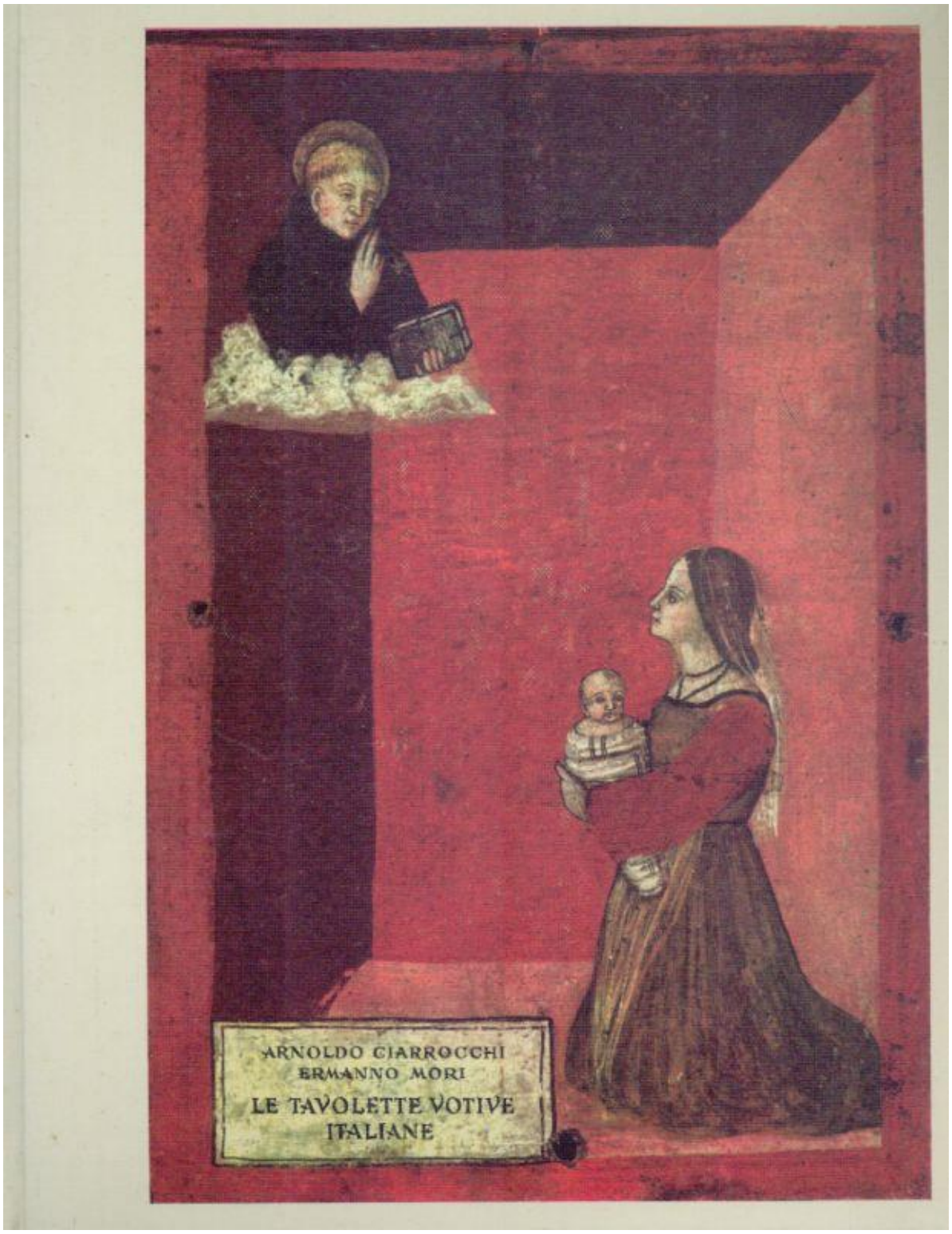
Jeffry Chipps Smith writes lucidly about these changes and the objects themselves. The works range from tapestries, altarpieces and illumiinated manuscripts to churches, palaces and civic architecture. He discusses the audiences and functions of art from across norther Europe, including not only France, Germany and the Low Countries, but also Britain and Austria. He explores major cultural and historic events such as the Protestant Reformation and the discovery of the Americas, and looks at how they widened intellectual and religious horizons. The result is a book that reveals how the Northern Renaissance masters laid the foundations for the art of succeeding centuries.

136 **Christ, Dorothea / Suter, Margrit (Redaktion).** Neue Sachlichkeit in Basel. Unwirkliche Wirklichkeit. Kunsthalle Basel. 20.Januar bis 24. Februar 1980. Basel, Kunsthalle Basel, 1980. 27 cm x 21 cm. 43 seiten. Mit zahlreichen schwarz-weißen Illustrationen. Illustrated Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--
Enthält u.a.: Neue Sachlichkeit in Basel. Magie der Dingwel 1916-1979 / Niklaus Stoecklin / Fritz Baumann / Charles Hindenlang / Theo Eble / Andrea His etc etc.

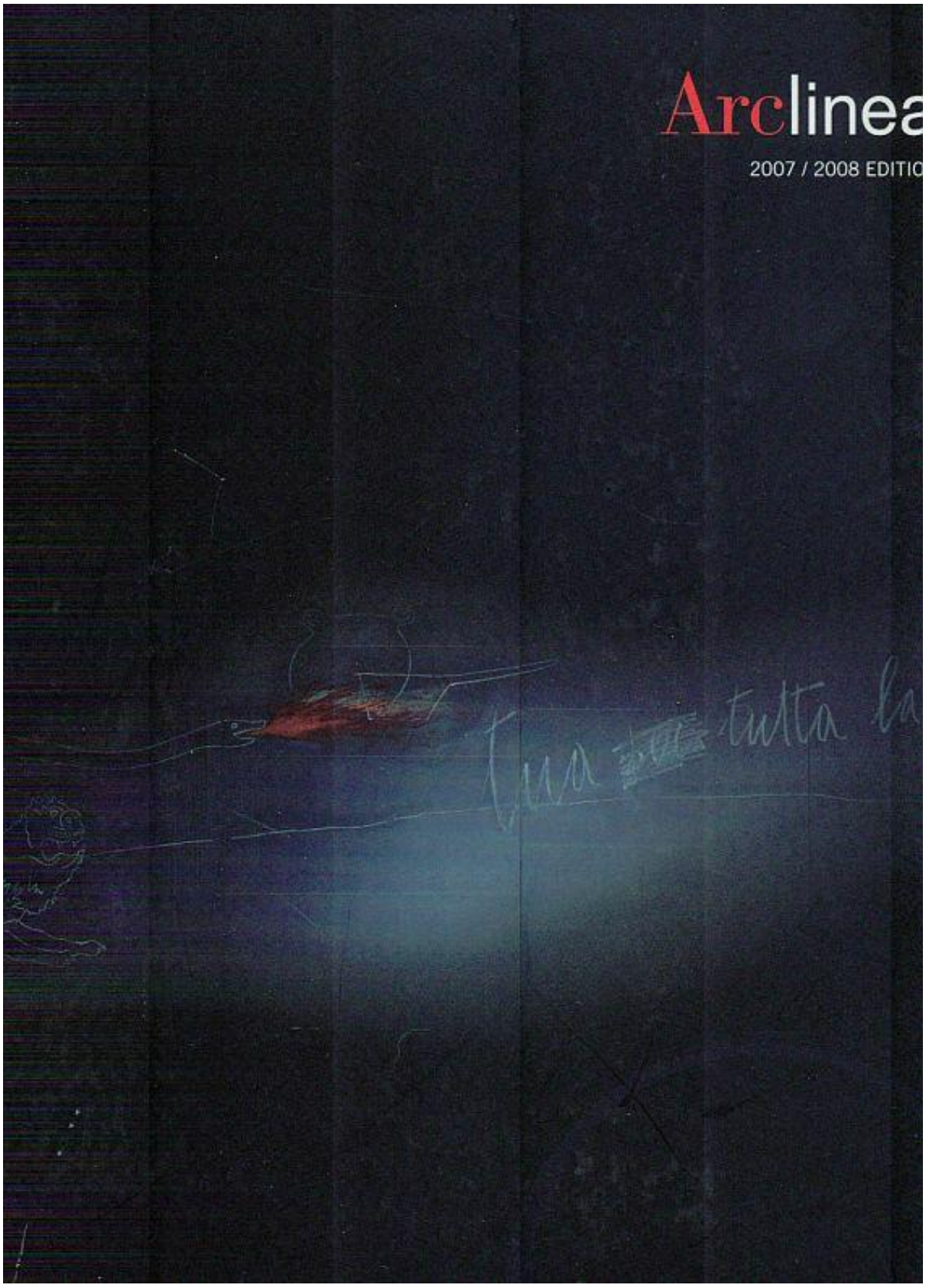
137 **Christie's.** Fine English and Continental 19th Century Sculpture. Monday, October 23, 1978. London, Christie's, 1978. 24 cm x 15,5 cm. 24 pages with 22 black-and-white plates. Original Softcover. Very good condition with only minor signs of external wear. 35,--
Auction of the Properties of R.N. Allan-Smith, Esq. The F.J. Fitzgerald Will Trust. Major-General A. Grudzinski and from various sources.



138 **Ciarrocchi, Arnoldo and Mori, Ermanno.** Le Tavolette Votive Italiane. First Edition. Udine, Edizione Doretti, No Date (ca.1960). 19cm x 24.5cm. 283 pages with 23 black and white illustrations and 116 colour plates. Original Hardcover with protective Mylar in original slipcase. Very good condition with only minor signs of wear. 185,--



139 **Citterio, Antonio.** Arclinea. 2007 / 2008 Edition. 2007. 4°. More than 200 pages with illustrations on Design. Original Hardcover. Including CD. Rare ! 120,--



140 **[Clouet, Jean and Francois] Jollet, Etienne.** Jean and Francois Clouet. Translated from the French by Deke Dusinberre. Picture research Isabelle d'Hauteville and Corinne Point. First Edition. Paris, Lagune, 1997. 25cm x 33cm. 318 (2) pages. Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. 120,--
Includes for Example; The 'Clouet Formula'. Clouet Portraits and the Play of Appearance at the Court of France.

Portraits in the Singular.

Jean (or Janet) Clouet (1480–1541) was a miniaturist and painter who worked in France during the Renaissance. He was the father of François Clouet. Clouet may have been born in the Netherlands region around Valenciennes.

The authentic presence of this artist at the French court is first mentioned in 1516, the second year of the reign of Francis I. By a deed of gift made by the king to the artist's son of his father's estate, which had escheated to the crown, we learn that he was not actually a Frenchman, and never naturalized. He is supposed to have been a native of the Low Countries, and probably his real name was Clowet. He lived several years in Tours, and there it was he met his wife, who was the daughter of a jeweller.

He is recorded as living in Tours in 1522, and there is a reference to his wife's residence in the same town in 1523. In that year Clouet was awarded the position of Groom of the Chamber by the King, with a stipend at first of 180 livres and later of 240. He and his wife were certainly living in Paris in 1529, probably in the neighborhood of the parish of Ste Innoceth, in the cemetery of whicn they were buried. He stood godfather at a christening on 8 July 1540, but was no longer living in December 1541.

His brother, known as Clouet de Navarre, was in the service of Marguerite d'Angoulême, sister of Francis I, and is referred to in a letter written by Marguerite about 1529. Jean Clouet had two children, François and Catherine, who married Abel Foulon, and left one son, who continued the profession of François Clouet after his decease.

Jean Clouet was undoubtedly a very skillful portrait painter, although no work in existence has been proved to be his. He painted a portrait of the mathematician Oronce Finé in 1530, when Fine was thirty-six years old, but the portrait is now known only by a print. Janet is generally believed, however, to have been responsible for a very large number of the wonderful portrait drawings now preserved at Chantilly, and at the Bibliothèque Nationale, and to him is attributed the portrait of an unknown man at Hampton Court, that of the dauphin Francis, son of Francis I at Antwerp, and one other portrait, that of Francis I in the Louvre.

Seven miniature portraits in the Manuscript of the Gallic War in the Bibliothèque Nationale (13,429) are attributed to Janet with very strong probability, and to these may be added an eighth in the collection of J. Pierpont Morgan, and representing Charles I de Cossé, Maréchal de Brissac, identical in its characteristics with the seven already known. There are other miniatures in the collection of Mr Morgan, which may be attributed to Jean Clouet with some strong degree of probability, inasmuch as they closely resemble the portrait drawings at Chantilly and in Paris which are taken to be his work. The collection of drawings preserved in France, and attributed to this artist and his school, comprises portraits of all the important persons of the time of Francis I. In one album of drawings the portraits are annotated by the king himself, and his merry reflections, stinging taunts or biting satires, add very largely to a proper understanding of the life of his time and court. Definite evidence, however, is still lacking to establish the attribution of the best of these drawings and of certain oil paintings to Jean Clouet. (Wikipedia)

François Clouet (c. 1510 – 22 December 1572), son of Jean Clouet, was a French Renaissance miniaturist and painter, particularly known for his detailed portraits of the French ruling family.
Clouet was born in Tours.

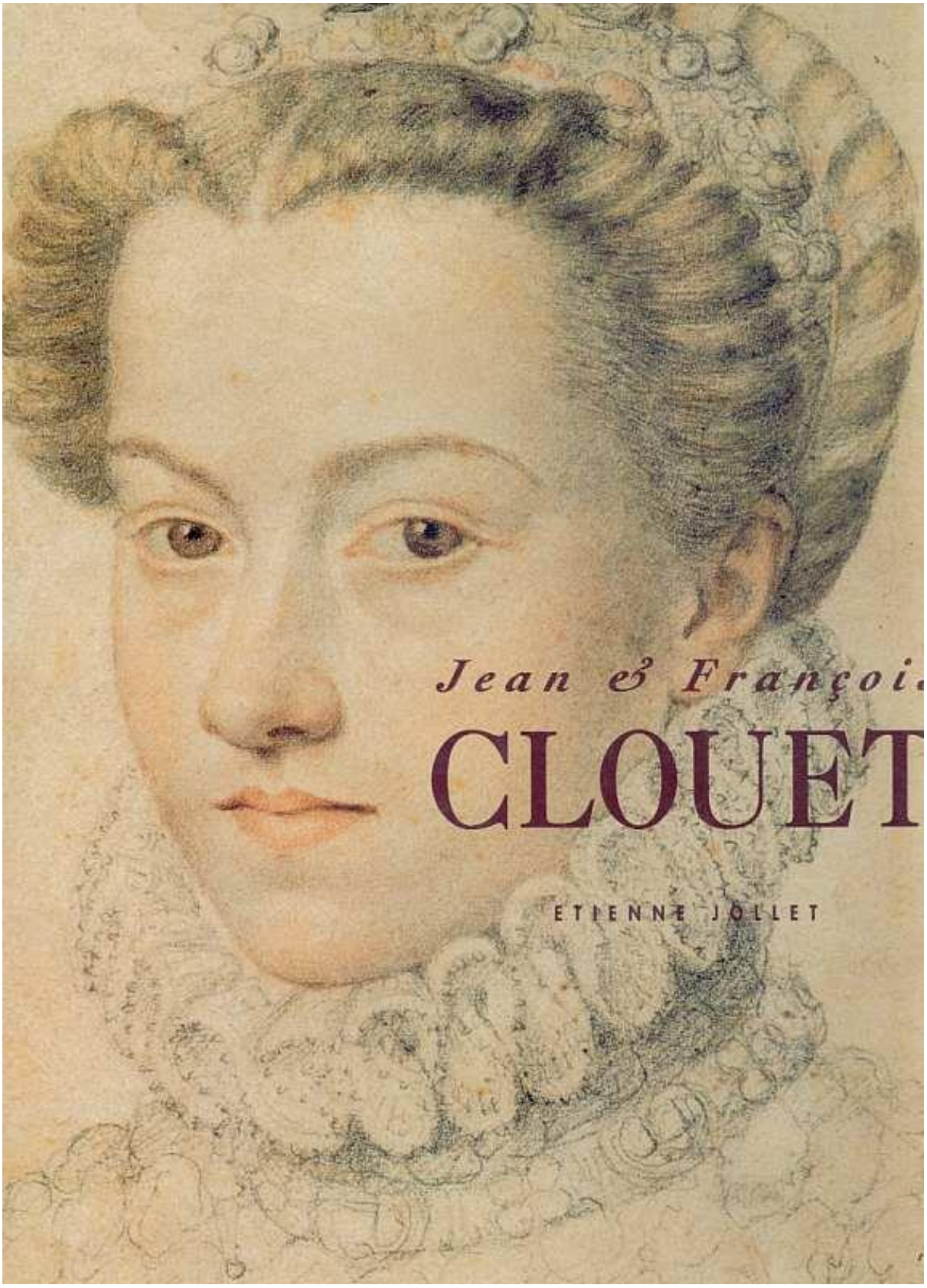
The earliest reference to him is a document dated December 1541 (see Jean Clouet), in which the king renounces for the benefit of François his father's estate, which had escheated to the crown as the estate of a foreigner. In this document, the younger Clouet is said to have followed his father very closely in his art. Like his father, he held the office of groom of the chamber and painter in ordinary to the king, and so far as salary is concerned, he started where his father left off. Many drawings are attributed to this artist, often without perfect certainty. There is, however, more to go upon than there is in the case of his father.

As the praises of François Clouet were sung by the writers of the day, his name was carefully preserved from reign to reign, and there is an ancient and unbroken tradition in the attribution of many of his pictures. There are not, however, any original attestations of his works, nor are any documents known which would guarantee the ascriptions usually accepted. To him are attributed the portraits of Francis I at the Uffizi and at the Louvre, and various drawings relating to them. He probably also painted the portrait of Catherine de' Medici at Versailles and other works, and in all probability a large number of the drawings ascribed to him were from his hand. One of his most remarkable portraits is that of Mary, Queen of Scots, a drawing in chalks in the Bibliothèque Nationale, and of similar character are the two portraits of Charles IX and the one at Chantilly of Marguerite of France. Perhaps his masterpiece is the portrait of Elizabeth of Austria in the Louvre. This piece made an important impression on Claude Lévi-Strauss. In particular it helped inspire his theory of the modèle réduit, or of works of art as 'miniature models', and other theories of artworks, in his book The Savage Mind.

Clouet resided in Paris in the rue de Ste Avoye in the Temple quarter, close to the Hotel de Guise, and in 1568 is known to have been under the patronage of Claude Gouffier de Boisy, Seigneur d'Oiron, and his wife Claude de Baune. Another ascertained fact concerning François Clouet is that in 1571 he was summoned to the office of the

Court of the Mint, and his opinion was taken on the likeness to the king of a portrait struck by the mint. He prepared the death-mask of Henry II, as in 1547 he had taken a similar mask of the face and hands of Francis I., in order that the effigy to be used at the funeral might be prepared from his drawings; and on each of these occasions he executed the painting to be used in the decorations of the church and the banners for the great ceremony.

Several miniatures are believed to be his work, one very remarkable portrait being the half-length figure of Henry II in the collection of J. Pierpont Morgan. Another of his portraits is that of François, duc d'Alençon in the Jones collection at the Victoria & Albert Museum. Catherine de Medici described the efforts of Maistre Jamet (he used his father's name) on Alençon's portrait to the ambassador in London, Mothe Fénélon. Certain representations of members of the royal family which were in the Hamilton Palace collection and the Magniac sale are usually ascribed to him. He died on 22 December 1572, shortly after the massacre of St Bartholomew, and his will, mentioning his sister and his two illegitimate daughters, and dealing with the disposition of a considerable amount of property, is still in existence. His daughters subsequently became nuns. His work is remarkable for the elaborate finish of all the details, the extreme accuracy of the drawing, and the exquisite completeness of the whole portrait. He must have been a man of high intelligence, and of great penetration, intensely interested in his work, and with considerable ability to represent the character of his sitter in his portraits. His coloring is perhaps not specially remarkable, nor from the point of style can his pictures be considered very fairly beautiful, but in perfection of drawing he has hardly any equal. (Wikipedia)



141 **[Cobra] Wingen, Ed.** 50 Jaar Cobra. De A van Cobra in woord en beeld. Amsterdam, Jaski Art Gallery, 1999. 33,5 cm x 25 cm. 192 pagina's / pages. Met talrijke illustraties in kleur en zwart-wit / With many black-and-white and colour illustrations throughout the book. Originele Hardcover met stofomslag / Original Hardcover with dustjacket. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer

Frans Molenaar. Very good condition with only minor signs of external wear. 168,--

Met o.a. de volgende hoofdstukken: Cees List - Cobra 1948-1951 / Ed Wingen - De A van COBRA. drie verfhanden op een stuk papier / Willemijn Stokvis - Cobra met kunstgebit (3 november 1949) / Simon Vinkenoog - Wie er oog voor heeft / Hugo Claus - Was het een kermis toen... etc etc.

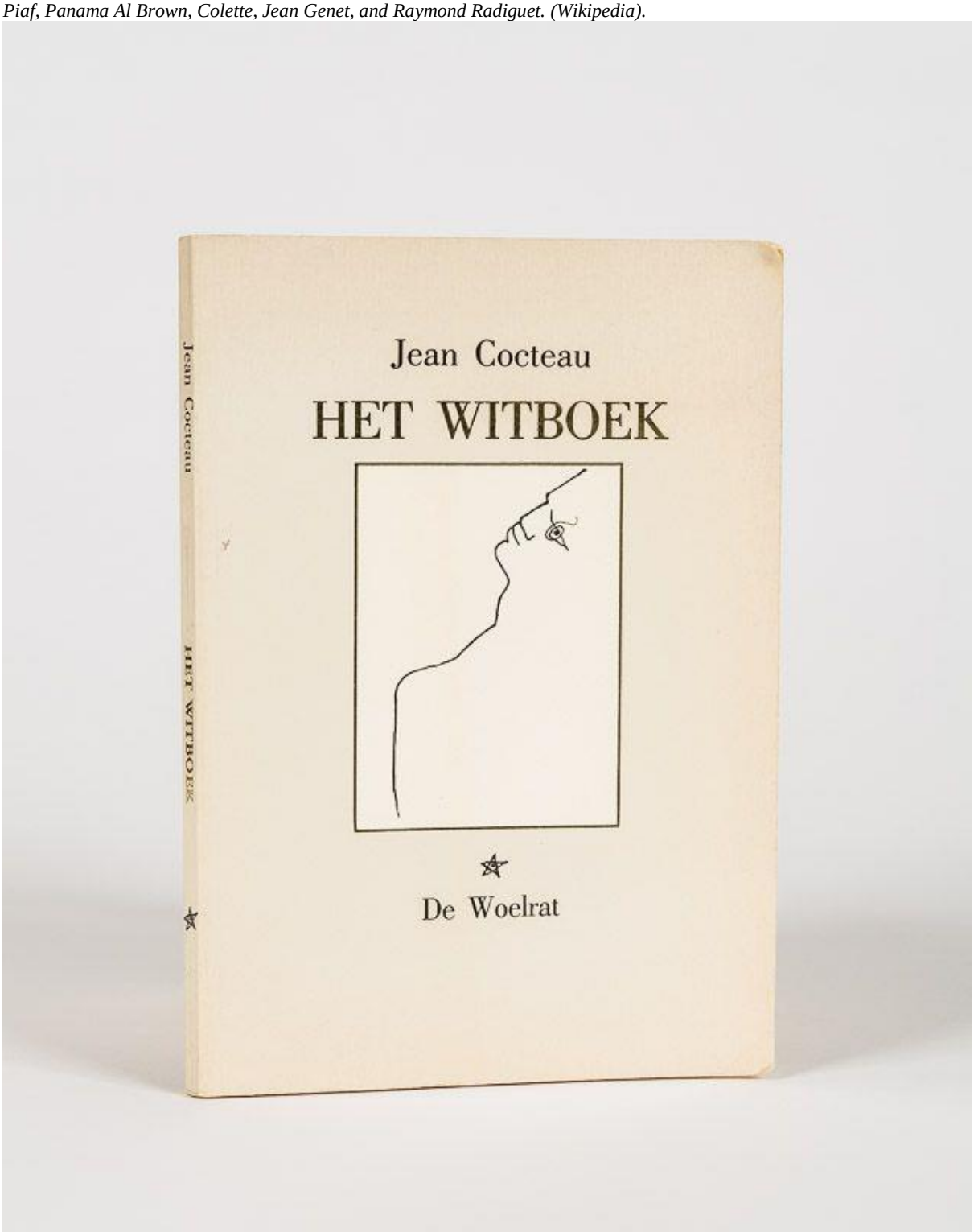
De Cobragroep (1948-1951) was van 1948 tot 1951 een avant-gardebeweging van kunstenaars uit Denemarken, België en Nederland. De beweging werd op 8 november 1948 opgericht in het Café Notre-Dame in Parijs. De naam CoBrA is een acroniem van de hoofdsteden waar de oprichtende leden vandaan komen: Copenhague, Bruxelles en Amsterdam. Dit op z'n Frans, want Frans was de voertaal van de beweging. Het was de belangrijkste internationale avant-garde beweging in de kunst van Europa direct na de Tweede Wereldoorlog.
Een aantal van haar schilderende leden, zoals de Belg Pierre Alechinsky, de Denen Asger Jorn en Carl-Henning Pedersen en de Nederlanders Karel Appel, Constant en Corneille, verwierven grote internationale bekendheid. De werkwijze en de maatschappelijke ideeën van deze groep zouden zich na 1951 verder ontwikkelen en een lange nawerking hebben in vele Europese landen.
Pas begin jaren zestig van de twintigste eeuw, toen enige voormalige Cobraleden zich internationaal begonnen te profileren, waarbij zo nu en dan de term 'Cobra' viel, kreeg ook de beweging als zodanig meer bekendheid zonder dat men nu precies wist wat zij inhield. Haar geschiedenis werd sindsdien uit het meest recente verleden opgediept. (Wikipedia).

142 **Cocteau, Jean.** Het Witboek. Amsterdam, De Woelrat, 1984. 23 cm x 16,2 cm. 93 pagina's / pages. Original Softcover. In zeer goede staat met slechts enkel wat slijtage aan de hoekpunten aan de voorkant / Very good condition, corners frontcover slightly rubbed. 30,--

Jean Maurice Eugène Clément Cocteau (Maisons-Laffitte (bij Parijs), 5 juli 1889 – Milly-la-Forêt (bij Parijs), 11 oktober 1963) was een Frans dichter, romanschrijver, toneelschrijver, ontwerper en filmmaker.

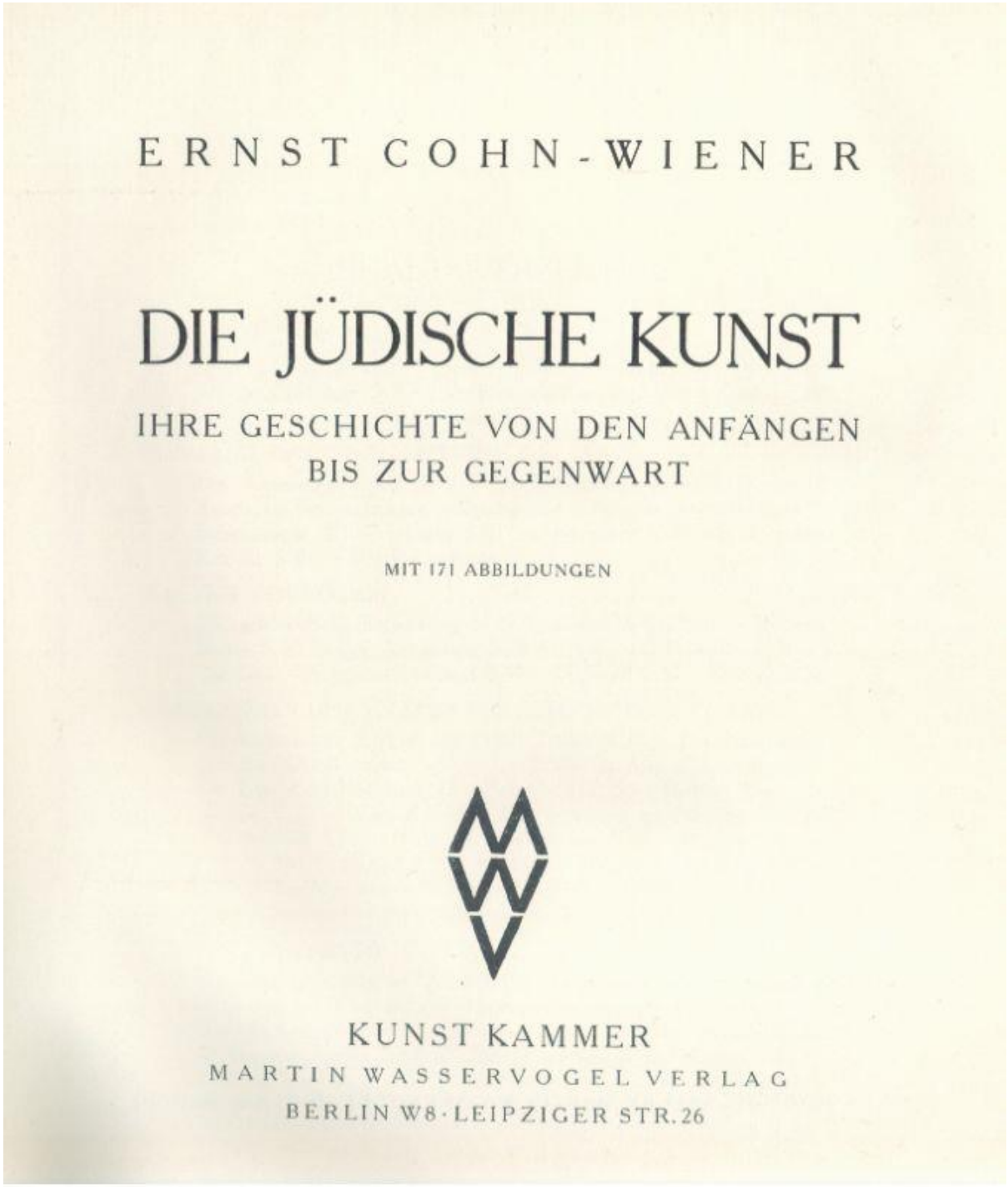
Alhoewel Cocteau op meerdere terreinen actief was, vond hij dat hij in de eerste plaats dichter was en al zijn werk poëzie was, of het nu een roman, een film, een toneelstuk of een schilderij was. Hij was één van de belangrijkste personen binnen het surrealisme. Zijn werk was van grote invloed op vele artiesten, onder wie de bekende Les Six-componisten. Zijn bekendste werken zijn het boek Les Enfants terribles (1929), het toneelstuk Les parents terribles en de film La Belle et la Bête (1946).

Jean Maurice Eugène Clément Cocteau 5 July 1889 – 11 October 1963) 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), Les Parents Terribles (1948), Beauty and the Beast (1946) and Orpheus (1949). His circle of associates, friends and lovers included Kenneth Anger, Pablo Picasso, Jean Hugo, Jean Marais, Henri Bernstein, Yul Brynner, Marlene Dietrich, Coco Chanel, Erik Satie, Albert Gleizes, Igor Stravinsky, Marie Laurencin, María Félix, Édith Piaf, Panama Al Brown, Colette, Jean Genet, and Raymond Radiguet. (Wikipedia).

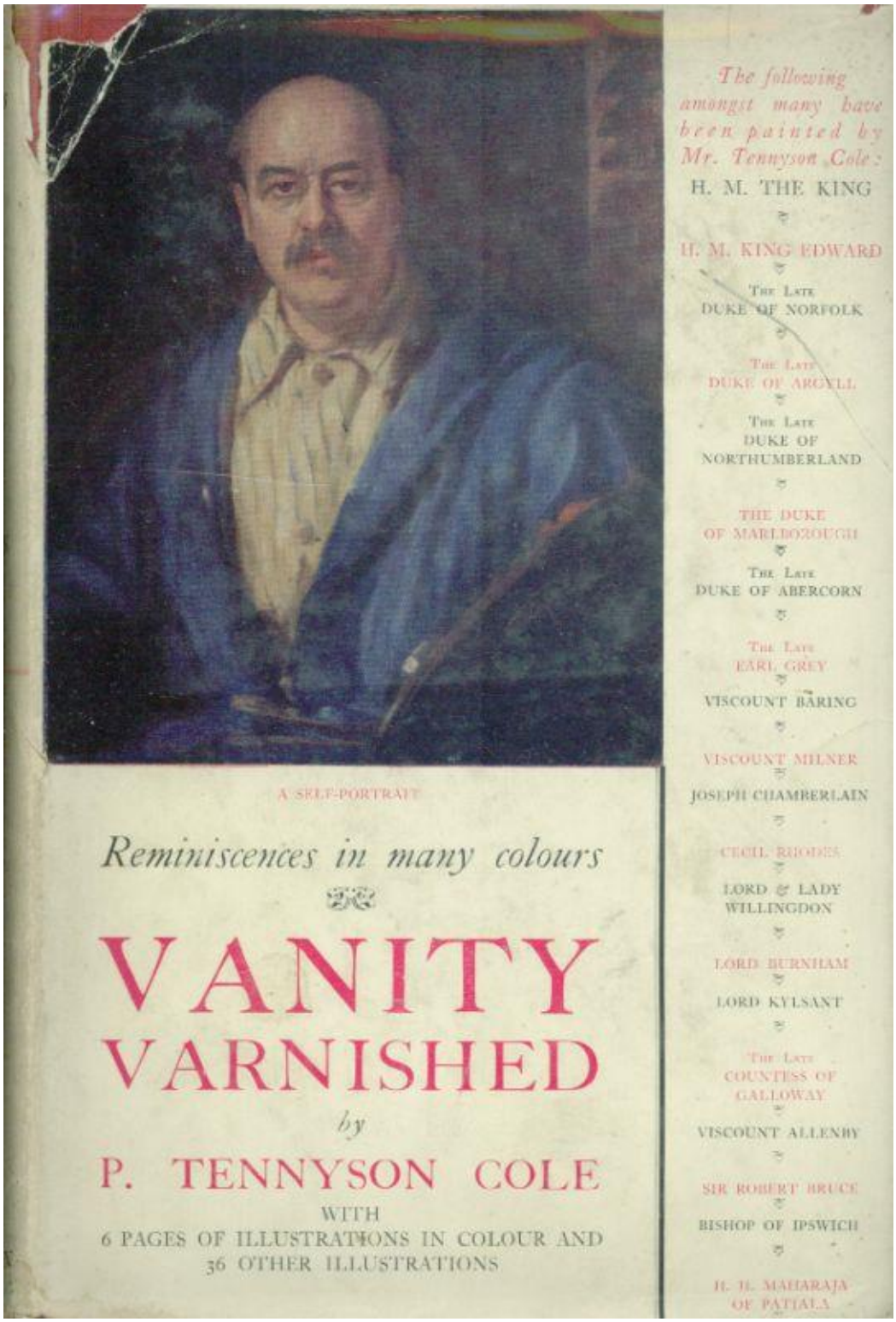


143 **Cohn-Wiener, Ernst.** Die jüdische Kunst. Ihre Geschichte von den Anfängen bis zur Gegenwart. Berlin, Martin Wasservogel Verlag, 1929. Gr.-8°. 267 Seiten. Original Hardcover (Blaues Leinen mit rötlicher Rückenbeschriftung und Vorderdeckelbeschriftung). Originalausgabe. Außergewöhnlich guter Zustand. A comprehensive overview of the history of Jewish art, concluding with Ludwig Meidner, Max Liebermann and Marc Chagall. A very good or better, solid and attractive copy in publisher's cloth-covered boards,

heavily illustrated. 85,--



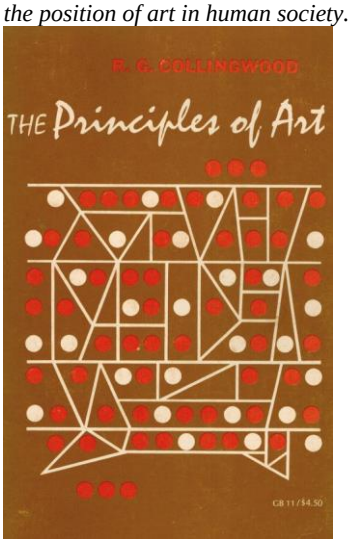
144 **Cole, P. Tennyson.** Vanity Varnished. Reminiscences in Many Colours. With six coloured and thirty-six other illustrations. First Edition. London, Hutchinson and Co Ltd, 1931. 16cm x 24cm. 287 pages. Original Hardcover with original dustjacket with protective Mylar. The dustjacket with some damage and wear. Else in very good condition with only minor signs of wear. Extremely rare - especially with the dustjacket. 120,--



145 **Collingwood, R.G.** The Principles of Art. New York, Oxford University Press, 1978, 13.5 cm x 20.5 cm , VII, 347 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes, with his name on the front free endpaper. Some erasable light pencil underlining in places. 25,--

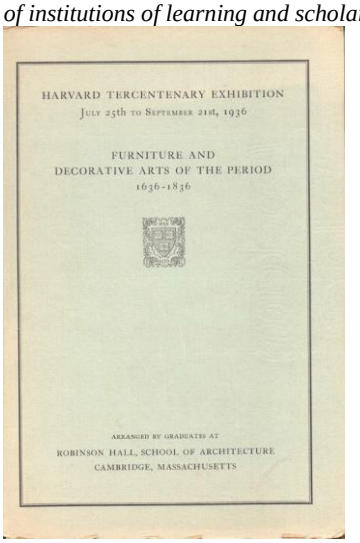
Includes for example: The Two Conditions of an Aesthetic Theory / Historyof the word 'Art' / Systematic Ambiguity / The Meaning of Craft / Art as a Psychological Stimulus / Representation and Imitation / What Magic is not: (i)Pseudo-science / Profit and Delight / Examples of Amusement Art / The New Problem / The Artist and the Ordinary Man / The Work of Art as an Imaginary Object / Imagination as Active / Consciousness and Truth / Symbol and Expression / Skeleton of a Theory / Art as Theory and Art as Practice / Painting and Seeing etc. etc.

This treatise on aesthetics begins by showing that the word "art" is used as a name not only for "art proper" but also for certain things which are "art falsely so called." These are craft or skill, magic, and amusement, each of which, by confusion with art proper, generates a false aesthetic theory. In the course of attacking these theories the author criticizes various psychological theories of art, offers a new theory of magic, and reinterprets Plato's so-called "attack on art," showing that it has been entirely misunderstood. Finally, he draws important inferences concerning the position of art in human society. (Amazon)

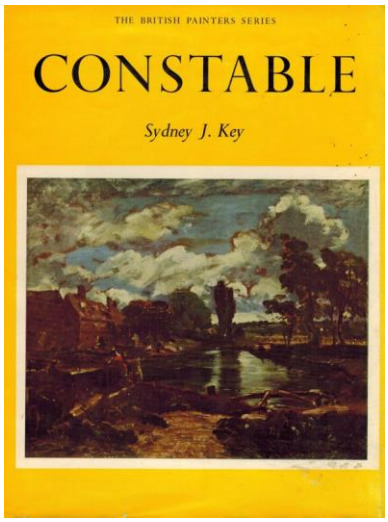


146 **Committee of Graduates, Robinson Hall, School of Architecture, Harvard University.** Harvard Tercentenary Exhibition. Catalogue of Furniture, Silver, Pewter, Gladd, Ceramics, Paintings, Prints. Together with Allied Arts and Crafts of the Period 1636-1836. With 70 plates. First Edition. Cambridge, Harvard University Press, 1936. 18 x 26 cm. IX, 114 pages. Original Hardcover. Very good condition with minor signs of external wear. 25,--

In 1936 Harvard University celebrated the 300th anniversary of its founding with elaborate festivities, hosting tens of thousands of alumni, dignitaries (including United States President Franklin Delano Roosevelt), and representatives of institutions of learning and scholarship from around the world. (Wikipedia)



147 **[Constable, John] Key, Sydney J.** John Constable. His Life and Work. With 55 Illustrations including 4 colour plates. First Edition. London, Phoenix House Limited, 1948. 19cm x 25cm. 128 pages. Original Hardcover with original dustjacket. Very good condition with some signs of external wear. [British Painter Series] 30,--



148 **[Constable, John] Taylor, Basil.** Constable. Paintings, Drawings and Watercolours. Second Edition. London, Phaidon Press Limited, 1973. 25cm x 28.5cm. 240 Pages. With 191 Illustrations, including 32 pages of colour. Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. 50,--

John Constable (11 June 1776 – 31 March 1837) was an English Romantic painter. Born in Suffolk, he is known principally for his landscape paintings of Dedham Vale, the area surrounding his home—now known as "Constable Country"—which he invested with an intensity of affection. "I should paint my own places best", he wrote to his friend John Fisher in 1821, "painting is but another word for feeling".
His most famous paintings include Dedham Vale of 1802 and The Hay Wain of 1821. Although his paintings are now among the most popular and valuable in British art, he was never financially successful and did not become a member of the establishment until he was elected to the Royal Academy at the age of 52. He sold more paintings in France than in his native England.

Constable quietly rebelled against the artistic culture that taught artists to use their imagination to compose their pictures rather than nature itself. He told Leslie, "When I sit down to make a sketch from nature, the first thing I try to do is to forget that I have ever seen a picture".

Although Constable produced paintings throughout his life for the "finished" picture market of patrons and R.A. exhibitions, constant refreshment in the form of on-the-spot studies was essential to his working method, and he never satisfied himself with following a formula. "The world is wide", he wrote, "no two days are alike, nor even two hours; neither were there ever two leaves of a tree alike since the creation of all the world; and the genuine productions of art, like those of nature, are all distinct from each other."

Constable painted many full-scale preliminary sketches of his landscapes in order to test the composition in advance of finished pictures. These large sketches, with their free and vigorous brushwork, were revolutionary at the time, and they continue to interest artists, scholars and the general public. The oil sketches of The Leaping Horse and The Hay Wain, for example, convey a vigour and expressiveness missing from Constable's finished paintings of the same subjects. Possibly more than any other aspect of Constable's work, the oil sketches reveal him in retrospect to have been an avant-garde painter, one who demonstrated that landscape painting could be taken in a totally new direction.

Constable's watercolours were also remarkably free for their time: the almost mystical Stonehenge, 1835, with its double rainbow, is often considered to be one of the greatest watercolours ever painted. When he exhibited it in 1836, Constable appended a text to the title: "The mysterious monument of Stonehenge, standing remote on a bare and boundless heath, as much unconnected with the events of past ages as it is with the uses of the present, carries you back beyond all historical records into the obscurity of a totally unknown period."

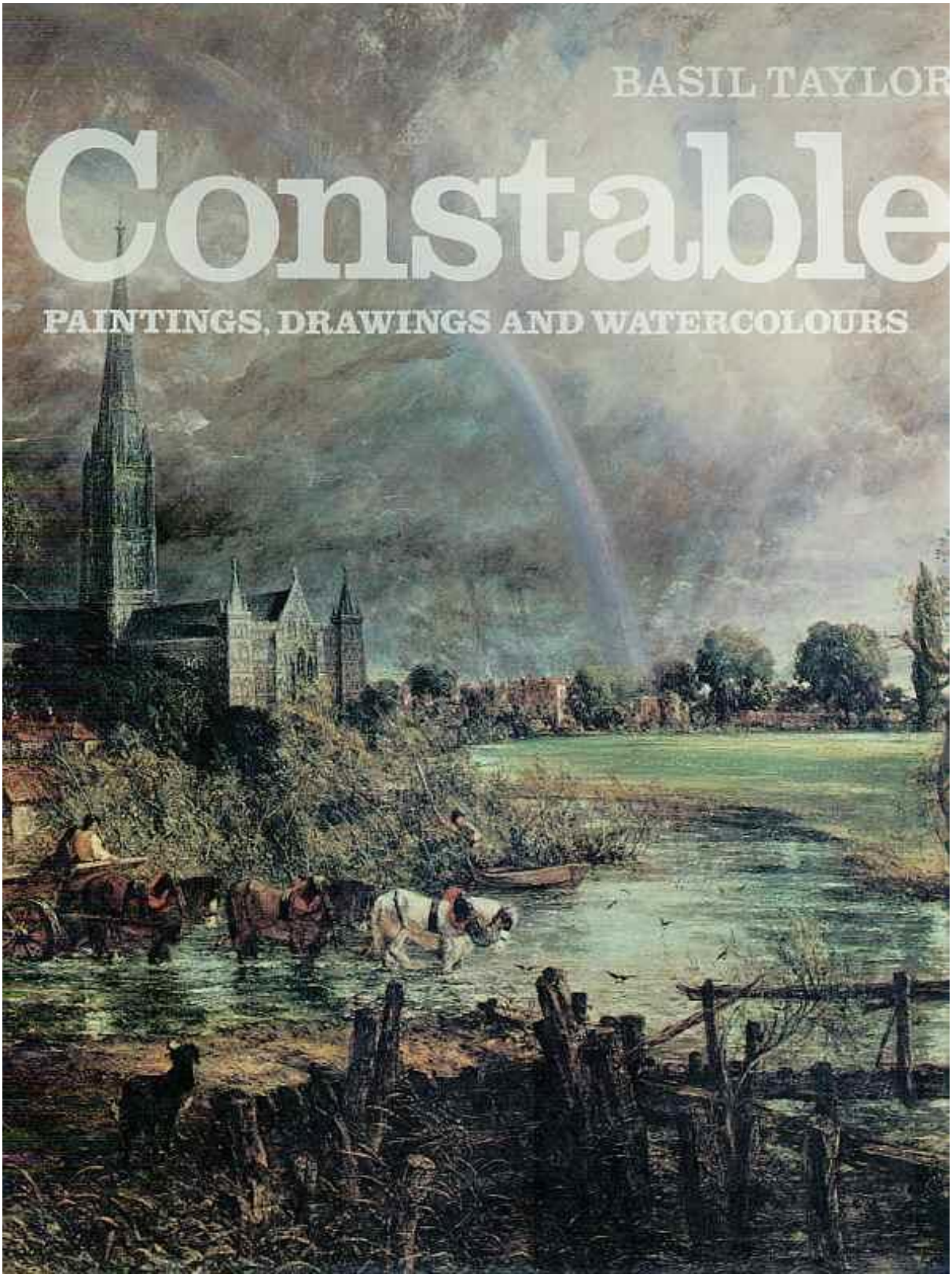
In addition to the full-scale oil sketches, Constable completed numerous observational studies of landscapes and clouds, determined to become more scientific in his recording of atmospheric conditions. The power of his physical effects was sometimes apparent even in the full-scale paintings which he exhibited in London; The Chain Pier, 1827, for example, prompted a critic to write: "the atmosphere possesses a characteristic humidity about it, that almost imparts the wish for an umbrella".

The sketches themselves were the first ever done in oils directly from the subject in the open air. To convey the effects of light and movement, Constable used broken brushstrokes, often in small touches, which he scumbled over lighter passages, creating an impression of sparkling light enveloping the entire landscape. One of the most expressionistic and powerful of all his studies is Seascape Study with Rain Cloud, painted about 1824 at Brighton, which captures with slashing dark brushstrokes the immediacy of an exploding cumulus shower at sea. Constable also became

interested in painting rainbow effects, for example in Salisbury Cathedral from the Meadows, 1831, and in Cottage at East Bergholt, 1833.

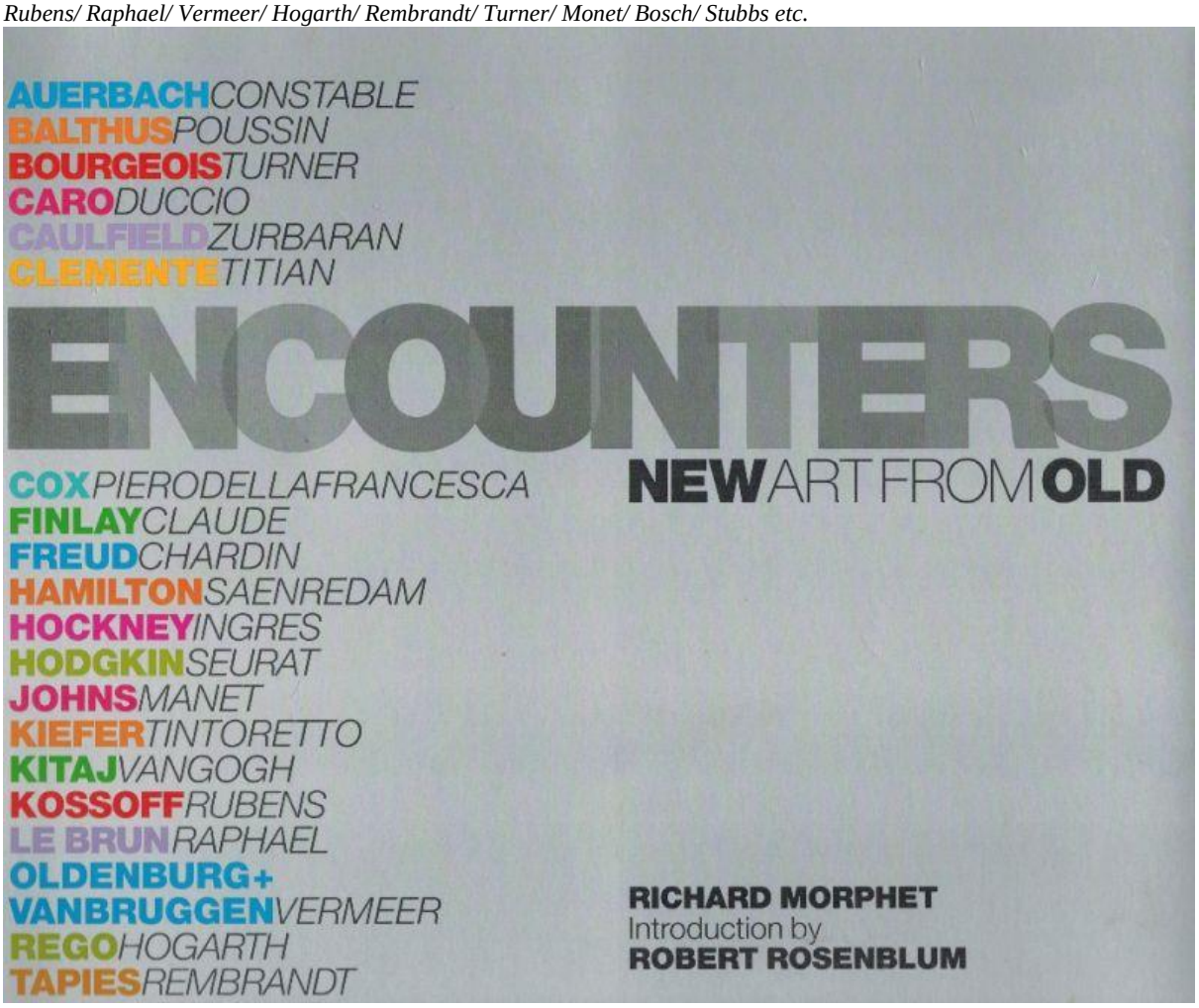
To the sky studies he added notes, often on the back of the sketches, of the prevailing weather conditions, direction of light, and time of day, believing that the sky was "the key note, the standard of scale, and the chief organ of sentiment" in a landscape painting. In this habit he is known to have been influenced by the pioneering work of the meteorologist Luke Howard on the classification of clouds; Constable's annotations of his own copy of Researches About Atmospheric Phaenomena by Thomas Forster show him to have been fully abreast of meteorological terminology. "I have done a good deal of skying", Constable wrote to Fisher on 23 October 1821; "I am determined to conquer all difficulties, and that most arduous one among the rest".

Constable once wrote in a letter to Leslie, "My limited and abstracted art is to be found under every hedge, and in every lane, and therefore nobody thinks it worth picking up". He could never have imagined how influential his honest techniques would turn out to be. Constable's art inspired not only contemporaries like Géricault and Delacroix, but the Barbizon School, and the French impressionists of the late nineteenth century. (Wikipedia)

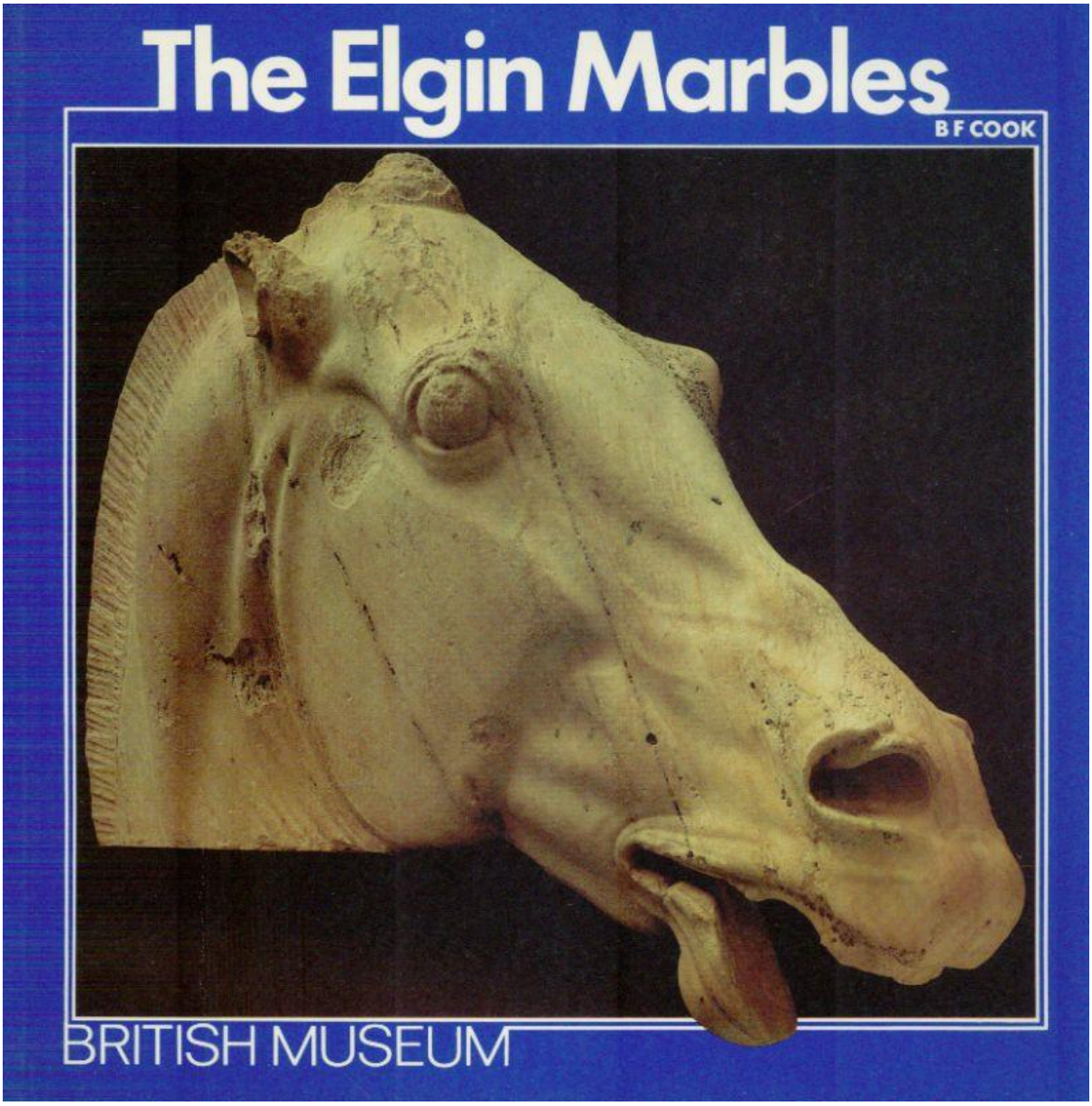


149 **[Constable, Poussin/ Turner/ Claude/ Manet/ Raphael etc.] Morphet, Richard.** Encounters. New Art From Old. London, The National Gallery Company Limited, 2000. 25.4cm x 26cm. 336 pages. Original illustrated softcover. Excellent condition with only minor signs of external wear. 45,--
Includes for Example: Frank Auerbach/ Balthus/ Louis Beourgeois/ Anthony Caro/ Patrick Caulfield/ Francesco Clemente/ Stephen Cox/ Ian Hamilton Finlay/ Lucian Freud/ Richard Hamilton/ David Hockney/ Howard Hodgkin/ Jasper Johns/ Anselm Kiefer/ R.N. Kitaj/ Leon Kossof/ Christopher Le Brun/ Claes Oldenburg/ Coosje Van Bruggen/ Paula Rego/ Antoni Tapies/ Cy Twombly/ Euan Uglow/ Bill Viola/ Jeff Wall/ Constable/ Poussin/ Turner/ Duccio/

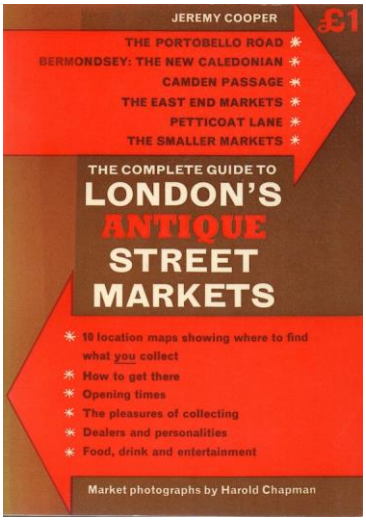
Zurbaran/ Titian/ Periodella Francesca/ Claude/ Chardin/ Saenredam/ Ingres/ Seurat/ Manet Tintoretto/ Vangogh/ Rubens/ Raphael/ Vermeer/ Hogarth/ Rembrandt/ Turner/ Monet/ Bosch/ Stubbs etc.



150 **Cook, B.F.** The Elgin Marbles. Fourth Edition. London, British Museum Publications, 1989. 21.5cm x 21.5cm. 72 pages. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--
Includes for example: Athena and Athens/ The Parthenon/ The Building of the Parthenon/ Later History of the Parthenon/ The Sculptures of the Parthenon/ The Metopes/ The Frieze/ The Pediments/ Lord Elgin and his Collection/ Lord Elgin's Embassy/ The Elgin Marbles reach London/ The Marbles in the British Museum/



151 **Cooper, Jeremy.** The Complete Guide to London's Antique Street Markets. With 70 photographs and 10 maps. First Edition. London, Thames and Hudson, 1974. 14,5 x 20,5 cm. 143 pages. Original Softcover. Excellent condition with only minor signs of external wear. 28,--
Includes for example the following chapters: The Portobello Road; Bermondsey: The New Caledonian Market; Camden Passage; The East End Markets; The smaller markets etc.



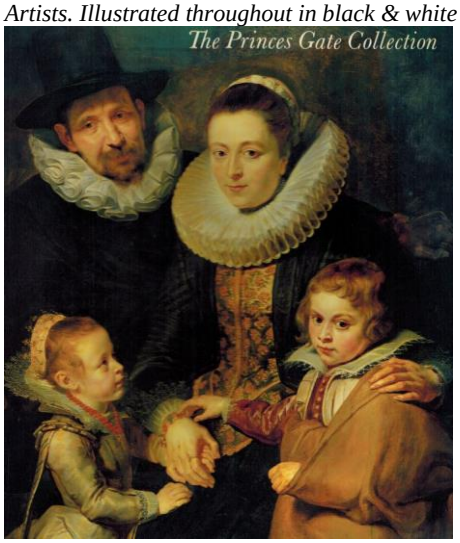
152 **Courrèges, André.** Changer La Vie. 23 Mai > 8 Juin 2008 - Parc André Citroën - Paris. Paris, Unknown, 2008. 21 cm x 16,5 cm. 34 pages. With many colour illustrations throughout book. Original Hardcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 48,--

André Courrèges, né le 29 mars 19231 à Pau (Basses-Pyrénées), est un couturier français, fondateur de la maison Courrèges. Promoteur de la minijupe et du pantalon pour les femmes, dès le début des années 1960 il crée une mode fonctionnelle, architecturée, symbole de son époque, et qui inspirera à la suite de nombreux stylistes par ses formes géométriques et l'omniprésence du blanc. (Wikipedia).

André Courrèges (born 9 March 1923 in Pau) is a French fashion designer, known for his futuristic designs. At 25, after studying to be a civil engineer, he went to Paris to work at the fashion house Jeanne Lafaurie.[1] A few months later, he went to Balenciaga.
Courrèges was influenced by modern architecture, technology, new fabrics, and modernism and futurism in art and design. Several designers lay similar claim, including Coco Chanel, who worked with and knew many modern artists, and Mary Quant, whose career parallels those of Courrèges in some ways (both Courrèges and Mary Quant lay claim to the invention of the miniskirt). Courrèges pushed his ideas to the extreme, producing some of the 20th century's most distinctive designs. (Wikipedia).

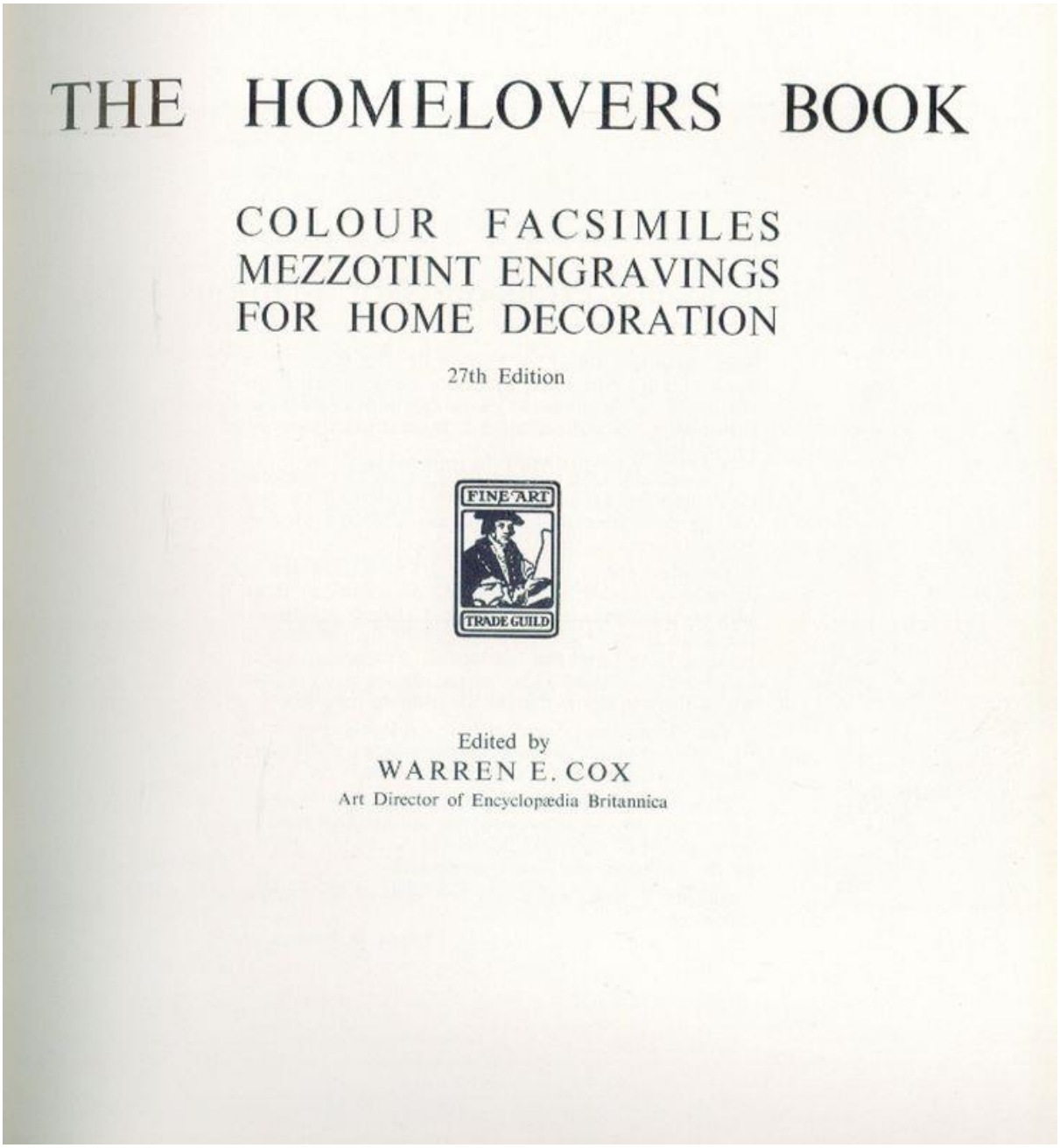
153 **Courtauld Institute Galleries.** The Princes Gate Collection. London, Trustees of the Home House Society, 1981. 20.5 cm x 23.5 cm. XV, 144 pages. Original Softcover. Rare. Excellent condition with only very minor signs of external wear. 48,--

Includes the Catalogue of the gallery, with appendices for example: Paintings in the Princes Gate Collection not included in the exhibition, Paintings Catalogued by Count Seilern but no longer in the collection, and an Index of Artists. Illustrated throughout in black & white and colour.



154 **Cox, Warren E.** The Homelovers Book. Colour Facsimiles Mezzotint Engravings for Home Decoration. 27th Edition. London Bristol, Frost and Reed Ltd, 1953. 19cm x 25cm. 208, LII pages with 193 pages of illustrations. Original Hardcover. Very good condition with only minor signs of wear. 30,--

Includes for example: Colour Facsimiles of Paintings by Modern Masters/ Mezzotint Engravings/ Making a colour Facsimilie/ the Art of Aquatinting and Etching/ How to use Homelovers Prints/ Brief Biographies of Painters and Etchers/



155 **[Crawhall, Joseph] Bury, Adrian / Munnings, Alfred.** Joseph Crawhall. The Man and the Artist. Foreword by Sir Alfred Munnings, K.C.V.O. Past President of the Royal Academy. London, Charles Skilton Ltd, 1968. 22.5cm x 28.5cm. 251 pages with 65 illustrations. Original, illustrated Hardcover. Excellent condition with only very minor signs of external wear. No.413 of only 975 copies of this sought after limited edition. 85,--

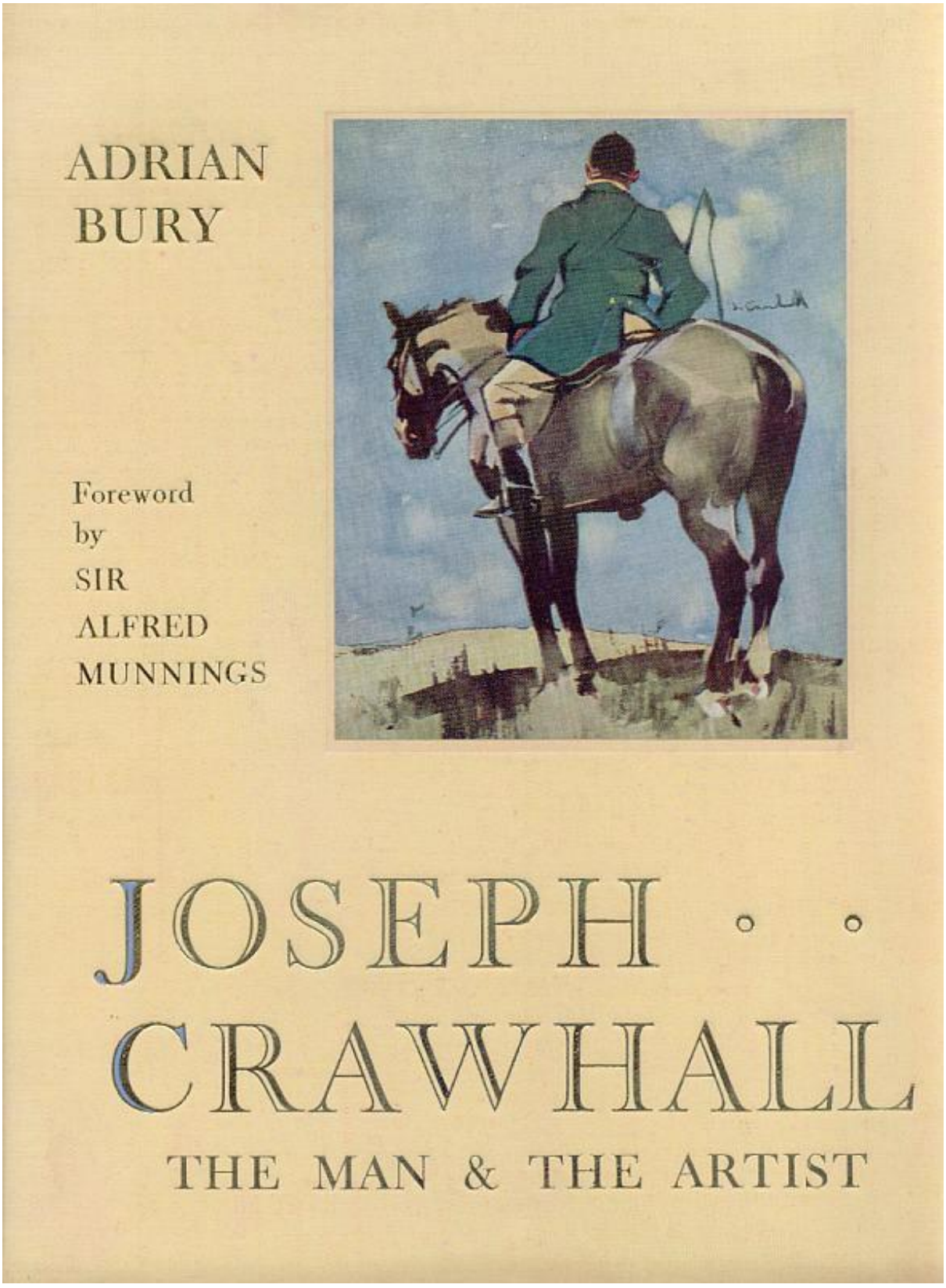
Includes for example: The Crawhalls of that Ilk / The Artists Forebears / Joseph Crawhall the Artist / Biographical: Joseph Crawhall - A critical survey of his work.

Joseph Crawhall (20. August 1861 in Morpeth, Northumberland; † 24. Mai 1913 in London) war ein englischer Maler des Spätimpressionismus und stand in enger Verbindung zu den Glasgow Boys, einer Künstlergruppe aus dem 19. und frühen 20. Jahrhundert.*
Joseph Crawhall III. war das vierte Kind und der zweite Sohn von Joseph Crawhall II. und Margaret Boyd. Von 1877 bis 1879 studierte er am King's College in London. 1882 hielt sich Crawhall gemeinsam mit James Guthrie und Edward Arthur Walton in Paris, wo sie sich intensiv mit den französischen Realisten, vor allem mit den Werken von Jules Bastien-Lepage beschäftigten. Crawhall ließ sich dort von Aimé Morot unterrichten, der ihn ermutigte, Bilder weitestgehend aus dem Gedächtnis anzufertigen. In dieser Zeit wurde er wie viele seiner Zeitgenossen von der japanischen Kunst stark beeinflusst.

Nach seiner Rückkehr nach Glasgow brachte ihn seine Freundschaften mit William York MacGregor schließlich in Kontakt mit den Glasgow Boys. Gemeinsam unternahm man sommerliche Malexkursionen an die schottische Küste und malte im Stil der Freilichtmalerei ländliche Szenen. 1883 stellte Crawhall Ölgemälde an der Royal Academy of Arts aus, spezialisierte sich aber bald auf Aquarell- und Pastellmalerei und stellte in seinen Werken vor allem Tiere, vornehmlich Vögel dar.

Von 1884 bis 1893 bereiste Crawhall Spanien und Marokko, wo er sich vor allem in Tanger aufhielt. Von diesen Reisen fertigte er zahlreiche Gemälde an. Von 1887 bis 1893 war er Mitglied der Royal Watercolour Society. 1894 konnte er in der Galerie von Alex Reid in Glasgow seine erste Ein-Mann-Ausstellung veranstalten. Ab 1898 lebte er auf dem Land in Yorkshire und beschäftigte sich dort auch mit Pferdezucht. 1909 wurde Crawhall in den New English Art Club aufgenommen. 1912 lieferte er wichtige Beiträge zu Abel Chapmans Werk Unerforschtes Spanien. Im gleichen Jahr wurde sein Werk durch eine Retrospektive in der W.B. Paterson's Galerie gewürdigt. Bereits 1913 verstarb Crawhall in London.

Sein 100. Geburtstag wurde 1961 mit einer Ausstellung in der Reid-Galerie gefeiert. Die meisten seiner Arbeiten befinden sich heute in Glasgow in der Kelvingrove Art Gallery and Museum und in der Burrell Collection. (Wikipedia)



156 **Cremona, Italo.** Die Zeit des Jugendstils. München, Langen Müller, 1966. 22 cm x 18,5 cm. 215 pages. With many black-and-white and colour illustrations throughout book. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. Jacket only very slightly torn. In protective mylar. [Das moderne Sachbuch Band 49] 35,--

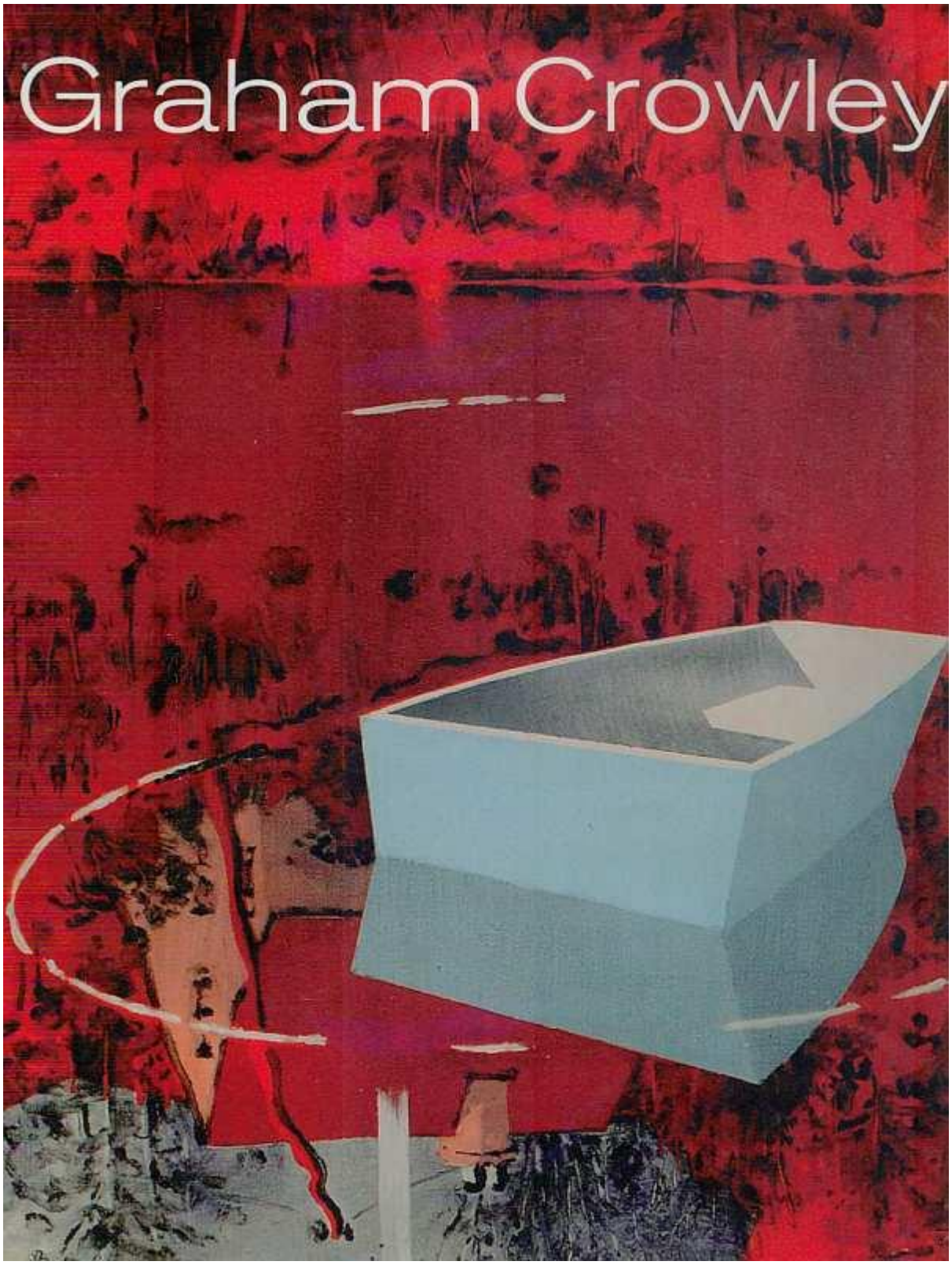
Includes for example the following essays: Die Präraffaeliten und Europa / Ruskin - Morris - Wilde / Die Englische Schule / Fernöstliche Einflüsse in der Art Nouveau / Jugendstil in Deutschland / Die Wiener Sezession etc etc.

157 **[Crouwel, Wim] Klasema Art.** Focus Paris. Wouwse Plantage, Klasema Art, 2001. 31 cm x 24,5 cm. 319 pages. With many colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Very rare! 228,--

Includes for the following essays: Henk Klasema - Preface / Wim Crouwel - The Fascination for the Abstract / Drs.A.E. de Jongh-Vermeulen - Focus Paris.

Includes for example the following artists: Gino Severini / Alfred Reth / Jean Lurçat / Willem Schrofer / Walter Helbig / Nicolaas Warb /Adolf Breetvelt / André van der Vossen / Willy Boers / Nicolaas Warb / Oscar Gauthier / Willem Hussem / Toon Kelder etc etc.

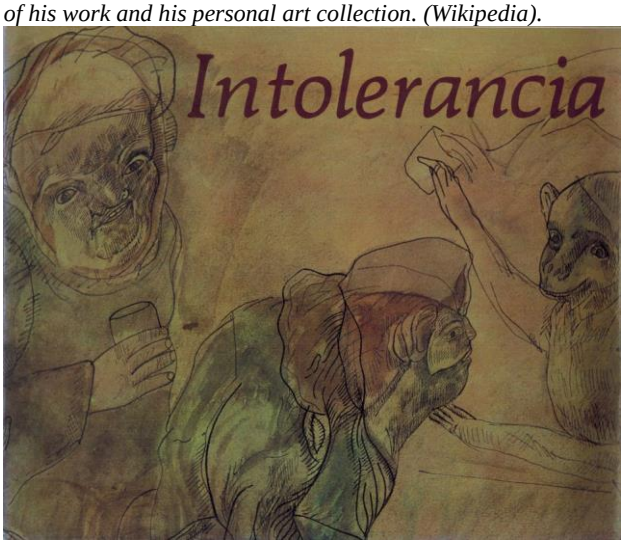
158 **[Crowley, Graham] Holman, Martin.** Graham Crowley. First Edition. Farnham Burlington/London, Lund Humphries/Broken Glass, 2009. 25.5cm x 31cm. 123 pages with 61 illustrations. Original Hardcover with original dustjacket with protective Mylar. Excellent, close to new condition. Inscribed and signed by Crowley on the endpaper. 120,--



159 **Cuevas, Jose Luis.** Intolerancia. Dibujos-1983. Bosque de Chapultepec, Museo de Arte Moderno, 1985. 20,5 cm x 25 cm. 53 pages. With 25 colour and black-and-white plates Original Softcover. Very good condition with only minor signs of external wear. 38,--
Includes for example the following essays: Ramón Xirau - A Jose Luis Cuevas, en su cumpleaños / Raquel Tibol - Transferencia Visual de Una Epidemia Onirica Y Otras Cuestiones etc etc.

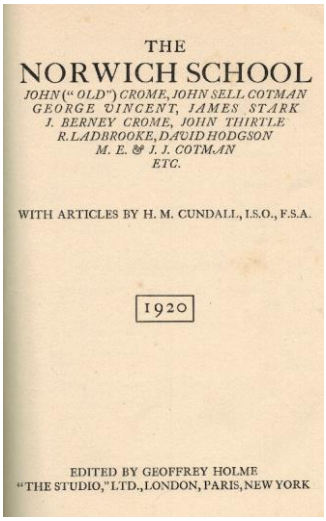
José Luis Cuevas is a Mexican artist and was one of the first to challenge the then dominant Mexican muralism movement as a prominent member of the Generación de la Ruptura (Breakaway Generation). He is a mostly

self-taught artist, whose styles and influences are moored to the darker side of life, often depicting distorted figures and the debasement of humanity. He has remained a controversial figure throughout his career, not only for his often shocking images, but also for his opposition to writers and artists who he feels participate in corruption or create only for money. In 1992, the José Luis Cuevas Museum was opened in the historic center of Mexico City holding most of his work and his personal art collection. (Wikipedia).



160 **Cundall, H.M.** The Norwich School. London, Geoffrey Holme, 1920. 29cm x 23.5cm. VII, 32 pages. Additional pages with 80 beautiful illustrations. Hardcover. Good condition with only minor signs of external wear. Private binding. 45,--

Includes for example the following chapters: Articles by H.M. Cundall / Illustrations in colours / Illustrations in monotone.


THE
NORWICH SCHOOL
JOHN ("OLD") CROME, JOHN SELL COTMAN
GEORGE VINCENT, JAMES STARK
J. BERNEY CROME, JOHN THIRTLE
R. LADBROOKE, DAVID HODGSON
M. E. & J. J. COTMAN
ETC.

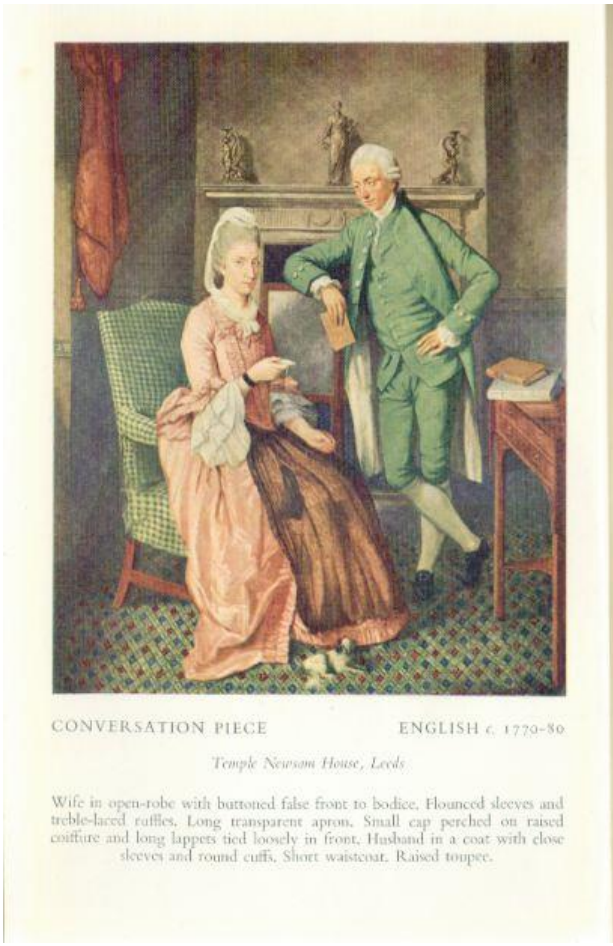
WITH ARTICLES BY H. M. CUNDALL, I.S.O., F.S.A.

1920

EDITED BY GEOFFREY HOLME
"THE STUDIO," LTD., LONDON, PARIS, NEW YORK

161 **Cunnington, Phillis and Willett, C.** Handbook of English Costume in the Eighteenth Century. With Illustrations by Barbara Phillipson and Phillis Cunnington. First Edition. London, Faber and Faber Limited, 1957. Size. 443 pages with 150 illustrations. Original Hardcover with gilt lettering on spine. No dustjacket. Very good condition with only minor signs of wear. 75,--

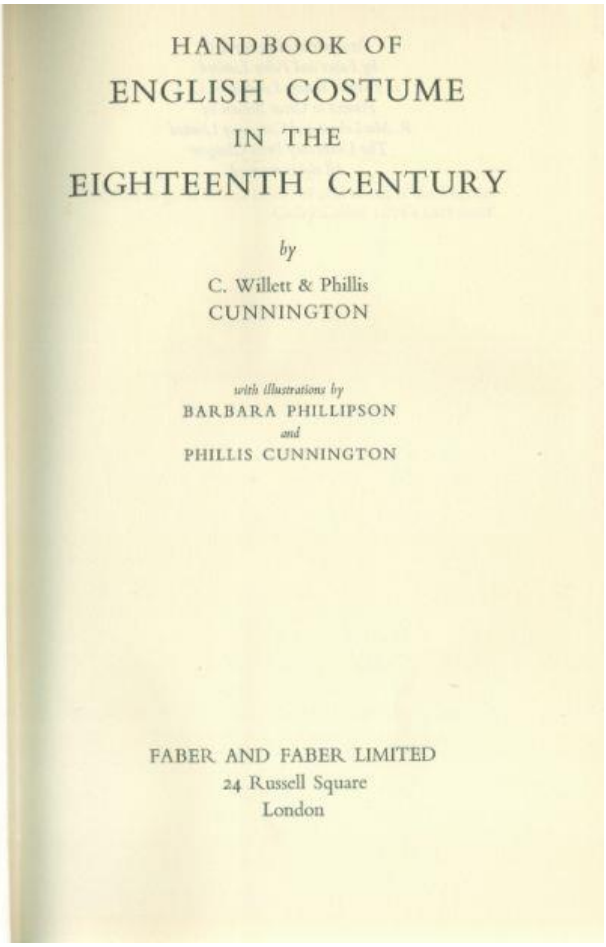
Includes for Example: The Evidence/ Section One 1700-1750 Men and Women/ Section Two 1750-1800 Men and Women/ Glossary of Materials/ Prices of Materials /



CONVERSATION PIECE ENGLISH c. 1770-80

Temple Newsam House, Leeds

Wife in open-robe with buttoned false front to bodice. Flounced sleeves and treble-laced ruffles. Long transparent apron. Small cap perched on raised coiffure and long lappets tied loosely in front. Husband in a coat with close sleeves and round cuffs. Short waistcoat. Raised toupee.



HANDBOOK OF
ENGLISH COSTUME
IN THE
EIGHTEENTH CENTURY

by

C. Willett & Phillis
CUNNINGTON

with illustrations by
BARBARA PHILLIPSON
and
PHILLIS CUNNINGTON

FABER AND FABER LIMITED
24 Russell Square
London

162 **[da Vinci, Leonardo] Barber, Barrington.** Through the eyes of Leonardo da Vinci. With accompanying text by Barrington Barber and introductions by William Wray. New York, Gramercy Books, 2004. 22cm x 31cm. 192 pages. Beuatifully illustrated. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 35,--

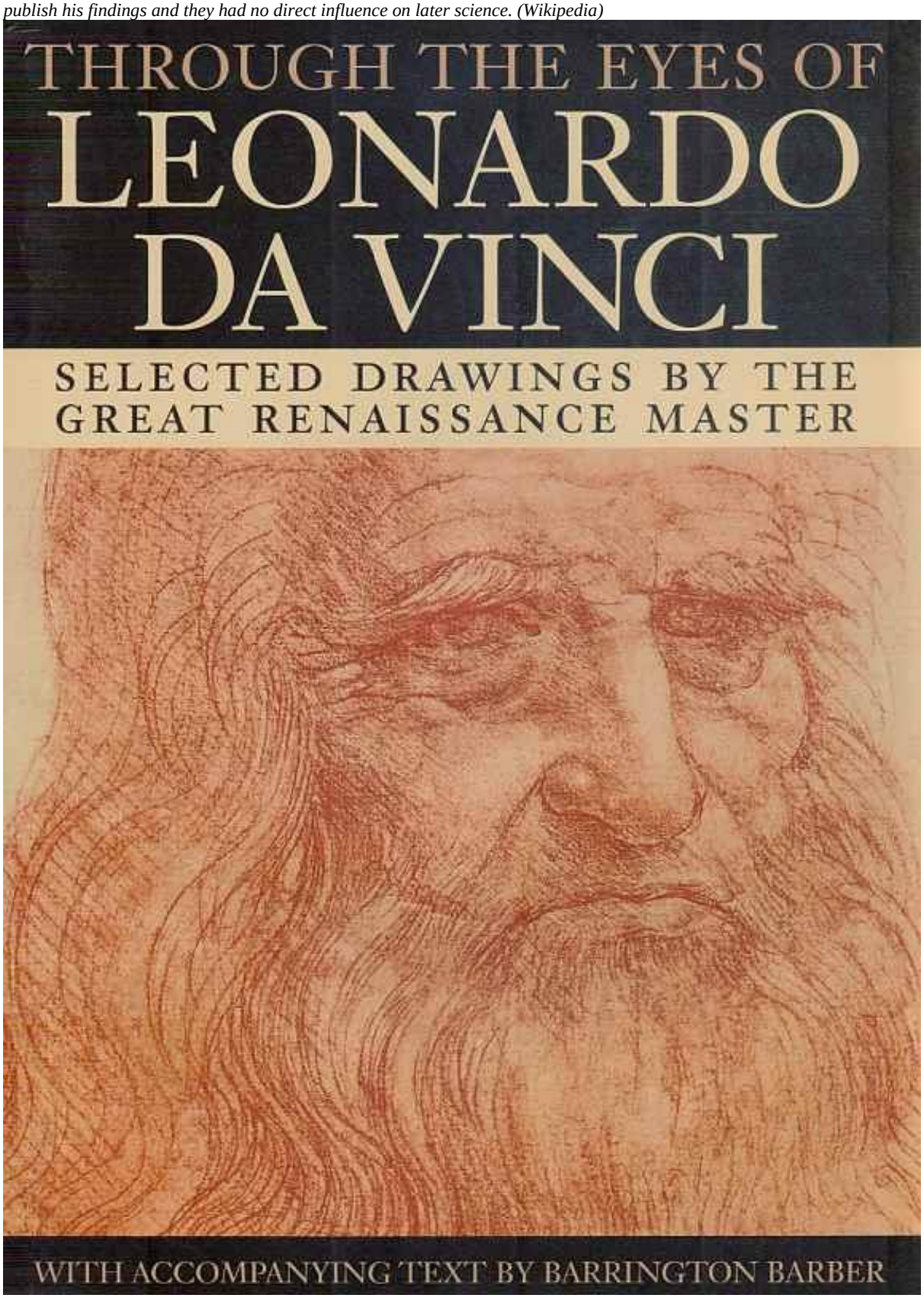
Includes for example: The Natural World. The Art of Science. The Human Condition. Extreme Expression. Conflict. The Divine Spirit. Symbolic Themes.

Leonardo di ser Piero da Vinci (April 15, 1452 – May 2, 1519) was an Italian Renaissance polymath: painter, sculptor, architect, musician, scientist, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer. His genius, perhaps more than that of any other figure, epitomized the Renaissance humanist ideal. Leonardo has often been described as the archetype of the Renaissance Man, a man of "unquenchable curiosity" and "feverishly inventive imagination". He is widely considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived. According to art historian Helen Gardner, the scope and depth of his interests were without precedent and "his mind and personality seem to us superhuman, the man himself mysterious and remote". Marco Rosci states that while there is much speculation about Leonardo, his vision of the world is essentially logical rather than mysterious, and that the empirical methods he employed were unusual for his time.

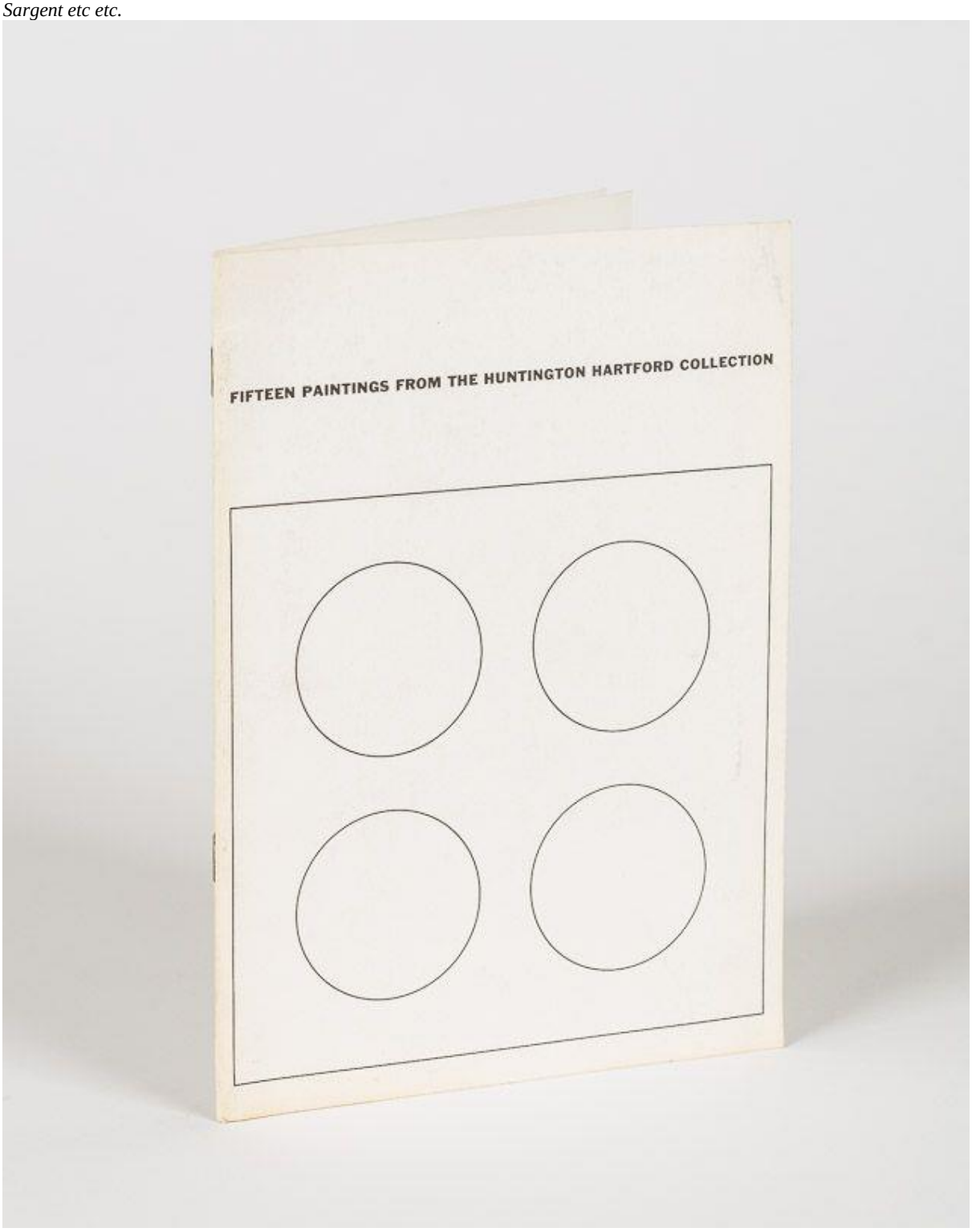
Born out of wedlock to a notary, Piero da Vinci, and a peasant woman, Caterina, at Vinci in the region of Florence, Leonardo was educated in the studio of the renowned Florentine painter, Verrocchio. Much of his earlier working life was spent in the service of Ludovico il Moro in Milan. He later worked in Rome, Bologna and Venice, and he spent his last years in France at the home awarded him by Francis I.

Leonardo was and is renowned primarily as a painter. Among his works, the Mona Lisa is the most famous and most parodied portrait and The Last Supper the most reproduced religious painting of all time, with their fame approached only by Michelangelo's The Creation of Adam. Leonardo's drawing of the Vitruvian Man is also regarded as a cultural icon, being reproduced on items as varied as the euro, textbooks, and T-shirts. Perhaps fifteen of his paintings survive, the small number because of his constant, and frequently disastrous, experimentation with new techniques, and his chronic procrastination. Nevertheless, these few works, together with his notebooks, which contain drawings, scientific diagrams, and his thoughts on the nature of painting, compose a contribution to later generations of artists rivalled only by that of his contemporary, Michelangelo.

Leonardo is revered for his technological ingenuity. He conceptualised a helicopter, a tank, concentrated solar power, a calculator, and the double hull, and he outlined a rudimentary theory of plate tectonics. Relatively few of his designs were constructed or were even feasible during his lifetime, but some of his smaller inventions, such as an automated bobbin winder and a machine for testing the tensile strength of wire, entered the world of manufacturing unheralded. He made important discoveries in anatomy, civil engineering, optics, and hydrodynamics, but he did not publish his findings and they had no direct influence on later science. (Wikipedia)



163 **[Dali, Salvador] Several artists.** Fifteen Paintings from the Huntington Hartford Collection. New York City, The Foundation for Modern Art 1964. 22 cm x 15,5 cm. 16 pages. With 8 black-and-white and 5 colour illustrations throughout the catalog. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--
Includes for example the following artists: Gustave Moreau / Thomas Moran / Sir Edward Coley Burne-Jones / Mary Cassatt / Robert Henri / Henri de Toulouse-Lautrec / Reginals Marsh / Jean Baptiste Camille Corot / John Singer Sargent etc etc.



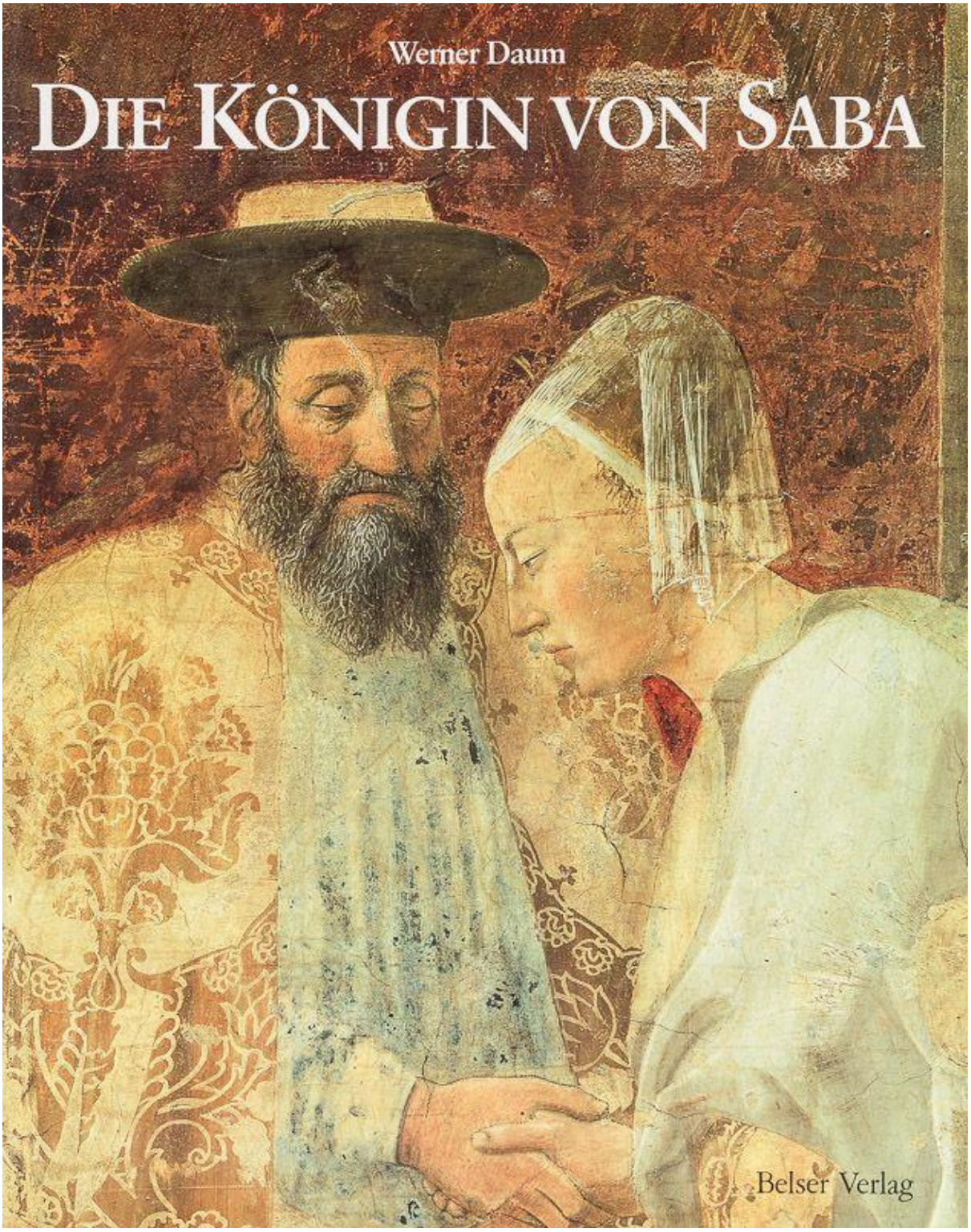
164 **Dam, Ces.** Architectuur volgens Cees Dam. Christoph Grafe, Alex Letteboer, Marieke van Ouwerkerk. Fotografie Sijmen Hendriks. Hilversum, TELEAC/NOT, 1993. 21 cm x 21 cm. 144 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations throughout book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met

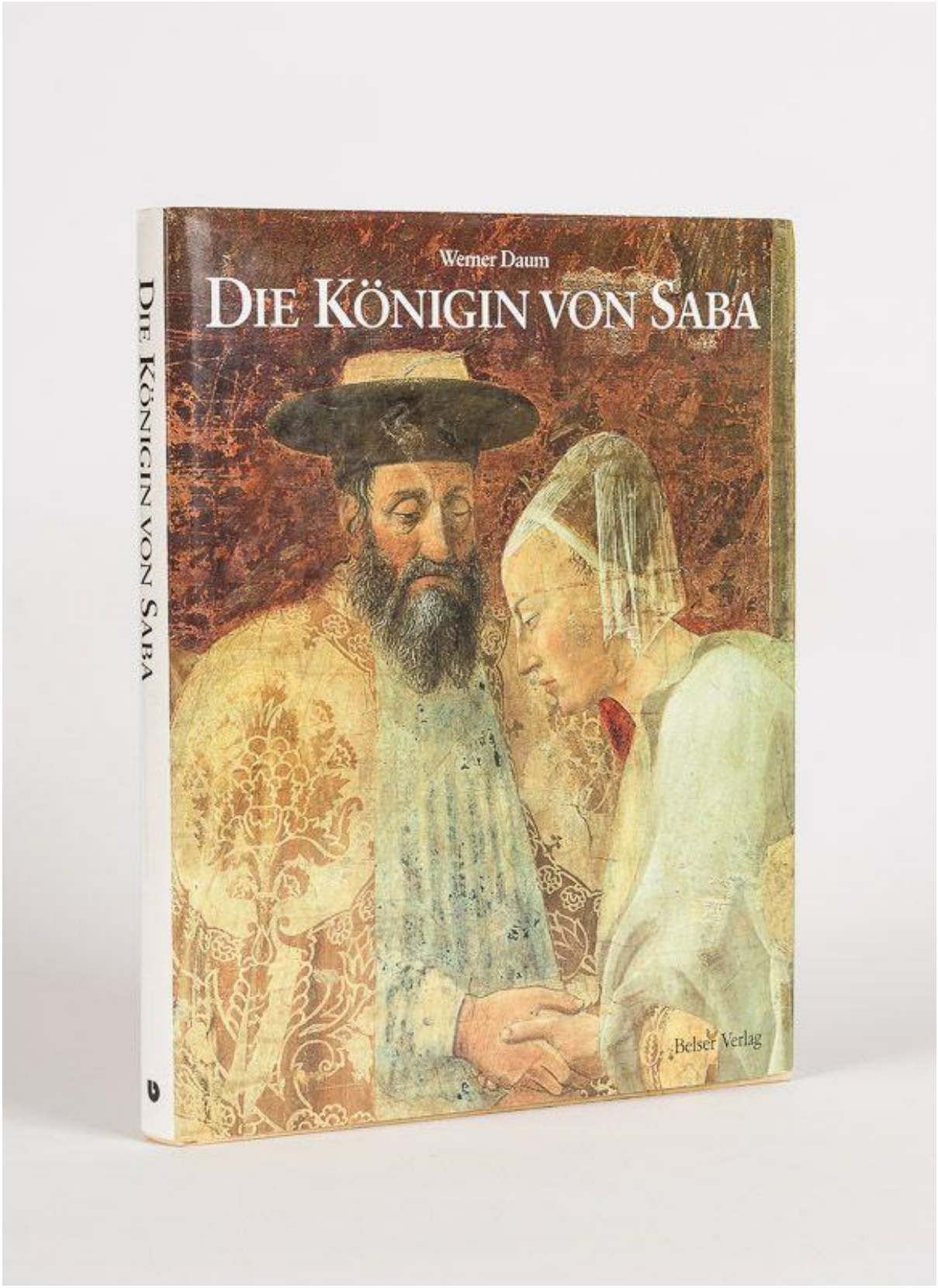
slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--
Cornelis Gregorius (Cees) Dam (Velsen, 31 juli 1932) is een Nederlands architect. Hij is bekend geworden als mede-ontwerper van de Stopera, een stadhuis/muziektheater te Amsterdam. (Wikipedia).

Cees Dam (Velsen, July 31 1932) is a Dutch architect. He became famous for his co-designing of the Stopera, a city hall / music theatre in Amsterdam.

165 **Daum, Werner.** Die Königin von Saba - Kunst, Legende und Archäologie zwischen Morgenland und Abendland. Stuttgart, Belser Verlag, 1988. 24,5 x 30,5 cm. 216 Seiten. Hardcover/ Gebundene Ausgabe im originalen Schutzumschlag. Sehr guter Zustand mit minimalen Gebrauchsspuren. 38,--
Saba war ein Königreich im heutigen Jemen zwischen 1000 v. Chr. und 400 n. Chr. mit der Hauptstadt Ma'rib. Die

Erforschung der Geschichte und Kultur dieses Landes ist noch lückenhaft. Vor allem die zeitliche Einordnung der historischen Ereignisse und der bekannten Könige ist nicht gesichert. (Wikipedia)


Werner Daum
DIE KÖNIGIN VON SABA
Belser Verlag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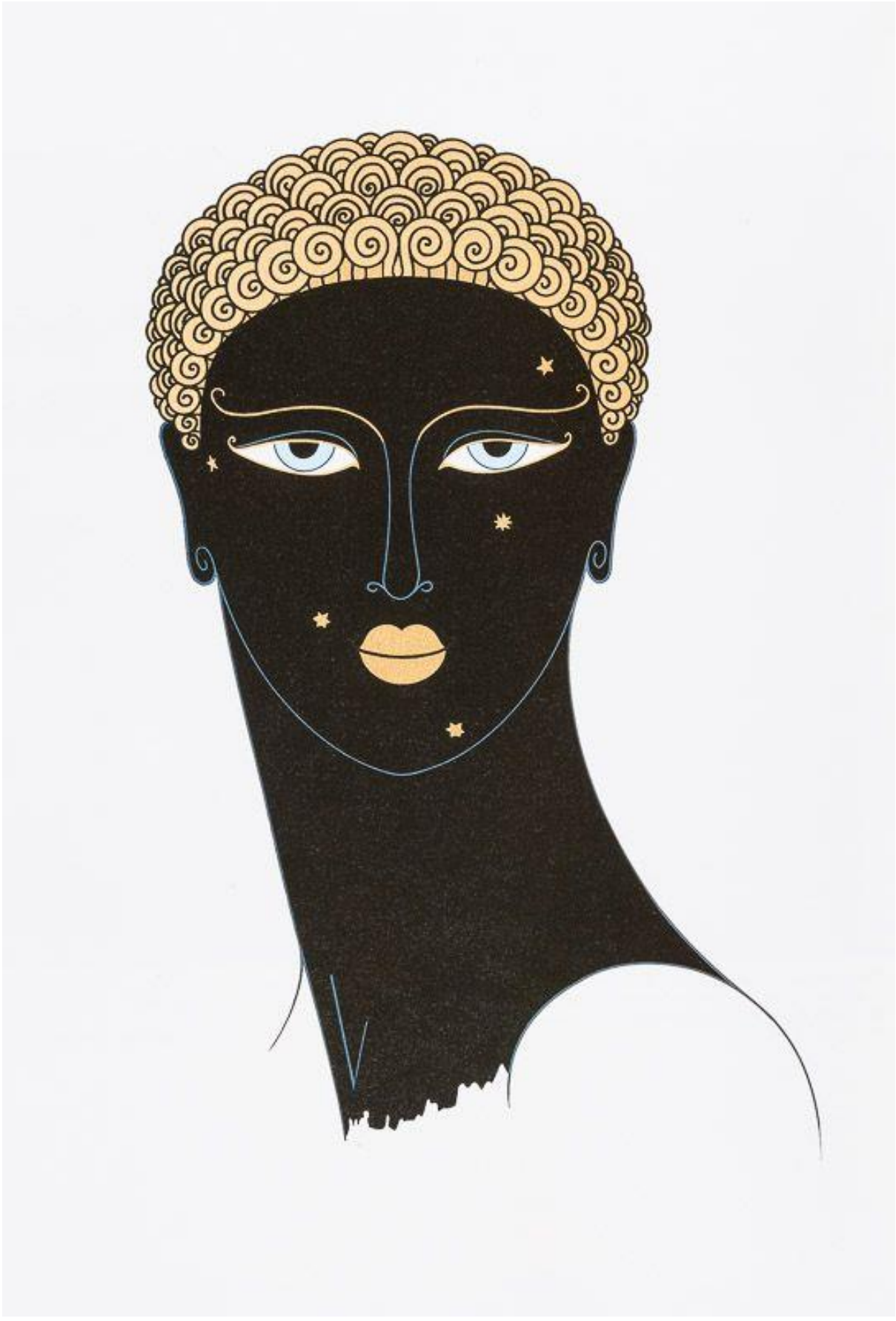
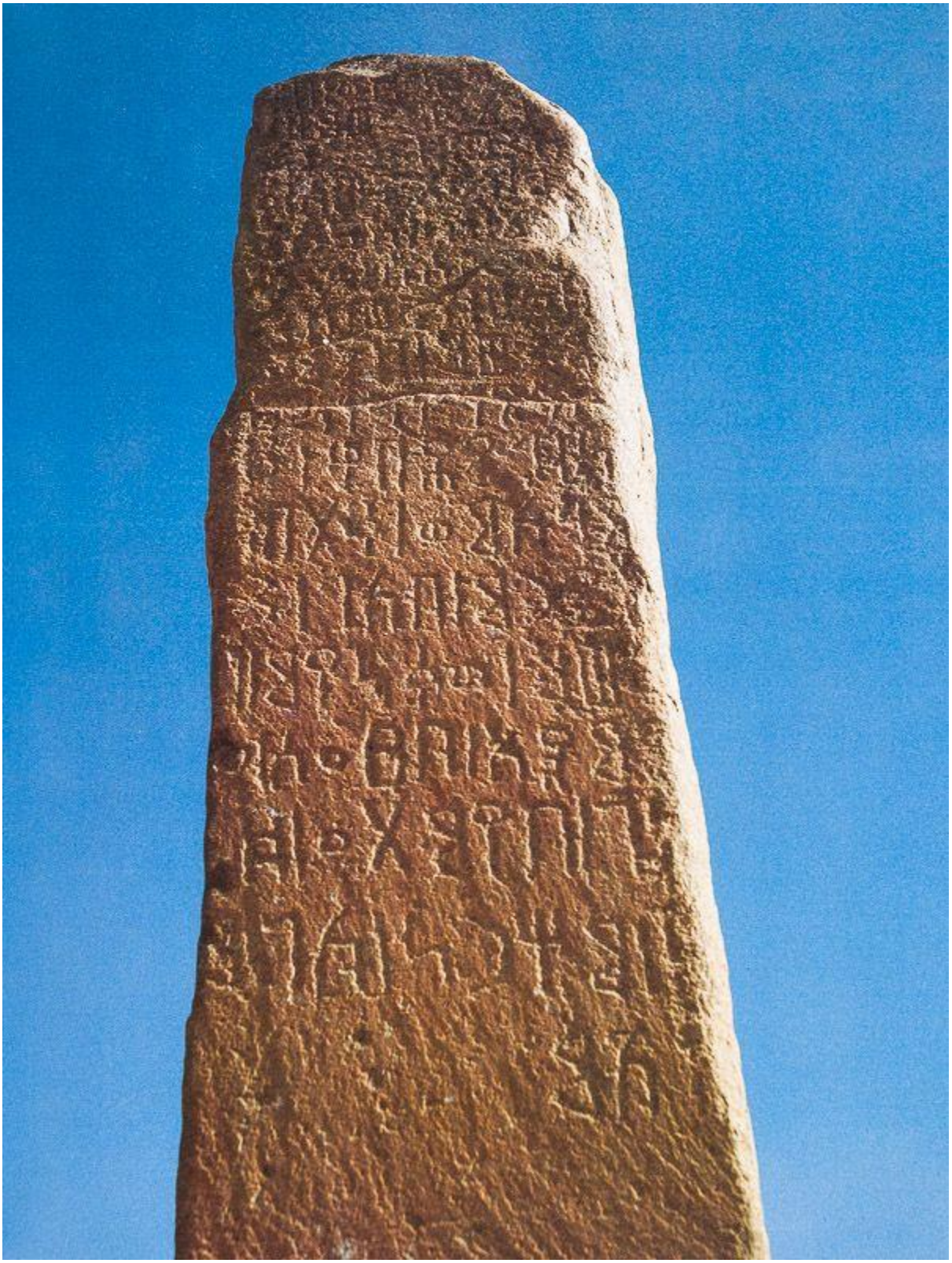
Die Königin von Saba
Belser Verlag
Die Königin von Saba

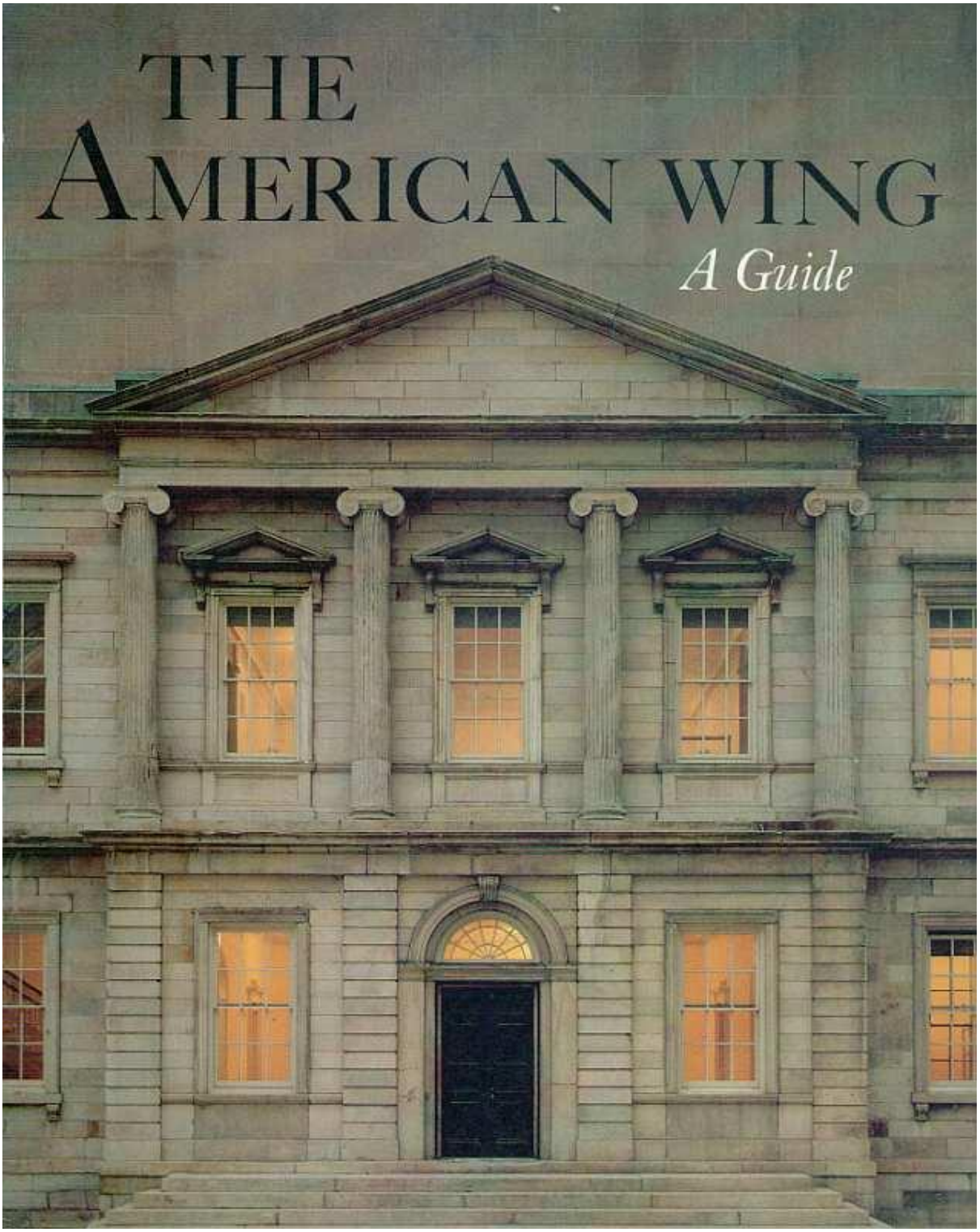




DAVID
SALMON

166 **David, Catherine/ De, Witte (hgs.)** One Step Beyond. Ein Projekt von/ A Project By Lucas Einsele. Ostfildern, Hatje Cantz Verlag, 2005. 18 x 24 cm. Gebundene Ausgabe / Werkstoff. Sehr guter, neuwertiger Zustand. 30,--
Enthält unter anderem: Die Hände; Jeder an seinem Platz ?; Landminen - Ein Abriss; Amputation; Der Schritt eines Elefanten; Die Mine, die Würde und der Schutz vor dem Angriff auf ein Krankenhaus; Die Ottawa-Konvention - Basis für eine "minenfreie Welt"!? etc. etc.

167 **Davidson, Marshall B.** The American Wing. A Guide. New York, The Metropolitan Museum of Art, 1980. 17.5cm x 23.5cm. 176 pages with 22 colour plates and 112 black and white illustrations. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--
Includes for example: The Charles Engelhard Court/ The Balcony: Silver, Pewter, Glass, Ceramics/ The Joan Whitney Payson Galleries : Paintings and Sculptures/ Period Rooms and Furniture Galleries/ Third Floor: Early Colonial Period/ Second Floor : Late Colonial Period/ First Floor : Early Federal Period/

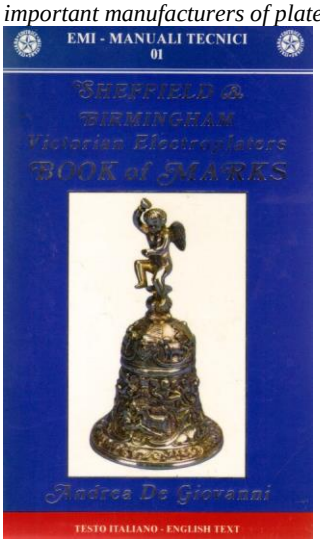


168 **de Bure, Gilles (Editor).** Le Centre National d'Art et de Culture Georges Pompidou. Paris, CREE. 1977. 28,5 cm x 22 cm. 98 pages. With many black-and-white illustrations throughout the book. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. 35,--
Includes for example the following essays: L'histoire d' un projet / L'Audio-visuel au Centre / L'IRCAM: Institut de Recherche et de Coordination Acoustique / Musique etc etc.

169 **De Giovanni, Andrea.** Sheffield & Birmingham Victorian Electroplaters Book of Marks. Testo Italiano-English Text. 1991. 15.5cm x 9.5cm. 139 pages. With illustrations. Original illustrated softcover. Very good condition with only minor signs of external wear. Emi-Manuali Tecnici 01. 130,--
Includes for Example: The Decline of the Old Shelffield Plate/ James Allan, Sheffield/ Arnold & Lewis, Manchester/ Armstrong & Scott, Birmingham/ Philip Asbherry, Sheffield/ Arthur Willis, Sheffied/ Cartwright, Hirons & Woodward, Birmingham/ Christopher Johnson & Co., Sheffield/ Carpendale & Middleton, Sheffield/ George Richmond Collis & Co., Birmingham and London/ Lockwood Brothers Ltd., Sheffield/ Thomas H. Daniel & Thomas R. Arter, Birmingham/ Joseph Deakin & Sons, Sheffield/ Ebenezer Stacey & Sons, Sheffield/ E.S. Wells, Birmingham/ Elkinton & Co., Birmingham/ Henry Bourne/ Joseph Haywood & Co., James Dixon and Sons/ George Walker and Henry Hall/ G.W. Harris & Co./ Henry Rogers, Sons and Co./ Francis Howard and Sons/ John Bodman Carrington, London/ Israel Sigmund Greenberg & Co., Birmingham/ Mappin Brothers, Sheffield/ Lingard & Baker/ The Potosi

Silver Co., Birmingham/ Rabone Brothers & Co./ John Henry Potter etc.

The need for such a book of marks aroused out of the author's interest in Sheffield, Birmingham, London and other important manufacturers of plated wares.



170 **[de Glehn, Wilfrid] Wortley, Laura.** Wilfred de Glehn RA. (1870- 1951) A Watercolour Collection. Catalogue narrated by Laura Wortley. First edition. London, David Messum, 1988. 21cm x 27cm. 74 unnumbered pages with 76 catalogued illustrations. Pricelist included. Original, illustrated Hardcover. Excellent condition with only very minor signs of external wear. From the library of Margot Fonteyn - photographer and artist Keith Money, with several annotations. 30,--

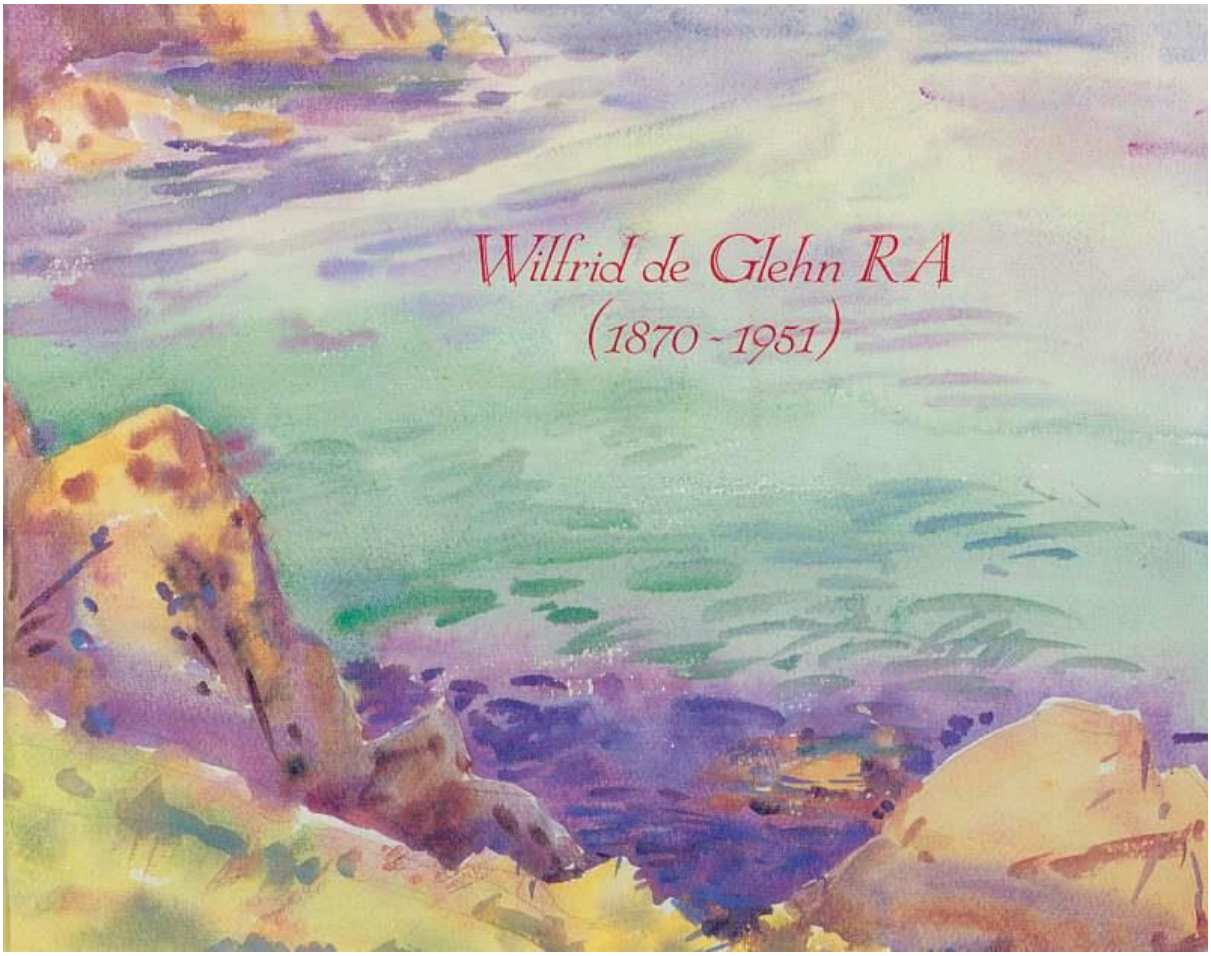
Wilfrid Gabriel de Glehn (also sometimes spelt 'Wilfried'), RA (1870-11 May 1951) was an Impressionist British painter, elected to the Royal Academy in 1932.

Wilfried von Glehn (he changed his name in May 1917) was born in Sydenham in south-east London. After schooling at Brighton College with his brother Louis, he studied art at the South Kensington School of Art, and the École des Beaux-Arts in Paris. He was then hired by Edwin Austin Abbey and John Singer Sargent to assist them on their Boston Public Library mural project at Morgan Hall (c.1890–1893).

de Glehn would exhibit his own work first in Rome in 1894 and then in Paris in 1895; he was also elected an Associetaire of the Société des Artistes Français. He first exhibited at the Royal Academy in 1896.

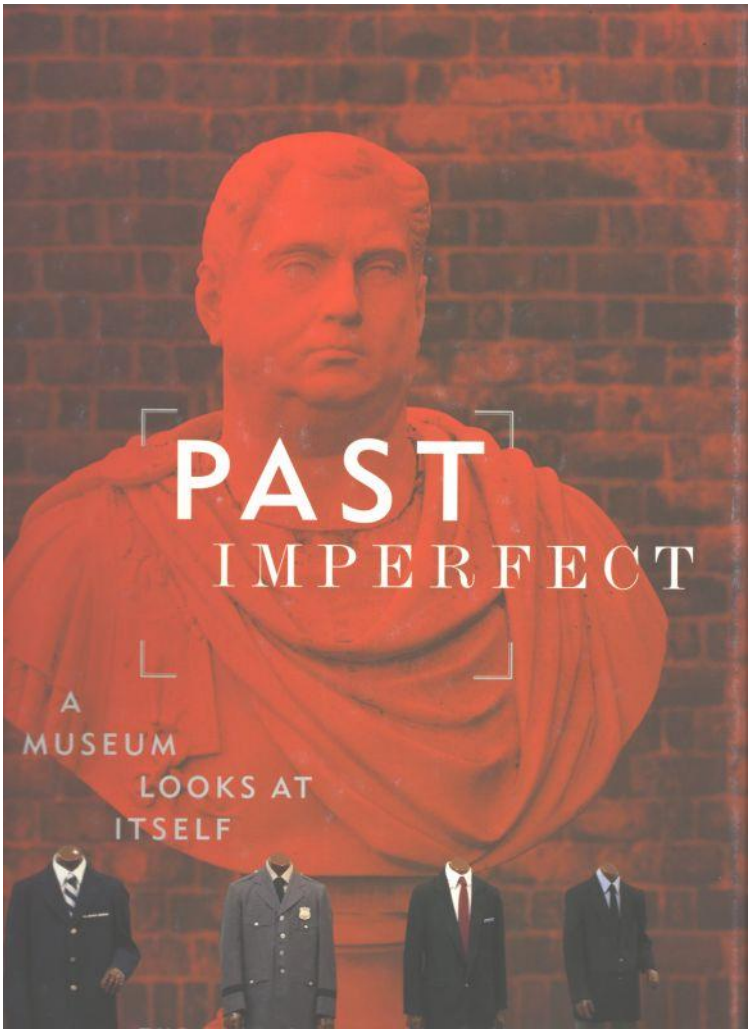
de Glehn met American-born artist Jane Erin Emmet (1873–1961) in New Rochelle, New York in 1903, and they were married there the following year. Following their wedding, the couple honeymooned in Cornwall, England and vacationed in Paris and Venice and made a permanent home in London. However, they travelled extensively, often accompanying Sargent on his trips through Europe. When World War I intervened, husband and wife joined the staff of a British hospital for French soldiers, Hôpital Temporaire d'Arc-en-Barrois, Haute-Marne, France in January 1915. The following year, de Glehn was commissioned and served with the Royal Garrison Artillery. He was seconded to the front in Italy in 1917. In May 1917 his family shed the Germanic 'von Glehn' surname. Because of his fluent French, he spent the last part of the war as an interpreter. After the war, de Glehn held solo exhibitions at the Leicester Gallery and in New York (1920). For the next decade the two would spend summers in Cornwall and winters in France.

Although some experts rank de Glehn alongside Sargent, he is considered as something of a late British Renoir, for his deft use of sunlight and shadow.
de Glehn is also considered one of the most distinguished artists to have lived in Wiltshire. He died in 1951, at the age of 80, at his home, The Manor House in Stratford Tony, to which he had moved in 1942. His home was the subject of several paintings, as was his previous residence, the Old Rectory in Wilton.
His father was Alexander de Glehn of Sydenham, London. Louise Creighton a British activist and author and Alfred de Glehn a French steam locomotive designer were sister and brother of Alexander. (Wikipedia)



171 **de Salvo, Donna.** Past Imperfect. [The Parrish Art Museum, Southampton, New York] A Museum Looks at Itself. With Essays by Maurice Berger, Alan Wallach and a contribution by Judith Barry. Southhampton, The Parrish Art Museum, 1993. 24 x 31 cm. 80 pages. Original Hardcover in original dustjacket. Very good condition with minor signs of external wear. 48,--

The Parrish Art Museum is an art museum designed by Herzog & de Meuron Architects and located in Water Mill, New York, whereto it moved in 2012 from Southampton Village. The museum focuses extensively on work by artists from the artist colony of the South Shore (Long Island) and North Shore (Long Island). The Parrish Art Museum was founded in 1897. It has grown into a major art museum with a permanent collection of more than 3,000 works of art from the nineteenth century to the present, including works by such contemporary painters and sculptors such as John Chamberlain, Chuck Close, Eric Fischl, April Gornik, Donald Sultan, Elizabeth Peyton, as well as by masters Dan Flavin, Roy Lichtenstein, Jackson Pollock, Lee Krasner, and Willem de Kooning. The Parrish houses among the world's most important collections of works by the preeminent American Impressionist William Merritt Chase and by the groundbreaking post-war American realist painter Fairfield Porter. The museum's current director is Terrie Sultan, who has written several publications related to noted artists. (Wikipedia)



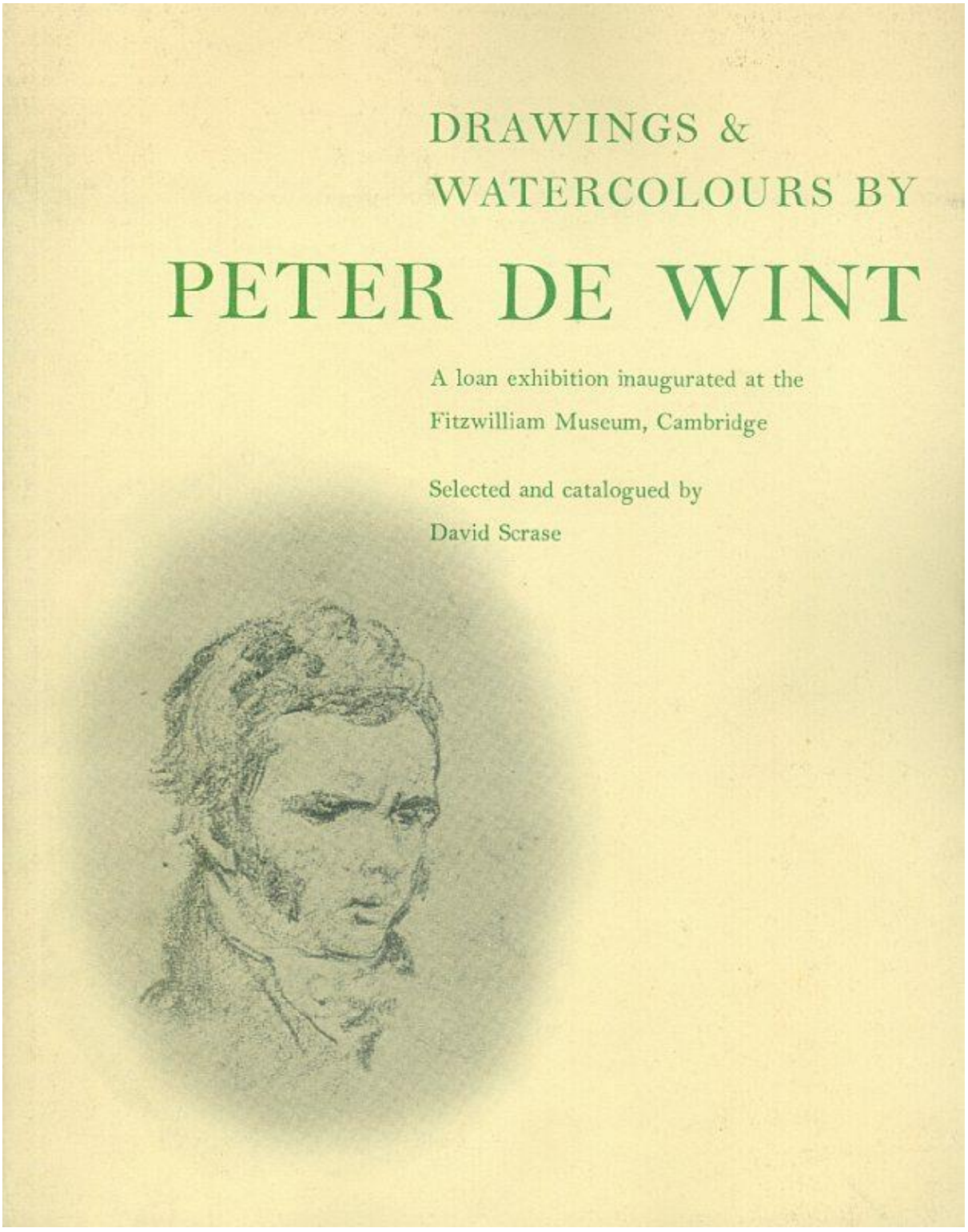
172 **[de Wint, Peter] Scrase, David.** Drawings and Watercolours by Peter de Wint. A loan exhibition inaugurated at the Fitzwilliam Museum, Cambridge. Selected and Catalogues by David Scrase. London a.o, Cambridge University Press, 1979. 19cm x 24.5cm. 52 pages with 70 unumbered pages of black and white illustrations and 8 color plates. Original paperback (softcover). Excellent condition with only minor signs of wear. 30,--

Peter De Wint (21 January 1784 – 30 January 1849) was an English landscape painter. A number of his pictures are in the National Gallery, the Victoria and Albert Museum and The Collection, Lincoln. He died in London.
De Wint was the son of an English physician of Dutch extraction who had come to England from New York. He was born in Stone, Staffordshire. He moved to London in 1802, and was apprenticed to John Raphael Smith, the mezzotint engraver and portrait painter. He bought his freedom from Smith in 1806, on condition that he supplied 18 oil paintings over the following two years.

In 1806 he visited Lincoln for the first time, with the painter of historical subjects William Hilton, R.A., whose sister Harriet he married in 1810. De Wint and Hilton lived together in Broad Street, Golden Square, where John Varley lived. Varley gave De Wint lessons and introduced him to Dr Monro, who ran an informal academy for young artists.

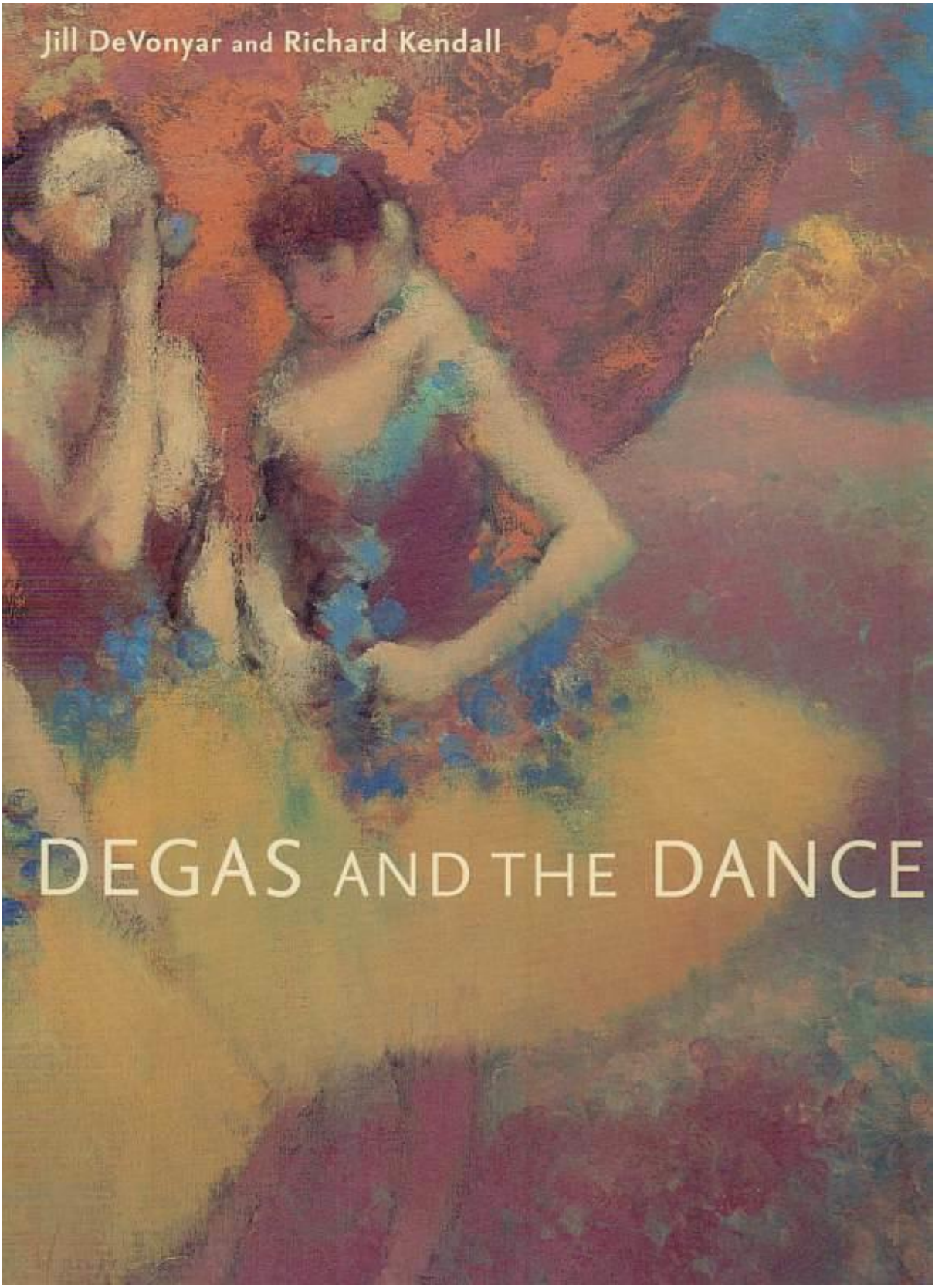
De Wint first exhibited at the Royal Academy in 1807, and the following year at the Gallery of Associated Artists in Watercolours. In 1809 entered the Royal Academy schools. He was elected an Associate of the Old Watercolour Society in 1810 and was made a full member the following year. By that time, as an established drawing-master, he was spending his summers teaching well-to-do provincial families. In 1812 he became a member of the Society of Painters in Watercolours, where he exhibited for many years, as well as at the Academy.

De Wint's life was devoted to art; he painted admirably in oils, and he ranks as one of the chief English watercolorists. "No artist", asserted Alfred William Rich, "ever came nearer painting a perfect picture than did Peter de Wint". He frequently visited his wife's home city of Lincoln, and many of his panoramic landscapes and haymaking scenes are set in Lincolnshire. He occasionally toured in Wales, and in 1828 travelled to Normandy. (Wikipedia)



173 **[Degas, Edgar] DeVonyar, Jill and Kendall, Richard.** Degas and the Dance. First Edition. New York, Harry N. Abrams Inc, 2002. 29.5cm x 30cm. 303, (1) pages. Original, illustrated Paperback. Very good condition with only minor signs of wear. From the collection of Margot Fonteyn - photographer and artist Keith Money. 50,--

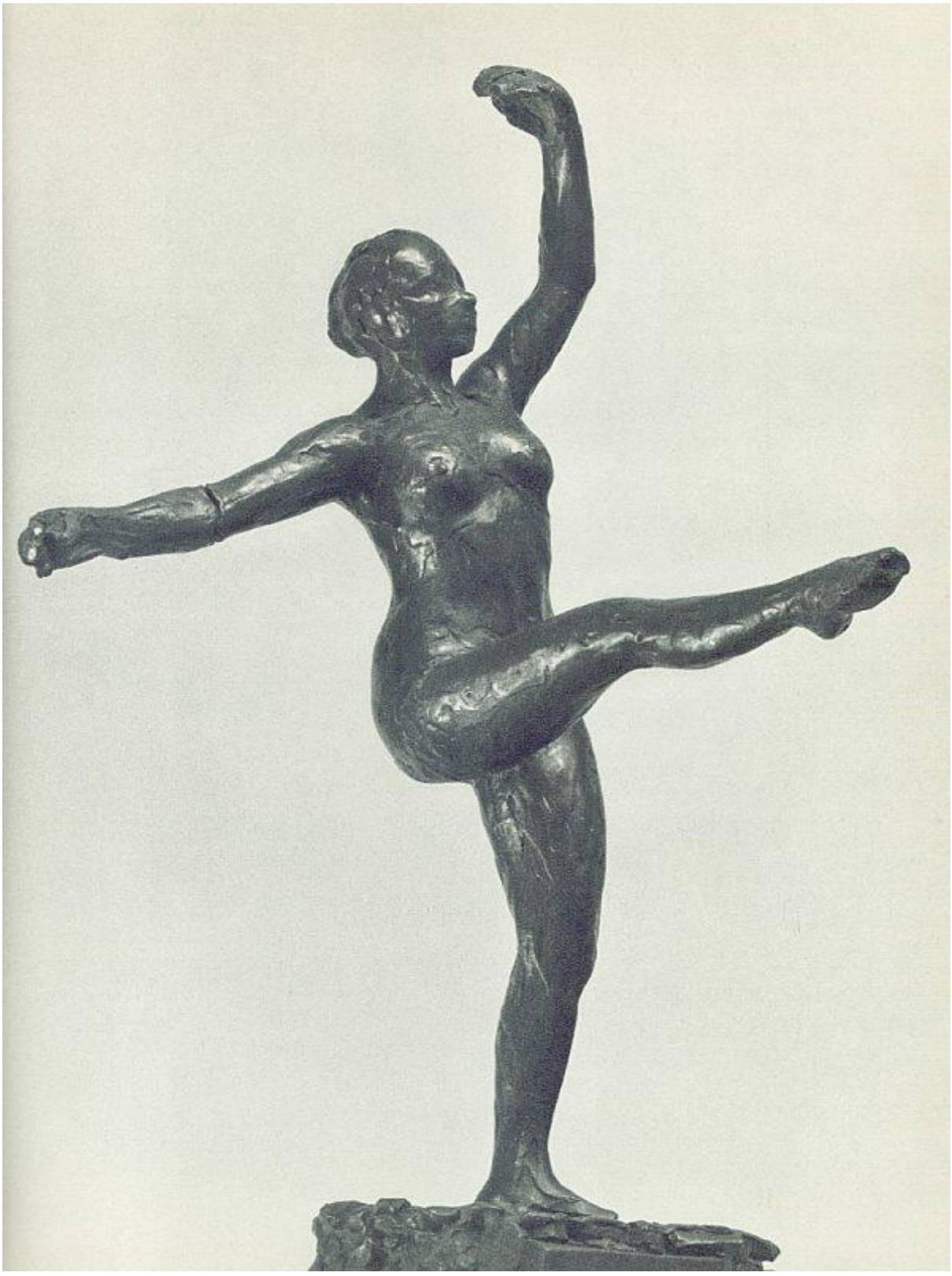
Includes for Example: Preface by Lillian Browse, Degas a the Paris Opera, The Rue le Peletier Opera, Degas Backstage, The Palais Garnier years, The making of a dancer, Degas and the Dancers, The Last Dancers.



174 **[Degas, Edgar] Matt, Leonard von / Rewald, John.** Degas. Sculpture. - The complete works photographed by Leonard von Matt. Introduction and critical catalogue by John Rewald. First Edition. London, Thames and Hudson, 1957. 23cm x 28.5cm. 165 pages with LXXV black-and-white plates. Original Hardcover. Very good condition with some signs of external wear. Some minor traces of foxing only. 85,--

Includes for example: Horses. Petite Dnseuse de Quatorze Ans. Classical Dance. Spanish Dance. Behind the Scenes. Female figures, Bathers.

Edgar Degas (born Hilaire-Germain-Edgar De Gas, 19 July 1834 - 27 September 1917), was a French artist famous for his work in painting, sculpture, printmaking and drawing. He is regarded as one of the founders of Impressionism although he rejected the term, and preferred to be called a realist. A superb draftsman, he is especially identified with the subject of dance, and over half of his works depict dancers. These display his mastery in the depiction of movement, as do his racecourse subjects and female nudes. His portraits are notable for their psychological complexity and depiction of human isolation.
Early in his career, he wanted to be a history painter, a calling for which he was well prepared by his rigorous academic training and close study of classic art. In his early thirties, he changed course, and by bringing the traditional methods of a history painter to bear on contemporary subject matter, he became a classical painter of modern life. (Wikipedia)



175 **[Degas, Edgar] Rich, Daniel Catton.** Edgar-Hilaire-Germain-Degas. First Edition. New York, Harry N. Abrams, 1951. 25cm x 33cm. 126 pages with 48 tipped-in, beautiful colour plates. Original Hardcover. Excellent condition with only very minor signs of external wear. 45,--

Includes for example; The Dancing Class. Cafe Singer. Achille De Gas. Spartan Girls and Boys exercising. The Bellelli Family. Head of a Young Woman. M. and Mme. Edmond Morbilli. Hortense Valpincon as a child. Degas' father listening to Pagans. The False Start. At the Race Course. A Carriage at the Races. The Dance Foyer at the Opera. Mme. Rene De Gas. The Cotton Market, New Orleans. The Rehersal. Pouting. Melancholy. Women Combing their Hair. Cafe-concert: The song of the Dog. Absinthe. Cafe-concert: At Les

Ambassadeurs. Dancers at the Bar. Two Laundresses. Women in front of a cafe. Diego Martelli. The Curtain Falls. On the Stage. Dancer in a Rose dress. Jockeys. Waiting. Breakfast after the Bath. A ballet seen from an Opera Box. The Tub. The Morning Bath. Four Dancers.

Edgar Degas (born Hilaire-Germain-Edgar De Gas, 19 July 1834 - 27 September 1917), was a French artist famous for his work in painting, sculpture, printmaking and drawing. He is regarded as one of the founders of Impressionism although he rejected the term, and preferred to be called a realist. A superb draftsman, he is especially identified with the subject of dance, and over half of his works depict dancers. These display his mastery in the depiction of movement, as do his racecourse subjects and female nudes. His portraits are notable for their psychological complexity and depiction of human isolation.
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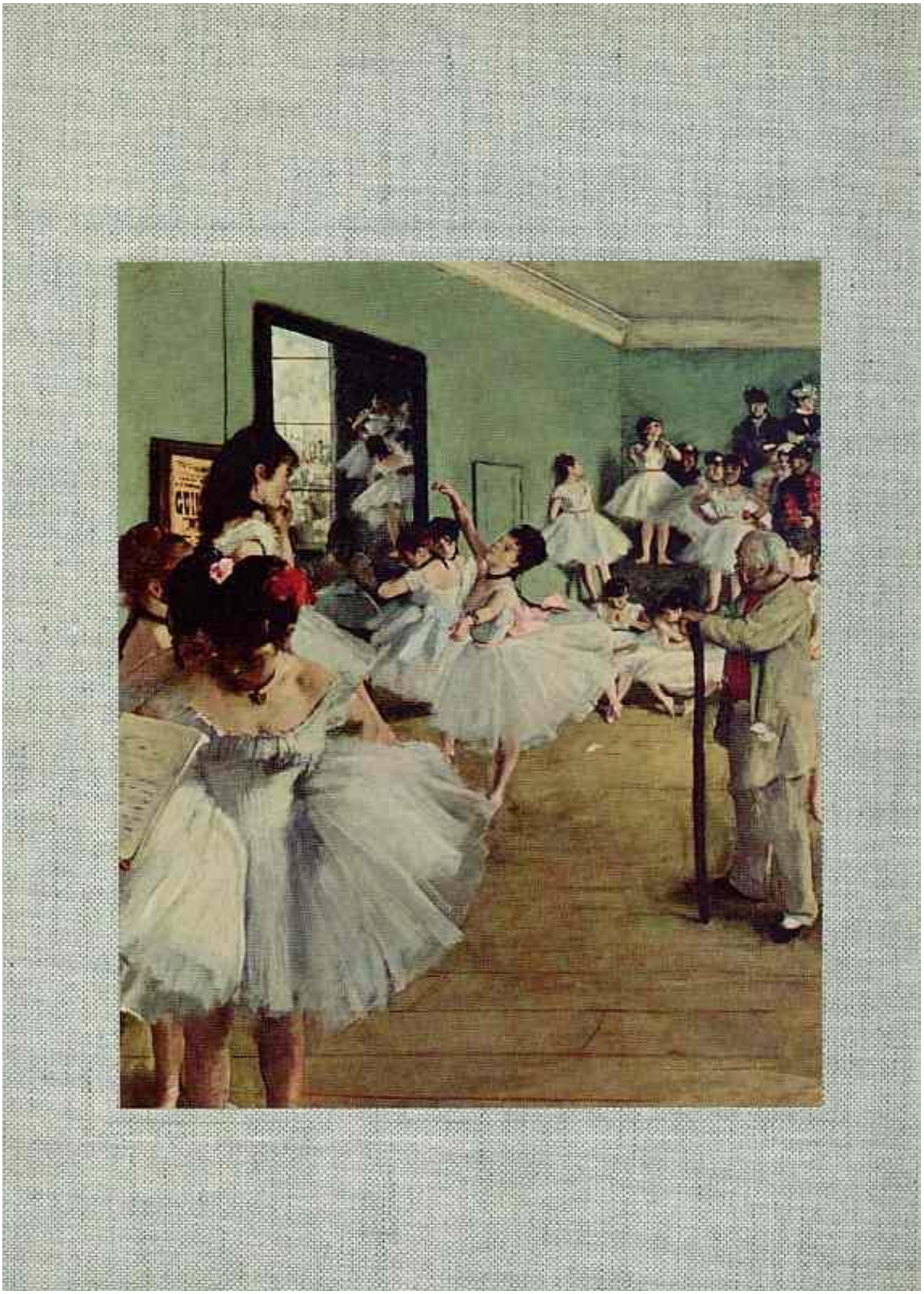
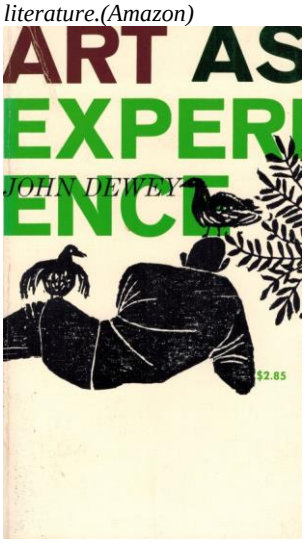


176 **Dewey, John.** Art As Experience. New York, Capricorn Books, 1958, 11 cm x 18 cm, VII, 355 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes, with his name on the front free endpaper. Some erasable light pencil underlining and notation in places. 28,--
Includes for example: The Live Creature / Having an Experience / The Expressive Object / The Natural History of

Form / The Human Contribution / Criticism and Perception etc. etc.

Based on John Dewey's lectures on esthetics, delivered as the first William James Lecturer at Harvard in 1932, Art as Experience has grown to be considered internationally as the most distinguished work ever written by an American on the formal structure and characteristic effects of all the arts: architecture, sculpture, painting, music, and literature.(Amazon)

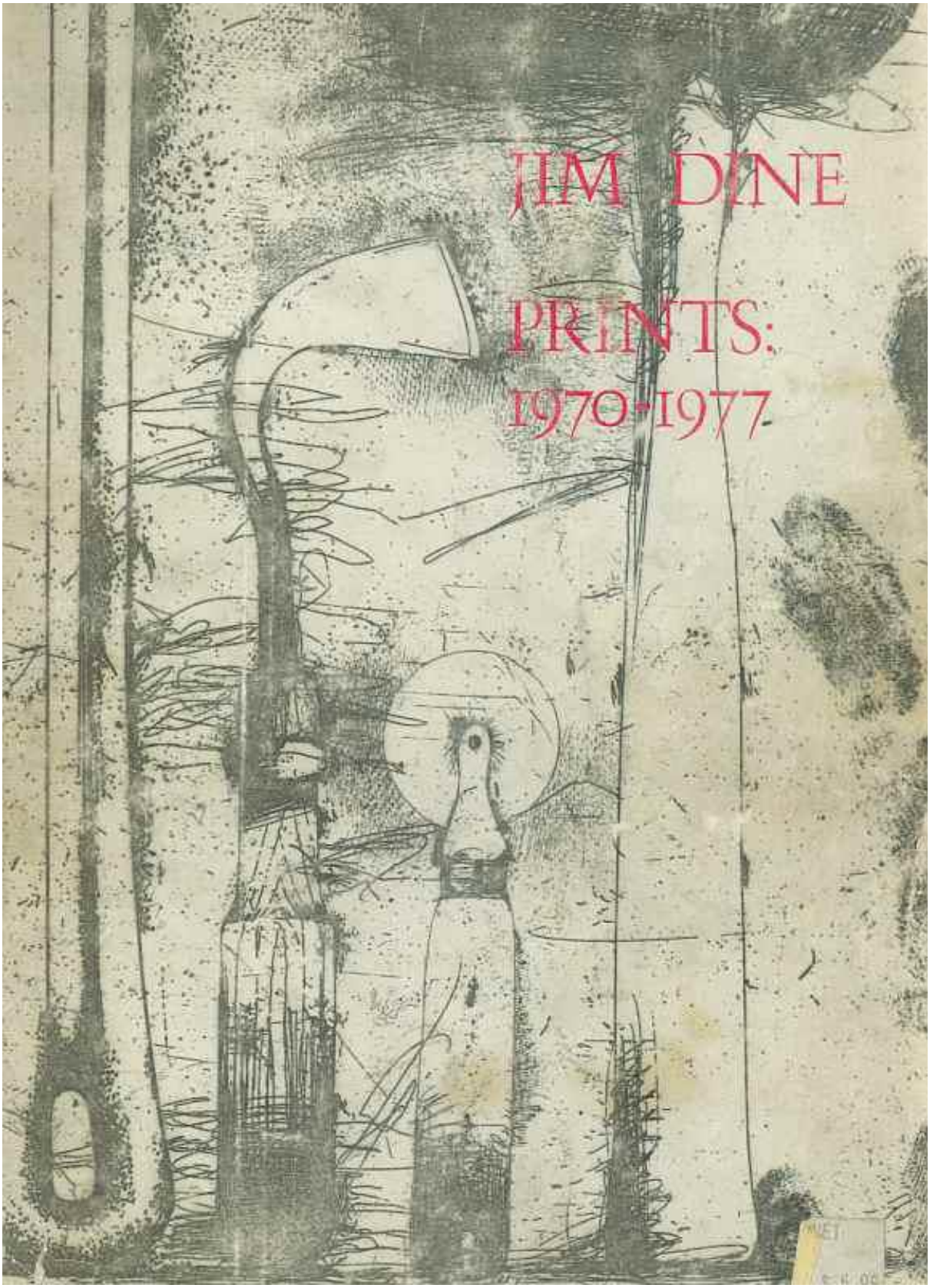


177 **Dine, Jim.** Prints : 1970 - 1977. First Edition. New York a.o, Harper and Row Publishers, 1977. 22.5cm x 31cm. 134 pages with 236 illustrations. Original Softcover (Paperback). Good condition with stronger signs of external wear. The bookblock and some pages cleanly detached. Needs repair or new binding. 45,--
Includes : Conversations with Jim Dine.

Jim Dine (born June 16, 1935) is an American pop artist. He is sometimes considered to be a part of the Neo-Dada movement. He was born in Cincinnati, Ohio, attended Walnut Hills High School, the University of Cincinnati, and received a BFA from Ohio University in 1957. He first earned respect in the art world with his Happenings. Pioneered with artists Claes Oldenburg and Allan Kaprow, in conjunction with musician John Cage, the "Happenings" were chaotic performance art that was a stark contrast with the more somber mood of the expressionists popular in the New York art world. The first of these was the 30 second The Smiling Worker performed in 1959.
Jim Dine has been represented by The Pace Gallery since 1976.In 1962 Dine's work was included, along with Roy Lichtenstein, Andy Warhol, Robert Dowd, Phillip Hefferton, Joe Goode, Edward Ruscha, and Wayne Thiebaud, in the historically important and ground-breaking New Painting of Common Objects, curated by Walter Hopps at the Norton Simon Museum. This exhibition is historically considered one of the first "Pop Art" exhibitions in America. These painters started a movement, in a time of social unrest, which shocked America and the Art world and changed modern Art forever, "Pop Art".

In the early 1960s Dine produced pop art with items from everyday life. These provided commercial as well as critical success, but left Dine unsatisfied. In September 1966 police raided an exhibition of his work displayed at Robert Fraser's gallery in London, England. Twenty of his works were seized and Fraser was charged under the Obscene Publications Act of 1959, Dine's work was found to be indecent but not obscene and Fraser was fined 20 guineas. The following year Dine moved to London and continued to be represented by Fraser, spending the next four years developing his art. Returning to the United States in 1971 he focused on several series of drawings. In the 1980s sculpture resumed a prominent place in his art. In the time since then there has been an apparent shift in the subject of his art from man-made objects to nature.

According to James Rado, co-writer (with Gerome Ragni) of the rock musical Hair, it was a Dine piece entitled "Hair" which gave them the name. In 1984, the Walker Art Center in Minneapolis, Minnesota, exhibited his work as "Jim Dine: Five Themes". 1987 saw the publication of the book Jim Dine: Drawings 1973 - 1987, to coincide with a touring exhibition. In 1989 the Minneapolis Institute of Arts hosted "Jim Dine Drawings: 1973-1987".



178 **Domoto, Insho.** Insho Domoto. [With an essay by Soichi Tominaga: "Insho Domoto and his Art" and an essay by Shinzuichi Simomise: "Problems of Insho's Art" (both essays in japanese, french and english) / Also an essay in french: "La voix du Nord" - Insho ou la Barbarie D'Occident (in french only)]. Japan, Kyoto-Shoin Publishers Limited. 1965. 28.8cm x 25.5cm. 124 unnumbered pages. With 80 illustrations (10 in colour). Original Hardcover with protective Mylar in slipcase. Excellent condition with only minor

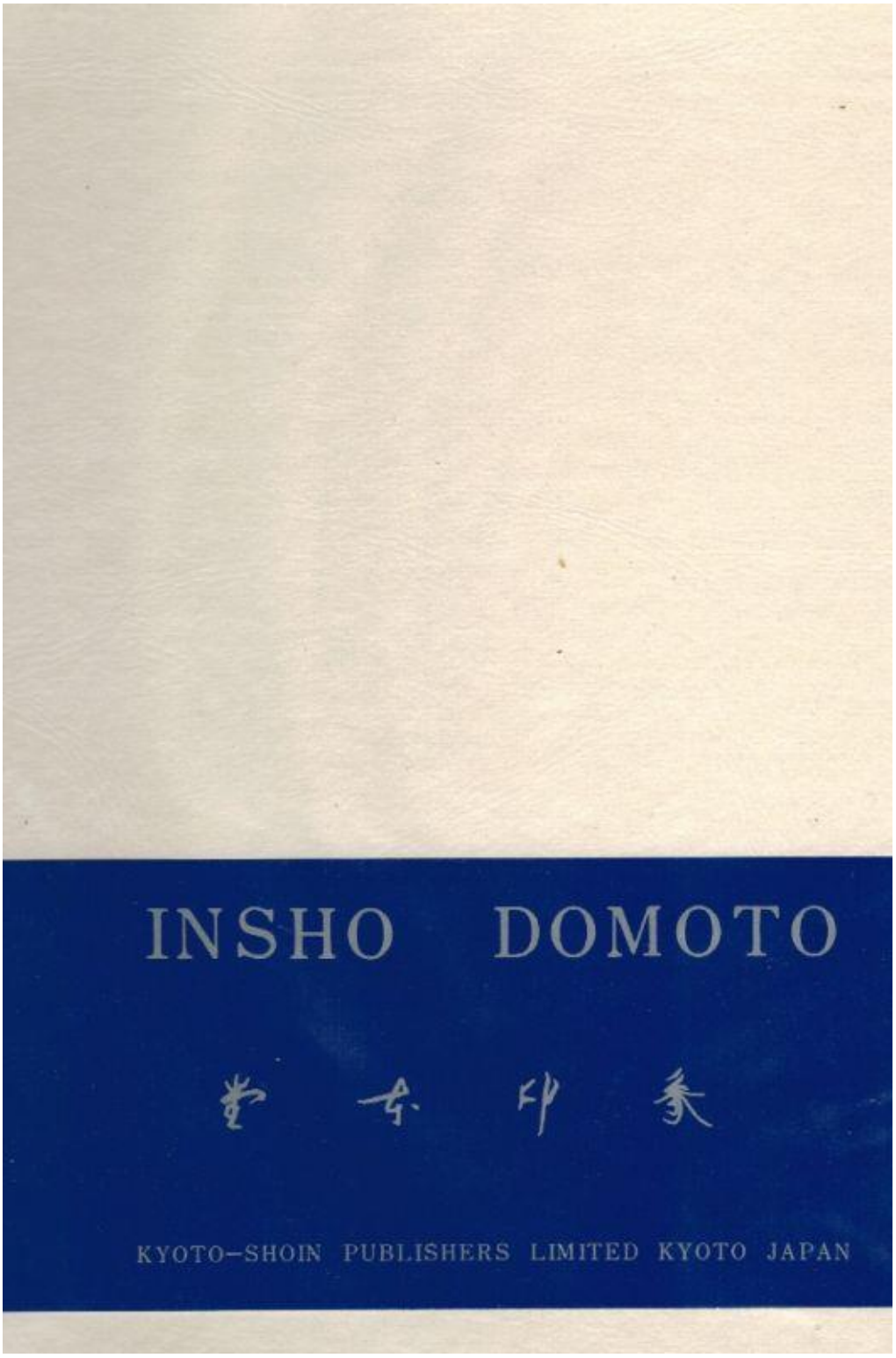
signs of external wear. 80,--

Insho Domoto (1891-1975). Insho Domoto was born in Kyoto in 1891, with his given name Sannosuke.
After he graduated from Kyoto City School of Arts and Crafts, he was originally trained in craft design. He began his career by drawing patterns for traditional textiles, Nishijin-ori. But his ardor for being a Nihonga painter made him enter Kyoto Municipal Special School of Painting (Kyoto Shiritsu Kaiga Senmon Gakko), and pursued his studies as a Nihonga painter between 1918 and 1924.
He also took private lessons from Suisho Nishiyama (1879-1958), the influential pupil of Seiho Takeuchi.
In 1919, after "Landscape of Fukakusa" was accepted for the 1st TEITEN exhibition, Insho had been cutting a brilliant figure as a young painter. He won a special commendation for his picture "Women playing Football" in the 3rd TEITEN exhibition.
A large painting on Buddhist themes "Kegon" which won an award (Teikoku-Bijutsuin Sho) in the 1925
Teiten exhibition was among his early works to win distinction and establish his reputation as a specialist in large-scale religious paintings.
With this success, Insho began to receive comissions to paint the ceilings and fusuma of distinguished Buddhist temples in the Kansai area. Insho completed over 600 such commissions in his lifetime. He had established his own private painting school, called "Tokyusha". He was also a professor at Kyoto Municipal Special School of Painting, and trained the younger generation.
In 1944 he became a member of the Imperial Art Academy. In 1950 He became a member of Geijutsuin. After 1955 he pursued abstract expression, and it stimulated intense for Japanese painting circles. He invited many International exhibitions. In 1961 he had received the Order of Cultural Merit. In 1966 he established Domoto Museum of Fine Arts to display his works of art by his design.
Insho cultivated a strong interest in history, aesthetic theory, and Western art from the Old Masters to Cubism and Kandinsky.
These enthusiasms led him to successive transformations in style and subject matter during the postwar years.
In September, 1975, he died at the age of 83. (source: insho.domoto)

INSHO DOMOTO

堂本印象

KYOTO-SHOIN PUBLISHERS LIMITED KYOTO JAPAN

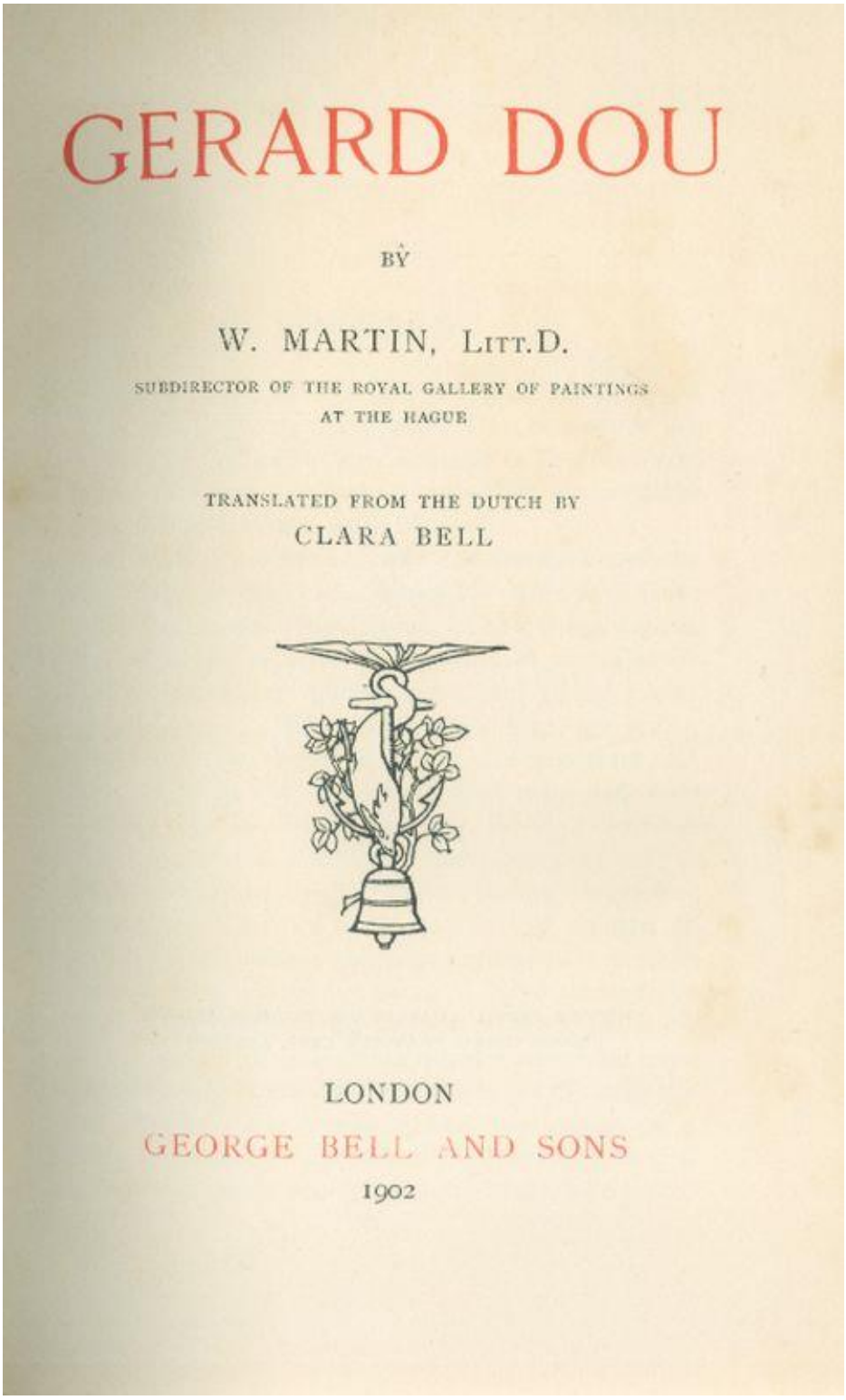


179 **Dooren, Elmyra van / Roodenburg-Schadd, Caroline / Uitert, Evert van (Editors).** Vrije Beelden en Creatie. Bussum, V+ K Publishing, 1996. 30 cm x 24,5 cm. 127 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Originele Hardcover met stofomslag / Original Hardcover with dustjacket. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage. Stofomslag heeft een klein scheurtje / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Dustjacket slightly torn. 78,--

Met o.a. de volgende hoofdstukken / Includes for example the following essays: Mary Bax - Armando / Caroline Roodenburg-Schadd - Wim Crouwel / Maarten Kersten - Wim Kersten / Marty Bax - Mark Kolthoff / Elmyra van Dooren - Juul Neumann / Mary Bax - Andor Weininger etc etc.

180 **[Dou, Gerard] Martin, W.** Gerard Dou. Edited by G.C. Williamson. Translated from the Dutch by Clara Bell. First Edition. London, George Bell and Sons, 1902, 13.5cm x 20cm. XII, 152, 8 pages with 41 plates. Original Hardcover. Very good condition with only minor signs of wear. Very Rare ! [Great Masters in Painting and Sculpture]. 45,--
Includes for example: Art in Holland and especially in Leyden during the Seventeenth Century/ Dou's Life before 1631/ Life from 1631 till his Death/ A Painters studio in the Seventeenth Century : Dou's Pupils and Followers/ Dou's Pictures in the Market : Prices and Purchases/

Gerrit Dou (7 April 1613 – 9 February 1675), also known as Gerard and Douw or Dow, was a Dutch Golden Age painter, whose small, highly-polished paintings are typical of the Leiden fijnschilders. He specialised in genre scenes and is noted for his trompe l'oeil "niche" paintings and candlelit night-scenes with strong chiaroscuro (Wikipedia)

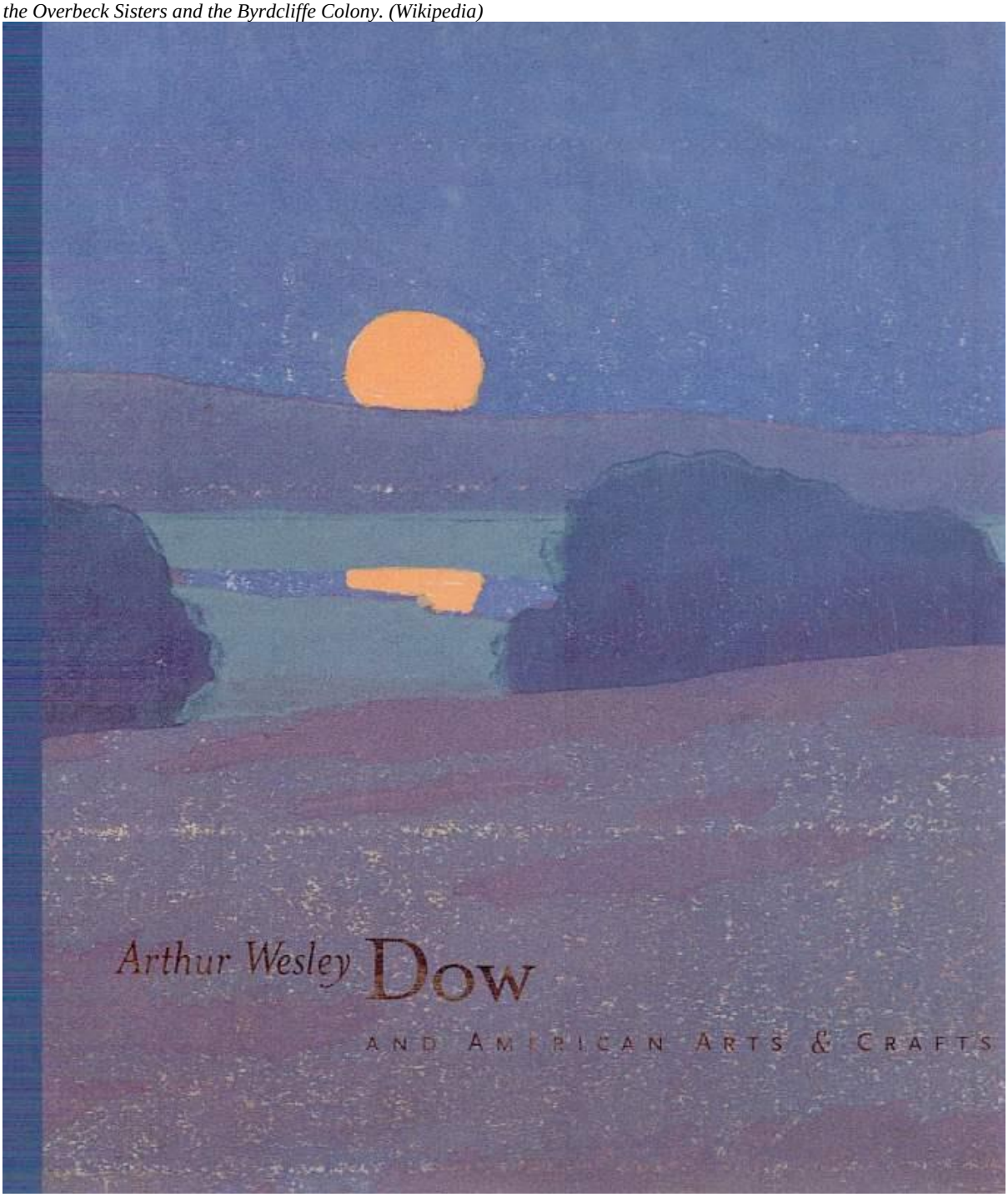


181 **[Dow, Arthur Wesley] Green, Nancy E. and Poesch, Jessie.** Arthur Wesley Dow and American Arts and Crafts. Second Edition. New York, Harry N. Abrams Inc Publishers, 2000. 23.5cm x 25cm. 205, (1) pages with 164 illustrtaions (142 plates in full colour). Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. 65,--

Includes for example: Arthur Wesley Dow, Artist and Educator. Arthur Wesley Dow and Art Pottery: The Beauty of Simplicity. Prints and Watercolours. Photographs. Ceramics and Tiles. Furniture, Textiles and Other works.

Arthur Wesley Dow (April 6, 1857 – December 13, 1922) was an American painter, printmaker, photographer, and influential arts educator. Dow taught at major American arts training institutions for 30 years among them Teachers College, Columbia University; the Art Students League of New York; Pratt Institute; and his own Ipswich Summer

School of Art. His ideas were quite revolutionary for the period, he taught that rather than copying nature, art should be created by elements of the composition, like line, mass and color. His ideas were published in the 1899 book Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers. He taught many of America's leading artists and craftspeople, including Georgia O'Keeffe, Charles Sheeler, Charles J. Martin, two of the Overbeck Sisters and the Byrdcliffe Colony. (Wikipedia)



182 **[Downman, John] Williamson, Dr.** John Downman, A.R.A. His Life and Works by Dr. Williamson. With a Catalogue of his Drawings. First Edition. 'The Connoisseur' Extra Number, No 2. London, Otto Limited, 1097. 22cm x 27.5cm. XXIV, XLIX, 62 pages of illustrations, LXVIII pages. Original Softcover. Very good condition with only very minor signs of external wear. Some parts of the wrapper slightly detached from the spine. [The Connoisseur - Extra Number - No.2]. 50,--

John Downman (1750 – December 24, 1824) was a Welsh portrait and subject painter.

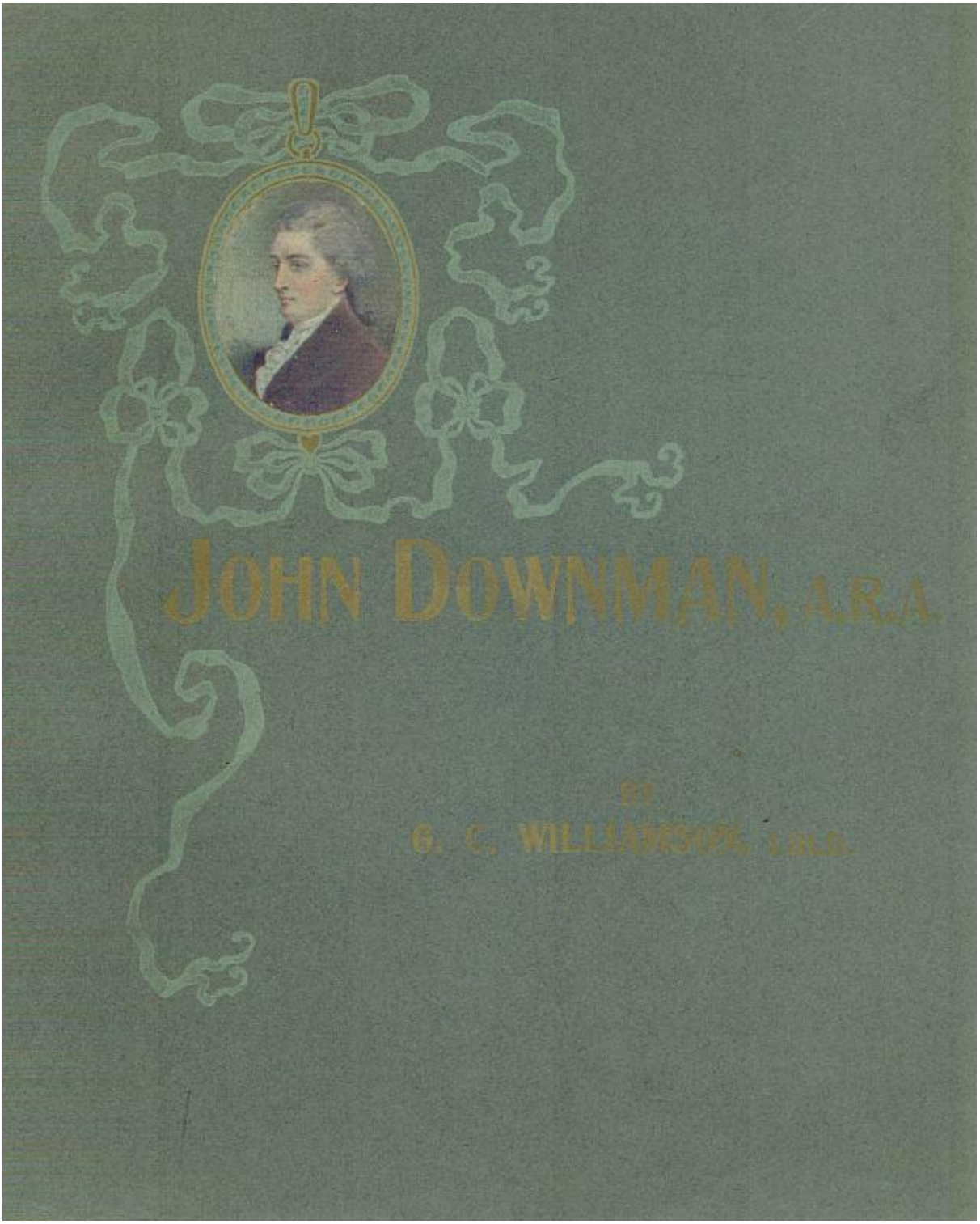
Downman is thought to have been born near Ruabon, Denbighshire, the son of Francis Downman, attorney, of St Neots, and Charlotte (née Goodsend, eldest daughter of the private secretary to George I); his grandfather, Hugh Downman (1672–1729), had been the master of the House of Ordnance at Sheerness. The Downman family is usually known as a Devonshire one, but the exact connexion between the artist and the Devonshire branch has not been

traced. He was educated first at Chester, then at Liverpool, and finally at the Royal Academy schools, and was for a while in the studio of Benjamin West.
Gerhard Gustaf Adam Nolcken (1780)

Downman is believed to have been "pressed" for the navy as a young man, and on his escape settled down for a while in Cambridge (1777), eventually coming to London, where he contributed to various art exhibitions. In 1804 he moved to the village of West Malling in Kent. In 1806, Downman visited Plymouth in the West Country, between 1807 and 1808 he practised at Exeter, afterwards working in London for some years, settling at Chester in 1818-19, then finally moving to Wrexham, where his only daughter married and where he died on 24 December 1824. He left a large collection of his paintings and drawings to his daughter. He was also the father of Sir Edwin Downman.

He exhibited 148 works in the Royal Academy between 1769 and 1819, mainly portraits, but often fancy subjects, such as 'Rosalind,' painted for the Shakespeare Gallery; 'The Death of Lucretia; The Priestess of Bacchus;' 'Tobias;' 'Fair Rosamond;' 'The Return of Orestes;' 'Duke Robert,' etc. In 1795 he was elected an associate of the Royal Academy.

His first work at the Royal Academy (1769) was A small portrait in oil,' and the last (1819), A late Princess personifying Peace crowning the glory of England reflected on Europe, 1815. In 1884 the trustees of the British Museum acquired, by purchase, a volume containing numerous coloured drawings by Downman, among which were several portraits, now separately mounted. He also left several volumes of exquisite drawings, executed in red and black chalk, of which Ralph Neville Grenville published a catalogue (Taunton, 1865). He also painted some miniature portraits. Engravings were also made by Bartolozzi and others. Many of his portraits have attached to them remarks of considerable importance respecting the persons represented. (Wikipedia)



183 **[Drysdale, Russell] Dutton, Geoffrey.** Russell Drysdale - The Man and His work. With 32 Colour Plates and 124 Monochrome Plates. First Edition. London, Thames and Hudson, 1964. 23cm x 28.5cm. 202 pages. Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. From the library of Margot Fonteyn-photographer and artist Keith Money. 85,--

Sir George Russell Drysdale, AC (7 February 1912 – 29 June 1981) was an Australian artist. He won the prestigious Wynne Prize for Sofala in 1947, and represented Australia at the Venice Biennale in 1954. He was influenced by abstract and surrealist art, and "created a new vision of the Australian scene as revolutionary and influential as that of Tom Roberts".

George Russell Drysdale was born in Bognor Regis, Sussex, England, to an Anglo-Australian pastoralist family, which settled in Melbourne, Australia in 1923. Drysdale was educated at Geelong Grammar School. He had poor

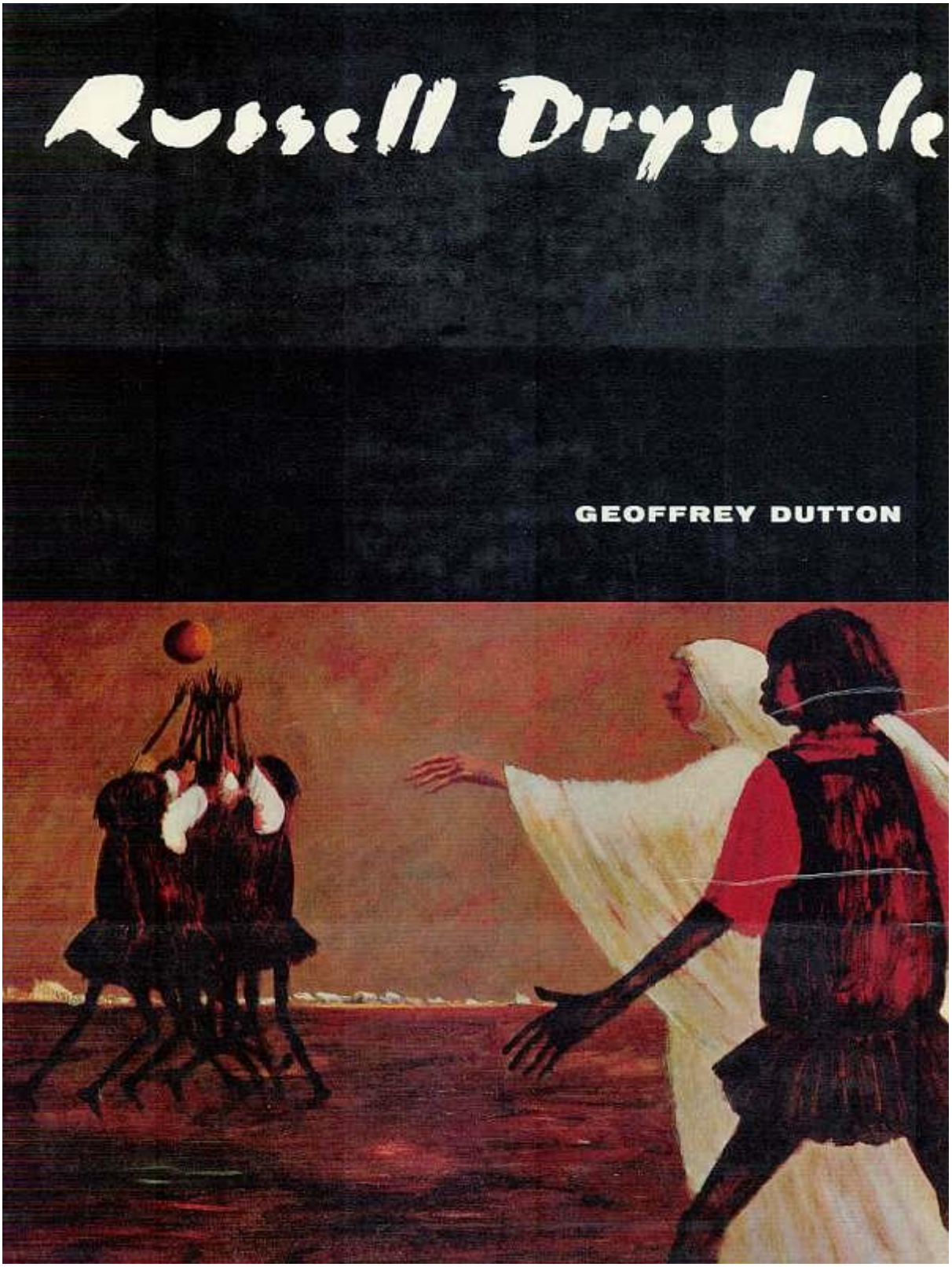
eyesight all his life, and was virtually blind in his left eye from age 17 due to a detached retina.

Drysdale worked on his uncle's estate in Queensland, and as a jackaroo in Victoria. A chance encounter in 1932 with artist and critic Daryl Lindsay awakened him to the possibility of a career as an artist. Supported by a fellow artist, Drysdale studied with the modernist artist and teacher George Bell in Melbourne from 1935 to 1938. He also made several trips to Europe; during 1938–39, he attended the Grosvenor School in London and the Grande Chaumière in Paris. By the time of his return from the third of these trips in June 1939 Drysdale was recognised within Australia as an important emerging talent, but had yet to find a personal vision. His decision to leave Melbourne for Albury and then Sydney in 1940 was instrumental in his discovery of his lifelong subject matter, the Australian outback and its inhabitants. Equally important was the influence of fellow artist Peter Purves Smith in guiding him towards his characteristic mature style with its use of desolate landscapes inhabited by sparse figures under ominous skies.

Drysdale's 1942 solo exhibition in Sydney (his second in point of time; his first had been in Melbourne in 1938) was a critical success, and established him as one of the leading Sydney modernists of the time, together with William Dobell, Elaine Haxton, and Donald Friend. In 1944, The Sydney Morning Herald sent him into far western New South Wales "to illustrate the effects of the then-devastating drought". With his series of paintings of drought-ravaged western New South Wales and, later, a series based on the derelict gold-mining town of Hill End, his reputation continued to grow during the 1940s. A painting of the nearby town of Sofala won the Wynne Prize for landscape in 1947. His 1948 work, The cricketers has been described by the National Gallery of Australia as "one of the most original and haunting images in all Australian art."

His 1950 exhibition at London's Leicester Galleries, at the invitation of Sir Kenneth Clark, was a significant milestone in the history of Australian art. Until this time, Australian art had been regarded as a provincial sub-species of British art; Drysdale's works convinced British critics that Australian artists had a distinctive vision of their own, exploring a physical and psychological landscape at once mysterious, poetic, and starkly beautiful. The exhibition initiated the international recognition of Australian art that quickly came to include Dobell, Sidney Nolan, Arthur Boyd, Clifton Pugh, and others who came to national and international prominence in the 1950s.

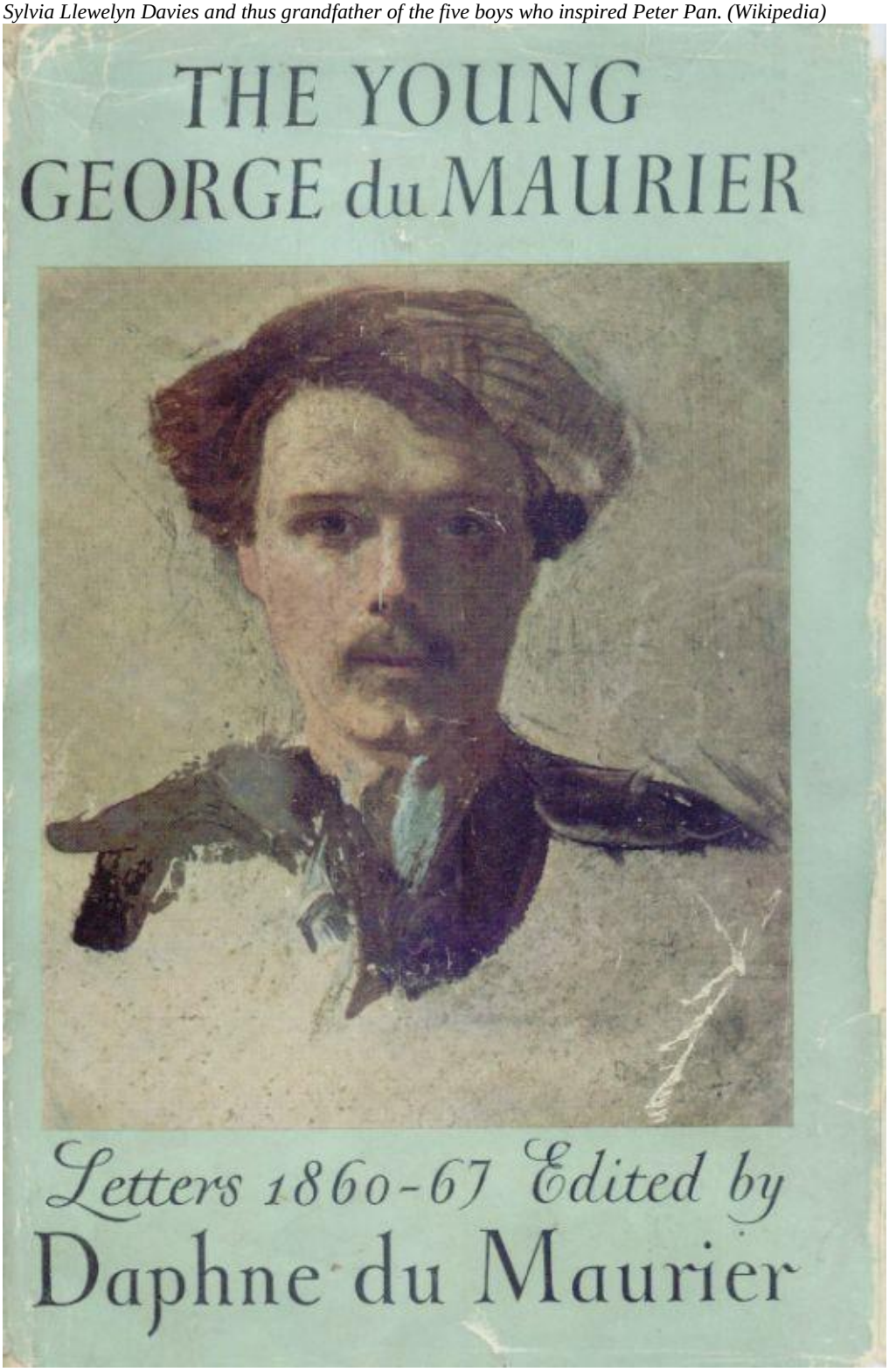
Drysdale's reputation continued to grow throughout the 1950s and 1960s as he explored remote Australia and its inhabitants. In 1954, together with Nolan and Dobell, he was chosen to represent Australia at the Venice Biennale, and in 1960, at Bouddi near Gosford, New South Wales.
In 1969, Drysdale was knighted for his services to art, and in 1980, he was awarded the Companion of the Order of Australia. His later years saw a marked falling off in the quantity of his output, which had never been large.
Drysdale died in Sydney on 29 June 1981. At his request, Sir Russell's cremated remains were placed in the shade of a tree by the church in the burial ground beside historic St Paul's Anglican Church, Kincumber. He was married twice, and had a son, Tim, and a daughter, Lynne. Tim took his life in 1962, aged twenty one, and the following year his wife Bon also committed suicide. In 1964 Drysdale married Maisie Purves Smith, an old friend. Australian art scholar and gallery director Ron Radford argues that towards the end of World War II, Drysdale triggered "'a general reddening' of Australian landscape art". Radford describes Drysdale's work as follows: "His dried up earth suggested that man had lost control of the land - nature had fought back and taken back". Drysdale's Australia was "hot, red, isolated, desolate and subtly threatening". His The Drover's Wife "cohabits in Australians' minds with Nolan's Carcass paintings" as conveying a sense of desolation. Dysdale's red presents "a landscape deeply, intrinsically inhospitable" and conveys the "utter alienation" of the figures he paints in the landscape.
Christine Wallace suggests that Drysdale "was the visual poet of that passive, all-encompassing despair that endless heat and drought induces", but that it was Sidney Nolan who, with a similar view, "most powerfully projected this take on Australia to the outside world".
Lou Klepac, summing up in his 1983 work on Drysdale, says: "He found in the common elements of the landscape permanent and moving images which have become part of the visual lingua franca of modern Australia...Those who see in Drysdale's paintings a world remote from the comforts and pleasures they depend on, feel that he depicts loneliness and isolation. To him it was the opposite, a liberation from the anguish of the civilised world." (Wikipedia)



184 **[Du Maurier, George] Du Maurier, Daphne.** The Young George Du Maurier. A selection of his letters 1860-67. With a Biographical appendix by Derek Pepys Whiteley and illustrations from contemporary drawings by Du Maurier. First Edition. London, Peter Davies, 1951. 14.4cm x 22.5cm. XXI, 307 pages with 19 illustrations. Original Hardcover with original dustjacket in protective Mylar. Very good condition with only minor signs of wear to the binding. The rare dustjacket with stronger signs of wear but in protective Mylar. Some mild foxing only. 38,--

George Louis Palmella Busson du Maurier (6 March 1834 – 8 October 1896) was a French-born British cartoonist

and author, known for his cartoons in Punch and also for his novel Trilby. He was the father of actor Gerald du Maurier and grandfather of the writers Angela du Maurier and Dame Daphne du Maurier. He was also the father of Sylvia Llewelyn Davies and thus grandfather of the five boys who inspired Peter Pan. (Wikipedia)



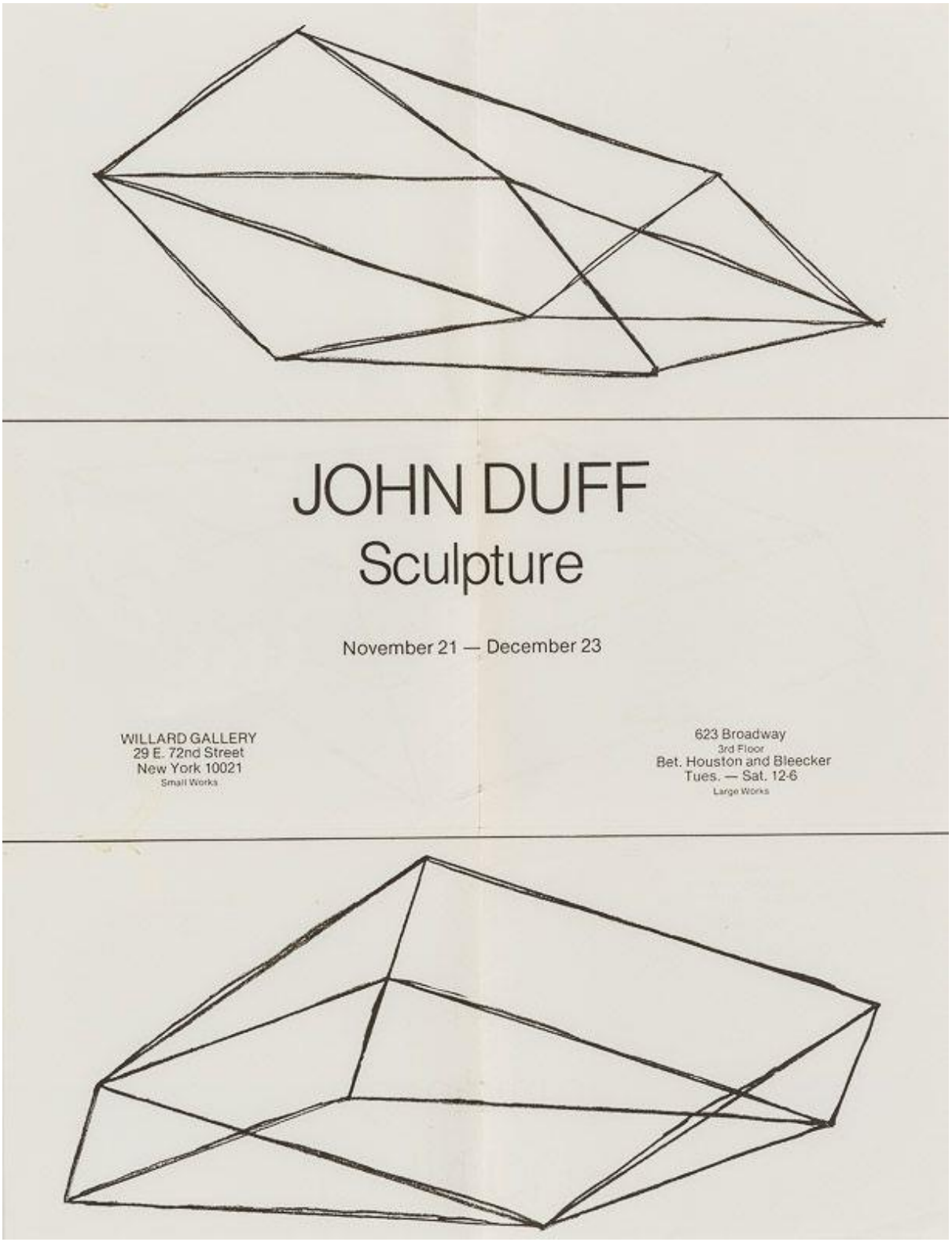
185 **Dubuffet, Jean.** Jean Dubuffet. Le Salon d' été et autres. Musée des Arts Décoratifs. 30 mars - 30 avril 1978. Paris, Musée des Arts Décoratifs, 1978. 27 cm x 21 cm. 15 pages. With several black-and-white illustrations throughout the catalog. Illustrated Softcover. Very good condition with only minor signs of external wear. 25,--

Jean Philippe Arthur Dubuffet (31 July 1901 – 12 May 1985) was a French painter and sculptor. His idealistic approach to aesthetics embraced so called "low art" and eschewed traditional standards of beauty in favor of what he believed to be a more authentic and humanistic approach to image-making. He is perhaps best known for founding

the art movement Art Brut, and for the collection of works—Collection de l'art brut—that this movement spawned. Dubuffet enjoyed a prolific art career, both in France and in America, and was featured in many exhibitions throughout his lifetime. (Wikipedia).

186 **Duff, John.** John Duff Sculpture. [Exhibition Poster] November 21 - December 23. New York, Unknown, c1970 18,6 cm x 21,5 cm. Fold out poster with black-and-white print. Softcover / Illustrated poster. Very good condition with only minor signs of external wear. 35,--

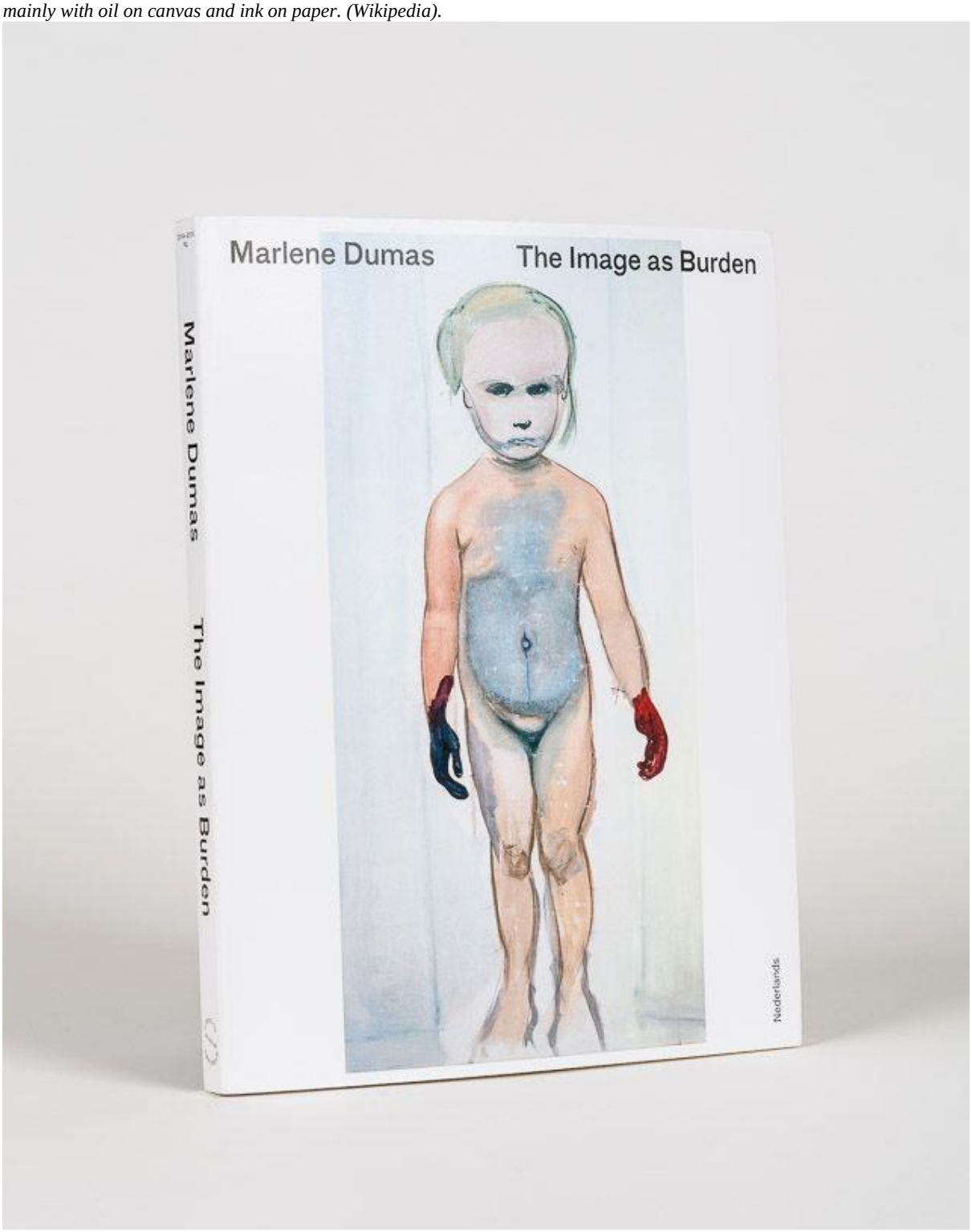
John Duff is an American visual artist who was born in 1943. John Duff has had several gallery and museum exhibitions, including at the Ambach & Rice and at the Baltimore Museum of Art. Numerous works by the artist have been sold at auction, including 'Curved Wedge with Masonite' sold at Christie's New York 'Open House' in 2008 for $6,875. There have been Several articles about John Duff, including 'Art in Review; John Duff' written by Grace Glueck for New York Times in 1997.



187 **[Dumas, Marlene] Coelewij, Leontine / Sainsbury, Helen / Vischer, Theodora (Editors).** Marlene Dumas. The Image as Burden. Amsterdam, Stedelijk Museum Amsterdam, 2014. 30 cm x 23 cm. 191 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 48,--
Includes for example the following essays: Marlene Dumas - Vroege Jaren 1953-1975 / Leontine Coelewij - Love versus Death / Dominic van de Boogerd - Marilyn, Norma en Arlene / Een gesprek tussen Marlene Dumas en Theodora Vischer etc etc.

Marlene Dumas (Kaapstad, 3 augustus 1953) is een in Zuid-Afrika geboren kunstenares. Zij woont en werkt sinds 1976 in Amsterdam en wordt als een Nederlandse kunstenares beschouwd. (Wikipedia).

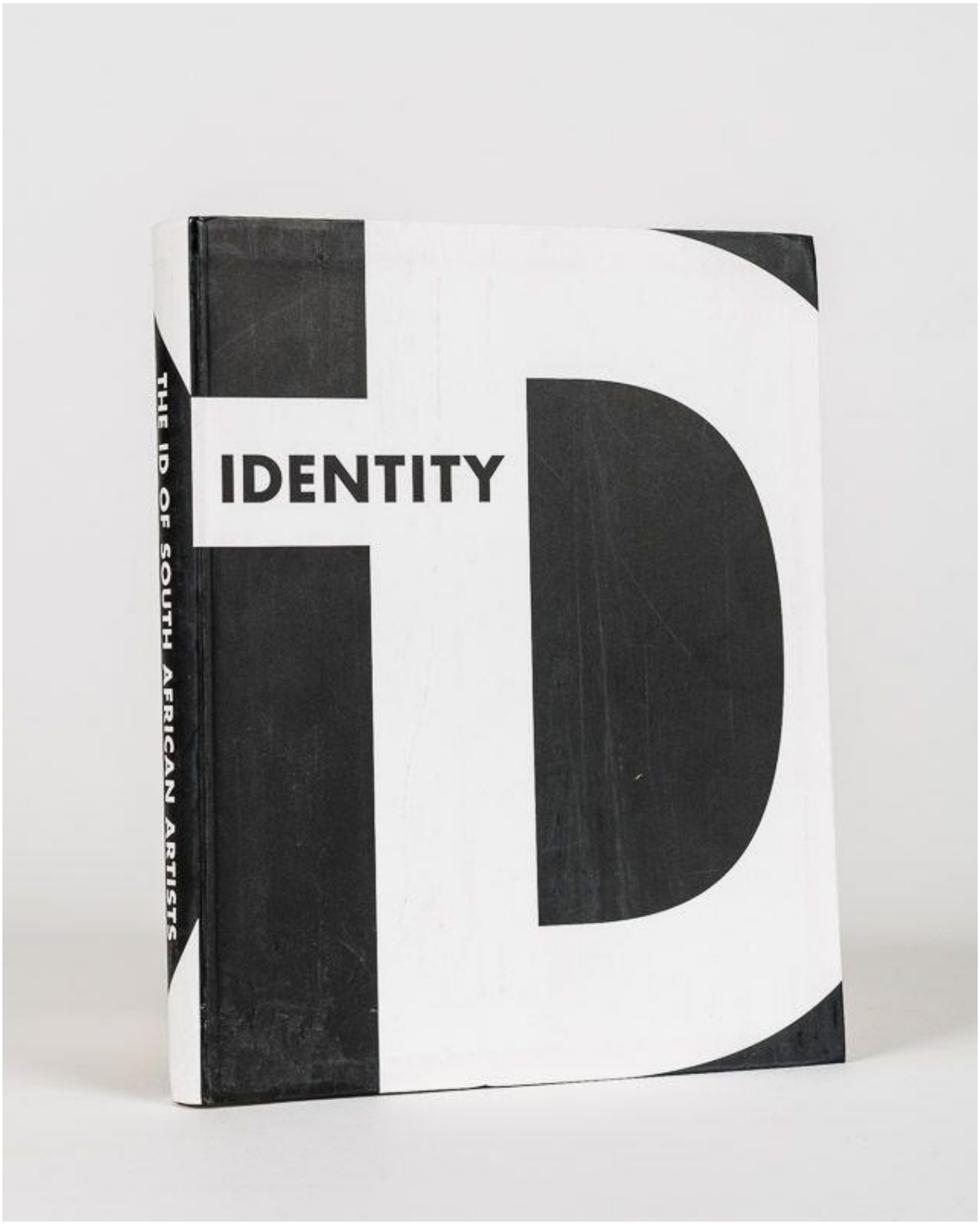
Marlene Dumas (born 3 August 1953) is a South African born artist and painter who lives and works in Amsterdam, the Netherlands. In the past Dumas produced paintings, collages, drawings, prints and installations. She now works mainly with oil on canvas and ink on paper. (Wikipedia).



188 **[Dumas, Marlene] Ende, Janine van den (Editor).** The ID of South African Artists. Bilingual: Nederlands, English. Amsterdam, Stichting Art & Theatre, 2004. 23,5 cm x 19,5 cm. 288 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts

weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 38,--

Met o.a. de volgende kunstenaars / Includes for example the following artists: Poem by Marlene Dumas / Ricky Ayanda Dyaloyi / William Kentridge / Penny Siopis / John Baloyi / Karl Gietl / Lucky Sibiya / Gary Frier / James Reed / Sandra Kriel etc etc.

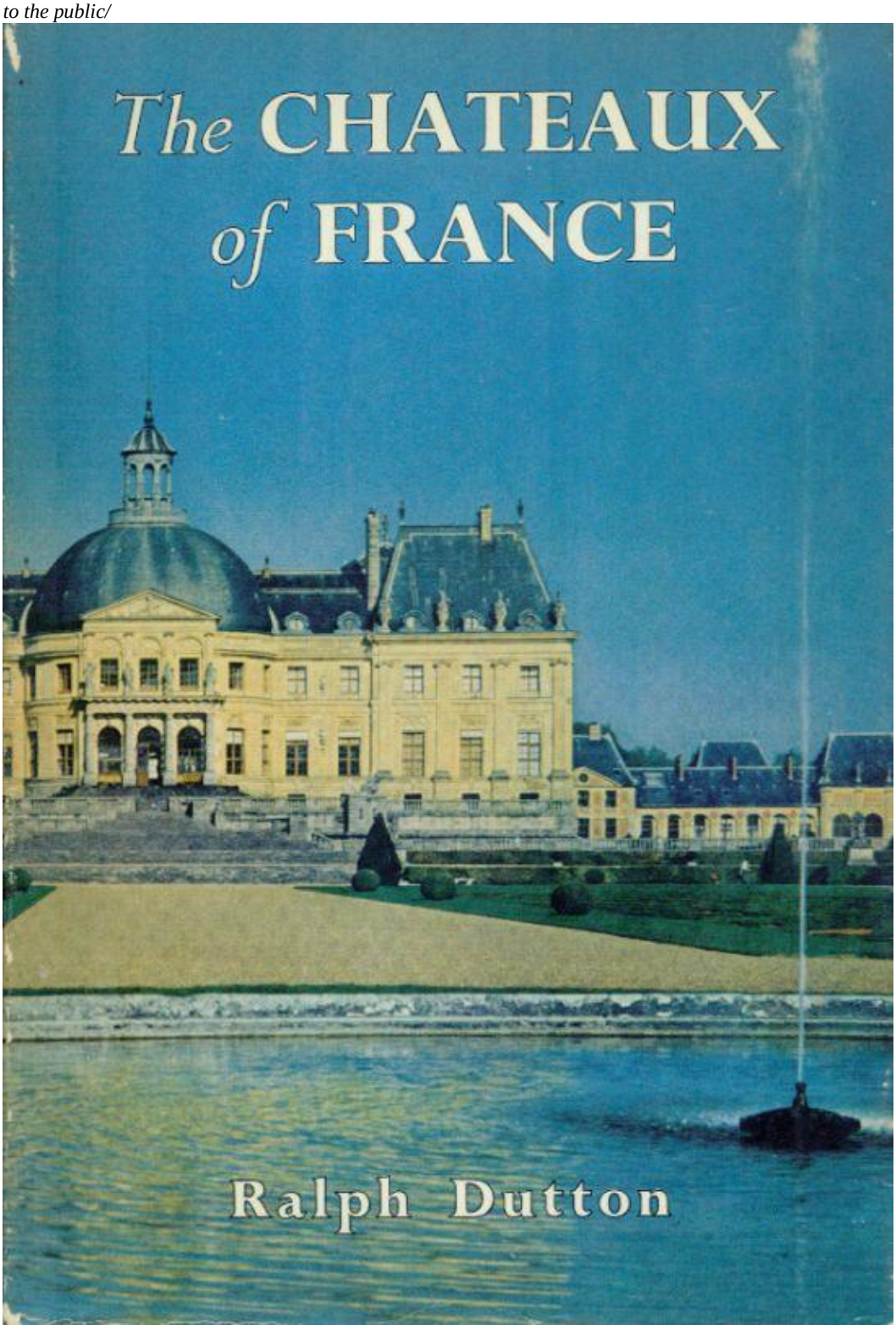


189 **[Dumas, Marlene] Fuchs, Rudi / Heyting, Lien (Editors).** Nederlandse Kunst in het Stedelijk Paleis. De Voorstelling. Gastconservator: Koningin Beatrix. Stedelijk Museum Amsterdam 9 december 2000 tot en met 4 februari 2001. Amsterdam, Ludion, 2000. 30 cm x 23 cm. 156 pagina's / pages. Met talrijke illustraties in kleur en zwart-wit / With many black-and-white and colour illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In uitstekende staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans

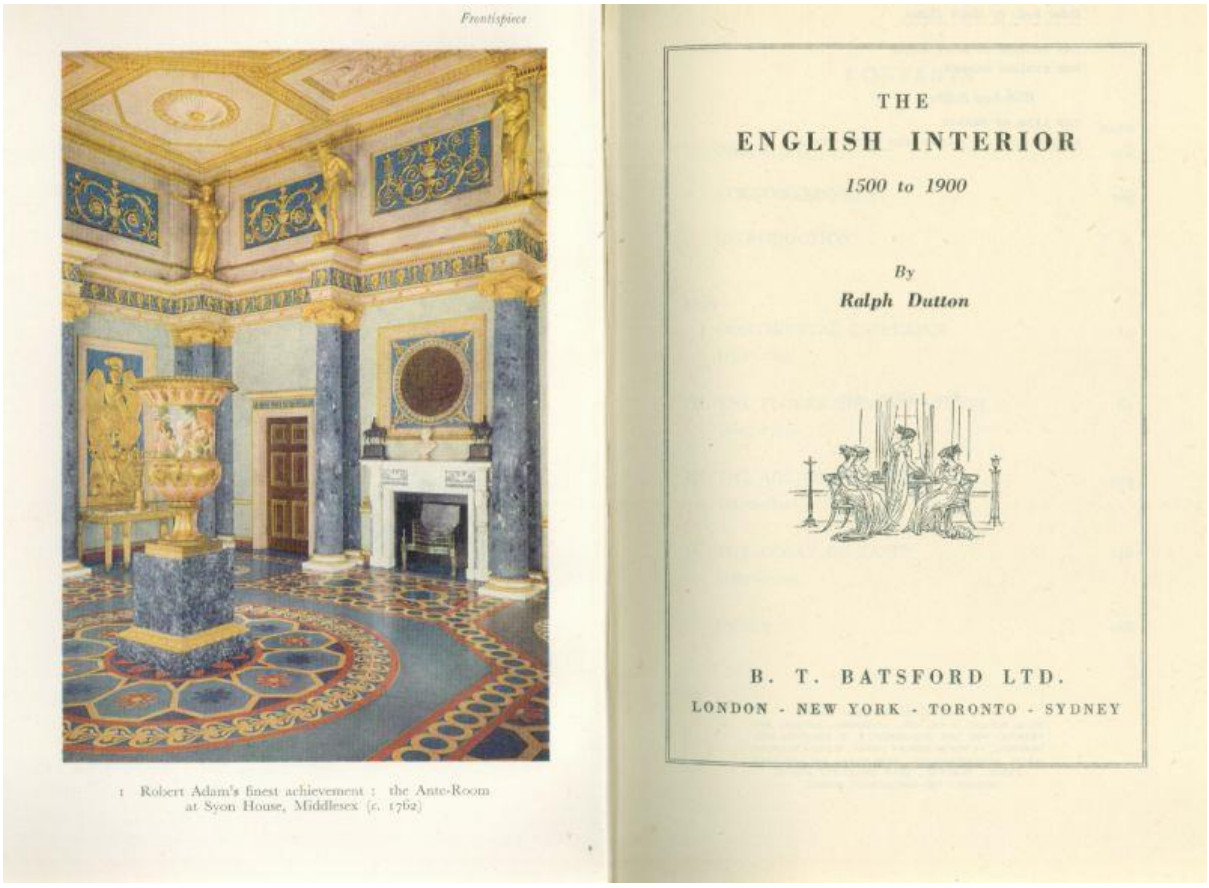
Molenaar. Excellent condition with only minor signs of external wear. 29,--
Koningin Beatrix maakte, als gastconservator, een keuze uit de collectie van het Stedelijk Museum Amsterdam. Dit boek presenteert ruim 200 kunstwerken van 130 kunstenaars en geeft daarmee een breed overzicht van de naoorlogse Nederlandse kunst: schilderijen, beelden, wandkleeden, prenten en tekeningen. In een uniek interview door Lien Heyting licht de Koningin haar selectie toe. Rudi Fuchs, de directeur van het museum, leidt de lezers zaal voor zaal binnen in dit door Koningin Beatrix gecreëerde Stedelijk Paleis. (Ludion).

190 **Dutton, Ralph.** The Chateaux of France. First Edition. London, B.T. Batsford Ltd, 1957. 15.5cm x 23cm. 272 pages with 111 illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 30,--
Includes for example: Pre Renaissance 1400-1515/ Italian influence 1515-1550/ The Rise of the Architect 1550-1600/ Early Classicism 1600-1650/ A Golden Age 1650 - 1715/ The Age of Grace 1715-1760/ From Kingdom to

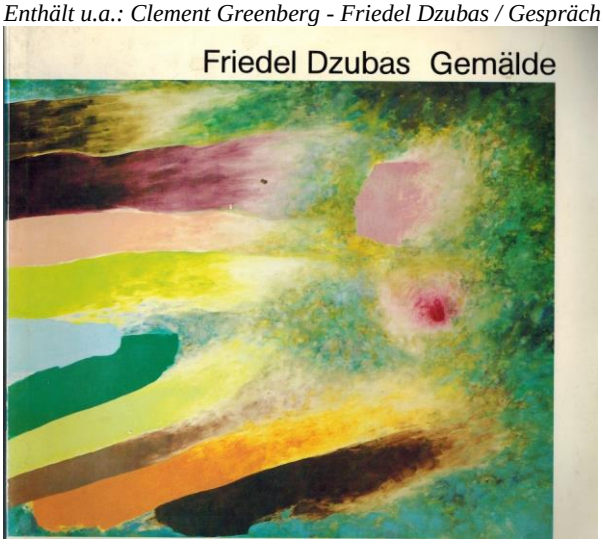
Empire 1760-1810/ Gardens and their Ornaments/ Map showing the position of the French Chateaux/ Chateaux open to the public/



191 **Dutton, Ralph.** The English Interior 1500 to 1900. First Edition. London a.o, B.T. Batsford Ltd, 1948. 15.5cm x 23cm. VIII, 192 with 171 illustrations. Original Hardcover. Very good condition with only minor signs of wear. 30,--
Includes for example: Continental Influence (1500-1625)/ The Florescence of Design (1625-1710)/ The Age of Splendour (1710-1820)/ The Decay of Taste (1820-1900)/



192 **Dzubas, Friedel.** Gemälde. Bielefeld, Kunsthalle Bielefeld, 1978. 22,5 cm x 23,5 cm. 58 seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Illustrated Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 28,--
Enthält u.a.: Clement Greenberg - Friedel Dzubas / Gespräch mit Friedel Dzubas etc etc.

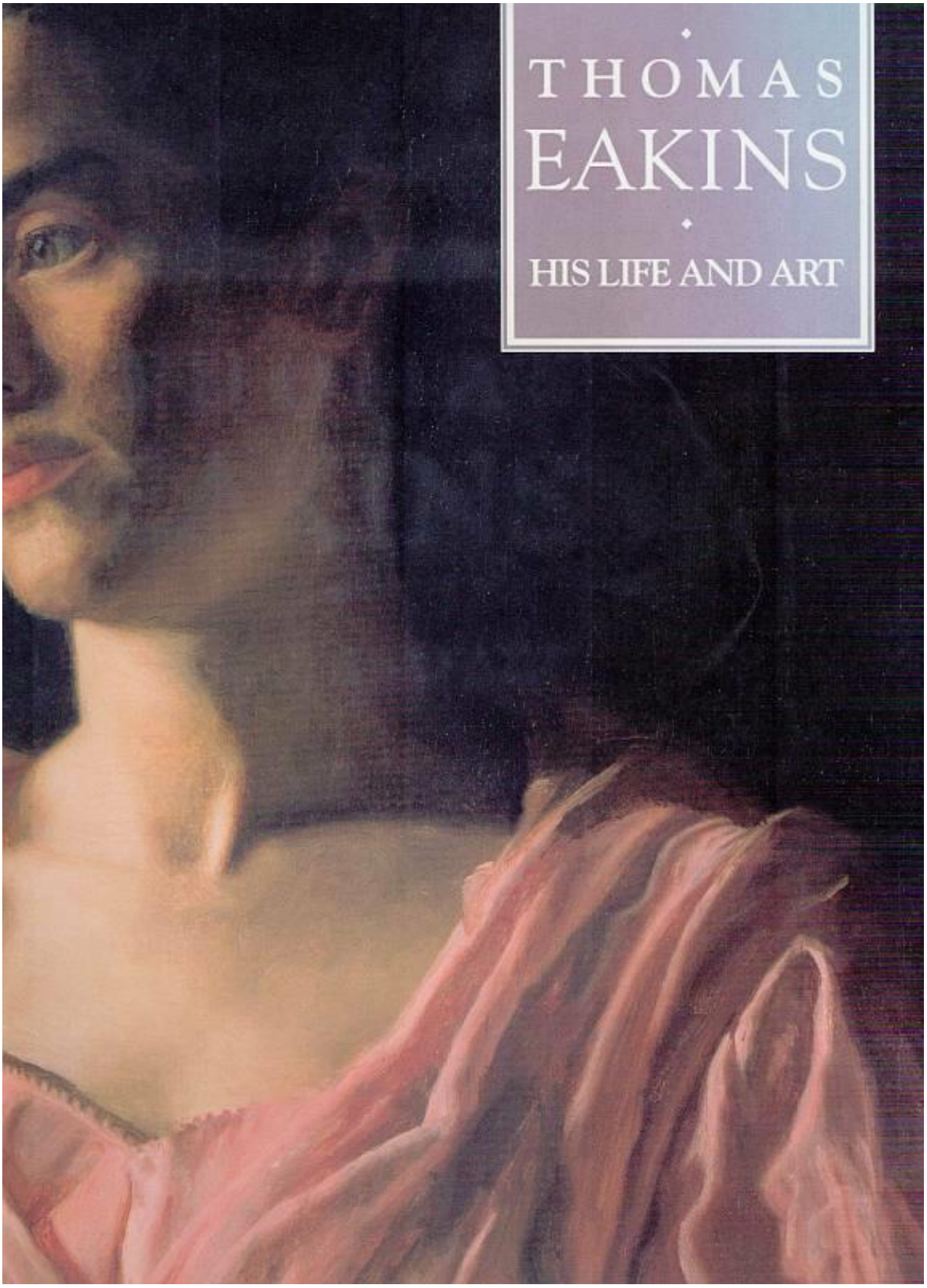


193 **[Eakins, Thomas] Homer, William Innes.** Thomas Eakins. His Life and Art. First Edition. New York a.o, Abbeville Press Publishers, 1992. 28.5cm x 34cm. 276 pages with 243 illustrations. Original Hardcover with original dustjacket. Stunning publication in excellent condition with only very minor signs of external wear. 85,--
Includes for example: Paris and Spain. Philadelphia. In search of Patrons and Independence. Eakins as Theorist. Eakins as Teacher. The cowboys and the poet.

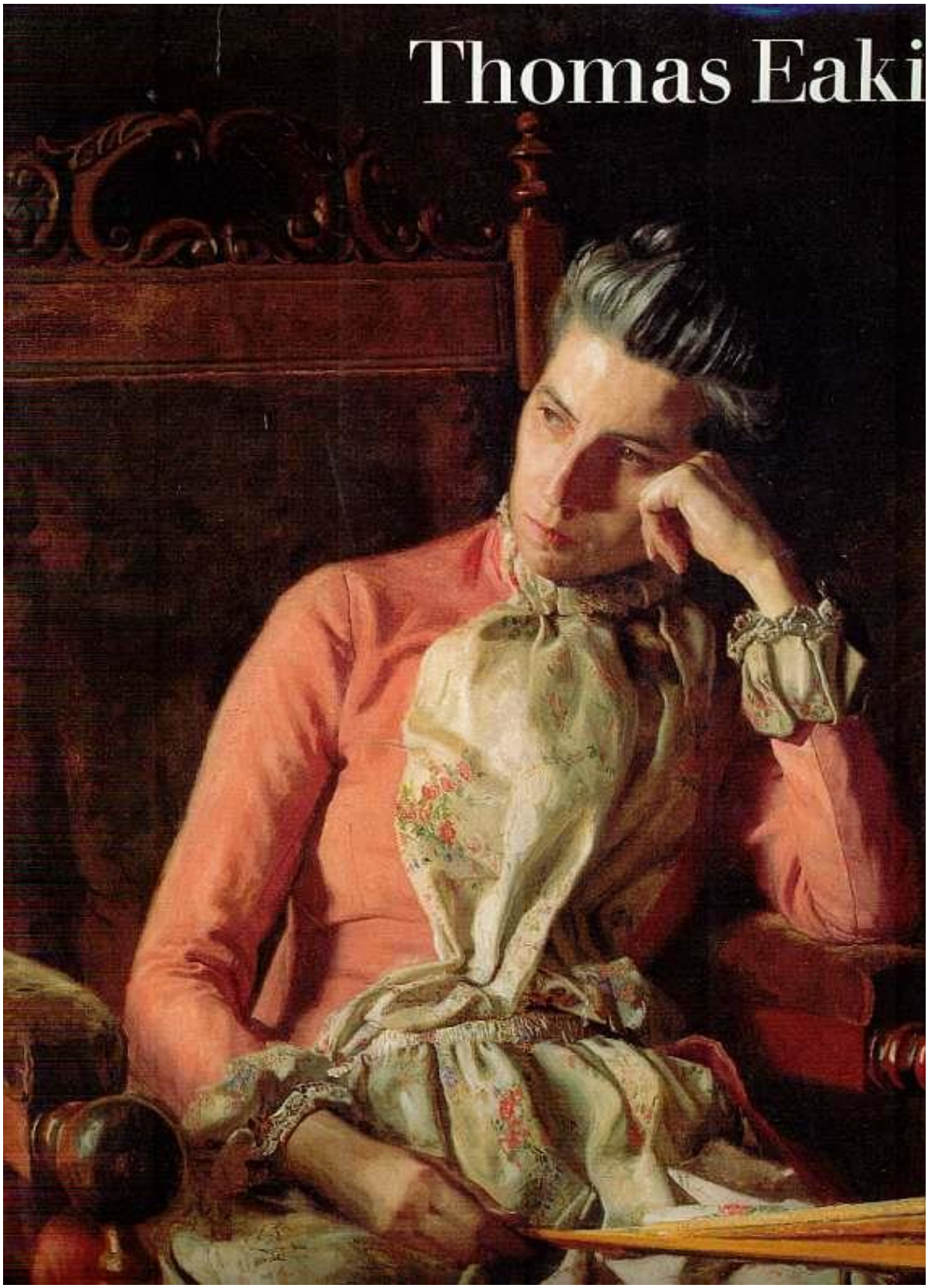
Thomas Cowperthwait Eakins (July 25, 1844 – June 25, 1916) was an American realist painter, photographer, sculptor, and fine arts educator. He is widely acknowledged to be one of the most important artists in American art history.

For the length of his professional career, from the early 1870s until his health began to fail some 40 years later, Eakins worked exactingly from life, choosing as his subject the people of his hometown of Philadelphia. He painted several hundred portraits, usually of friends, family members, or prominent people in the arts, sciences, medicine, and clergy. Taken en masse, the portraits offer an overview of the intellectual life of Philadelphia in the late 19th and early 20th centuries; individually, they are incisive depictions of thinking persons. As well, Eakins produced a number of large paintings which brought the portrait out of the drawing room and into the offices, streets, parks, rivers, arenas, and surgical amphitheaters of his city. These active outdoor venues allowed him to paint the subject which most inspired him: the nude or lightly clad figure in motion. In the process he could model the forms of the body in full sunlight, and create images of deep space utilizing his studies in perspective.

No less important in Eakins' life was his work as a teacher. As an instructor he was a highly influential presence in American art. The difficulties which beset him as an artist seeking to paint the portrait and figure realistically were paralleled and even amplified in his career as an educator, where behavioral and sexual scandals truncated his success and damaged his reputation.
Eakins also took a keen interest in the new technologies of motion photography, a field in which he is now seen as an innovator. Eakins was a controversial figure whose work received little by way of official recognition during his lifetime. Since his death, he has been celebrated by American art historians as "the strongest, most profound realist in nineteenth-and early-twentieth-century American art". (Wikipedia)

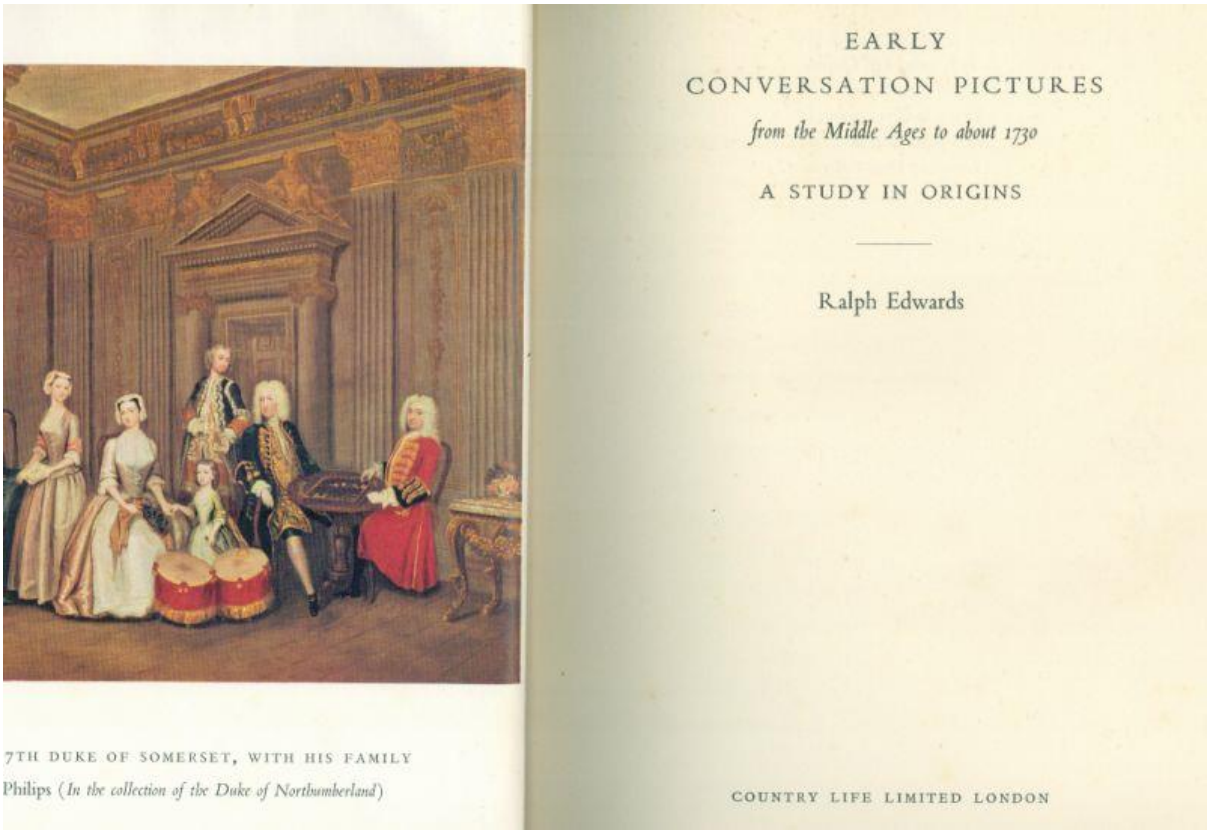


194 **[Eakins, Thomas] Wilmerding, John.** Thomas Eakins (1844-1916) and the Heart of American Life. London, National Portrait Gallery, 1993. 4°. 212 pages. Original Hardcover with dustjacket. Excellent - near Fine - condition with only one minor tear to the dustjacket. 40,--

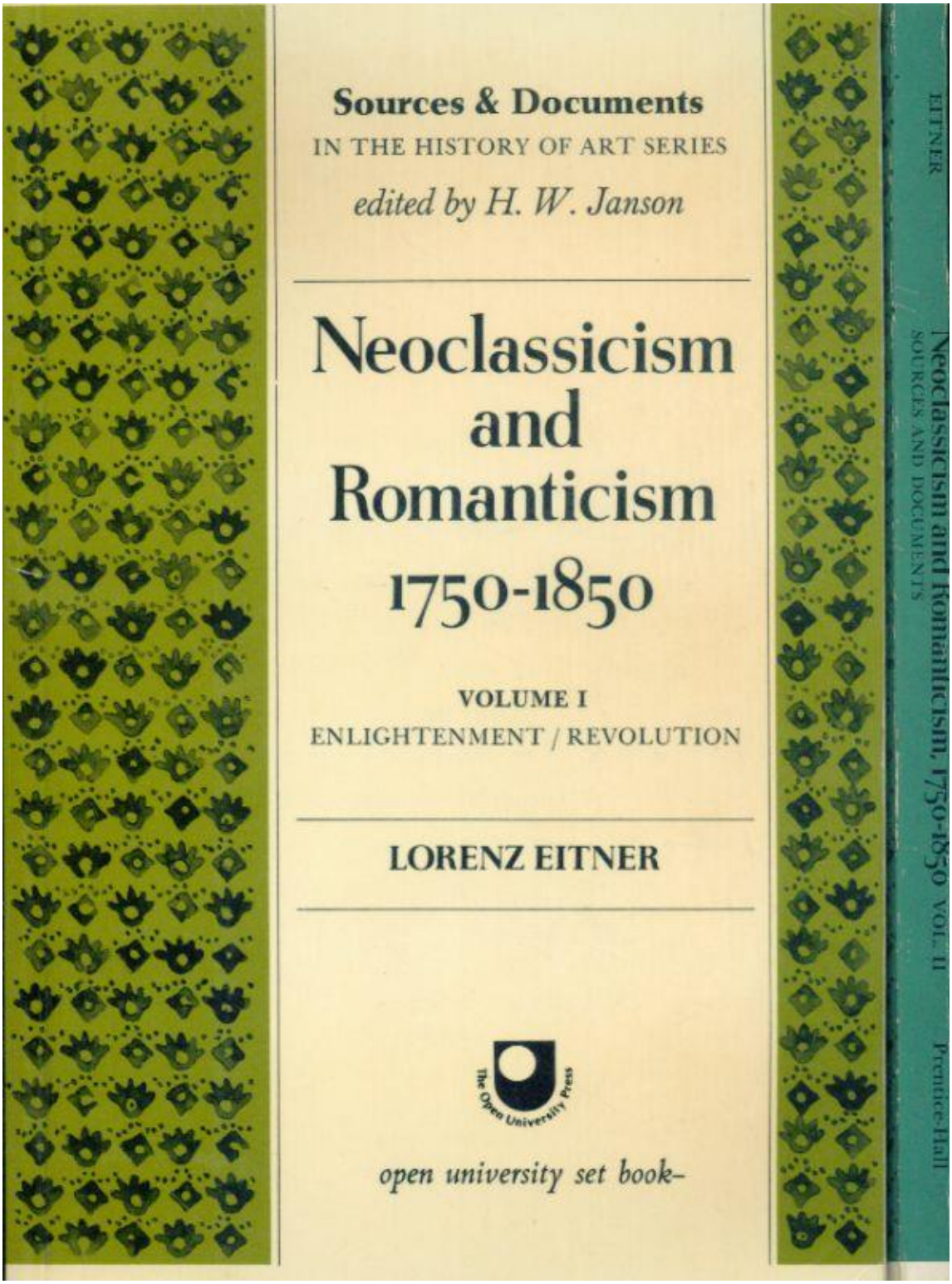


195 **Edwards, Ralph.** Early Conversation Pictures. From the Middle Ages to about 1730. A Study in Origins. First Edition. London, Country Life Limited, 1954. 18.5cm x 25cm. 176 pages with 95 illustrations Original Hardcover. Very good condition with only minor signs of wear. Rare ! 65,--
Includes for example: Early Conversation Pictures/ A 'Conversation' defined/ The Origins in Flanders/ Italian Secular Conversazioni and a German Precursor/ English and Netherlandish informal Portraiture of the Sixteenth

Century/ The First English 'Conversations' / The Golden Age in Holland and Flanders/ 'Conversations' In France/ Rise of the Mode in England/ Flemish School/ German School/ Dutch School/ Italian School/ French School/ English School/

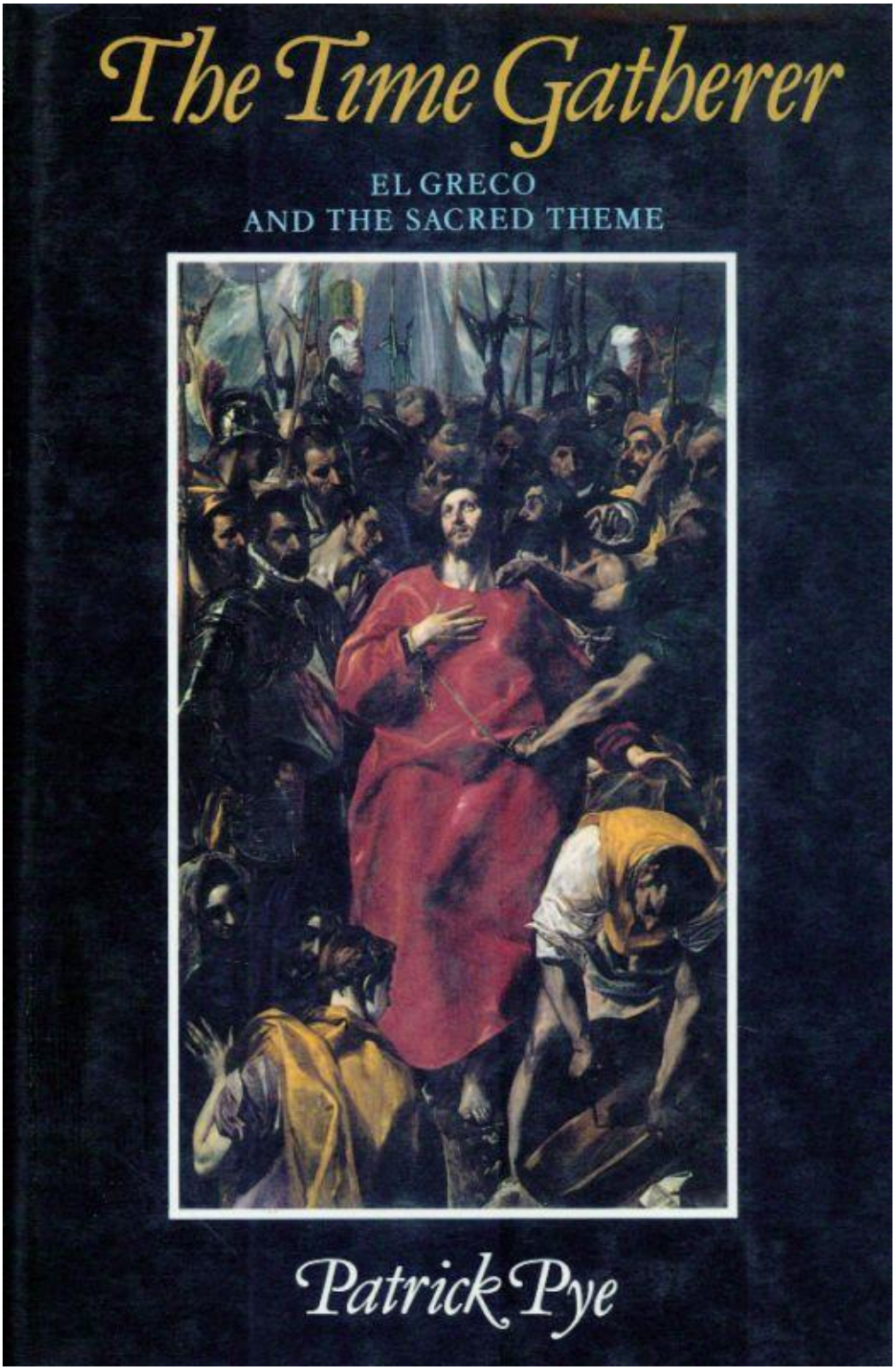


196 **Eitner, Lorenz.** Neoclassicism and Romanticism. 1750-1850. Sources and Documents. Volume I : Enlightenment/Revolution.Volume II : Restoration/Twilight of Humanism. Two Volumes (complete). London, Prentice-Hall International, Inc, 1971. 15cm x 23cm. X, 165, XIII, 174 pages. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--
Includes for example: Volume One: Antiquity/ Johann Joachim Winckelmann/ Gotthold Ephraim Lessing/ Giovanni Battista Piranesi/ Anton Raphael Mengs/ Sir Joshua Reynolds/ Salomon Gessner/ Jean Etienne Liotard/ Denis Diderot/ Johann Wolfgang Goethe/ Willhelm Heinse/ Johann Kaspar Lavater/ Henry Fuseli/ Immanuel Kant/ Franz Xaver Messerschmidt's 'Egyptian Heads'/ William Blake's Visionary Portraits/ Reynolds and Blake on patronage/ Asmus Jakob Carstens and the Prussian Minister/ Antoine Quatremere de Quincy/ Jacques Louis David/ Joseph Anton Kock/ Willima Blake/ Claude Nicolas Ledoux/ Jacques Louis David/ The Sect of the 'Primitifs' / Phillip Otto Range/Volume Two : Revival of Institution / The Central Museum/ Christian Revival/ Freidrich Schlegel/ The Nazarene Brotherhood/ Nature-Philosophy/ Johann Wolfgang Goethe/ Friedrich William Joseph von Schelling/ Karl Gustav Carus/ Caspar David Friedrich/ Twilight of Humanism/ John Constable/ John Ruskin/ The Lesson of the Elgin Marbles/ Benjamin Robert Haydon/ The Elgin Marbles before the House of Commons/ William Hazlitt/ Joseph Mallord William Turner/ Turner on Vanishing Day/ Theodore Gericault/ Eugene Delacroix/ Charles Baudelaire/ Jean Auguste Dominique Ingres/ Theophile Gautier and Charles Baudelaire on Ingres/ The Suicide of Benjamin Robert Haydon/ Gericault an d the Critics of the Medusa/ Adolphe Thiers' review of Delacroix' Bark of Dante/ Stendhal at the Salon/ Henrich Heine on Delacroix Liberty on the Barricades/ Ruskin on art critics/

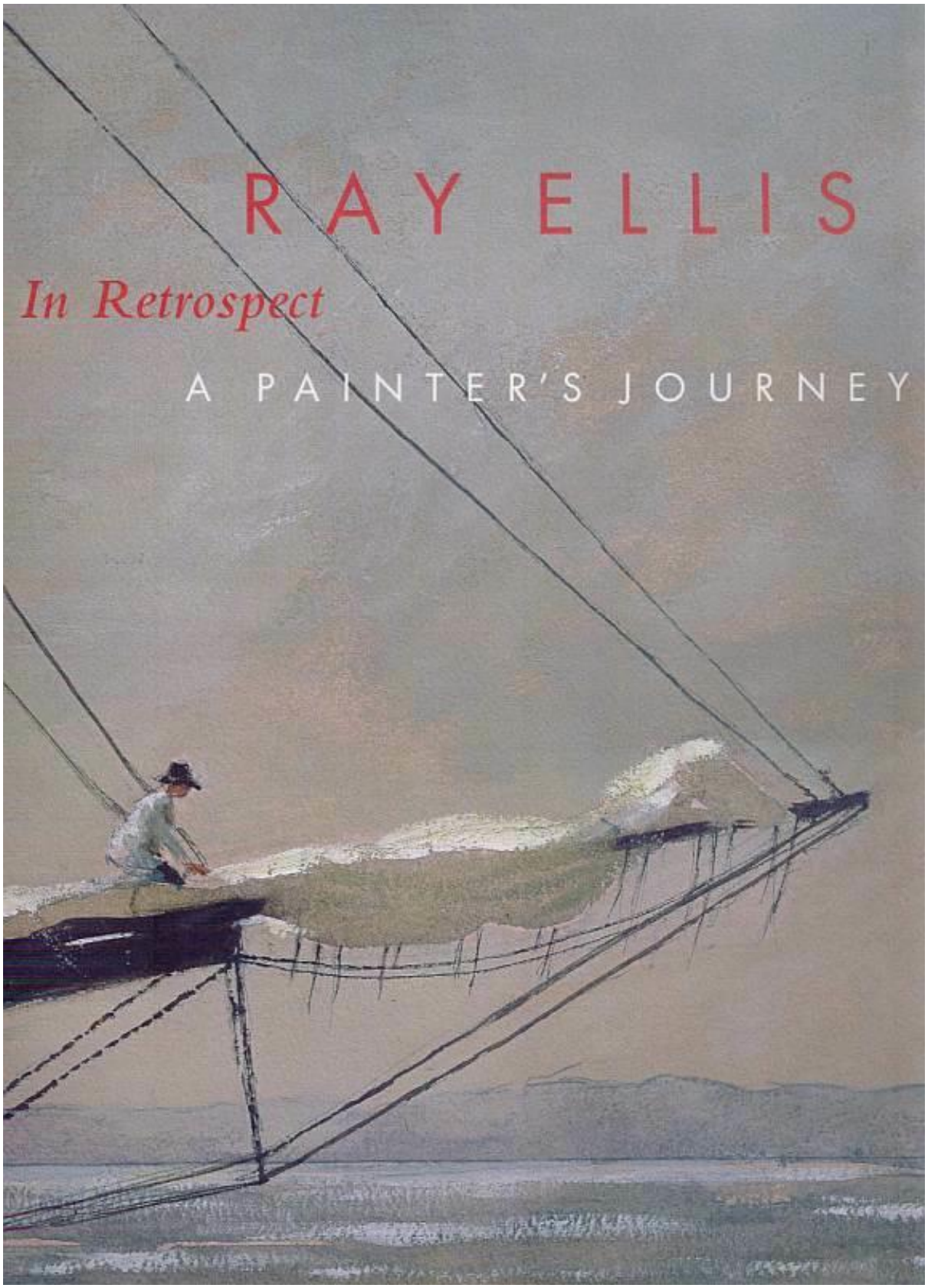


197 **[El Greco] Pye, Patrick.** The Time Gatherer. A Study of El Greco's treatment of the Sacred theme. First Edition. Dublin, Four Courts Press, 1991. 16cm x 24.5cm. 125 pages with 8 colour plates and 8 black and white plates. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. Rare ! 35,--

Includes for example: Byzantine Crete and Domenikos Theotokopolous/ The Gentleman Artist abroad/ Mannerist Times and the Platonic Inhibition/ A visionary art within the Church/ In Praise of Solitude/

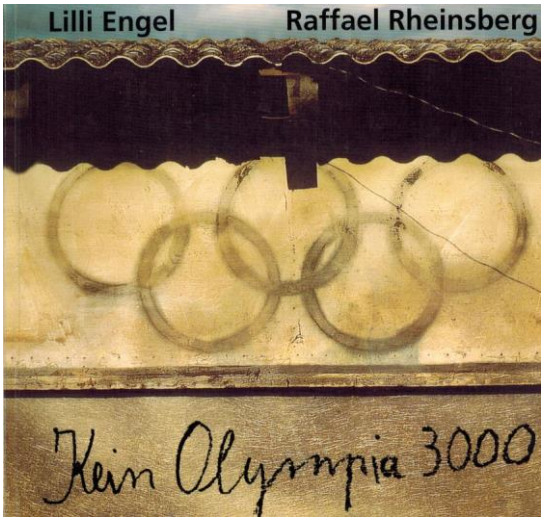


198 **[Ellis, Ray] Leeds, Valerie Ann.** Ray Ellis In Retrospect. A Painters Journey. Guest Curator Valerie Ann Leeds. Catalogue and Exhibition Coordinator Holly Koons McCullough. First Edition. Savannah/New York London, Telfair Museum of Art/ Abbeville Press, 2004. 26cm x 32cm. 168 pages. Original Hardcover with original dustjacket. Excellent, close to new condition with only very minor signs of external wear. 50,--



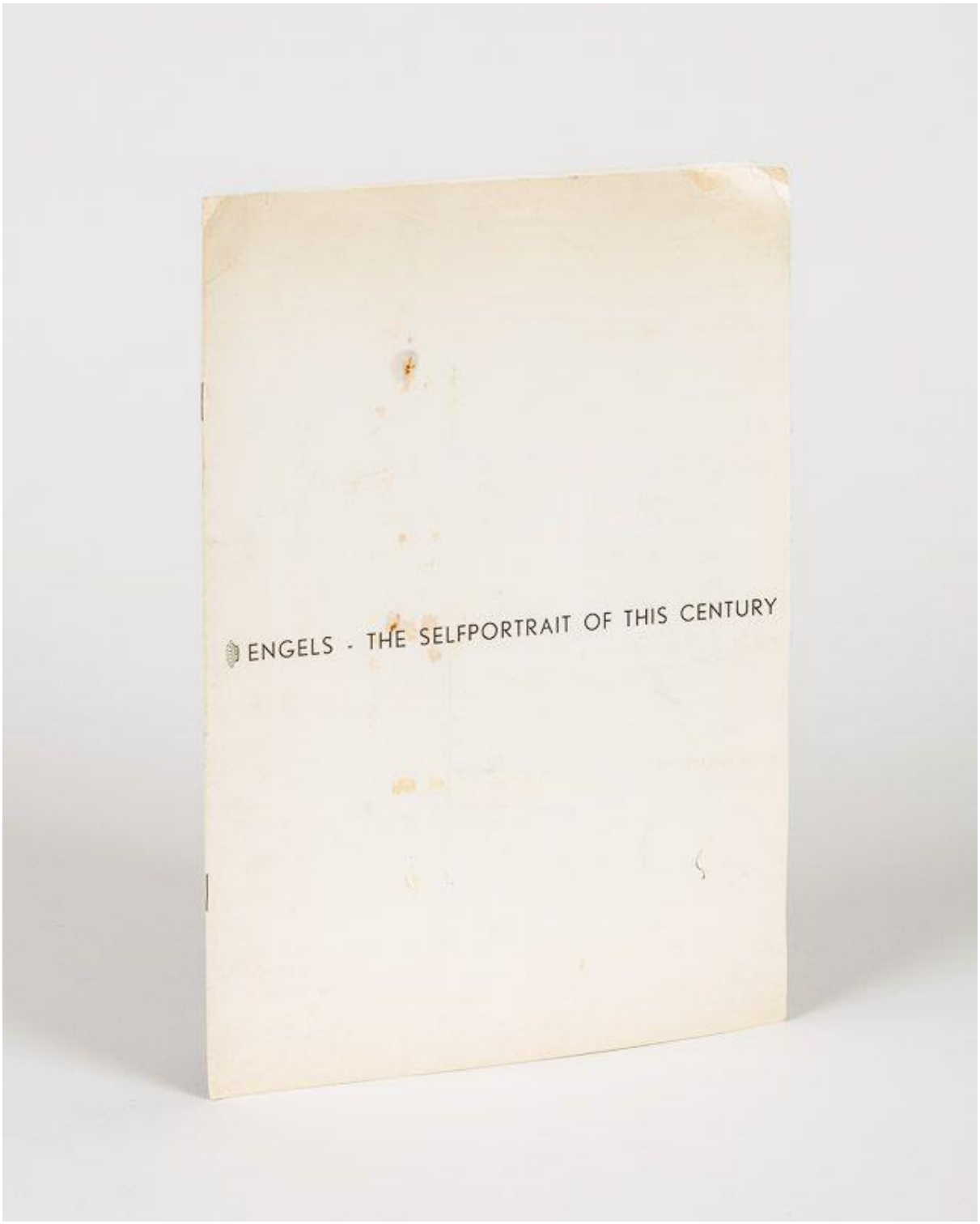
199 **Engel, Lilli / Rheinsberg, Raffael.** Lilli Engel. Raffael Rheinsberg. Kein Olympia 3000. Band II. Brunsbüttel, Stadtgalerie im Elbeforum, 1996. 20 cm x 21 cm. 40 Seiten mit Farb- und Schwarzweißabbildungen. Illustrated Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. [Eine Ausstellung in der Reihe " Künstler aus dem Schleswig-Holsteinischen Künstlerhaus" - Band II]. 28,--
Enthält u.a.: Marina von Assel - Lilli Engel und Raffael Rheinsberg "kein Olympia 3000" / Ernst A. Busche -

Zerstörte Bilder etc etc.



200 **Engels, Pieter.** Engels - The Selfportrait of this Century. Amsterdam, Galerie 20, 1968. 34 cm x 24 cm. 8 pages. With black-and-white illustrations throughout book. Original Softcover. Very good condition with only minor signs of external wear. 28,--

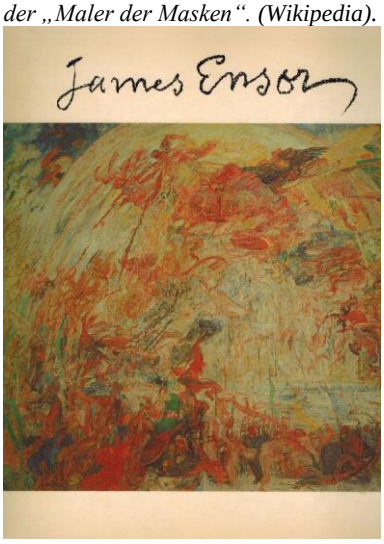
Pieter Engels was born in Amsterdam in 1938 and has been an active participant in the Dutch conceptual art scene since the late sixties, when the Dutch capital in particular was a major hub of vanguard, genre-defining (and -defying) cultural activity. Like so much of the work produced by many of his European contemporaries, Engels' conceptually inflected practice reflects upon the politics (or, more pointedly, the economics) of the art world in a manner that shows a clear debt to Fluxus' ethic of insolence and irreverence, often using language in a way that is quite distinct from the grave austerity of American conceptual art. (ensembles.mhka.be)



201 **[Ensor, James] Magnaguagno, Guide / Matta, Marianne (Editors).** James Ensor. Kunsthaus Zürich, 20. Mai bis 31. Juli 1983 ; Koninklijk Museum voor Schone Kunsten Antwerpen, 20. Aug. bis 30. Okt. Zürich, Kunsthaus Zürich, 1983. 28 cm x 24 cm. 372 seiten. Mit zahlreichen farbigen Abbildungen und Illustrationen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 48,--
Enthält u.a.: Harald Szeemann - Im "Jardin d'amour" / Frank P.Edebau - Ensor und Ostende / Gert Schiff - Ensor als Exorzist / Marianne Matta - Der flügellose Pegasus, Zu den Schriften und Briefen von James Ensor / Wilhelm Fraenger - Die Kathedrale etc etc.

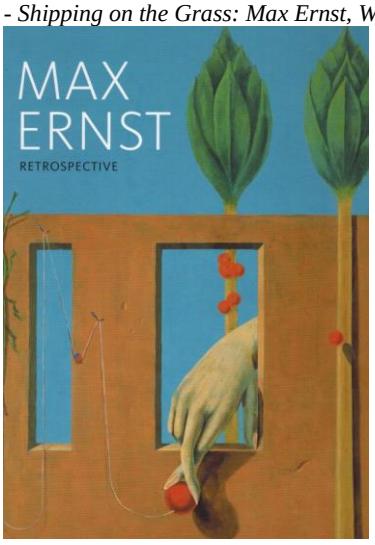
James Sidney Ensor (13. April 1860 in Ostende; † 19. November 1949 ebenda) war ein belgischer Maler und Zeichner, der neben Gemälden auch eine Vielzahl von Radierungen und Kaltnadelarbeiten schuf. Ensor ist dem Symbolismus zuzuordnen und wird auch als Vorläufer des Expressionismus angesehen. Bekannt wurde er aber als*

der „Maler der Masken“. (Wikipedia).



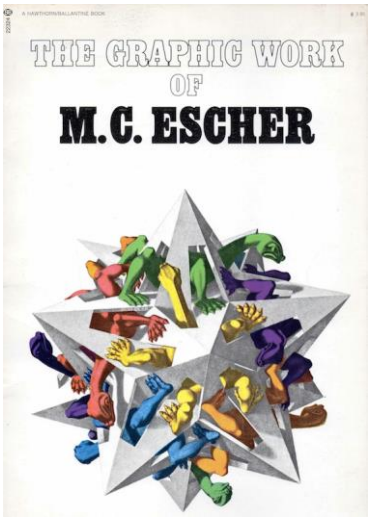
202 **[Ernst, Max] Spies, Werner / Drost, Julia / Beyeler, Albertina and Fondation (Editors).** Max Ernst. Retrospective. Ostfildern, Hatje Cantz Verlag, 2013. 30 cm x 26 cm. 351 pages. With many full colour illustrations throughout the book. Original Hardcover. Excellent, close to new condition with only minor signs of external wear. Comes with additional booklet with texts in French. 78,--

Includes for example the following essays: Adrian Sudhalter - Max Ernst and Tristan Tzara's Dadaglobe / Raphaël Bouvier - Transformations and Re-Formations. Max Ernst's Representations of the Body / Ralph Ubl - Max Ernst and the History of Modern Painting / Julia Drost - Neither Hunter Nor Gatherer. Max Ernst and Artifacts / Gabriele Wix - Shipping on the Grass: Max Ernst, Woman's nudity is wiser than the philosopher's teachings etc etc.

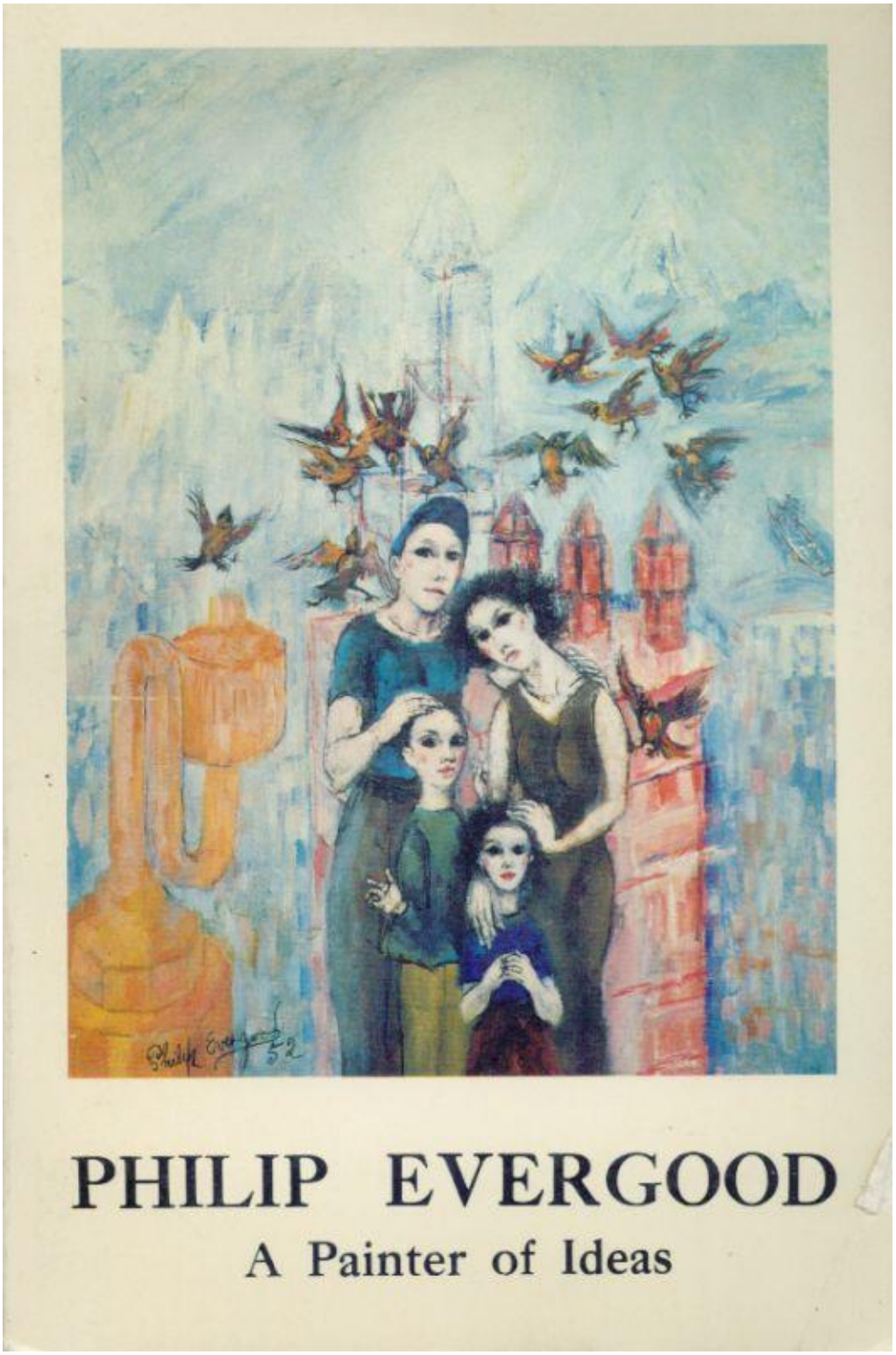


203 **Escher, M.C.** The Graphic Work of M.C. Escher. Introduced and explained by the artist. New, revised and expanded edition. New York, Ballantine Books, 1973. 21 x 30 cm. 16 pages plus an extended appendix of numerous plates. Original Softcover. Very good condition with minor signs of external wear. 35,--

Maurits Cornelis Escher (17 June 1898 – 27 March 1972) was a Dutch graphic artist who made mathematically inspired woodcuts, lithographs, and mezzotints. Early in his career he drew inspiration from nature, making studies of insects, landscapes, and plants such as lichens, all of which he reused as details in his artworks. He travelled in Italy and Spain, sketching buildings, townscapes, architecture and the tilings of the Alhambra and La Mezquita, Cordoba, and became steadily more interested in their mathematical structure. His work features mathematical objects and operations including impossible objects, explorations of infinity, reflection, symmetry, perspective, truncated and stellated polyhedra, hyperbolic geometry, and tessellations. Although Escher considered that he had no mathematical ability, he both interacted with the practising mathematicians George Pólya, Roger Penrose, and Harold Coxeter, read mathematical papers by these authors and by the crystallographer Friedrich Haag, and conducted his own mathematical research into tessellation. Escher's art became popular, both among scientists and mathematicians, and in popular culture. Apart from being used in a variety of technical papers, his work has appeared on the covers of many books and albums. He featured as one of the major inspirations of Douglas Hofstadter's 1979 book Gödel, Escher, Bach. (Wikipedia)



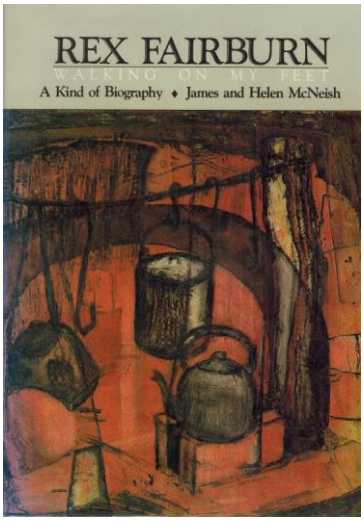
204 **[Evergood, Philip] Valente, Alfredo.** Philip Evergood. A Painter of Ideas. First Edition. New York, The Gallery of Modern Art, 1969. 15.5cm x 23.5cm. 27 numbered pages followed by 118 plates. Original paperback (softcover). Very good condition with only minor signs of wear. Small lesion to frontcover. 30,--
Includes a foreword by Philip Evergood.



205 **[Fairburn, Rex] McNeish, James and Helen.** Walking on my feet. A Kind of Biography. Auckland, Collins, 1983. 29,5 cm x 22 cm. 236 pages. With many black-and-white illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. Very good condition with only minor signs of external wear. 48,--

Arthur Rex Dugard "Rex" Fairburn (2 February 1904 – 25 March 1957) was a New Zealand poet who was born and died in Auckland.

He attended Auckland Grammar School, where he first met R. A. K. Mason, and worked at various jobs, including relief work on the roads. Later he tutored in English and lectured on the history and theory of Art at Elam School of Art, Auckland University College. His poetry was initially influenced by the (then unfashionable) Georgian poets. (Wikipedia).

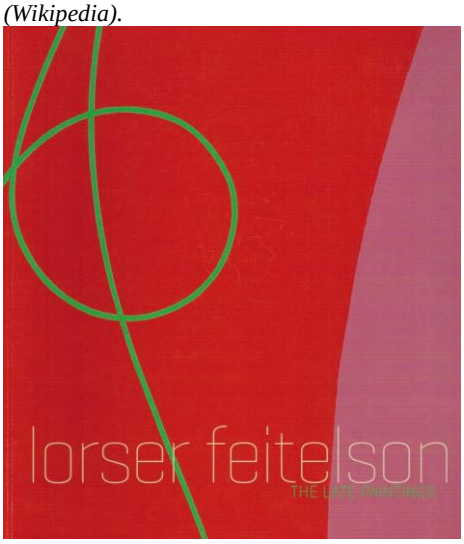


206 **Farr, Dennis [ed].** The Great Impressionists. Masterpieces from the Courtauld Collection of Impressionist and Post-Impressionist Paintings and Drawings. Canberra, Australian National Gallery, 1984. 21.5 cm x 24.5 cm. 128 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 28,--
Includes for example the following essays: Samuel Courtauld and the Courtauld Collections, The Pictorial Language of Impressionism and Post-Impressionism, and the catalogue comprising the Paintings, drawings, watercolours and prints, arranged alphabetically by name of artist. Illustrations in black & white and colour.

207 **[Feitelson, Lorser] Colpitt, Fran.** Lorser Feitelson. The Late Paintings. September 12 - December 12, 2009. West Hollywood, Louis Stern Fine Arts, 2009. 23 cm x 20,5 cm. 48 pages. With many black-and-white and colour illustrations throughout the book. Illustrated Softcover. Very good condition with only minor signs of external wear. 35,--
Includes for example the following essays: Louis Stern - Acknowledgement / Fran Colpitt - Lorser Feitelson, the late paintings etc etc.

Lorser Feitelson (1898, Savannah, GA – 1978, Los Angeles, CA) was born in Savannah, Georgia, but was raised in New York City, where his family relocated shortly after his birth. Feiltelson rose to prominence on the West Coast as one of the founding fathers of Southern California-based Hard Edge painting.
Lorser Feitelson's works, alongside those of along with his peers Karl Benjamin, Frederick Hammersley and John McLaughlin, were featured in the landmark 1959 exhibition Four Abstract Classicists at the San Francisco Museum of Art and later traveled to Los Angeles County Museum of Art. Curated by Los Angeles based critic and curator Jules Langsner, the exhibition introduced the general public to the dazzling visual language created by a revolutionary group of painters. A revised version of this exhibition re-titled West Coast Hard Edge was presented in London at the Institute of Contemporary Arts and then in Belfast, Northern Ireland at Queens Court. The painting "Magical Space Forms" from 1951, reproduced below, was included in this exhibition.
Feitelson, along with his wife Helen Lundeberg and the aforementioned artists, pioneered a movement that has been celebrated by the Orange County Museum's nationally toured exhibition Birth of the Cool: California Art, Design and Culture at Midcentury. Additionally, contemporary art writer and scholar Dave Hickey, in his 2004 exhibition at

the Otis College of Art and Design, christened Feitelson and the other Hard Edge painters as The Los Angeles School.
These artists made profound contributions to the development of American abstract painting. According to Hickey: "The New York School painters would create their idiom by internalizing abstraction, psychologizing it in the manner of Freud and Jung. The California painters take the opposite route by radically externalizing the surrealism of experience in the West. Their presumption, that surreality, visual anxiety and splendor have their roots in the physical and social world rather than the autonomous self, set art on the West Coast free from the rigor of concept and the regime of the personal that dominated American art in that moment. In the broader sense, this externalized vision granted artists the privilege of their sanity in a manic, narcissistic cultural moment and, in doing so, created the conditions out of which the language of art in Southern California art would evolve in the late twentieth century." (Wikipedia).



208 **[Ferdi] Crouwel, Wim (Editor).** Hortisculpture Ferdi. Stedelijk Museum Amsterdam 11 april t/m 19 mei 1968. Amsterdam, Stedelijk Museum Amsterdam, 1968. 27,5 cm x 21 cm. 8 pagina's / pages. Met talrijke illustraties in zwart-wit / With several black-and-white photographs. Original Softcover. In zeer goede staat met slechts weinig sporen van slijtage. Vouw loopt door midden van de pagina's. / Very good condition with only minor signs of external wear. Fold runs through middle of catalog. 35,--
Ferdina (Ferdi) Jansen (Arnhem, 10 oktober 1927 - Baarlo, 2 februari 1969) was een Nederlands beeldend kunstenaar die actief was als textielkunstenaar en beeldhouwer.
In 1950 vertrok Ferdi naar Parijs. Ferdi is een leerling van Ossip Zadkine; van 1951 tot 1952 eeuw studeerde ze (net als anderen gratis) bij hem te Parijs, waar ze haar toekomstige echtgenoot leerde kennen.
In 1957 huwde Ferdi met de beeldhouwer Shinkichi Tajiri. Samen kregen zij twee dochters.
Vanaf 1966 vervaardigde Ferdi Hortisculpturen; bloemen en insecten van materialen als kunstbont.
Zij was werkzaam in onder meer Parijs, Spanje en de Verenigde Staten. Kort na een operatie overleed Ferdi in 1969. (Wikipedia).

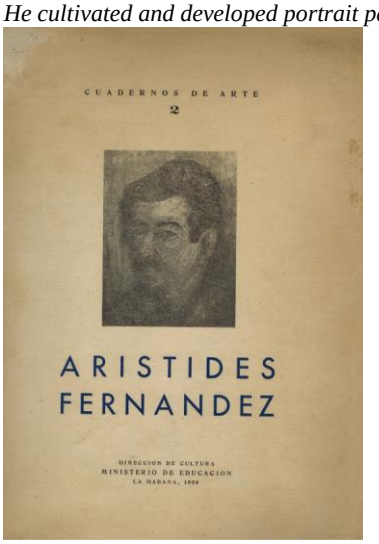
Ferdi Jansen (Arnhem October 10 1927 - Baarlo, February 2 1969) was a Dutch artist who was also active as a textile artist and sculptor. She studied with Ossip Zadkine in Paris.

209 **[Fernandez, Aristides] Lezama Lima, J.** Aristides Fernandez. La Habana, Publicaciones del Ministerio de Educacion, 1950. 30,5 cm x 24 cm. 24 pages. With 1 full colour and 31 black-and-white plates. Original Softcover. In protective mylar. Very good condition with only minor signs of external wear. [Cuadernos de Arte - Numero 2] 120,--

Aristides Fernandez. Was born in Guines, outside the Havana province, in 1904. He did not finish his studies at San Alejandro, in 1925. He worked alone and all of his work was done in his last years of living. He died in 1934 and his paintings were unknown to the world. In 1935 his friend Jorge Arche made an exhibition with first time shown Aristides' work. Fifteen years later, in 1950, an exhibition was organized at the Nation's Capitol which allowed the author to be known.

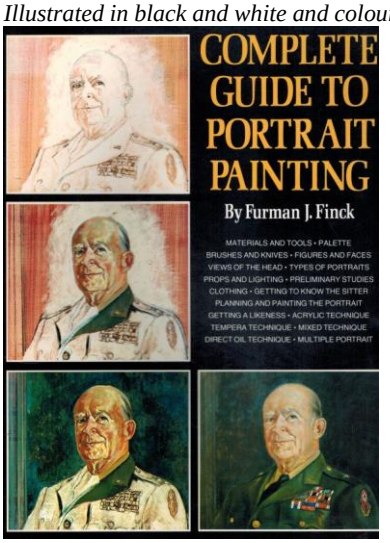
Aristides Fernandez was part of a generation who lived decisive moments filled by desires for a national recuperation. Together with Victor Manuel, they are the artists who incorporated the moments of those days with the

new Cuban artistic trends. Therefore, breaking away with all rules established by the Academy.
He cultivated and developed portrait paintings with severe discipline and with diverse techniques. (Cubanet.org)



210 **Finck, Furman J.** Complete Guide to Portrait Painting. First Printing in Paperback. London, Pitman Publishing, 1977. 21.5 cm x 28 cm. 207 pages. Original Softcover. Very good condition with only very minor signs of external wear. With some underlining of text and isolated annotation. 38,--

Includes for example the following essays: Materials and Tools, Setting up the palette, Studying figures and faces, Props and lighting, Planning the portrait, Direct oil technique demonstrated, and Acrylic technique demonstrated. Illustrated in black and white and colour throughout.

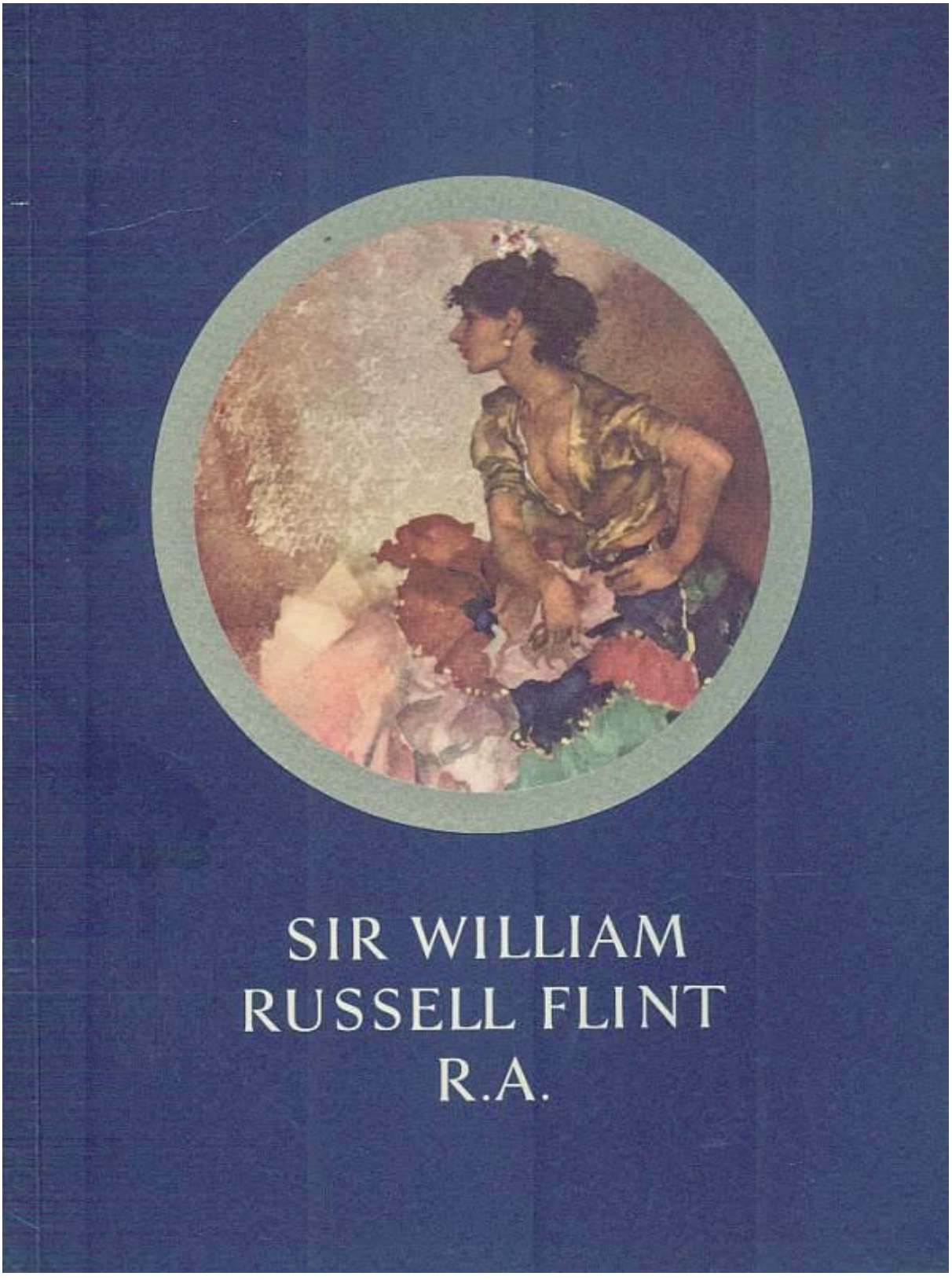


211 **Finkeldey, Bernd / Hemken, Kai-Uwe / Müller, Maria / Stommer, Rainer (Redaktion).** K.I. Konstruktivistische Internationale Schöpferische Arbeitsgemeinschaft. 1922-1927. Utopien für eine Europäische kultur. Stuttgart, Verlag Gerd Hatje, 1992. 31,5 cm x 25 cm. 341 Seiten mit zahlreichen Farb- und Schwarzweißabbildungen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--

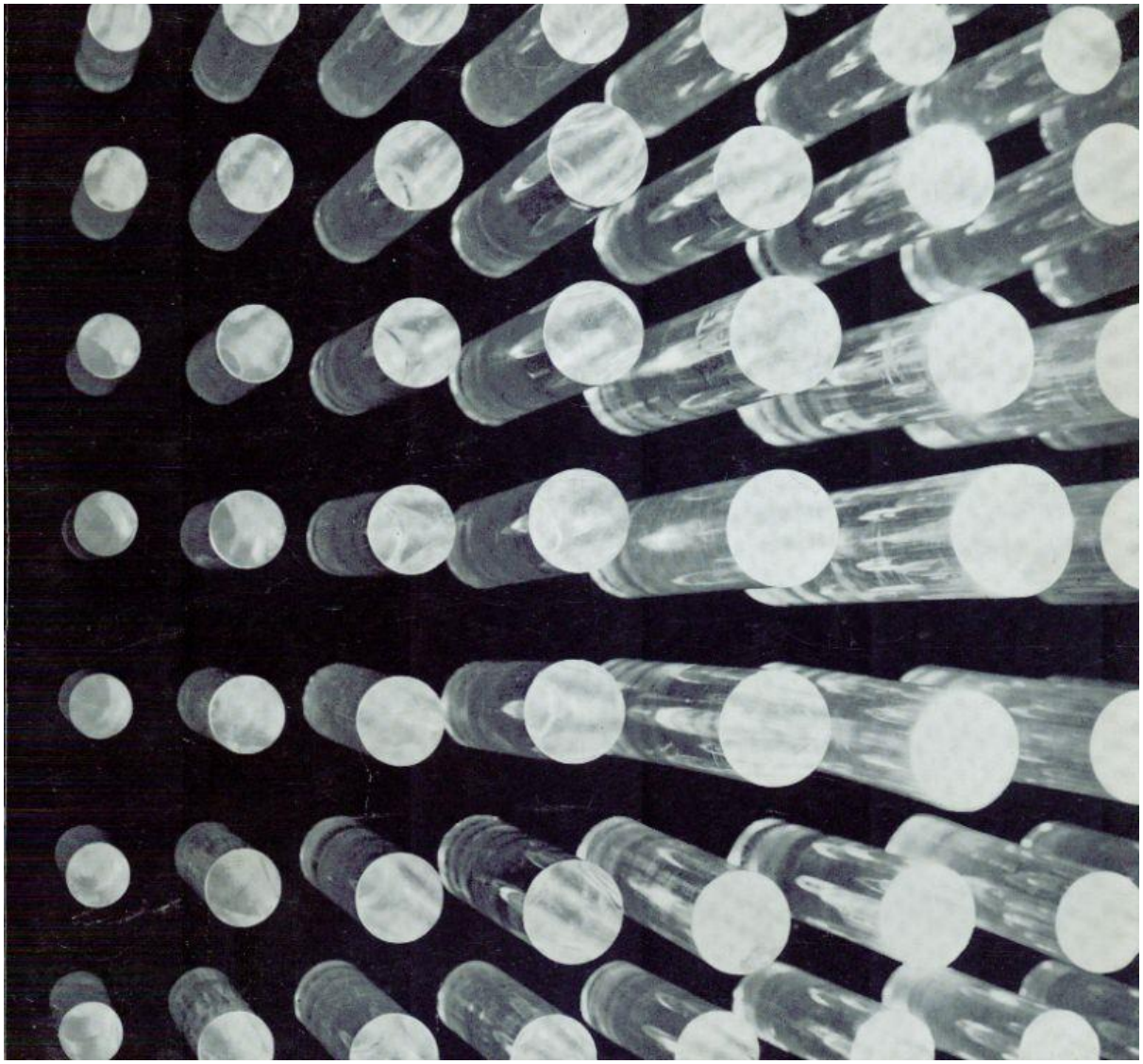
Enthält u.a.: Marie Müller - Der Kongress der Union Internationaler Fortschrittlicher Künstler in Düsseldorf / Sjarel Ex - De Stijl und Deutschland 1918-1922: Die ersten kontakte / Kai Uwe Hemken und Rainer Stormer - Der De Stijl-kurs von Theo van Doesburg in Weimar (1922) / Krisztina Passuth - Ungarische künstler und die Konstruktivistische Internationale etc etc.

212 **Flint, William Russell.** Works by Sir William Russell Flint R.A. Catalogue to the exhibition held at the Diploma Gallery in 1962. London, Royal Academy of Arts Diploma Gallery, 1962. 18cm x 24.5cm. 64 pages. Original softcover (Paperback). Excellent condition with only very minor signs of external wear. 30,--
Sir William Russell Flint (4 April 1880 – 30 December 1969) was a Scottish artist and illustrator who was known especially for his watercolour paintings of women. He also worked in oils, tempera, and printmaking.

He was born in Edinburgh. From 1894–1900 Flint apprenticed as a lithographic draughtsman while taking classes at the Royal Academy of Art, Edinburgh. From 1900–02 he worked as a medical illustrator in London while studying part-time at Heatherley's Art School. He furthered his art education by studying independently at the British Museum. He was an artist for the Illustrated London News from 1903–07, and produced illustrations for editions of several books, including Chaucer's The Canterbury Tales (1912).
Flint was president of Britain's Royal Society of Painters in Watercolours (now the Royal Watercolour Society) from 1936 to 1956, and knighted in 1947. During visits to Spain he was impressed by Spanish dancers, and he depicted them frequently throughout his career. Flint enjoyed considerable commercial success but little respect from art critics, who were disturbed by a perceived crassness in his eroticized treatment of the female figure. William Russell Flint was active as an artist until his death in London on 30 December 1969. (Wikipedia)



213 **[Florsheim, Lillian H] Galerie Denise Rene.** Florsheim. [Colonne lumineuse / Tiges lumineuses, Mural noir et blanc, etc.] First Edition. Paris, Galerie Denise Rene, 1968. 21cm x 20cm. 22 pages with 16 illustrations. Original paperback (softcover). Very good condition with only minor signs of wear. 55,--



214 **Focsa, Marcela and Irimie, Cornel.** Rumänische Hinterglasikonen [Romanian Icons] First Edition. Bukarest, Meridiane, 1968. 24.5cm x 31cm. 34, (1) followed by 144 unnumbered pages with 148 illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear to the dustjacket. Extraordinary german publication on reverse glass painting icons from Romania (Transsylvania). Rare. 90,--

This style of painting is found in traditional Romanian icons originating from Transylvania.

Reverse painting on glass is an art form consisting of applying paint to a piece of glass and then viewing the image by turning the glass over and looking through the glass at the image. Verre Églomisé is a commonly used term to refer to the art of cold painting and gilding on the back of glass. In German it is also known as 'hinterglasmalerei.'
This art form has been around for many years. It was widely used for sacral paintings since Middle Ages. The most famous was the art of icons in the Byzantine Empire. Later the painting on glass spread to Italy where in Venice it influenced its Renaissance art. Since the middle of the 18th century, painting on glass became favored by the Church and the nobility throughout Central Europe. A number of clock faces were created using this technique in the early-to-mid-19th century. Throughout the 19th century painting on glass was widely popular as folk art in Austria, Bavaria, Moravia, Bohemia and Slovakia. Unfortunately, during the inter-war period (1914–1945) this traditional "naive" technique fell nearly to a complete oblivion and its methods of paint composition and structural layout had to be re-invented by combining acrylic and oil paints. Also the style of painting and especially the themes had to be varied and adjusted to new perceptions of the world in modern times. Thus painting on glass started to become popular again since 1990s. However, many painters of this genre affirm that abandoning that unique tradition of naivist approach to painting on glass is rather difficult. Therefore the painting on glass becomes a natural selection for refurbishing a new house built in a traditional rustic style. For example, the recently erected Catholic church at Radôstka in Northern Slovakia opted for having its Stations of the Cross on 14 large pictures – all painted on glass.

The painting can be realistic or abstract. Realistic reverse paintings are more challenging to create as one must, for

example, in painting a face, to put the pupil of an eye on the glass before the iris, exactly the opposite of normal painting. If this is neglected the artist will not be able to correct the error as they will not get in between the glass and the paint already applied. No such care need be taken with the abstract form, but with this form there is not a good idea how the piece will look like until it is finished. This process is not like stained or leaded glass work in that it is not intended to hang in a window with light coming through the piece. Hanging on a wall, framed or unframed, with a lot of light directed towards the piece provides best viewing. (Wikipedia)

215 **[Forbes, Stanhope] Fox, Caroline.** Stanhope Forbes and the Newlyn School. Newton Abbot, David & Charles, 1993. 24,5 cm x 27,5 cm. 96 pages. With many black-and-white and colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. Very good condition with only minor signs of external wear. 58,--

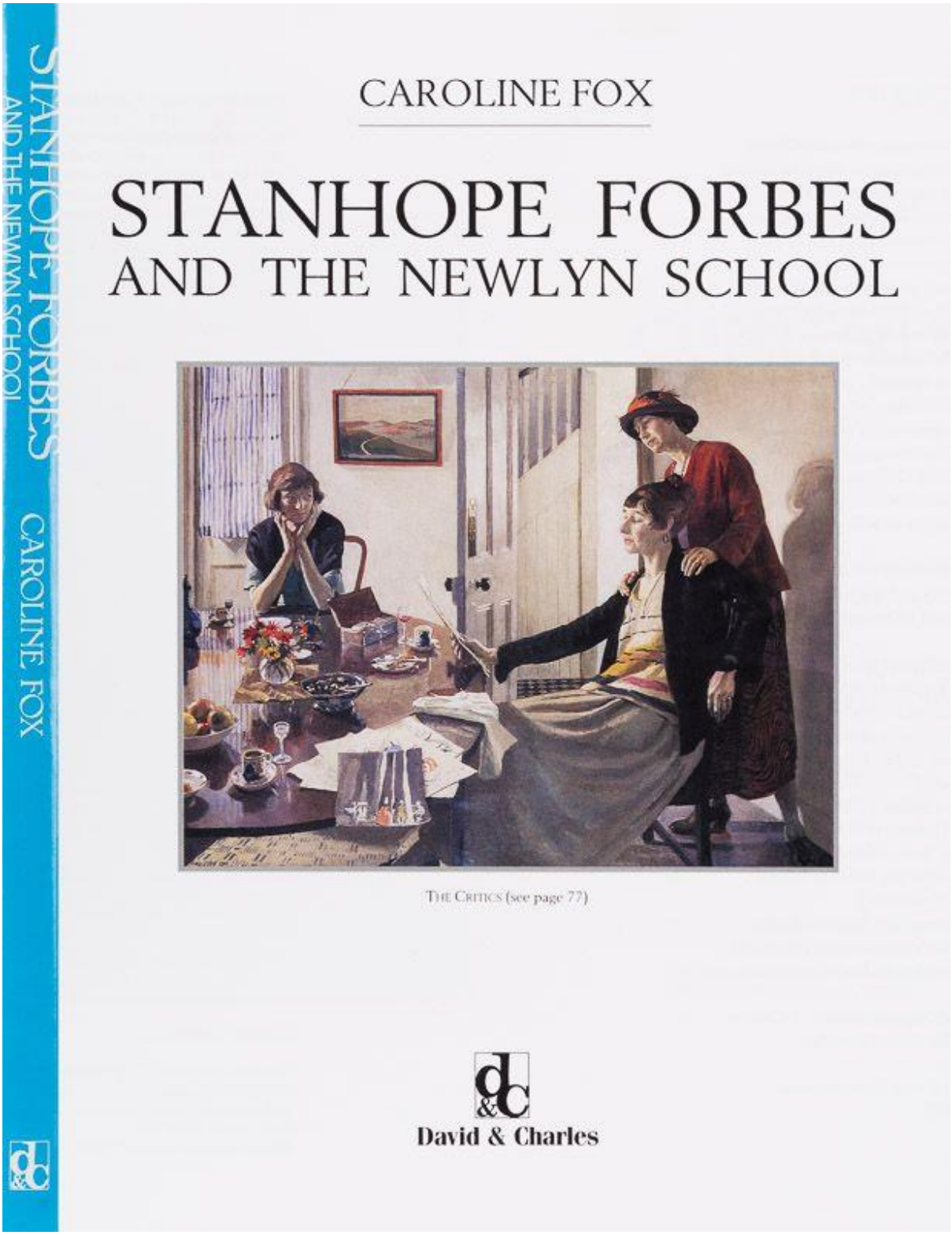
Includes for example the following essays: The Historical Context / Forbes in France / Newlyn and its Artists / The Newlyn School in the 1880s / Elizabeth Forbes / Forbes' Later Years etc etc.

Stanhope Alexander Forbes RA (18 November 1857 – 2 March 1947), was an artist and a founding member of the influential Newlyn school of painters. He was often called 'the father of the Newlyn School'.
Forbes generally painted genre scenes and landscapes en plein air.
After a Day's Work, made in 1907, provides a snapshot of life in a small village in Cornwall. In it a man, covered to protect himself from the rain, leads his horse through the wet streets, which bare the light and reflection from light from inside a house. "With superb skill, the soft light is reflected off the rain-soaked road." A girl is held back from crossing the street by her mother until the man and his horse pass by.
Although many of his paintings were en plein air, he also painted interior scenes and was adept at painting the "warm and charming" effects of lighting on a room and the people in it, such as The Lantern, made in 1897. More poignantly, Mrs. Lionel Birch writes of his style and particularly the painting The Health of the Bride: The painting depicts the "dominant note of his life's message, his sense of sympathetic humanity. These people in their humble little parlour, are real and living. Intolerant of all shams and false sentiment, the painter has made himself one with the people he depicts; he has understood the humour which lies so close to tears."
Of Forbes's works, Norman Garstin said: "he is a good unsentimental painter, his work has a sense of sincerity that appeals to everyone". (Wikipedia).

STANHOPE A FORBES.
Newlyn. 1881.

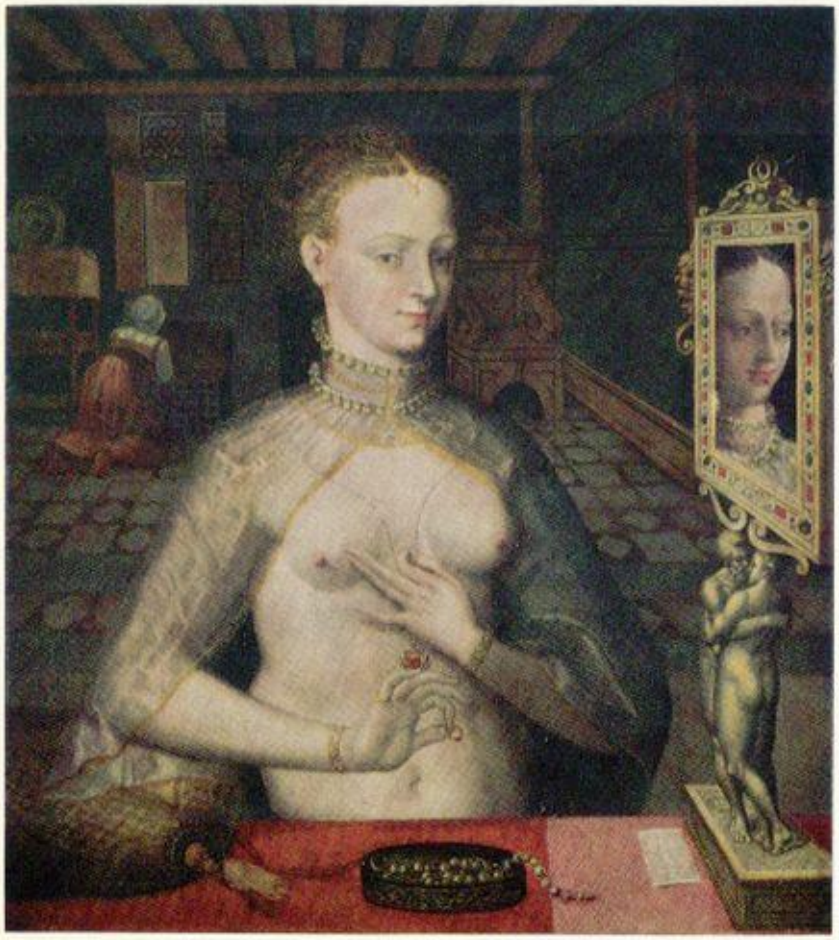
STANHOPE FORBES
AND THE NEWLYN SCHOOL

CAROLINE FOX



216 **Forster, Leonard.** The Icy Fire - Five Studies in European Petrarchism. Cambridge, University Press, 1969. 8°. XVI, 203 pages. Original hardcover. Former library copy. Binding rubbed. Stamped and marked at the edge. The text absolutely clean. 30,--

Includes: The Petrarchan manner / European petrarchism as training in poetic diction / Conventional safety valves: Alba, Pastourelle and Epithalamium / The political petrarchism of the Virgin Queen / Lynkeus' masque in Goethe's Faust II



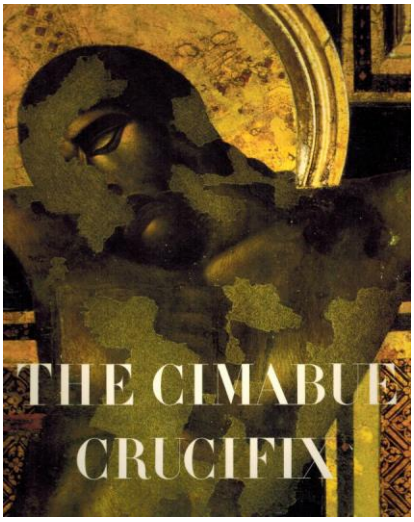
SCHOOL OF FONTAINEBLEAU

PORTRAIT THOUGHT TO BE OF DIANE DE POITIERS

See notes on illustrations, p. ix

217 **Foster, Michael, and Macklin, Thomas. [translators].** The Cimabue Crucifix. London, The Royal Academy, c 1980. 22.5 cm x 26 cm. 138 pages. With 110 illustrations. Original Softcover. Excellent condition with only very minor signs of external wear. 38,--

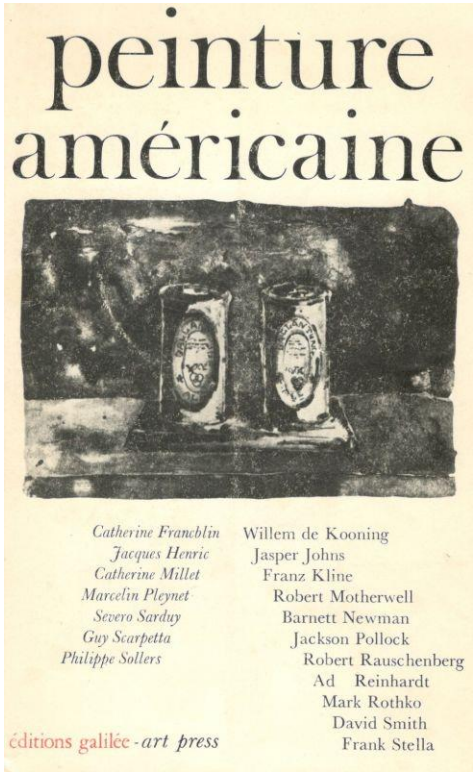
Includes for example the following essays: The Technique of Panel Painting, The Proportions of the Human Body, The Crucifix by Cimabue, Christus patiens and Christus triumphans, Measures for Restoring the Painting, and The Critical History of the Crucifix. Illustrations in colour and black & white. Illustrations show conservation and restoration work on the crucifix.



218 **[Fragonard, Jean-Honoré] Wakefield, David.** Fragonard. London, Oresko Books Ltd, 1976. 21.5cm x 29.5cm. 88 pages. 86 Illustrations, 8 in full colour. Original softcover (Paperback). Excellent condition with only very minor signs of external wear. 30,--

Jean-Honoré Fragonard (5 April 1732 – 22 August 1806) was a French painter and printmaker whose late Rococo manner was distinguished by remarkable facility, exuberance, and hedonism. One of the most prolific artists active in the last decades of the Ancien Régime, Fragonard produced more than 550 paintings (not counting drawings and etchings), of which only five are dated. Among his most popular works are genre paintings conveying an atmosphere of intimacy and veiled eroticism. (Wikipedia)

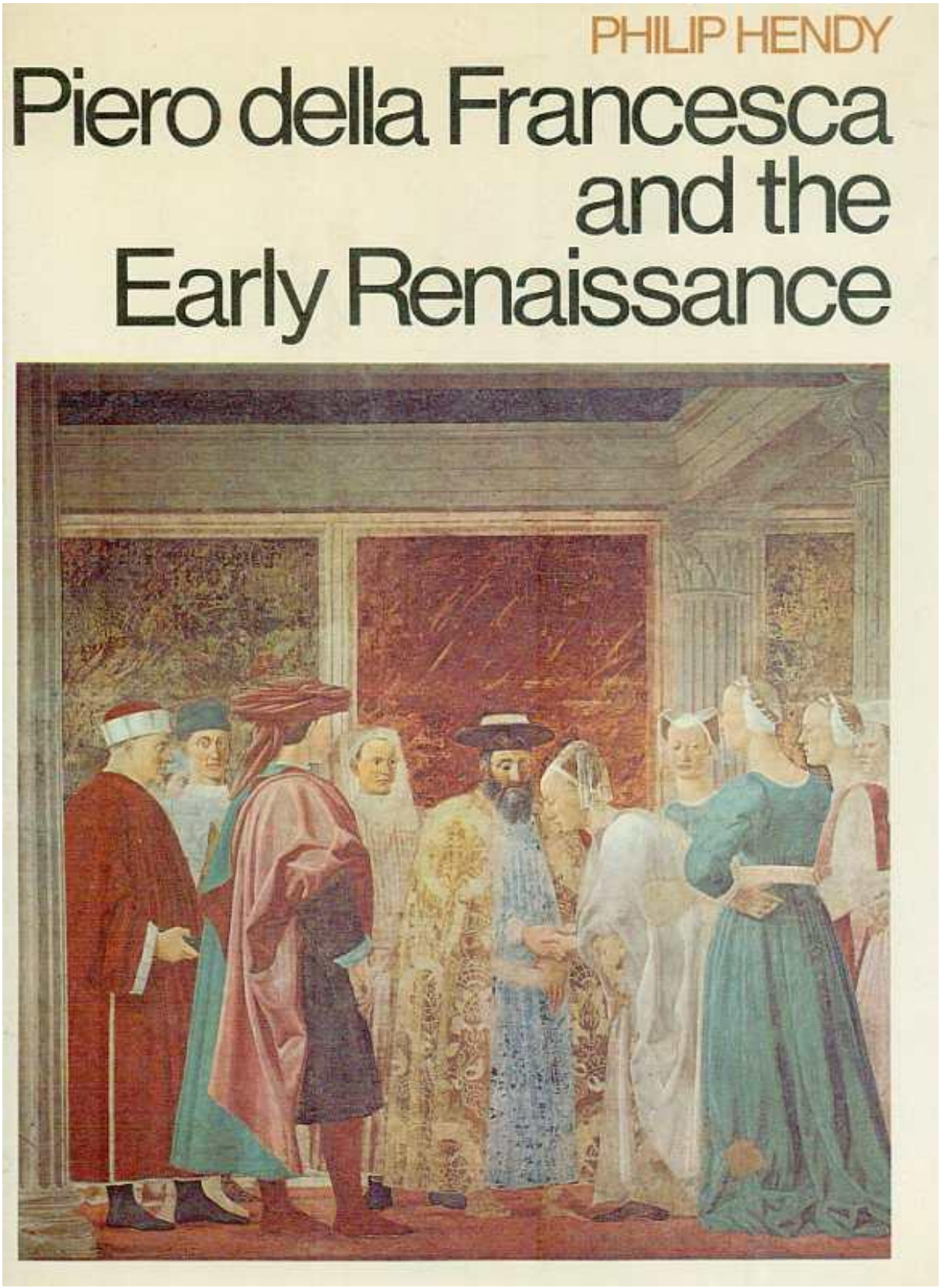
219 **Francblin, Catherine/Henric, Jacques/Millet, Catherine/Pleynet, Marcelin/Sarduy, Severo/Scarpetta, Guy/Sollers, Philippe.** Peinture américaine. Première Édition. Paris, Éditions Galilée, 1980. 21 x 13 cm. 200 pages. Broché / Softcover. Très Bon état général. Couverture illustrée. Texte très propre. Art press. 25,--



220 **[Francesca, Piero della] Hendy, Philip.** Piero della Francesca and the Early Renaissance. London, Weidenfeld & Nicolson, 1968. 8°. 248 pages. Original Hardcover with original dustjacket in excellent condition. 30,--

Inlcudes: Borgo Sansepolcro / Florence and Masaccio / Masaccio's Successors in Florence / Piero's First Picture / Early Development / The Legend of the Holy Cross at Arezzo / Rome and Urbino / The Last Picture / Catalogue.

Piero della Francesca (c. 1415 – October 12, 1492) was a painter of the Early Renaissance. As testified by Giorgio Vasari in his Lives of the Artists, to contemporaries he was also known as a mathematician and geometer. Nowadays Piero della Francesca is chiefly appreciated for his art. His painting was characterized by its serene humanism, its use of geometric forms and perspective. His most famous work is the cycle of frescoes "The Legend of the True Cross" in the church of San Francesco in the Tuscan town of Arezzo.(Wikipedia).



221 **[Freijmuth, Alphons] de Boer, Chris (Redactie / Editor).** Alphons Freijmuth Catalogus. Kunstcommissie van Gasunie. Amsterdam, Kunstcommissie van Gasunie. 1995. 30 cm x 23 cm. 64 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout book. Original Softcover. In zeer goede staat met slechts weinig sporen van slijtage / Very good condition with only minor signs of external wear. 48,--

Alphons Freijmuth (Haarlem, 28 augustus 1940 is een Nederlandse schilder, beeldhouwer, graficus en keramist.

Alphons Freijmuth (ook wel Freymuth) volgde van 1963 tot 1964 een opleiding aan de Rijksakademie van beeldende kunsten in Amsterdam. In 1965 had hij zijn eerste eenmanstentoonstelling in de Amsterdamse Galerie 845. Vanaf 1974 was hij docent aan de Academie voor Kunst en Industrie (AKI) in Enschede.
Freijmuth is voornamelijk werkzaam als schilder, maar sinds het begin van de jaren tachtig begon hij ook sculpturen te maken. Freijmuth trok veel op met Reinier Lucassen. De twee schilders, beiden bewonderaars van het werk van René Magritte, beïnvloedden elkaar en maakten soms schilderijen met hetzelfde onderwerp of variaties op of van elkaars werk. Zijn werk wordt gerekend tot de Nieuwe figuratie, waarvan hij een der oprichters was. Hij heeft een wilde, abstract expressionistische stijl, met felle kleuren. Toch bevat zijn werk ook elementen van De Stijl (veelvuldig verwijst Freijmuth naar Piet Mondriaan, zoals in Rendez-vous met P.M. uit 1991) en het constructivisme (bijvoorbeeld Constructivisme met balk en tak uit 1986/87). Zijn onderwerpen zijn meestal figuurvoorstellingen, naakten en portretten. Freijmuth woont en werkt in Amsterdam.

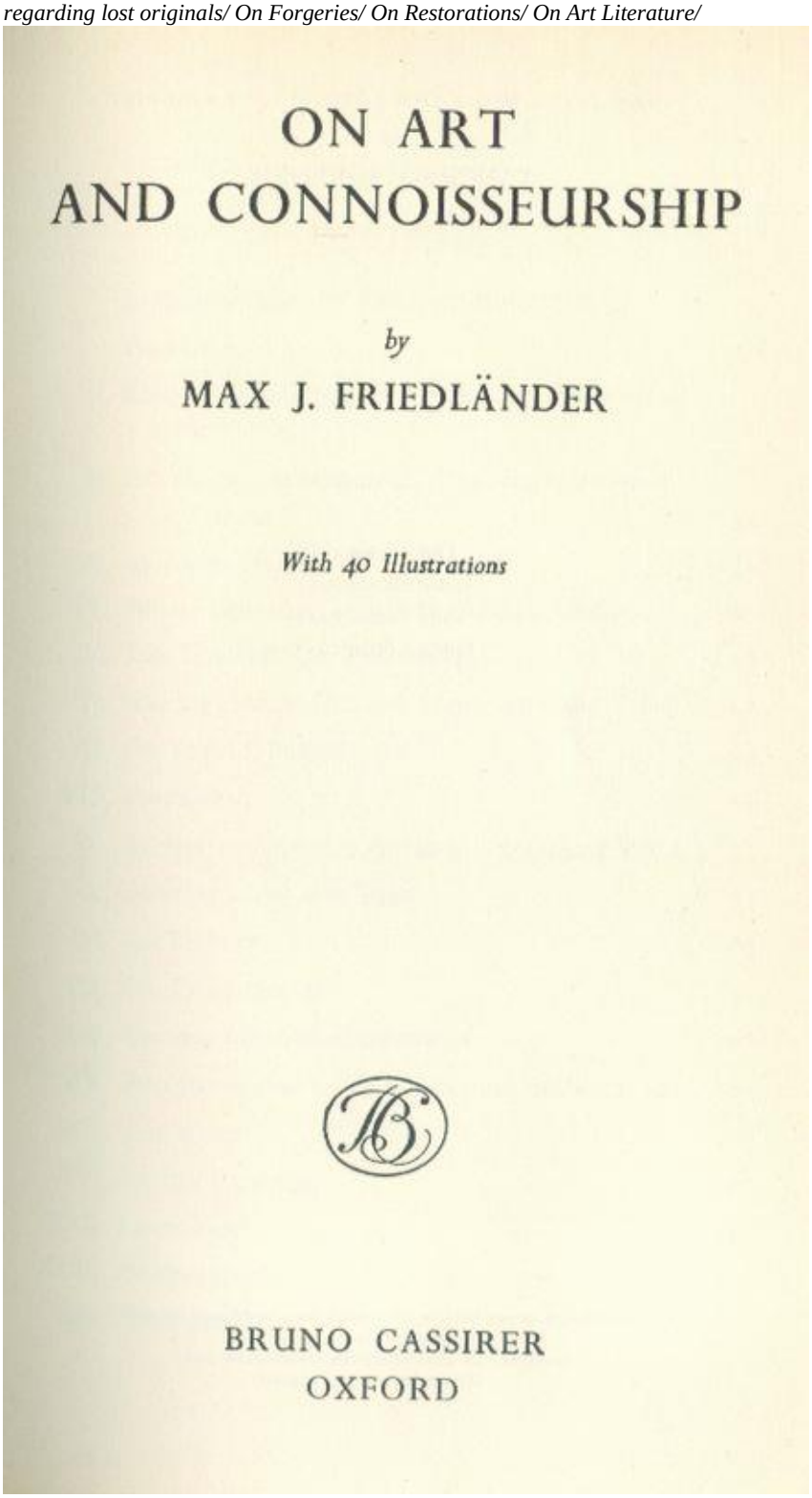
Alphons Freijmuth (Haarlem, 28 augustus 1940) is a Dutch painter, sculptor, graphic and ceramic artist. Educated at the Royal Academy of Arts in Amsterdam, he is known for his wild, abstract expressionist style with bright colours. Freijmuth lives and works in Amsterdam.

222 **[Freud, Lucian/ Garache, Claude/ Grosz, George/ Hodler, Ferdinand/ Klein, Yves/ Magritte, Rene/ Matisse, Henri/ Miro, Joan/ Moore, Henry/ Chagall, Marc etc.]** Le Nu Au XXe Siecle Saint-Paul, Fondation Maeght, 2000. 26cm x 21.5cm. 276 (6) pages. Original Hardcover with original illustrated dustjacket. Very good condition with some minor signs of external wear. 78,--
Includes for Example: Valerio Adami/ Francis Bacon/ Balthus/ Georg Baselitz/ Jean-Michel Basquiat/ Pierre Bonnard/ Louise Bourgeois/ Georges Braque/ Anthony Caro/ Cesar/ Paul Cezanne/ Marc Chagall/ Willem De Kooning/ Paul Delvaux/ Andre Derain/ Otto Dix/ Jean Dubuffet/ Marcel Duchamp/ Jean Fautrier/ Eric Fischl/ Lucian Freud/ Claude Garache/ Alberto Giacometti/ George Grosz/ Jean Helion/ Ferdinand Hodler/ Ernst Ludwig Kirchner/ Yves Klein/ Gustav Klimt/ Frantisek Kupka/ Wifredo Lam/ Henri Laurens/ Fernand Leger/ Eugene Leroy/ Richard Lindner/ Markus Lupertz/ Rene Magritte/ Aristide Maillol/ Andre Masson/ Henry Matisse/ Joan Miro/ Amedeo Modigliani/ Henry Moore/ Jules Pascin/ Max Pechstein/ Francis Picabia/ Pablo Picasso/ Paul Rebeyrolle/ Germaine Richier/ Auguste Rodin/ Georges Rouault/ Antonio Saura/ Egon Schiele/ George Segal/ Nicolas de Stael/ Antoni Tapies/ Kees Van Dongen/ Vladimir Velickovic/ Maurice de Vlaminck/ Tom Wesselmann etc.

223 **Friedländer, Max J.** On Art and Connoisseurship. With 40 Illustrations. Fourth Edition. Oxford, Bruno Cassirer, 1946. 14.5cm x 22.5cm. 284 pages Original Hardcover (green cloth). Very good condition with only minor signs of wear. 30,--

Includes for example: Art and Symbol/ Existence, Appearance, Objective Interest in Things/ Form, Colour, Tonality, Light, Gold/ The Concept of 'Pictorial'/ Size and Scale, Distant View and Near View/ On Linear Perspective/ Movement/ Truth to Nature, Artistic Value and Style/ Individuality and Type/ On Beauty/ On Composition/ On the Picture Categories/ Religious and Secular History in Painting/ The Nude/ Genre painting/ Landscape/ Portraiture/ Still Life/ The Artist : Genius and Talent/ Art and Erudition/ The Standpoint of the Spectator/ On the Value of the determination of Authorship/ On the Objective criteria of Authorship/ On intuition and the first impression/ Problesm of Connoisseurship/ The Analytical Examination of Pictures/ On the Use of Photography/ On Personality and its development/ On the Anonymous Masters, the Medium Masters and the Lesser Masters/ The Study of Drawings/

Influence/ Artistic Quality : Original and Copy/ Workshop production/ Deductions A Posteriori from Copies regarding lost originals/ On Forgeries/ On Restorations/ On Art Literature/



ON ART
AND CONNOISSEURSHIP

by

MAX J. FRIEDLÄNDER

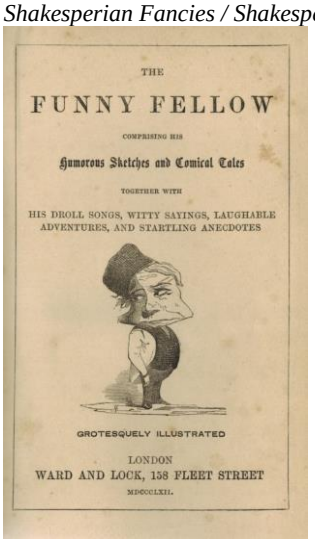
With 40 Illustrations

BRUNO CASSIRER
OXFORD

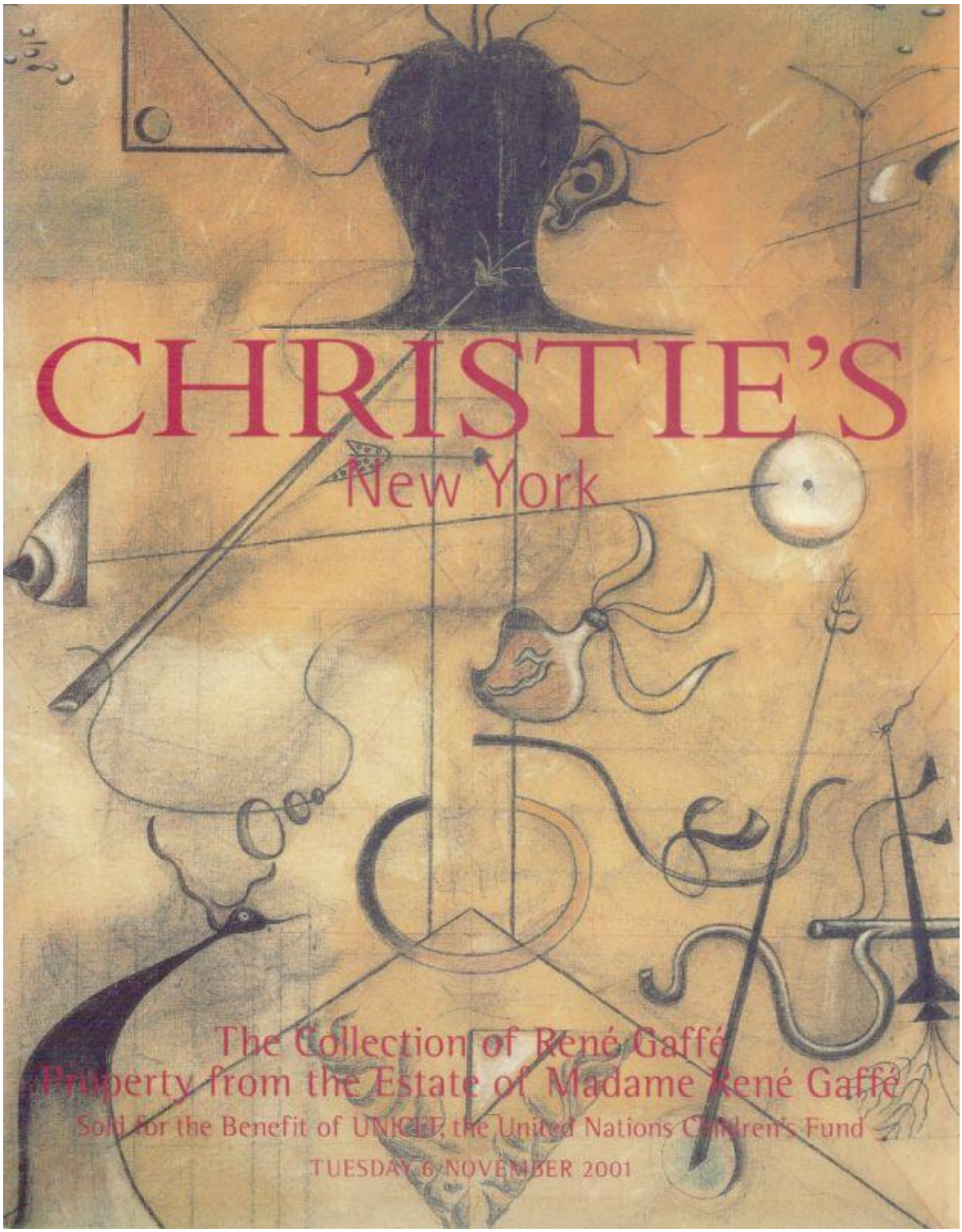
224 **Fuchs, Ernst.** Aura. Ein Märchen der Sehnsucht. Orig.-Ausg. München, Deutscher Taschenbuch-Verlag, 1981. 8°. 164 S. Ill. (z.T. farb.) Softcover. Kartoniert. Sehr guter Zustand mit nur ganz geringen Gebrauchsspuren. KEINE Anstreichungen. dtv ; 2872 : dtv-Kunst 22,--

225 **[Funny Fellow / Comical Tales]** The Funny Fellow. Comprising His Humorous Sketches And Comical Tales Together With His Droll Songs, Witty Sayings, Laughable Adventures, And Startling Anecdotes First Edition of a comic-style publication. London, Ward And Lock, 158 Fleet Street / Printed by Levey, Robson and Franklyn, 1862. 11 x 17cm. IV, 220 pages, Numerous grotesque illustrations. Original

Hardcover with patterned cloth. Very good condition with only minor signs of external wear. With illustrations in "Punch - Style". 150,--
Includes for example the following chapters: The Opium Dream / Hippodrollery / Speculations Upon Masquerades / Shakesperian Fancies / Shakesperian Fancies / etc.


THE
FUNNY FELLOW
COMPRISING HIS
Humorous Sketches and Comical Tales
TOGETHER WITH
HIS DROLL SONGS, WITTY SAYINGS, LAUGHABLE ADVENTURES, AND STARTLING ANECDOTES
GROTESQUELY ILLUSTRATED
LONDON
WARD AND LOCK, 158 FLEET STREET
MDCCCLXII.

226 **[Gaffé, René] Christies New York.** The Collection of René Gaffé. Property from the Estate of Madame René Gaffé. Sold without reserve for the Benefit of UNICEF, the United Nations Children's Fund. Thursday 6 November 2001. New York, Christie's, 2001. 21.5cm x 27.5cm. 119 pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 50,--

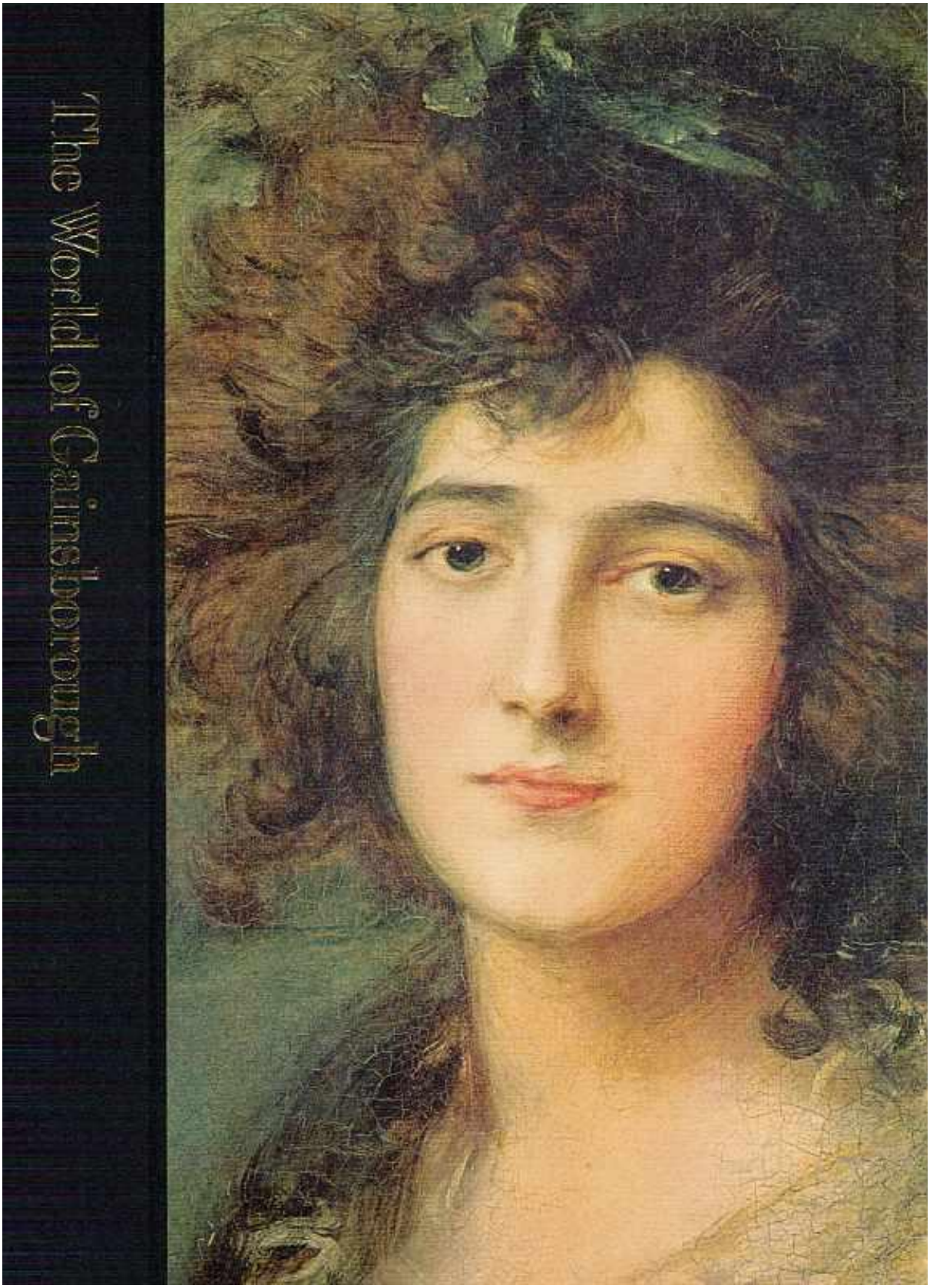


227 **[Gainsborough, Thomas] Leonard, Jonathan Norton.** The World of Gainsborough. 1727- 1788. Second Edition. Nederland, Time-Life International, 1972. 23cm x 32cm. 192 pages. Original Hardcover in original slipcase. Excellent condition with only very minor signs of external wear to the slipcase. [Time Life Library of Art]. 30,--

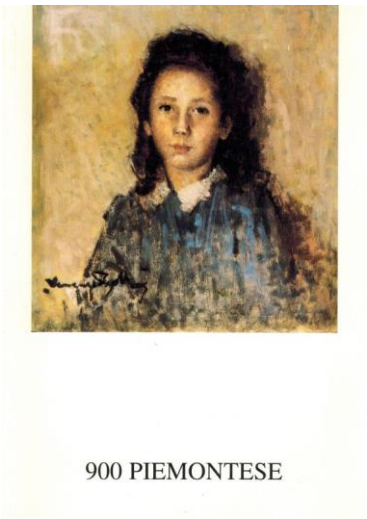
Includes for example: An Apprentice in Rowdy London. The Country Painter. Fame in Fashionable Bath. Lords and Lovely Ladies. Reynold's Society of Artists. Gainsborough's Challenge. London Triumph. Tribute rom a Rival.

Thomas Gainsborough (christened 14 May 1727 – 2 August 1788) was an English portrait and landscape painter. He was born the youngest son of John Gainsborough, a weaver in Suffolk, and, in 1740, left home to study art in London

with Hubert Gravelot, Francis Hayman, and William Hogarth. In 1746, he married Margaret Burr, and the couple became the parents of two daughters. He moved to Bath in 1759 where fashionable society patronised him, and he began exhibiting in London. In 1769, he became a founding member of the Royal Academy, but his relationship with the organization was thorny and he sometimes withdrew his work from exhibition. Gainsborough moved to London in 1774, and painted portraits of the King and Queen, but the King was obliged to name as royal painter Gainsborough's rival Joshua Reynolds. In his last years, Gainsborough painted relatively simple landscapes and is credited (with Richard Wilson) as the originator of the 18th century British landscape school. Gainsborough died of cancer in 1788 and is interred at St. Anne's Church, Kew, Surrey. He painted quickly and his later pictures are characterised by a light palette and easy strokes. He preferred landscapes to portraits. Cecil Kellaway portrayed Gainsborough in the 1945 film Kitty. (Wikipedia)



228 **[Galleria D'Arte Fogliato]** 900 Piemontese - Omaggio a Venanzio Zolla. Torino, Galleria D'arte Fogliato, 2003, 17 cm x 24 cm, 44 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes. 30,--

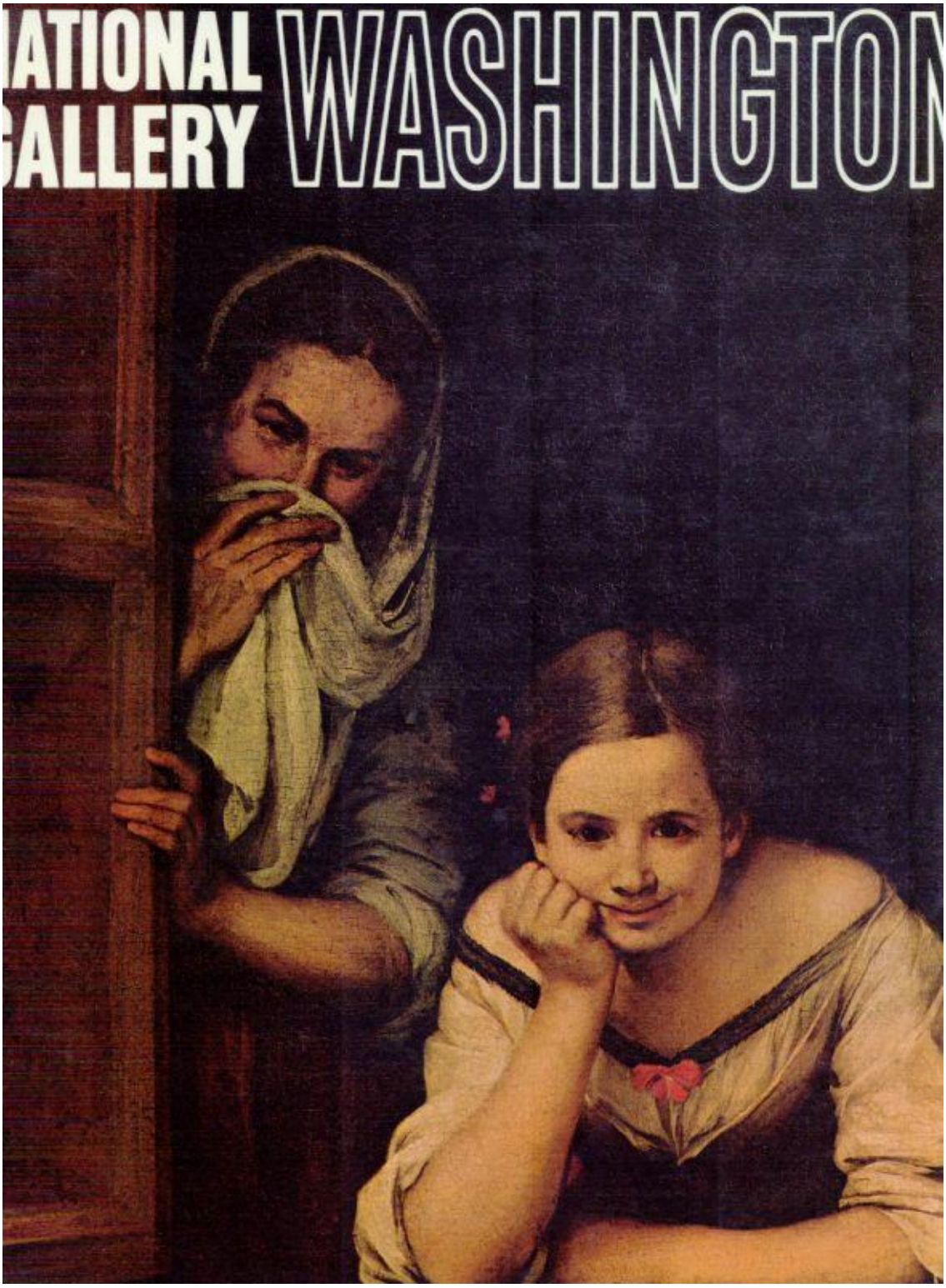


900 PIEMONTESE

229 **Gandolfo, Giampaolo.** National Gallery Washington. First English Edition. London a.o, Paul Hamlyn, 1969. 23.5cm x 29.5cm. 171 pages with 113 full colour plates. Original Hardcover with original dustjacket. Unusually excellent condition with only minor signs of wear. 45,--
Includes for example: Introduction by John Walker, Director National Gallery of Art, Washington D.C.

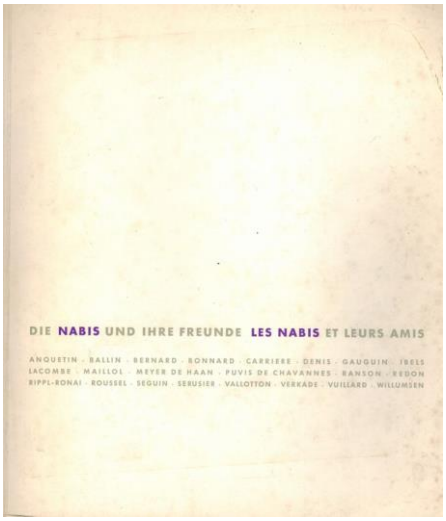
The National Gallery of Art and its Sculpture Garden are a national art museum in Washington, D.C., located on the National Mall, between 3rd and 9th Streets, at Constitution Avenue NW. Open to the public and free of charge, the museum was privately established in 1937 for the people of the United States of America by a joint resolution of the United States Congress. Andrew W. Mellon donated a substantial art collection and funds for construction. The core collection also includes major works of art donated by Paul Mellon, Ailsa Mellon Bruce, Lessing J. Rosenwald, Samuel Henry Kress, Rush Harrison Kress, Peter Arrell Brown Widener, Joseph E. Widener, and Chester Dale. The Gallery's collection of paintings, drawings, prints, photographs, sculpture, medals, and decorative arts traces the development of Western Art from the Middle Ages to the present, including the only painting by Leonardo da Vinci in the Americas and the largest mobile ever created by Alexander Calder.

The Gallery's campus includes the original neoclassical West Building designed by John Russell Pope, which is linked underground to the modern East Building, designed by I. M. Pei, and the 6.1-acre (25,000 m2) Sculpture Garden. The Gallery often presents temporary special exhibitions spanning the world and the history of art. (Wikipedia)



230 **[Gauguin] Unbekannt.** Die Nabis und ihre Freunde. Les Nabis et leurs Amis. 23. Oktober 1963 bis 6. Januar 1964. Bilingual: Deutsch / Français. Mannheim, Kunsthalle Mannheim, 1964. 24 cm x 21 cm. Keine Paginierung. Mit zahlreichen Farb- und Schwarzweißabbildungen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 28,--

Mit folgenden Künstlern: Emile Bernard / Morgens Ballin / Pierre Bonnard / Eugene Carriere / Maurice Denis / Paul Gauguin / Jacob Meyer de Haan / Pierre Puvis de Chavannes / Joseph Rippl-Ronai / Jan Verkade etc etc.



231 **[Gauguin, Paul] Goldwater, Robert.** Paul Gauguin. Text by Robert Goldwater Director of Primitive Art, New York Professor, Institute of Fine Arts, New York University. First Edition. New York, Harry N. Abrams Inc, No date. 25cm x 33cm. 158, (1) pages. Original Hardcover. Excellent condition with only very minor signs of external wear. 45,--

Eugène Henri Paul Gauguin (French: 7 June 1848 – 8 May 1903) was a leading French Post-Impressionist artist who was not well appreciated until after his death. Gauguin was later recognized for his experimental use of colors and synthetist style that were distinguishably different from Impressionism. His work was influential to the French avant-garde and many modern artists, such as Pablo Picasso, and Henri Matisse. Gauguin's art became popular after his death and many of his paintings were in the possession of Russian collector Sergei Shchukin. He was an important figure in the Symbolist movement as a painter, sculptor, print-maker, ceramist, and writer. His bold experimentation with coloring led directly to the Synthetist style of modern art, while his expression of the inherent meaning of the subjects in his paintings, under the influence of the cloisonnist style, paved the way to Primitivism and the return to the pastoral. He was also an influential proponent of wood engraving and woodcuts as art forms. (Wikipedia)

232 **[Gauguin, Paul] Brettel, Richard.** The Art of Paul Gauguin. Richard Brettell. Francois Cachin. Claire Freches-Thory. Charles F. Stuckey with assistance from Peter Zegers. Second Edition. New York, Little Brown and Company, 1988. 24cm x 32 cm. XXVI, 519 pages. Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. Minor traces of foxing only. Stunning publication. 85,--

Includes for Example: Gauguin portrayed by Himself and by others. Chronology: June 1848 - June 1886 / The Impressionist Years / Brittany: The Ceramics Martinique / The First Tahitian Years / Return to France / The Final Years: Tahiti and Hivaoa.

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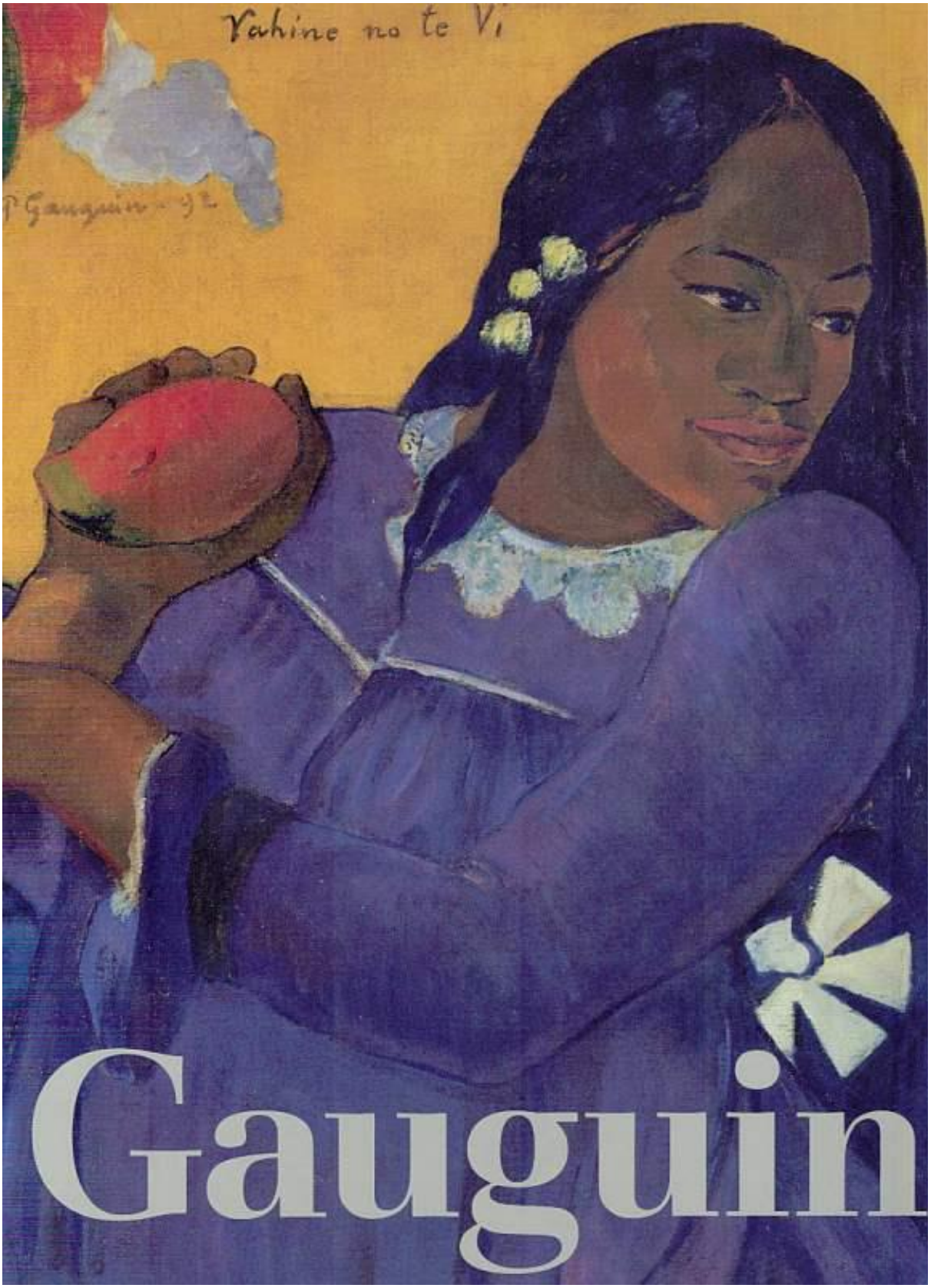
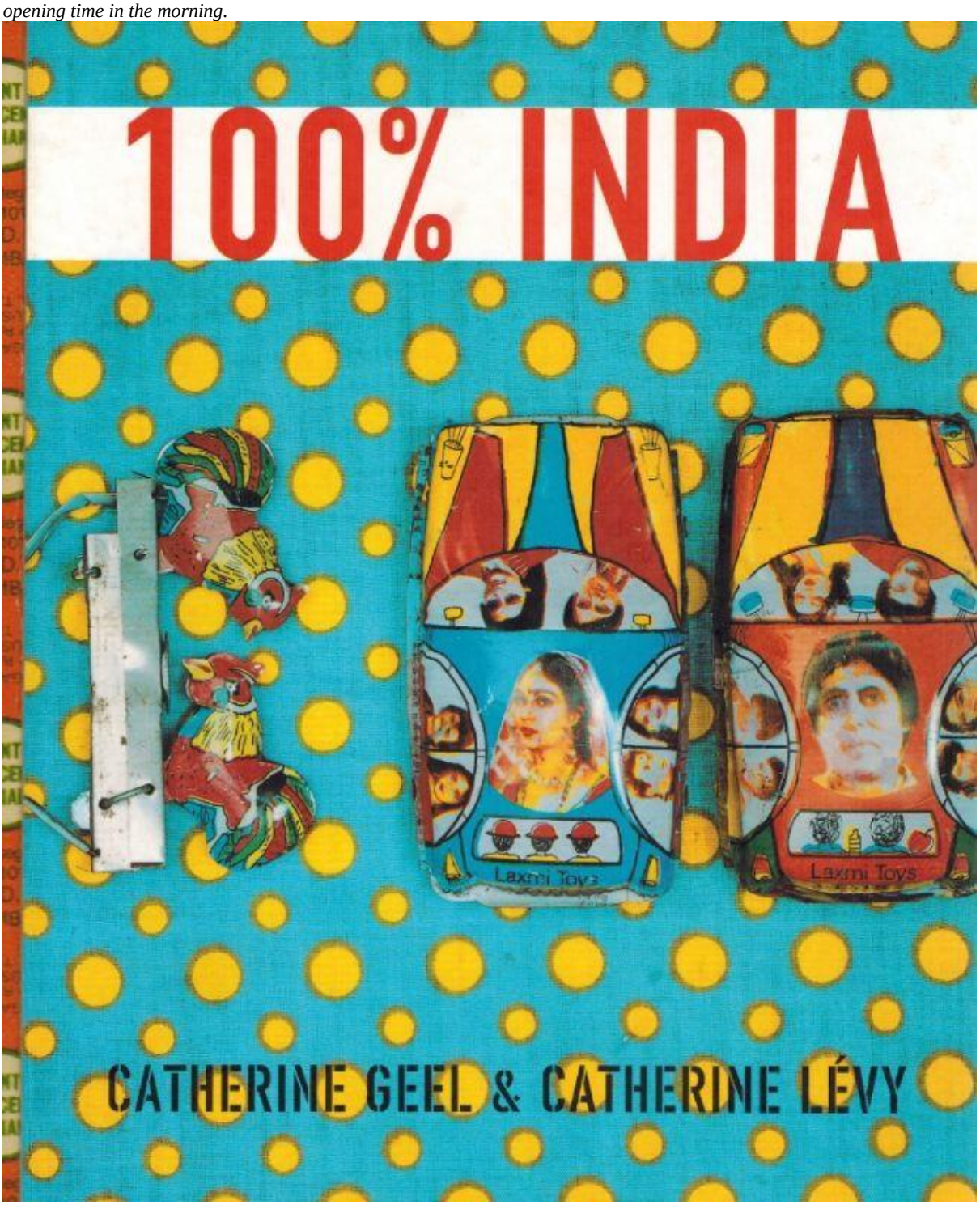


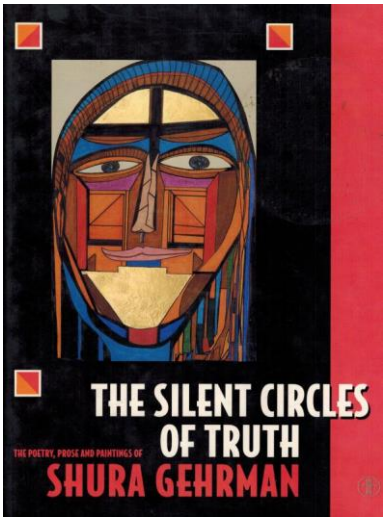
233 **Geel, Catherine/ Levy, Catherine.** 100% India. France, Editions du Seuil, 2004. 23cm x 18.9cm. 249 (2) pages. Original illustrated hardcover. Excellent condition with only minor signs of external wear. 65,--
Includes for Example: Why the Essence of Modern India is Industrial/ What Makes it Indian?/ Housewares/ Accessories/ Tools and Office Supplies/ Transportation/ Party Goods and Toys/ Cookware/ Boxes and Bags/ Toiletries/ Electrical Goods etc.

These pages are filled with treasures gleaned from Mumbai's bazaars, discoveries made on Indian shelves. You'll find electric lightbulbs in wild shapes, lopsided hand-blown glasses engraved with delicate flowers, tiny boxes injection molded from cheap pink plastic, shining stainless-steel kitchen utensils, a gearshift knob cast from transparent resin with a flower embedded in it, a black-flecked electric iron, and a radio-cassette player with twinkling arabesques- and don't forget the layer of dust that clings tenaciously to everything, driven away by feather dusters at market opening time in the morning.



234 **Gehrman, Shura.** The Silent Circles of Truth. The Poetry, Prose and Paintings of Shura Gehrman. London, Andre Deutsch Limited, 1995. 24 x 19 cm. 218 Pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of external wear. 30,--

Includes for example the following chapters: The Man Who steals the Flame. Collected Poems- Volume 1. The Desert. Collected Poems-Volume 2. Eyes to a Distant Horizon. Collected Poems-Volume 3. The Journey. Collected Poems- Volume 4. The Capitol of Pain. To Fly away from Peril. Collected Poems Volume 5 1986. Collected Poems-Volume 6 1993. Pilgrimage to Nowhere.



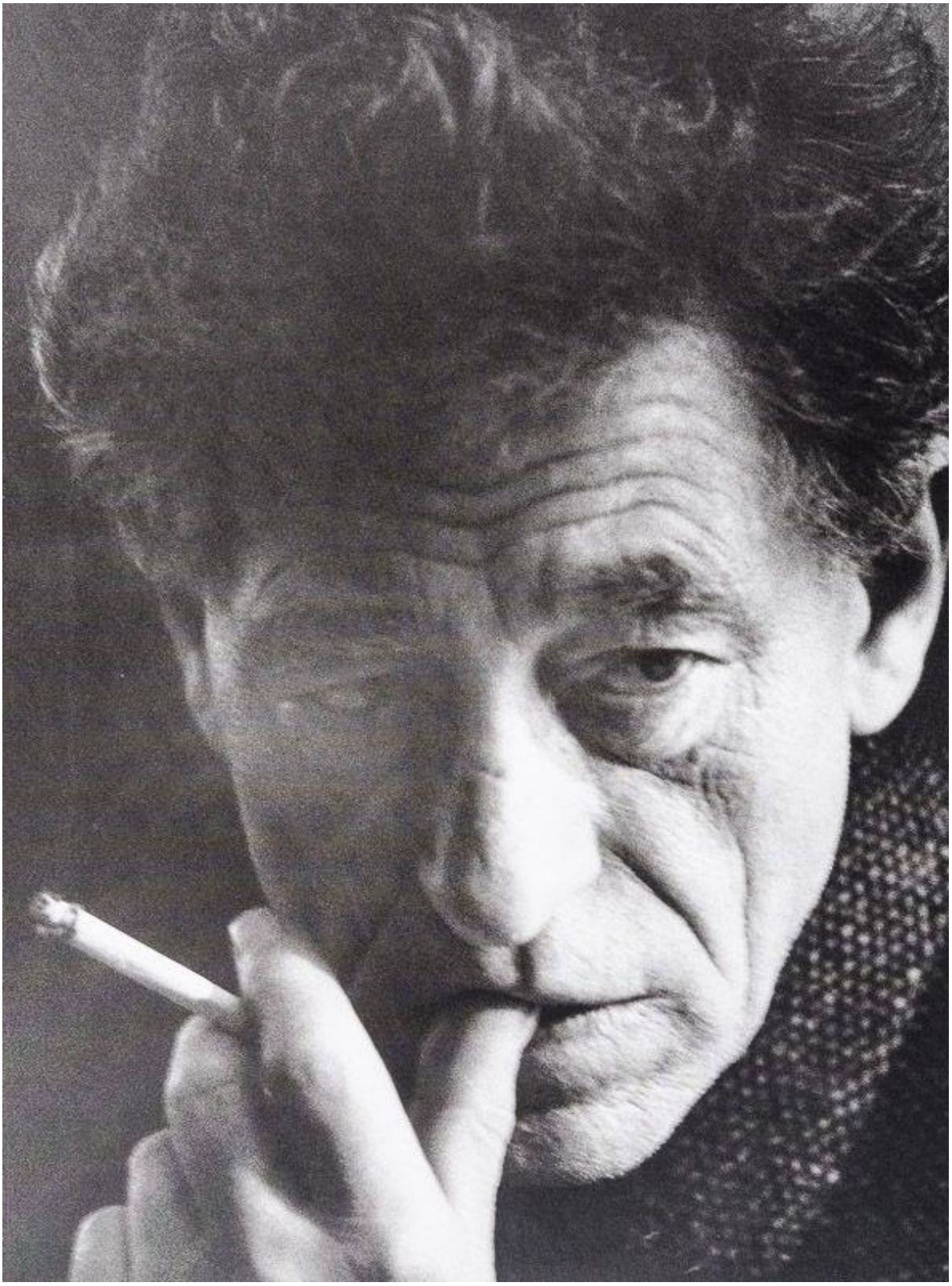
235 **Gemeentemuseum Arnhem.** Zilver / Gelderland in Beeld - Schilderijen en tekeningen 17de - 19de eeuw / Magisch Realisme en tijdgenoten. Arnhem, Gemeentemuseum Arnhem, 1986. 20 cm x 20 cm. 84 pagina's / pages. Met talrijke illustraties in kleur en zwart-wit / With many black-and-white and colour illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--
Met o.a. de volgende kunstenaars / Includes for example the following artists: Cornelis Springer / Isaac Ouwater / Dick Ket / Carel Willink etc etc.

236 **[Gertsch, Franz] Mason, Rainer Michael.** Holzschnitte. Müchen, Städtische Galerie im Lenbachhaus, 1991. 31 cm x 25 cm. 122 seiten. 37 abbildungen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 75,--

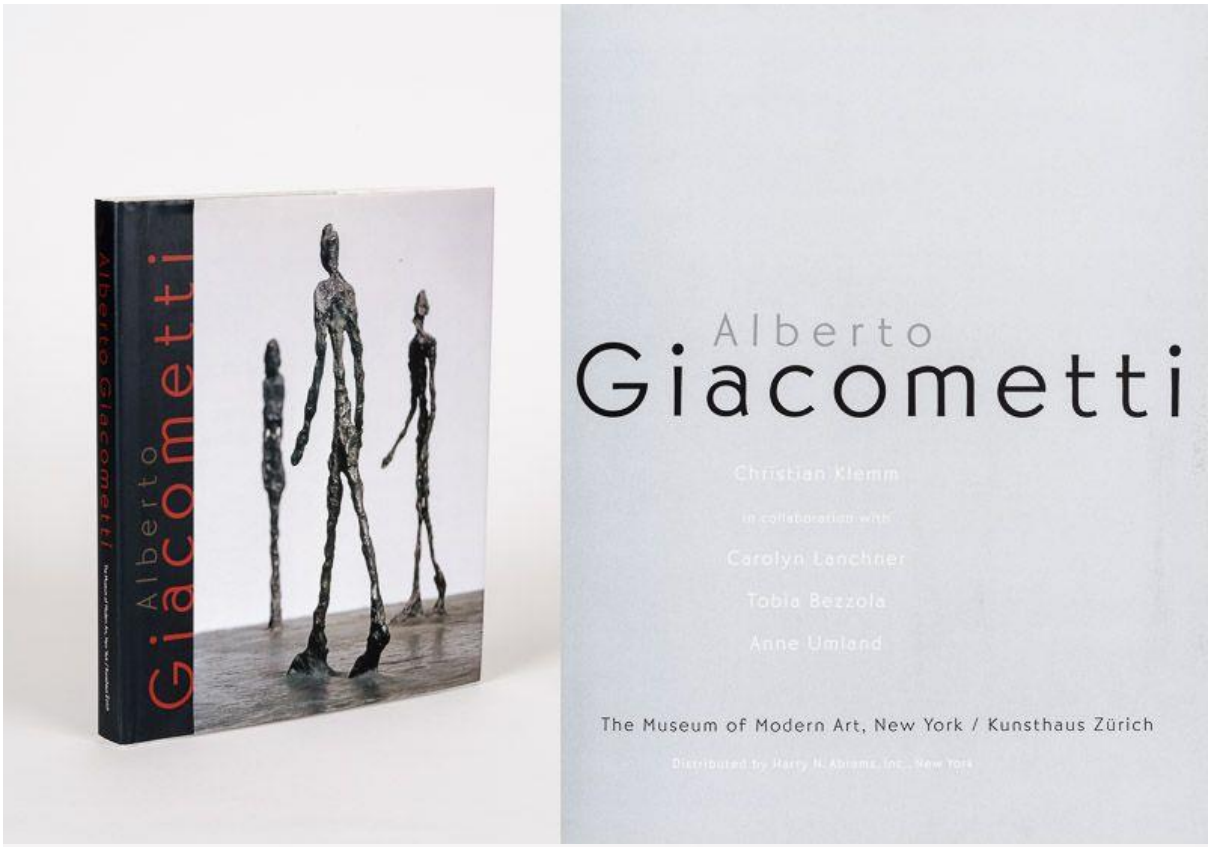
Franz Gertsch (born 8 March 1930) is a Swiss painter known for his large format hyperrealistic portraits.
Gertsch was born 1930 in Mörigen, Switzerland. Between 1947 and 1952 he studied with Max von Mühlenen and Hans Schwarzenbach in Bern. In 1972, he took part in the documenta 5 in Kassel with his painting "Medici". He is known for his realistic paintings and woodcuts. (Wikipedia).

237 **[Giacometti, Alberto] Klemm, Christian.** Alberto Giacometti. New York, The Museum of Modern Art / Kunsthaus Zürich, 2002. Quarto. 296 pages with illustrations throughout. Original Hardcover with original dustjacket in protective Mylar. Excellent, close to new condition. 110,--

This is the most comprehensive survey in many years of the work of one of the 20th century's greatest artists, Alberto Giacometti (1901-1966). Published to celebrate the centennial of his birth, the book accompanies an exhibition jointly organized by The Museum of Modern Art, New York, and the Kunsthaus, Zurich. The Swiss-born Giacometti was a supremely inventive sculptor as well as a painter and a draughtsman of the highest distinction. This volume includes many of his early Cubist-influenced and Surrealist works, often slyly humorous and allusively erotic, as well as his masterful drawings and paintings, and the elongated sculptures of the human head and figure for which he is best known. Published with the full involvement of the Alberto Giacometti Foundation, this will become the standard reference on the artist.



Alberto Giacometti



Alberto
Giacometti

Christian Klemm

in collaboration with

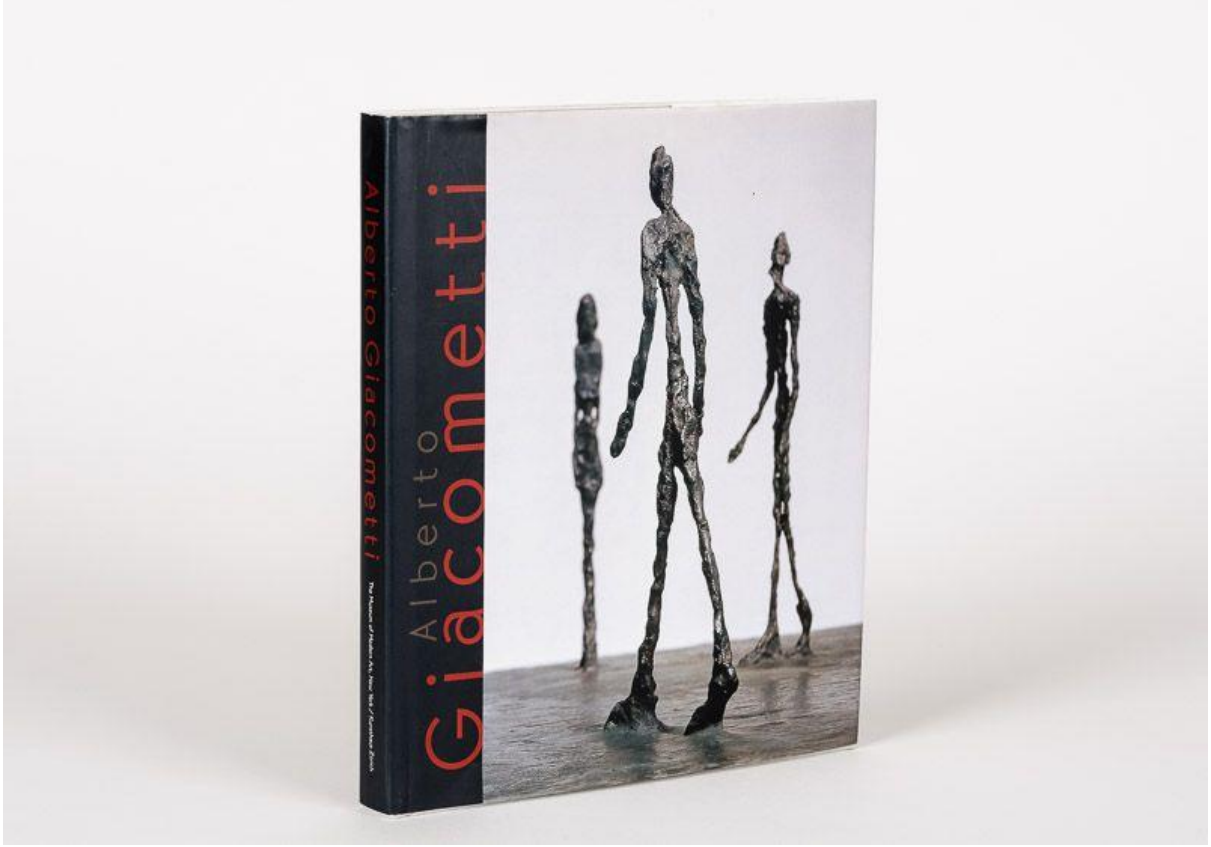
Carolyn Lanchner

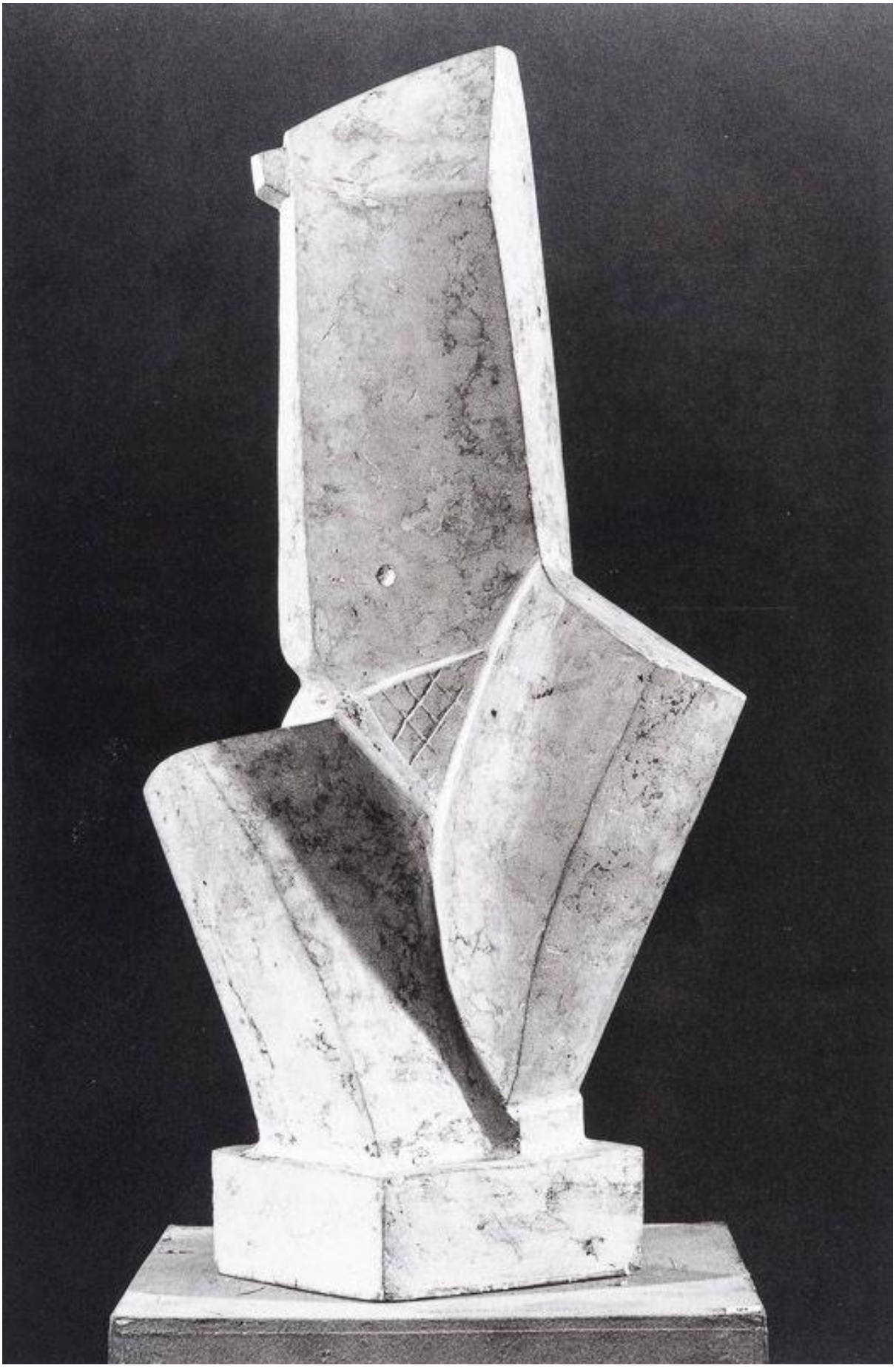
Tobia Bezzola

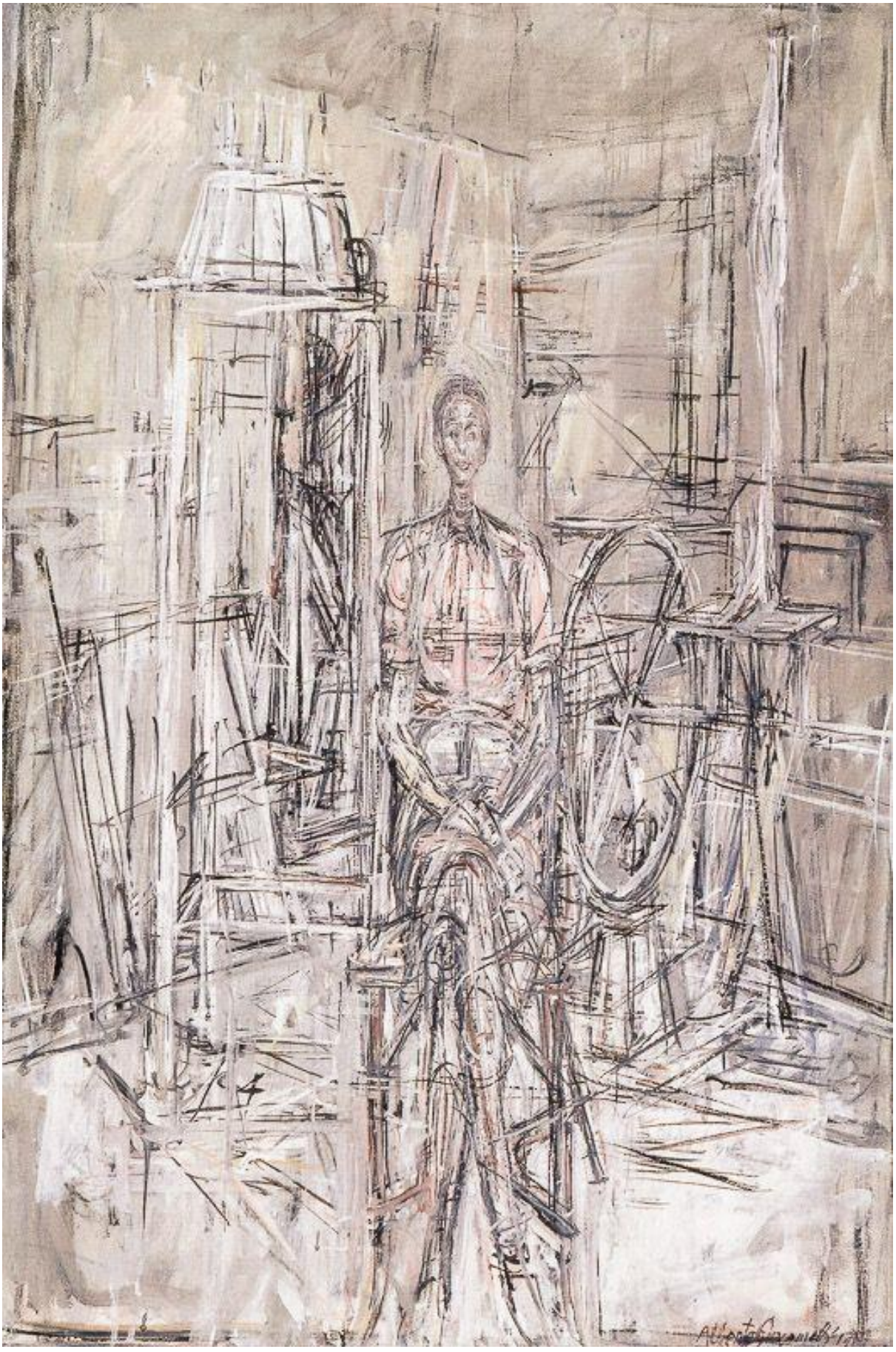
Anne Umland

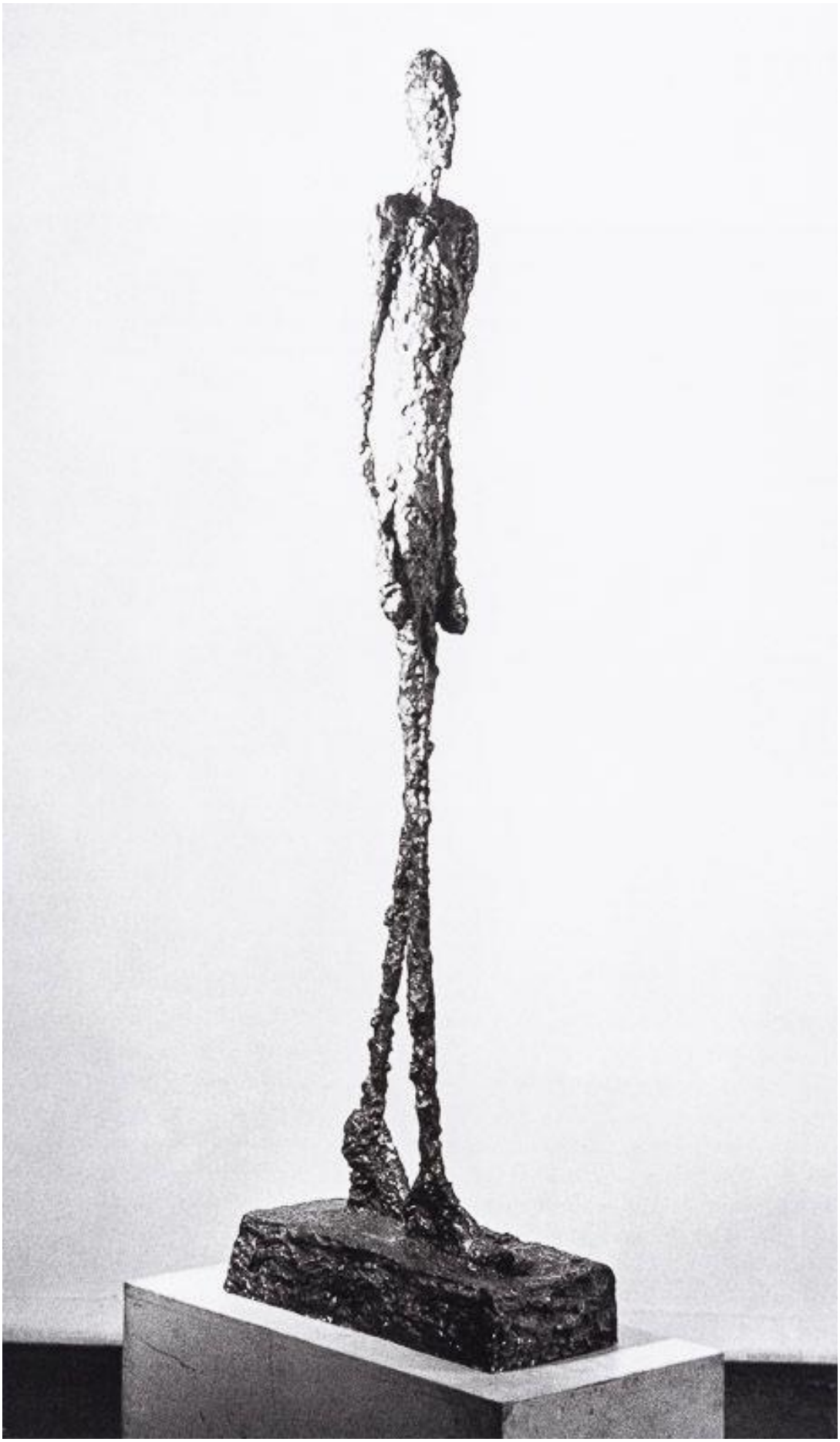
The Museum of Modern Art, New York / Kunsthaus Zürich

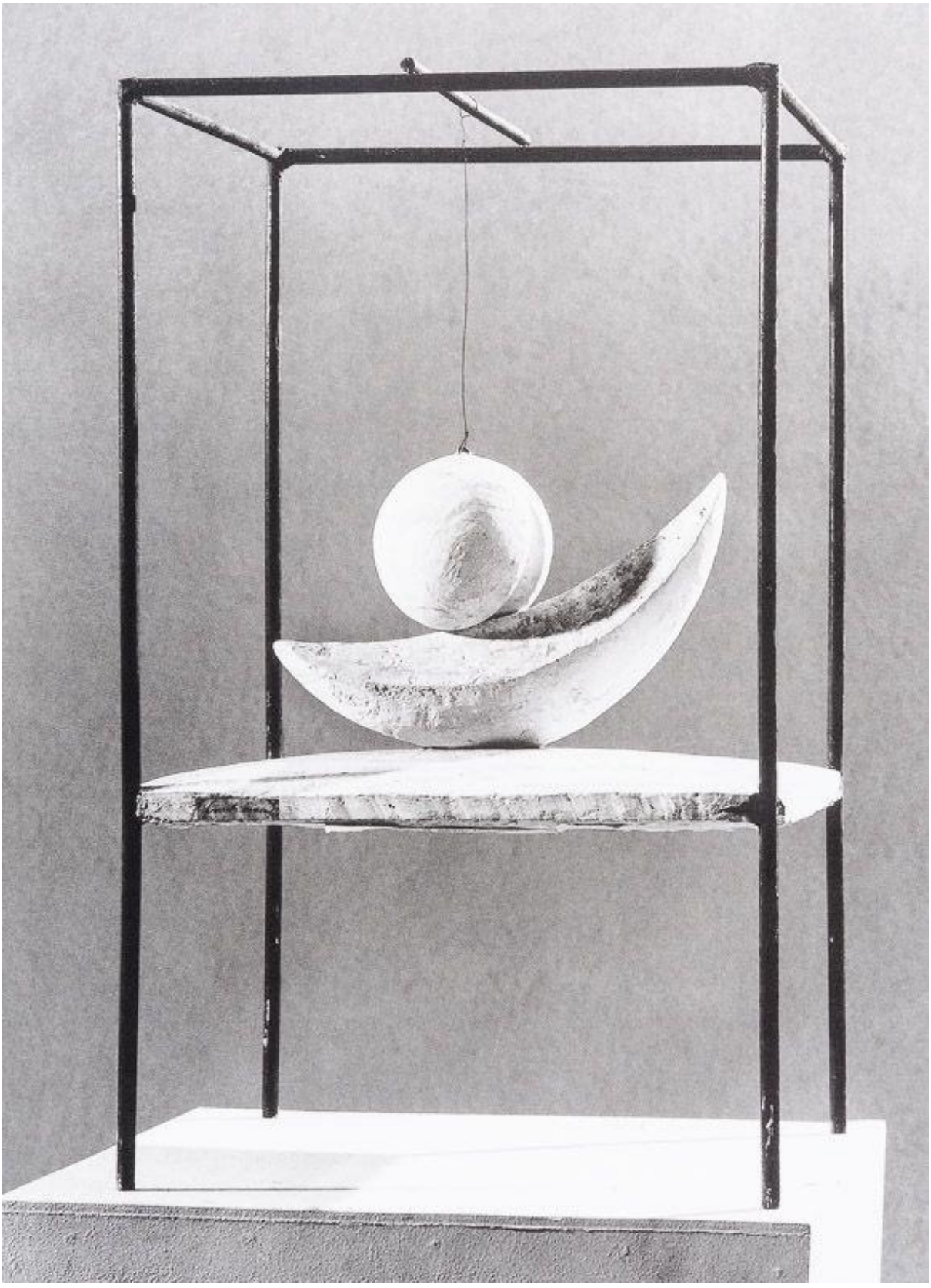
Distributed by Harry N. Abrams, Inc., New York









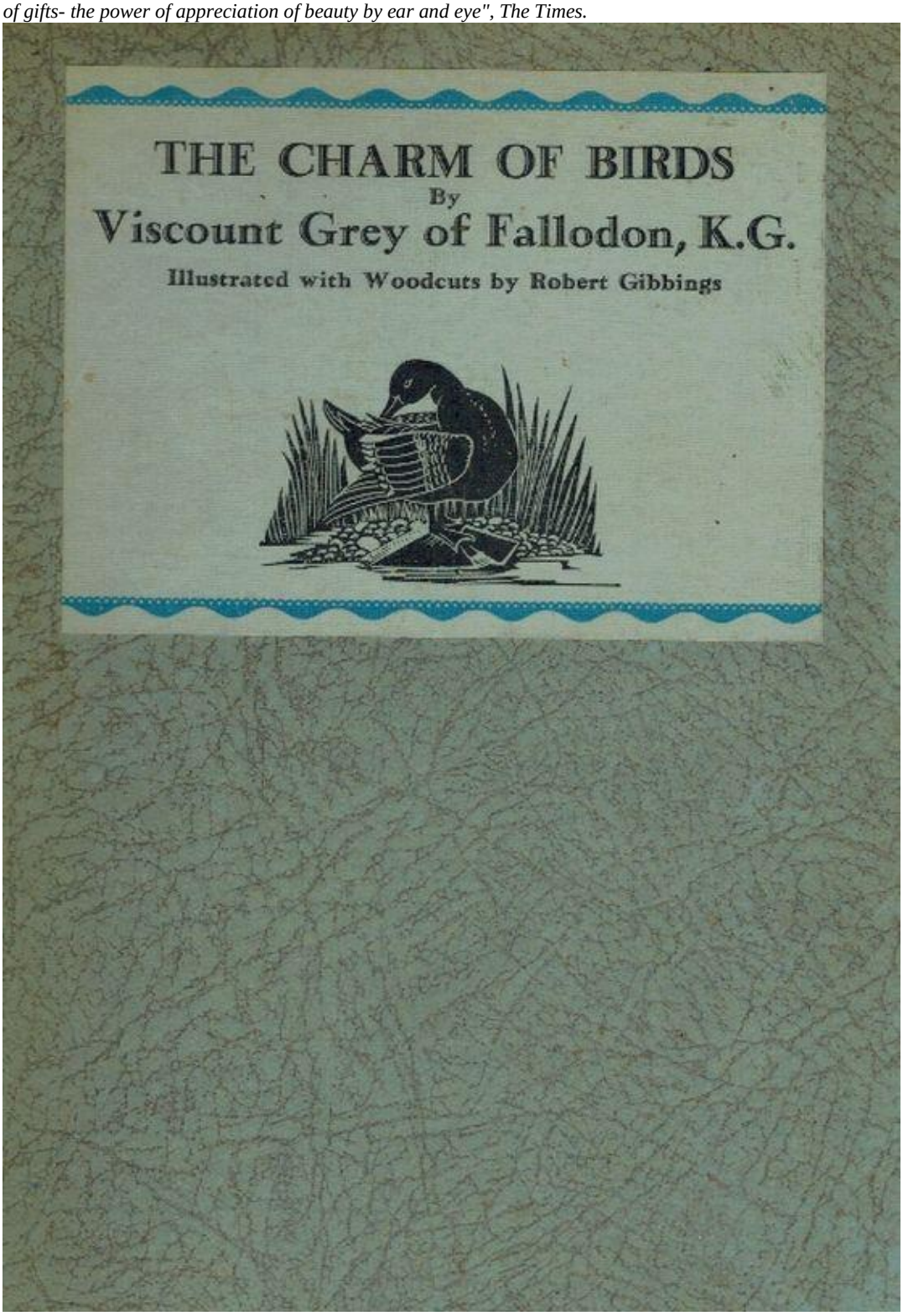


238 **[Gibbings, Robert] Grey of Fallodon, Viscount. [Sir Edward Grey].** The Charm of Birds. Illustrated with Woodcuts by Robert Gibbings. Popular Edition. London, Hodder and Stoughton, 1931. 20.3cm x 13.6cm. xii, 305 (5) pages. Original Hardcover with original price-clipped dustjacket in protective Mylar. Very good condition with only minor signs of external wear. Bookseller's stamp on endpaper. Some mild foxing. Rare in the dustjacket. 75,--

Includes for Example: January: Early Song/ February and March: Increasing Song/ April: The Return of the

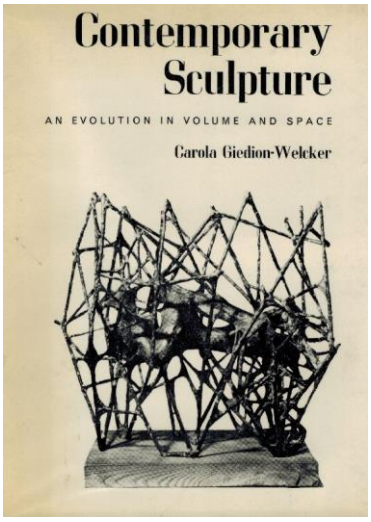
Warblers/ May: The Month of Full Song/ June and July: From Full to Least Song/ August and September: The Decline of Summer/ October, November and December: The Winter Birds/ Courtship, Mating and Family Life/ Nests and Eggs/ Joy Flights and Joy Sounds/ The Cuckoo and the Sparrow/ On Taming Birds/ Waterfowl/ List of Birds Mentioned, with Latin Names Attached etc.

"It would be impossible to quote all the wise and beautiful descriptions and incidents which reveal that most precious of gifts- the power of appreciation of beauty by ear and eye", The Times.



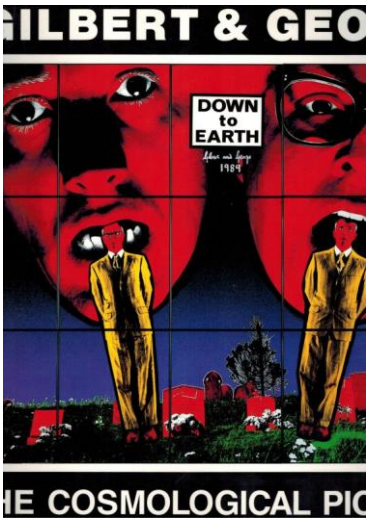
239 **Giedion-Welcker, Carola.** Contemporary Sculpture - An Evolution in Volume and Space. New York, George Wittenborn, Inc., 1960. 26cm x 19.7cm. XXXI, 400 pages. With illustrations. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. 95,--

A complete guide to the development of sculptural styles from Rodin to... Alexander Calder and... Reg Butler. Of particular interest is the new section entitled 'Totems and Stelae', which deals with the contemporary form of the monumental.

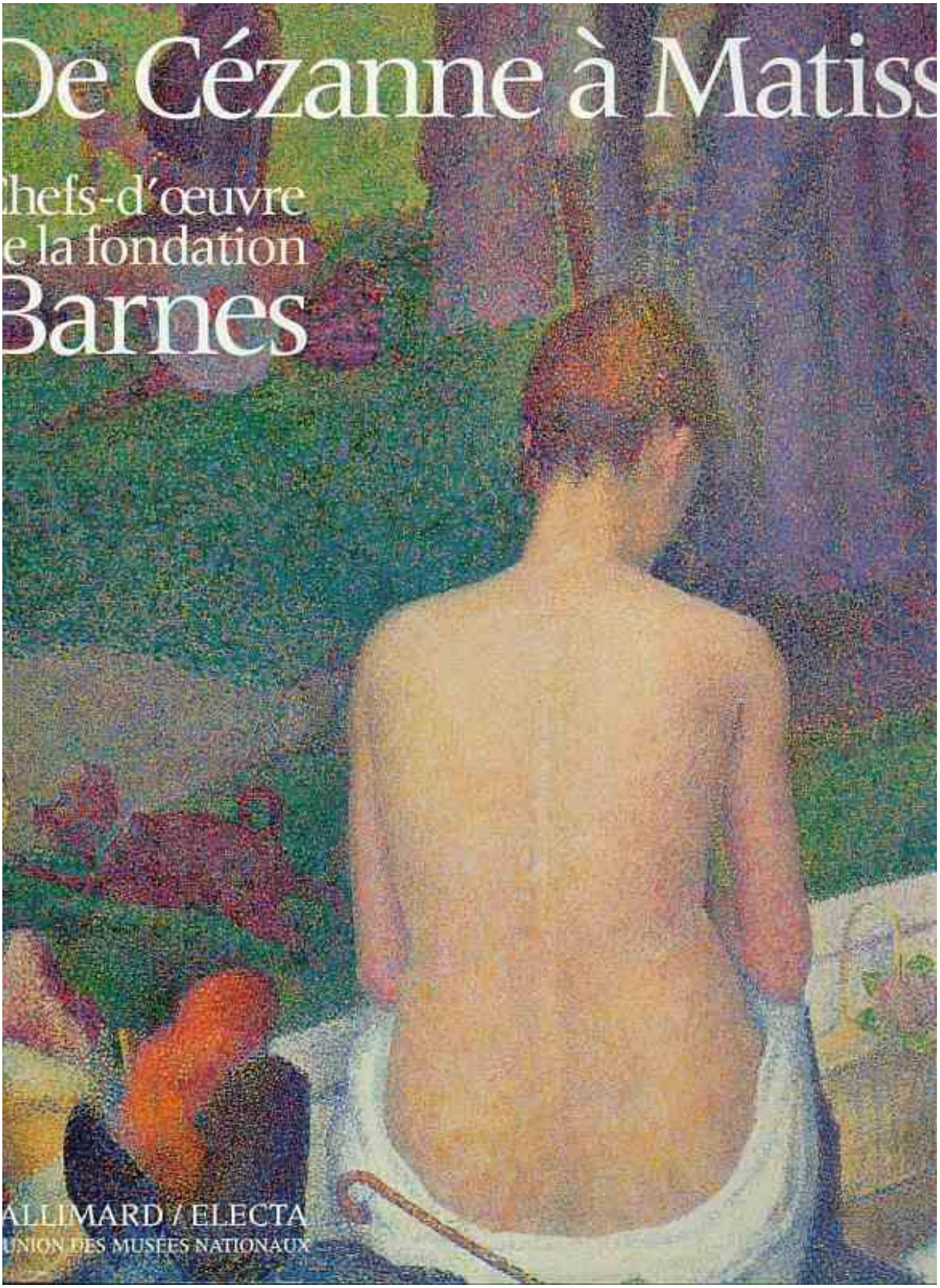


240 **Gilbert & George.** Gilbert & George. Down to Earth. The Cosmological Pictures 1989. Den Haag, Haags Gemeentemuseum, 1991. 30 cm x 35 cm. 16 paginated pages + 25 full color plates. Original Softcover. Very good condition with only minor signs of external wear. 75,--
Includes the following essays: Rudi Fuchs - Preface / Wojciech Markowski - The centre of all feelings is inside me.

Gilbert Prousch, sometimes referred to as Gilbert Proesch (born 17 September 1943 in San Martin de Tor, Italy) and George Passmore (born 8 January 1942 in Plymouth, United Kingdom) are two artists who work together as a collaborative duo called Gilbert & George. They are known for their distinctive and highly formal appearance and manner and also for their brightly coloured graphic-style photo-based artworks.(Wikipedia).

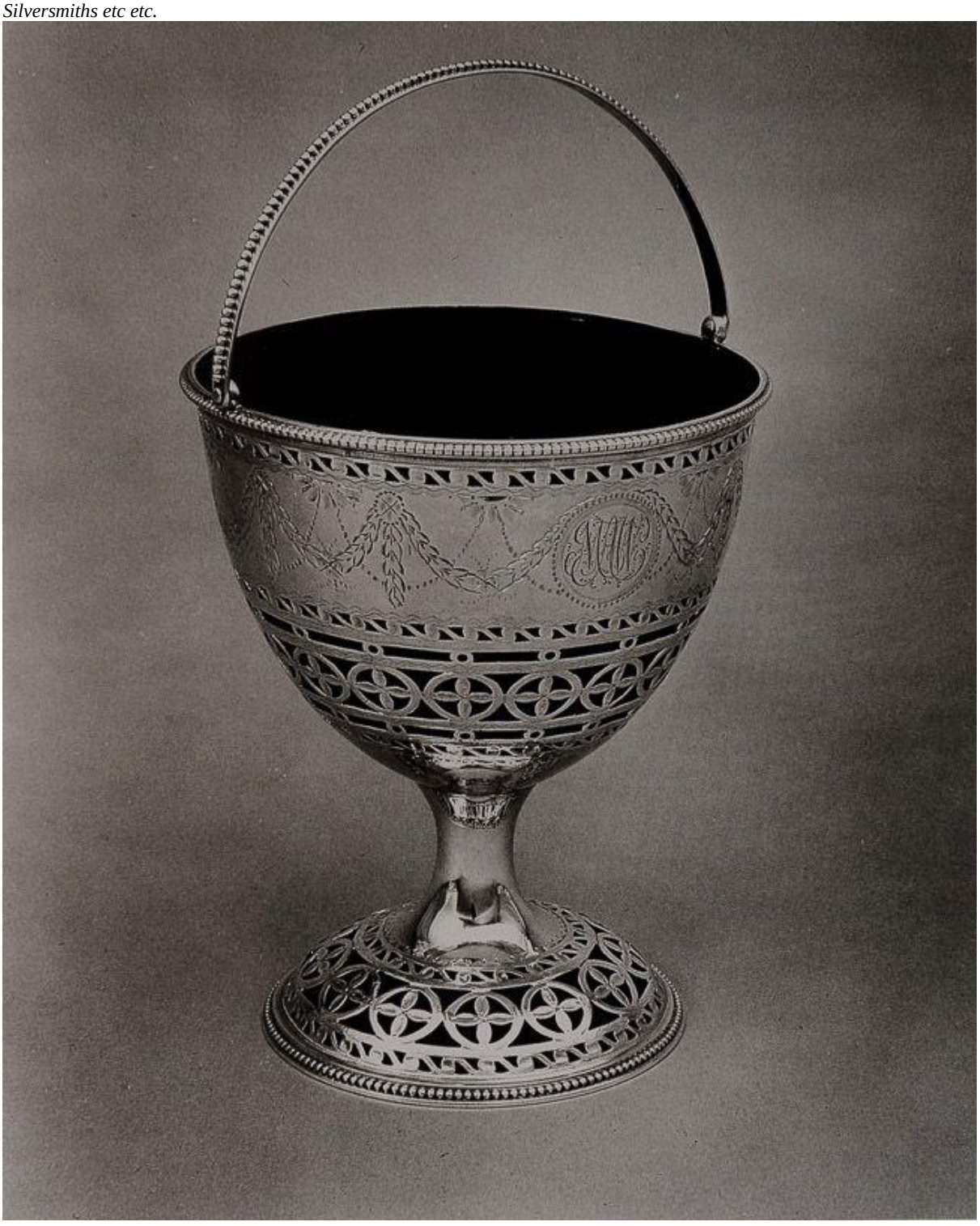


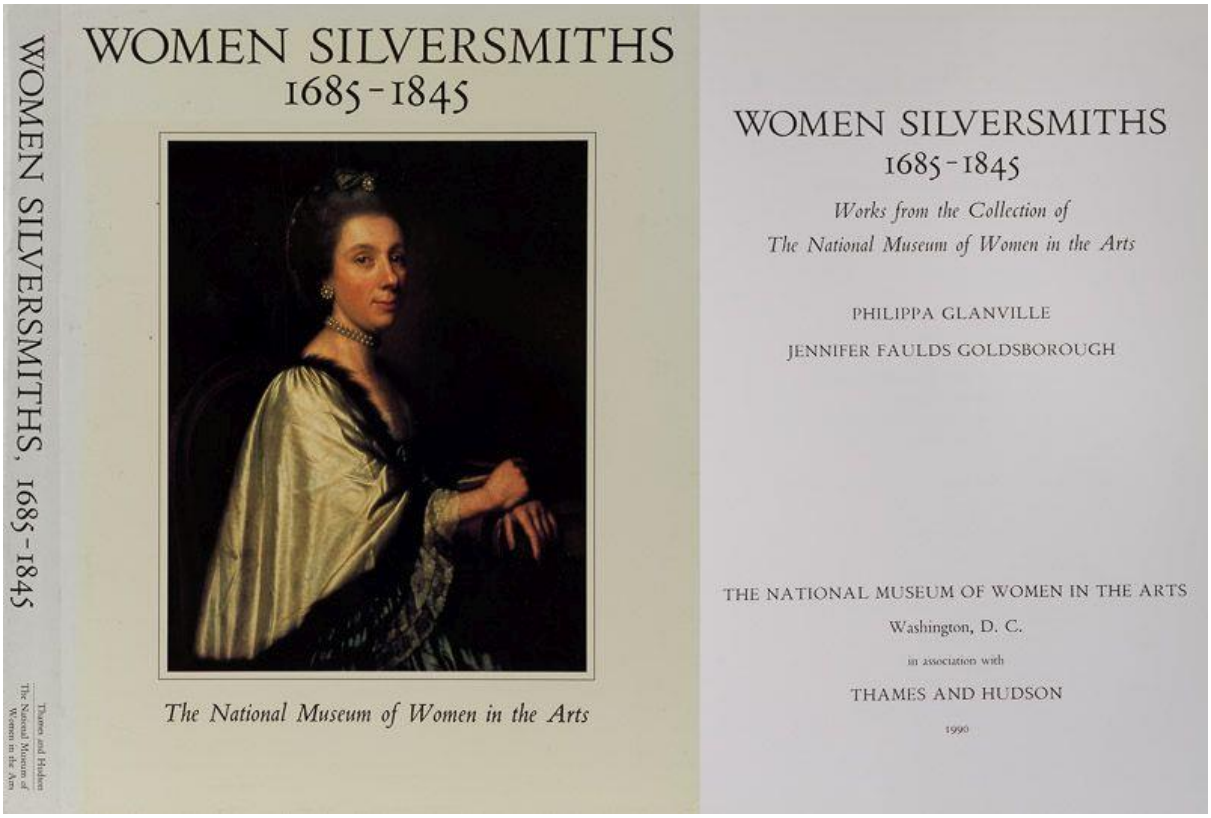
241 **Glanton, Richard H.** De Cézanne à Matisse. Chefs-d'oeuvre de la Fondation Barnes. Paris, Electa, 1993. 24.5cm x 29.5cm. XVII, 317 (1) pages. Original Paperback. French Edition. Excellent condition with only minor signs of wear. 55,--
Includes for Example: Preface Richard H. Glanton/ Avant-Propos Dr Niara S. Sudarkasa/ Edouard Manet/ Pierre-Auguste Renoir/ Claude Monet/ Paul Cezanne/ Paul Gauguin/ Vincent van Gogh/ Georges Seurat/ Henri de Toulouse-Lautrec/ Henri Rousseau/ Pablo Picasso/ Georges Braque/ Roger de la Fresnaye/ Chaim Soutine/ Amedeo Modigliani/ Henri Matisse/



242 **Glanville, Philipa / Faulds Goldsborough, Jennifer (Editors).** Women Silversmiths 1685-1845. Works from the Collection of The National Museum of Women in the Arts. Washington, D.C. Thames and Hudson, 1991. 30 cm x 23,5 cm. 176 pages. With many black-and-white and colour illustrations. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. Only slightly foxed. Sticker of library on front free endpaper. In protective mylar. 120,--
Includes for example the following essays: Philippa Glanville - Women and Goldsmithing / Jennifer Faulds

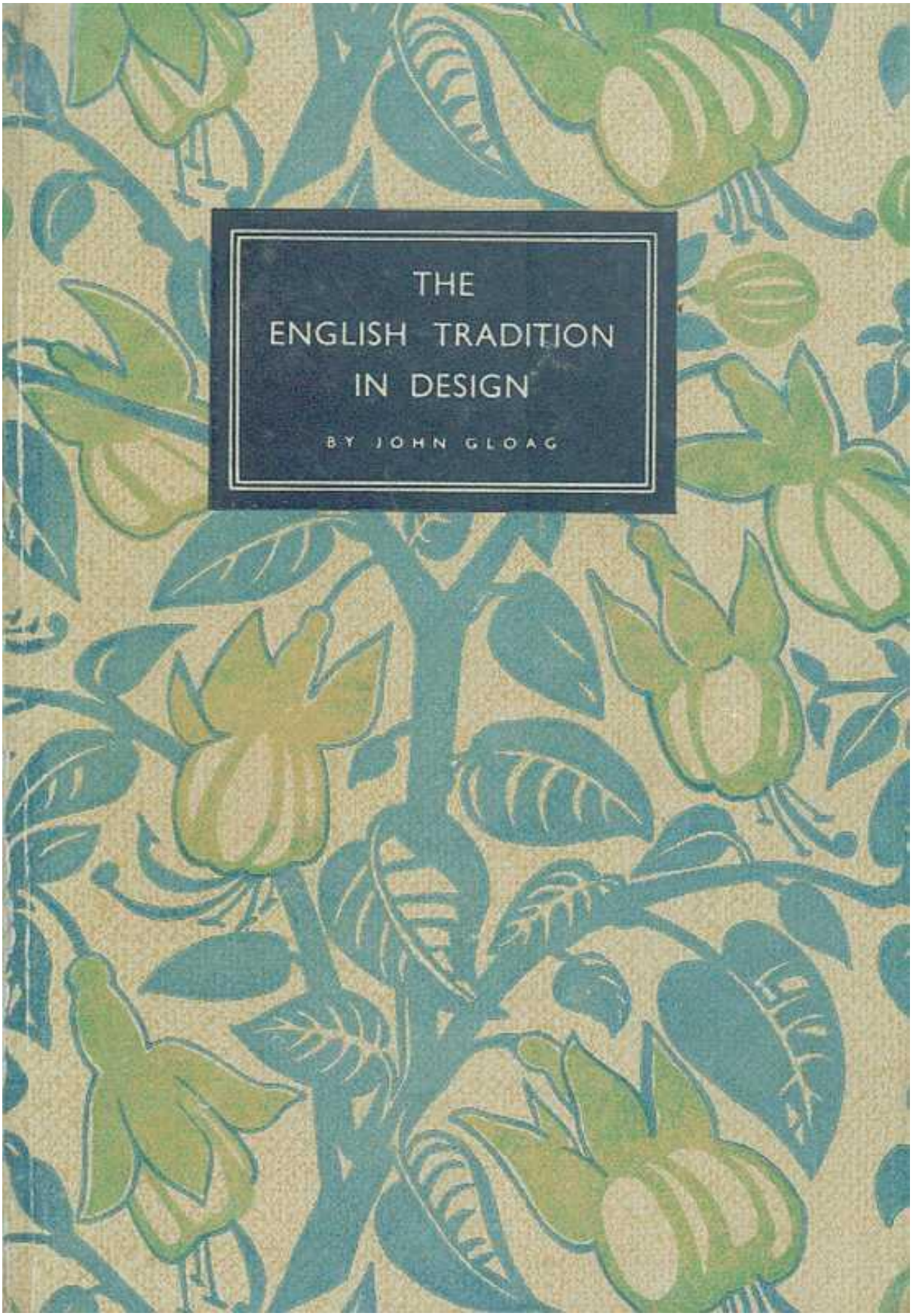
Goldsborough - Silver by British and Irish Silversmiths in the Collection of The National Museum of Women in the Arts / Catherine Drillis, Philippa Glanville and Nancy Valentine - Biographical List of British and Irish Women Silversmiths etc etc.





243 **Gloag, John.** The English Tradition in Design. First Edition. London New York, The King Penguin Books, 1947, 12.5cm x 18.5cm. 72 pages. Original Hardcover. Very good condition with only minor signs of wear. 30,--

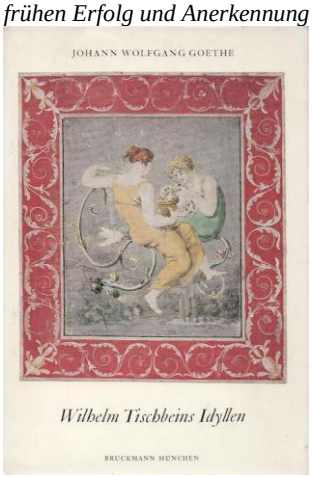
Contents: Medieval Roots, First Interruption of Fashion, Craftsman versus Fashionable Designer, Union of Craftsmen and Designers, Victorian Distruption, The Revival of the Crafts, The Discovery of Industrial Design, The Contemporary Interpretation of the English Tradition.



244 **Goethe, Johann Wolfgang.** Wilhelm Tischbeins Idyllen. Herausgegeben und erläutert von Herbert Wolfgang Kaiser. Mit zahlreichen Bildtafeln. Erste Auflage. München, Bruckmann, 1970. 15,5 x 22,5 cm. 95 Seiten. Hardcover/ Gebunden. Im originalen Schutzumschlag.. Sehr guter Zustand mit minimalen

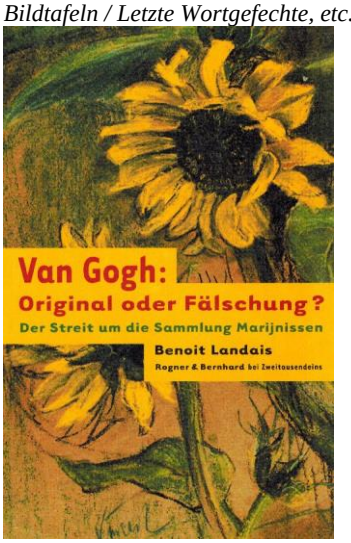
Gebrauchsspuren. 28,--

Johann Wolfgang von Goethe (28. August 1749 in Frankfurt am Main als Johann Wolfgang Goethe; † 22. März 1832 in Weimar, geadelt 1782) gilt als einer der bedeutendsten Repräsentanten deutschsprachiger Dichtung. Goethe stammte aus einer angesehenen bürgerlichen Familie; sein Großvater mütterlicherseits war als Stadtschultheiß höchster Justizbeamter der Stadt Frankfurt, sein Vater Doktor der Rechte und kaiserlicher Rat. Er und seine Schwester Cornelia erfuhren eine aufwendige Ausbildung durch Hauslehrer. Dem Wunsch seines Vaters folgend studierte Goethe in Straßburg und Leipzig Rechtswissenschaft und war danach als Advokat in Wetzlar und Frankfurt tätig. Gleichzeitig folgte er seiner Neigung zur Dichtkunst, mit dem Drama Götz von Berlichingen erzielte er einen frühen Erfolg und Anerkennung in der literarischen Welt. (Wikipedia)*



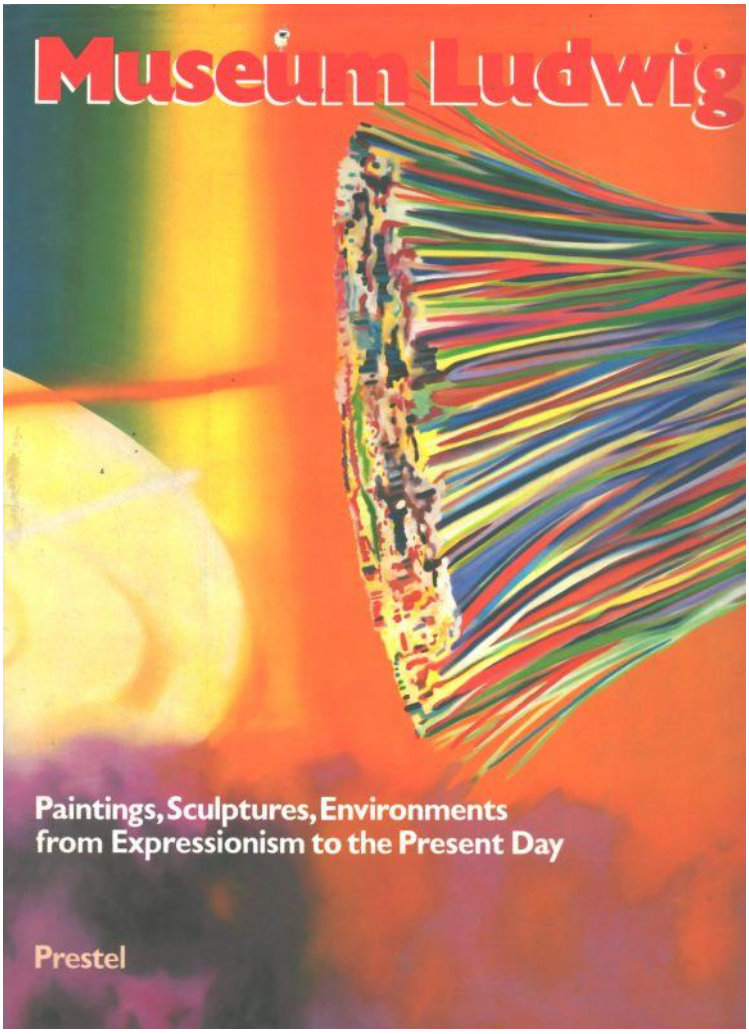
245 **[Gogh, Van] Landais, Benoit.** Van Gogh: Original oder Fälschung? - Der Streit um die Sammlung Marijnissen. Aus dem Französischen von Michael Hein. Hamburg, Rogerner & Bernhard GmbH & Co. Verlags KG., 2004. 22cm x 14.5cm. 240 pages. With beautiful illustrations. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. 35,--

Includes for example the following chapters: Ein gewisser Marijnissen / Vom Speicher zum Trödler / Bilder tauchen aus der Versenkung auf / Erste Gutachten / Die Schlacht der Museen / Wie man Echtes von Falschem unterscheidet / Bildtafeln / Letzte Wortgefechte, etc.



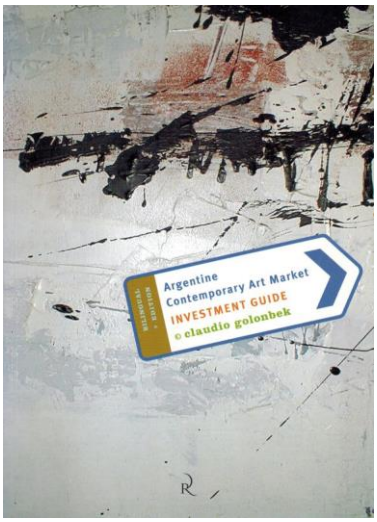
246 **Gohr, Siegfried.** Museum Ludwig Cologne - Paintings, Sculptures, Environments. From Expressionism to the Present Day: Includes for example: Expressionism and Neue Sachlichkeit / The Art of the Russian Avant-Garde / The Blaue Reiter and the Futurists / From the Bauhaus to the Abstraction-Creation / Max Ernst - DaDa and Surrealism / Abstract Art in America - The New York School - Minimal Art / European Tendencies after 1945 - Part I: Tachisme - École de Paris - Art informel / European Tendencies after 1945 - Part II: Art Brut - Arte povera - Conceptual Art - Nouveau Realisme / Forms of Realism / German Art since 1960 / American and English Art since the Sixtiies - Pop Art - Critical Realism / First Edition. Munich, Prestel-Verlag, 1986. 23,5 x 30,5 cm. 271 pages. Original Hardcover in original dustjacket. Good condition with some signs of external wear to the dustjacket. Private giftinscription on endpaper. 78,--

Museum Ludwig, located in Cologne, Germany, houses a collection of modern art. It includes works from Pop Art, Abstract and Surrealism, and has one of the largest Picasso collections in Europe. It also features many works by Andy Warhol and Roy Lichtenstein.
Since November 2012 the museum's director has been Philipp Kaiser. (Wikipedia)



247 **Golonbek, Claudio.** Argentine Contemporary Art Market Investment Guide. Buenos Aires, Mercatali, 2001. 15 cm x 21.5 cm. 136 pages [English]. 144 pages [Spanish]. Original Softcover. Excellent condition with only very minor signs of external wear. 95,--

Includes for example the following essays: Why Investing in Art?, Some Criteria for buying artwork, Art as a Collateral Security, Different and personal criteria to start a collection, Interview Art Collectors, The Argentine Art Market at Present, The Alberto Greco case, The art market in Spain, Local Market Trends Analysis, and Buying at Auctions.



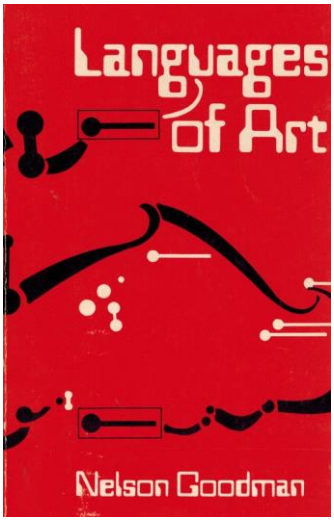
248 **Gontscharowa, Natalja. Mehrere Künstler / Several artists.** Kunstlerinnen Der Russischen Avantgarde / Women-Artists of the Russian Avantgarde 1910-1930. Ausstellung: Dezember 1979 -März 1980 /

Exhibition: December 1979 - March 1980. Trilingual: Deutsch, English, François. Köln, Galerie Gmurzynska, 1979. 24,5 cm x 22 cm. 313 seiten / pages. Mit original zeichnungen und photographischen aufnahmen /With many black-and-white and colour illustrations throughout book. Original Hardcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 75,--

This book depicts the exhibition of works by fifteen avant-garde Russian women artists (Sonia Delaunay, Xenia Ender, Wera Ermolaewa, Alexandra Exter, Natalia Gontscharowa, Elena Guro, Nina Kogan, Walentina Kulagina, Wera Nikolskaja, Ljubow Popowa, Olga Rozanowa, Maria Siniakowa, Antonina Sofronowa, Warwara Stepanowa and Madesha Udalzowa). Also an introductory essay, "Les Femmes, pourquoi?" in French & German by Krystyna Rubinger and an additional introductory essays by John E. Bowlt, Szymon Bojko and Ludmilla Granweher-Vachtowa and remaining texts in English & German, including "Russian Constructivist Clothing: Just One More Utopia?" by Erica Hoffmann-Koenige; "Some Notes on the History of Clothes Design and Other Everyday Items" by Larissa Zhadova. Additional contributions consisting of vintage texts and statements, by Jacques Lassaigne, Alla Povelikhina, Evgenii Kovtun, Jean-Claude Marcadé, Dmitri Sarabianov, Mary Chamot, Nina Kogan, Vasilii Rakitin, Liubov Popova, Ivan Kliun, Olga Rozanova, Hubertus Gassner, Varvara Stepanova, Kazimir Malevich and Nadezhda Udaltsova.

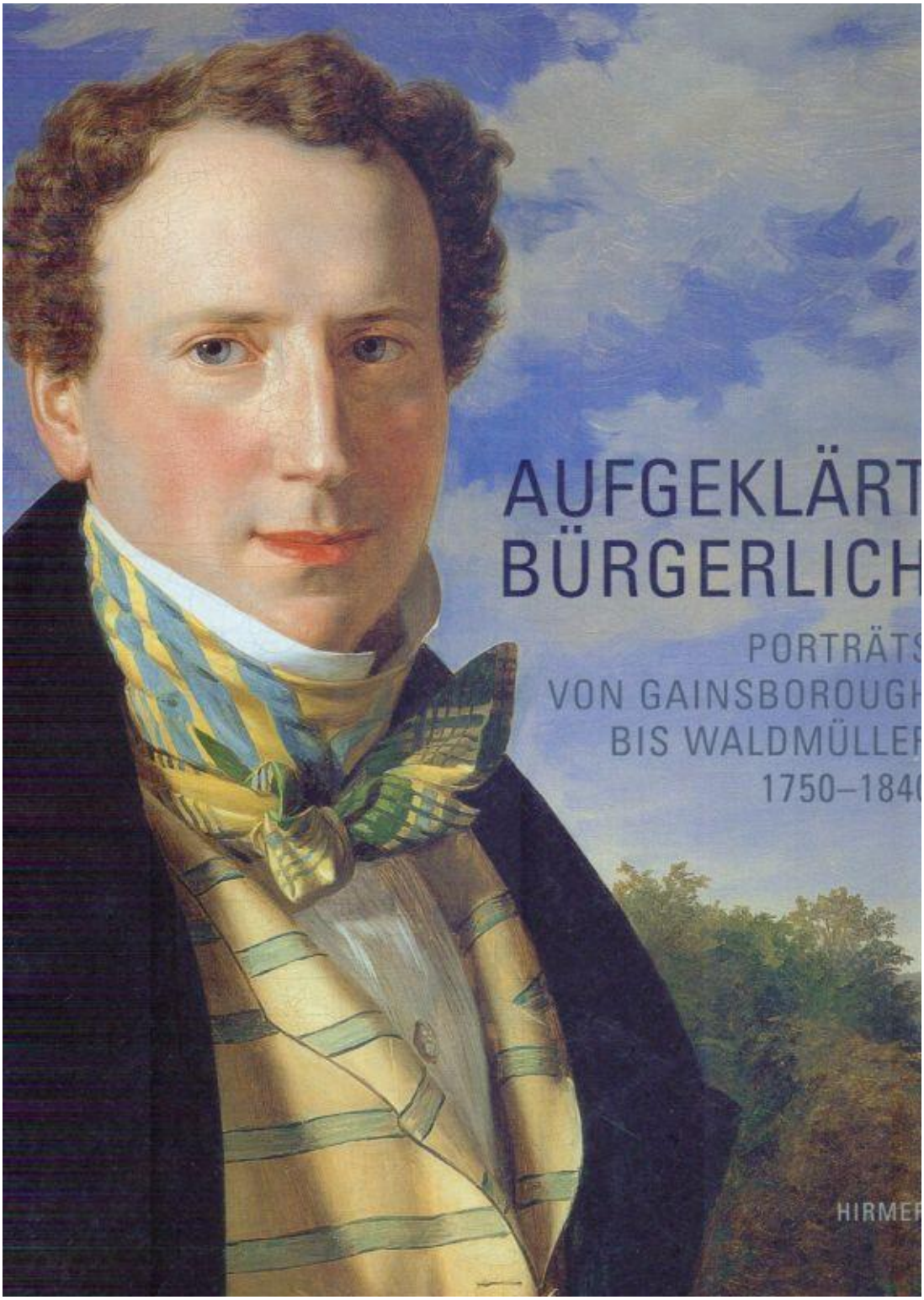
249 **Goodman, N.** Languages of Art - An Approach To A Theory Of Symbols. Indianapolis, Hackett Publishing Company Inc., 1976, 13.5 cm x 21 cm, V, 277 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes, with his name on the front free endpaper. Some erasable light pencil underlining in places. 35,--
Includes for example: Reality Remade / The Sound of Pictures / Art and Authenticity / The Theory of Notation / Score, Sketch And Script / Art And The Understanding etc. etc.

"Like Dewey, he has revolted against the empiricist dogma and the Kantian dualisms which have compartmentalized philosophical thought...Unlike Dewey, he has provided detailed incisive argumentation, and has shown just where the dogmas and dualisms break down." -- Richard Rorty, The Yale Review (Amazon)

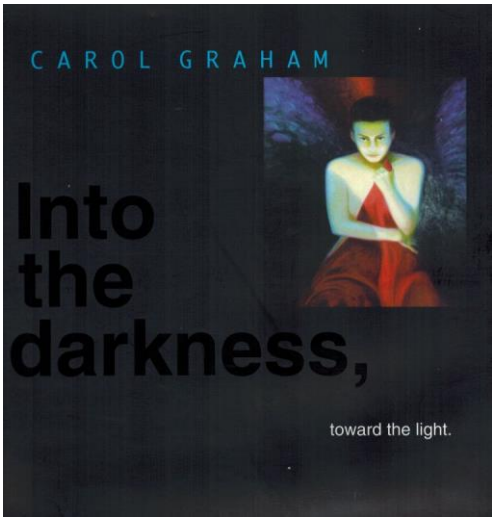


250 **Graak, Karl.** Künstler-Spielkarten des 20. Jahrhunderts. Kunst zum Spielen. Erstveröffentlichung. Köln, DuMont, 1985. 8°. 177 S. zahlr. Ill. (z.T. farb.) Softcover. Kartoniert. Sehr guter Zustand mit nur ganz geringen Gebrauchsspuren. KEIN Mängelexemplar. KEINE Anstreichungen. KEIN Besitzvermerk oder sonstige Eintragungen. DuMont-Taschenbücher ; 166 22,--

251 **Grabner, Sabine / Krapf, Michael.** Aufgeklärt bürgerlich. Porträts von Gainsborough bis Waldmüller 1750 - 1840. Eine Ausstellung der Österreichischen Galerie Belvedere vom 25.10.06 - 18.02.07; [... anläßlich der Ausstellung "Aufgeklärt Bürgerlich: Porträts von Gainsborough bis Waldmüller 1750 - 1840" ...]. München, Hirmer, 2006. 322 Seiten. Zahlreiche Illustrationen. Original Hardcover / Illustrierter Pappband. Sehr guter Zustand mit nur geringen Gebrauchsspuren / Excellent condition with only minor signs of wear. [Wechselausstellung der Österreichischen Galerie Belvedere in Wien Bd. 289]. 68,--
Enthält die folgenden Aufsätze / Includes the following Essays: Michael Krapf - Das Portrait 1700-1840 - Die Konzentration auf das Antlitz als "Spiegel der Seele" / Sabine Grabner - "La vera patria degli artisti è Roma" - Das Italienerlebnis von Friedrich Heinrich Füger / Udo Felbinger - Französische Einflüsse auf die Wiener Porträtkunst / Sebastian Götz - Britische Malerei im Spiegel österreichischer Kunst / Werner Telesko - "Der Mensch steckt nicht im König - der König steckt im Menschen" - Herrschaftsrepräsentation und bürgerliches Bewusstsein in der habsburgischen Porträtkunst von Joseph II. bis Ferdinand I. /

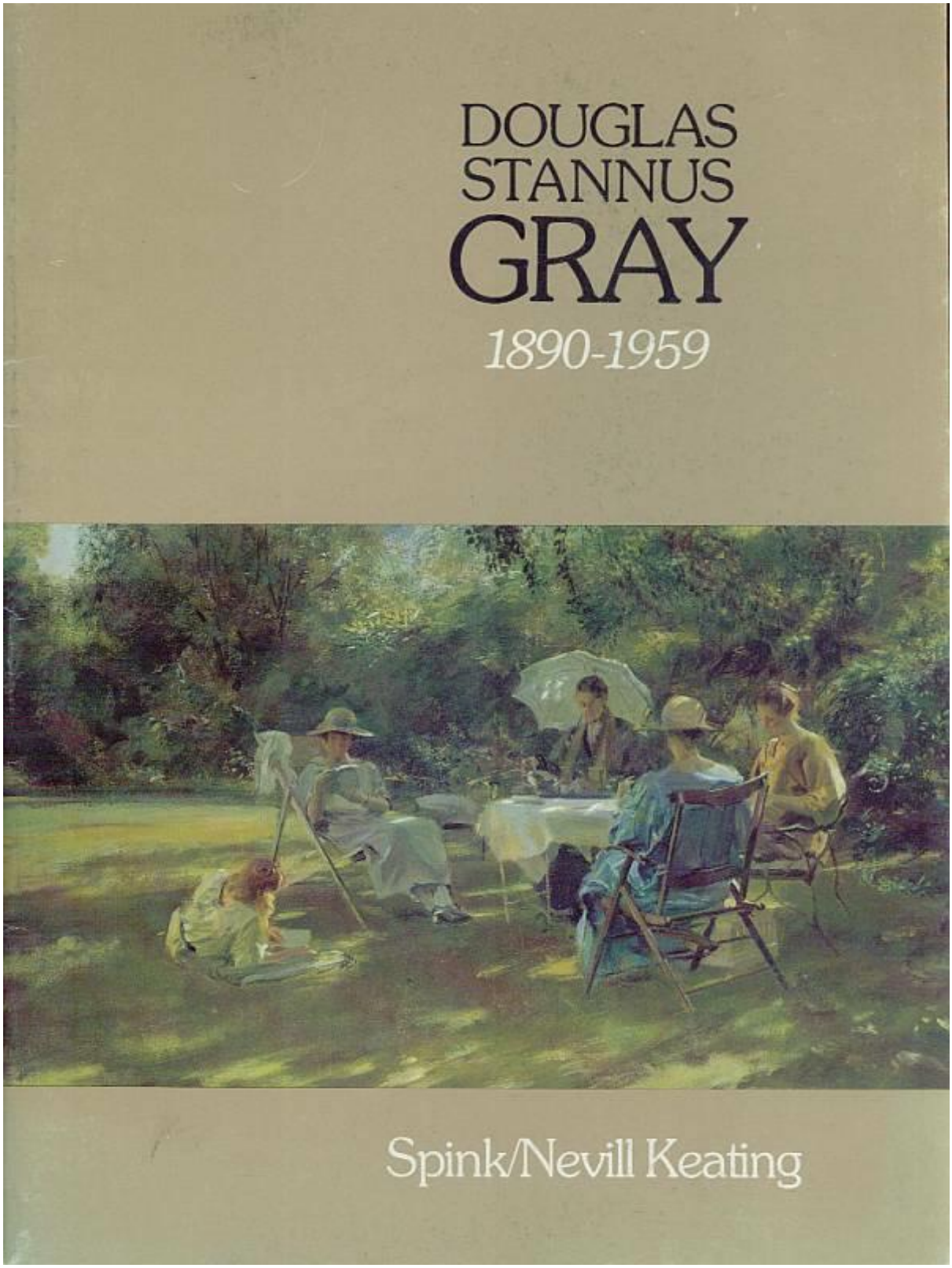


252 **Graham, Carol.** Into the Darkness, toward the light. A sounding of psyche. Lisbum, Carol Graham, 1999. 20 cm x 22,5 cm. 59 pages. With many colour illustrations throughout the book. Illustrated Softcover. Very good condition with only minor signs of external wear. 28,--
Includes for example the following essays: Dr. S.B.Kennedy - Carol Graham: A Symbolist at Heart / A Personal View: Career Background & Paintings etc etc.



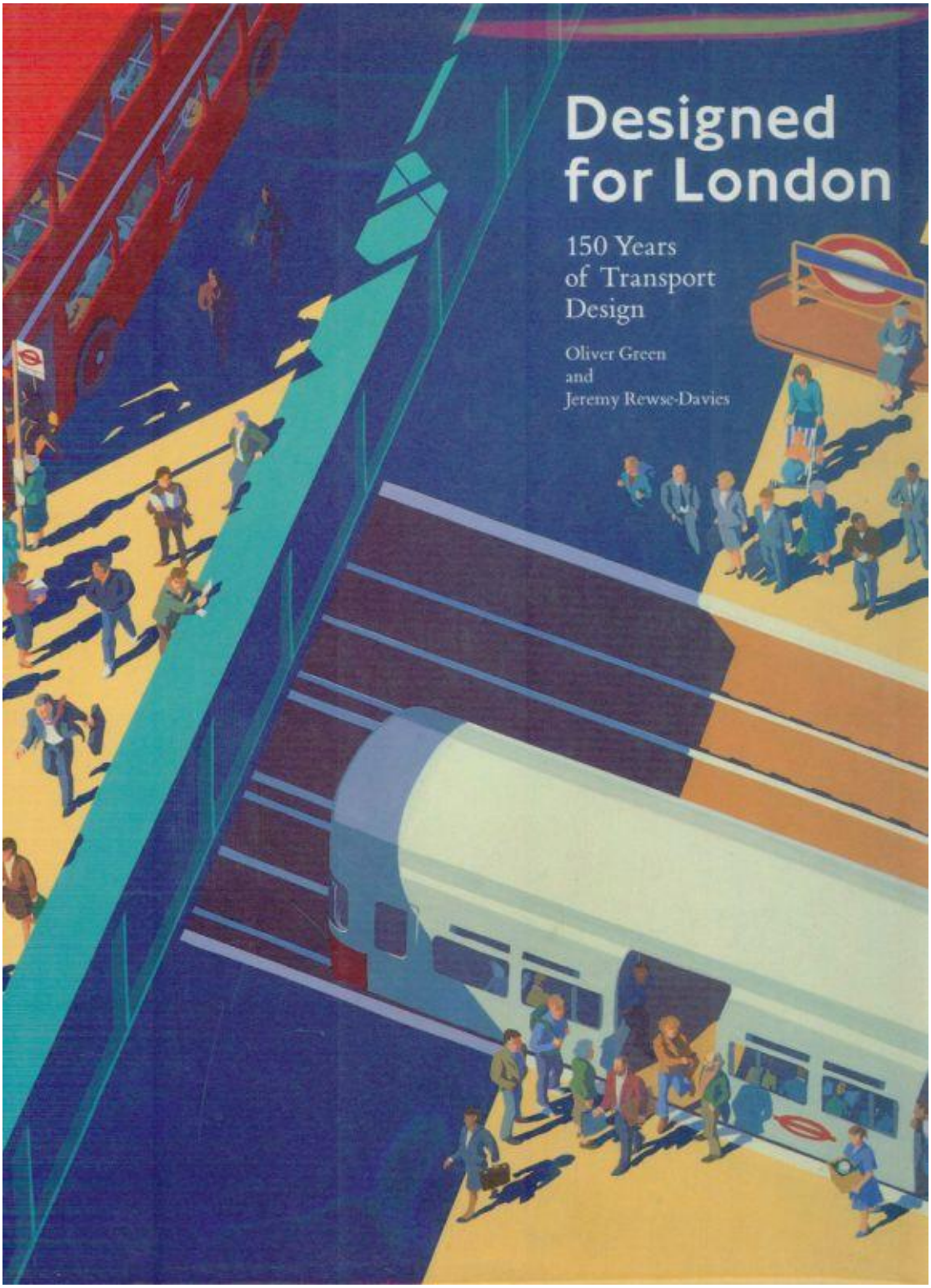
253 **Gray, Douglas Stannus.** Douglas Stannus Gray. 1890-1959 A Centenary Exhibition of Paintings. London, Spink and Sons Ltd, 1990. 19cm x 25.5cm. 31 pages with several illustration in black-and-white and colour. Original Paperback (Softcover). Excellent condition with only very minor signs of external wear. 30,--

254 **Gray, Douglas Stannus.** Douglas Stannus Gray. 1890-1959 An Exhibition of Paintings. London, Spink and Sons Ltd, 1986. 19cm x 25.5cm. 31 pages with several illustrations in colour. Original softcover (Paperback). Excellent condition with only very minor signs of external wear. 30,--



255 **Green, Oliver and Rewse-Davies, Jeremy.** Designed for London. 150 Years of Transport Design. London, Laurence King, 1995. 24.5cm x 29.5cm. 160 pages with 240 illustrations, 145 in colour. Original hardback with original dustjacket in protective Mylar. Excellent, close to new condition with only minor signs of wear. 45,--

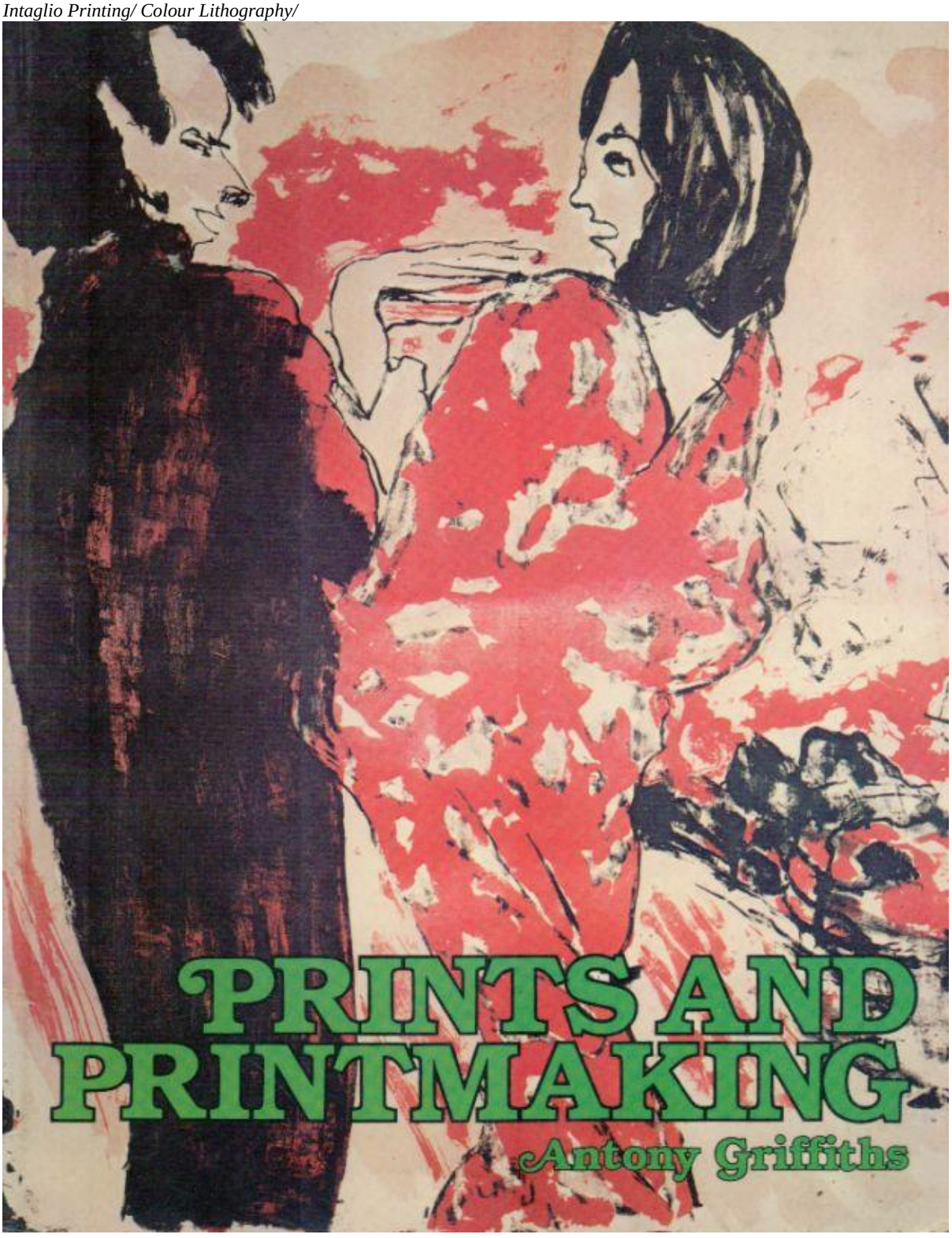
Includes: Vehicles and Rolling Stock / Information and Publicity / Environments etc. Shows early designs of buses, Typography and Lettering on public transportation / Presentation artwork by Harry Beck for his diagrammatic underground map / New Johnston Typeface / etc. etc.



256 **Grieshaber, HAP / Fürst, Margot.** Malbriefe. [Auswahl.]. München, Deutscher Taschenbuch - Verl., 1969. kl. 8. 294 S. (Mit 16 farbigen Abbildungen, 103 Zeichn. u. Holzschnitten) Softcover. Kartoniert. Sehr guter Zustand mit nur geringen Gebrauchsspuren (Einband gering bestossen, nur etwas gebräunt). KEIN Mängelexemplar. KEINE Anstreichungen. KEIN Besitzvermerk oder sonstige Eintragungen. dtv [-Taschenbücher] ; 621 22,--

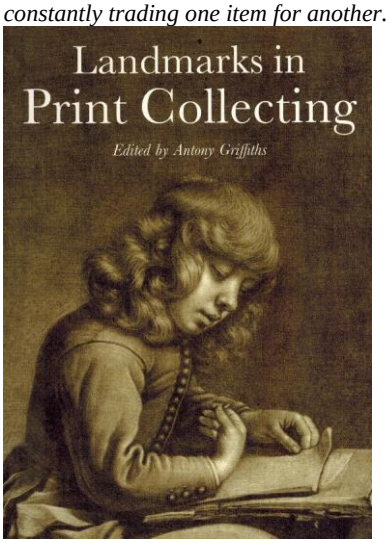
257 **Griffiths, Antony.** Prints and Printmaking. An Introduction to the History and Techniques. London, British Museum Publications Limited. 1980. 19cm x 24.5cm. 152 pages. Original Softcover (Paperback). Very good condition with only minor signs of wear. 30,--
Includes for example: What is Print ?/ Relief printing processes/ Woodcut/ Wood-engraving/ Metalcut and Relief

Etching/ Intaglio Printing Processes/ Engraving/ Etching/ Drypoint/ Crayon-manner and Stipple: The Dot Processes/ Mezzotint/ Aquatint/ Soft-Ground Etching/ Lithography/ Screenprinting/ Colour Printing/ Colour Woodcut/ Colour Intaglio Printing/ Colour Lithography/



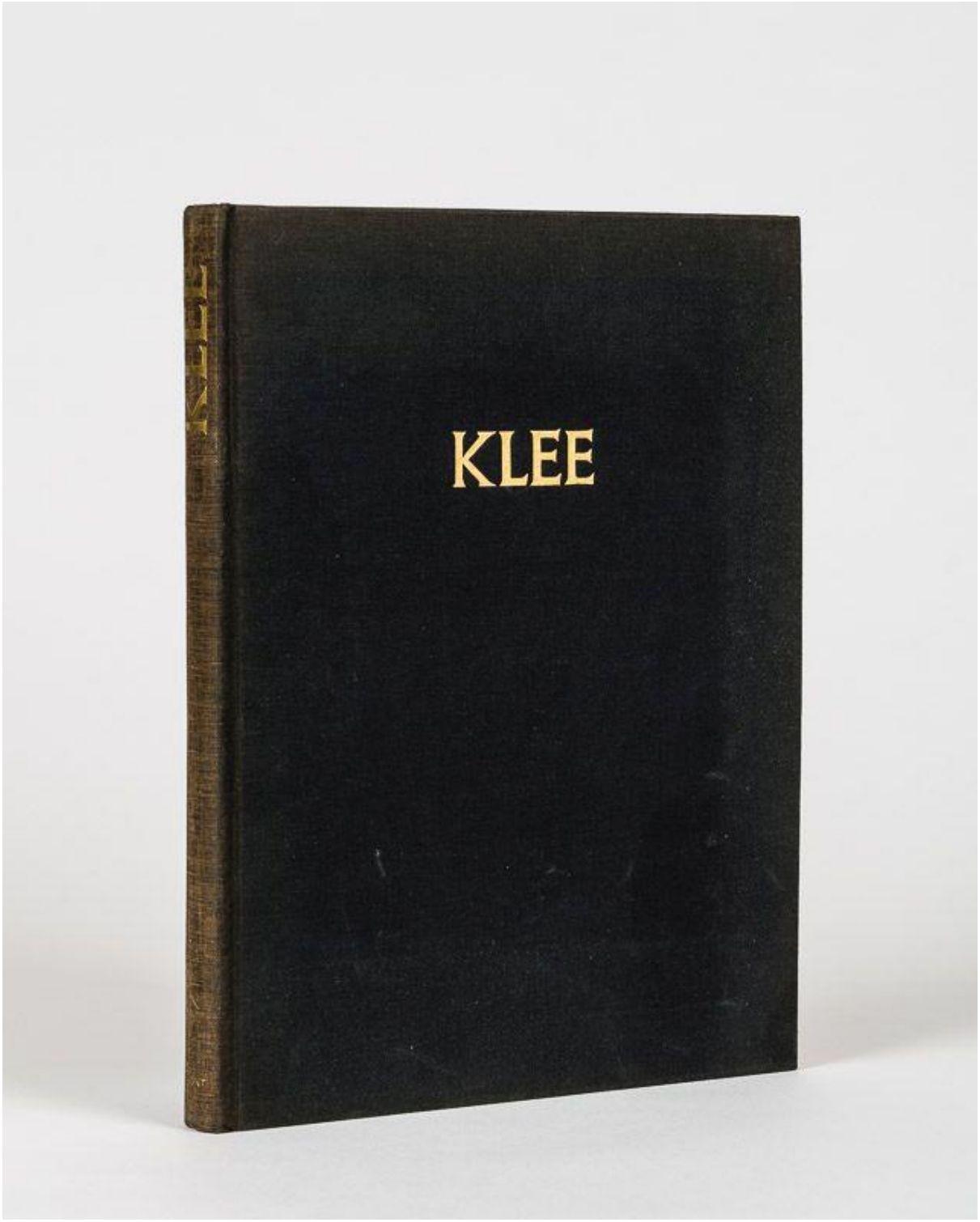
258 **Griffiths, Antony. (ed).** Landmarks in Print Collecting - Connoisseurs and Donors at the British Museum since 1753. London, British Museum Press, 1996. 27.6cm x 21.8cm. 304 pages. With over 100 illustrations. Original Softcover. Very good condition with only minor signs of external wear. 34,--
The Department of Prints and Drawings in the British Museum holds one of the world's greatest collections of prints, consisting of more than two million items of exceptional quality. All the major names of Western printmaking are represented, often in complete series and in excellent impressions.

This book studies the history of this remarkable collection over the 250 years since the British Museum was founded in 1753. The original collectors and benefactors were diverse: they included Sir Hans Sloane, the fashionable society physician who founded the British Museum; the Reverend C.M. Cracherode, a shy bibliophile who never left London but who acquired an extraordinary collection of prints by Rembrandt; the lawyer Felix Slade; the lifelong friends William Mitchell and John Malcolm, and the Australian-born George Salting, who did nothing all his life but collect, constantly trading one item for another.

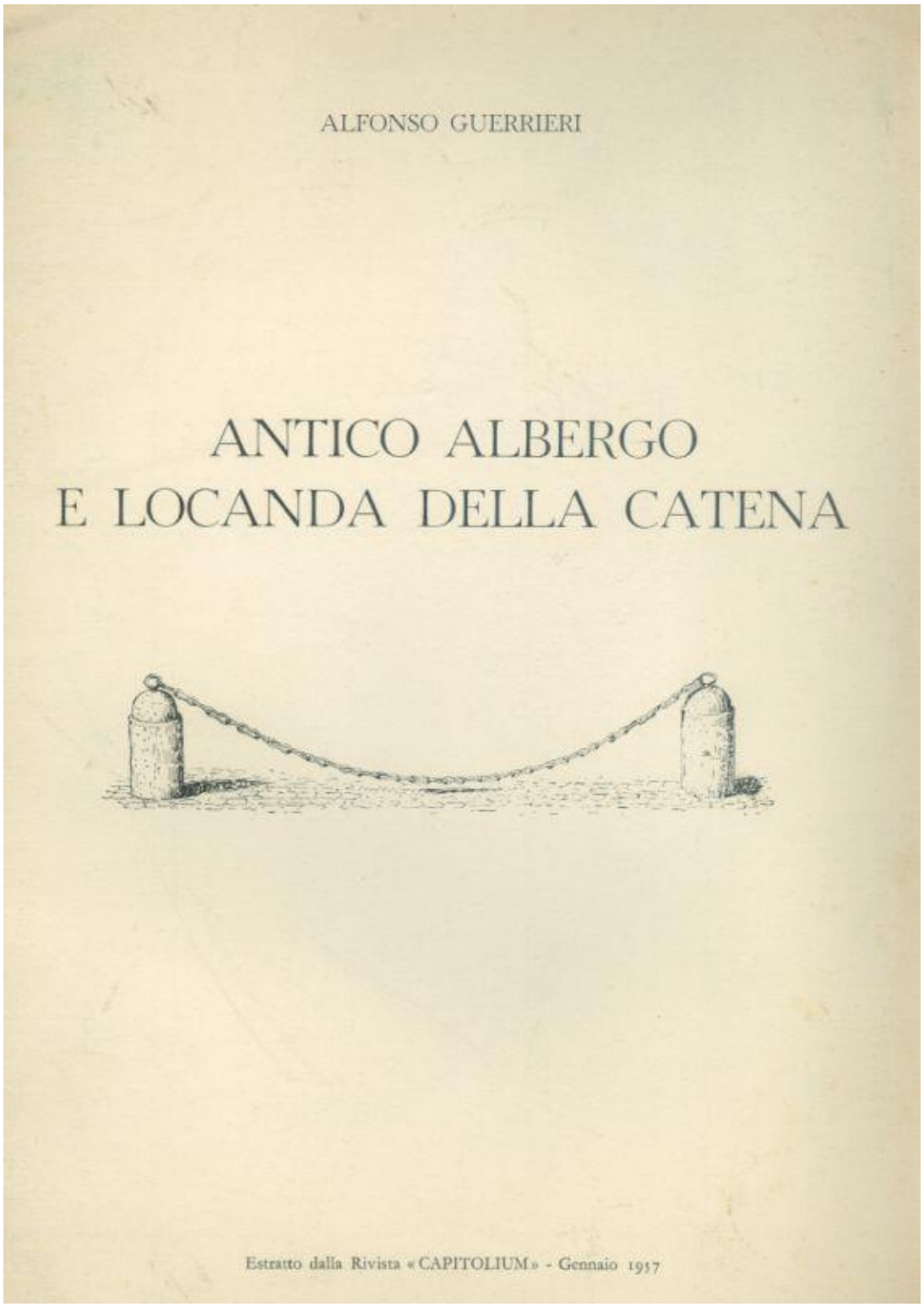


259 **Grohmann, Will.** Der Maler Paul Klee. Köln, DuMont Buchverlag, 1977. 33 cm x 25 cm. 162 seiten. Mit zahlreichen schwarz-weißen und farbige Abbildungen und Illustrationen. Original Hardcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. Mit handschriftlicher Widmung des Autors. 95,--
Enthält u.a.: Bis zur Berufung an das Bauhaus / Die Bauhausjahre. Malerei und Lehre / Rückkeht nach Bern und letzte Jahre / Die Zeichnungen / Biographischer Überblick etc etc.

Ernst Paul Klee (18. Dezember 1879 in Münchenbuchsee, Kanton Bern; † 29. Juni 1940 in Muralto, Kanton Tessin) war ein deutscher Maler und Grafiker, dessen vielseitiges Werk dem Expressionismus, Konstruktivismus, Kubismus, Primitivismus und dem Surrealismus zugeordnet wird. Klee stand in engem Kontakt zur Redaktionsgemeinschaft Der Blaue Reiter und zeigte auf ihrer zweiten Ausstellung 1912 grafische Arbeiten. Dem bis zu dieser Zeit hauptsächlich als Grafiker tätigen Künstler verhalf eine 1914 gemeinsam mit August Macke und Louis Moilliet durchgeführte Reise nach Tunis zu seinem Durchbruch als Maler.*
Wie sein Freund, der russische Maler Wassily Kandinsky, lehrte Klee ab 1920 am Bauhaus in Weimar und später in Dessau. Ab 1931 war er Professor an der Kunstakademie Düsseldorf. Nach der Machtergreifung durch die Nationalsozialisten wurde er entlassen und ging zurück nach Bern, wo während der letzten Jahre ab dem Jahr 1934 trotz wachsender Belastung durch eine schwere Krankheit ein umfangreiches Spätwerk entstand. Neben seinem künstlerischen Werk verfasste er kunsttheoretische Schriften wie beispielsweise Schöpferische Konfession (1920) und Pädagogisches Skizzenbuch (1925). Paul Klee gehört zu den bedeutendsten bildenden Künstlern der Klassischen Moderne des 20. Jahrhunderts. (Wikipedia).



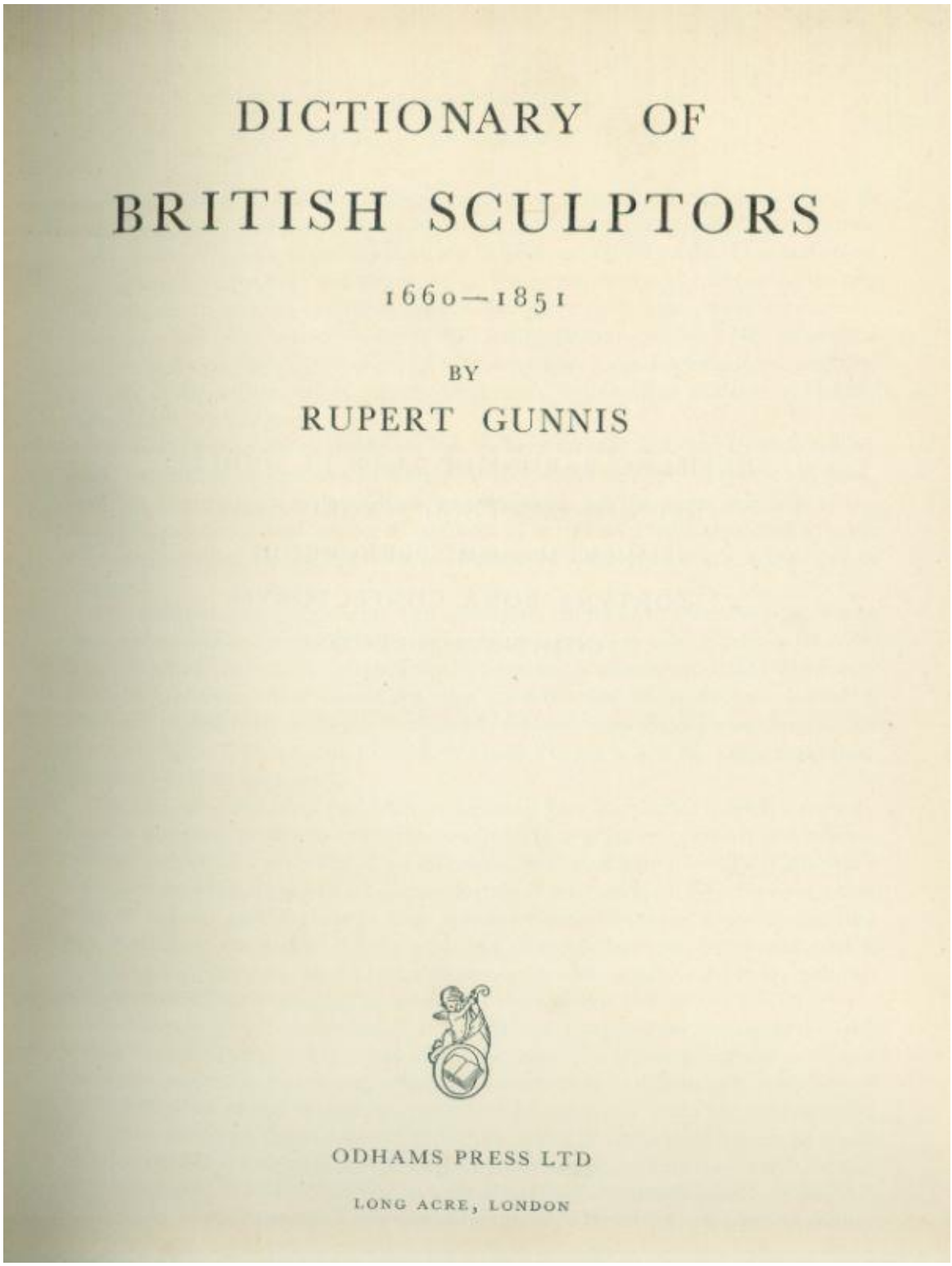
260 **Guerrieri, Alfonso.** Antico Albergo E Locanda Della Catena. Gennaio, Capitolium, 1957. 24cm x 33cm. 6, (2) pages. Original paperback (softcover). Very good condition with only minor signs of wear. Editione Italiano. 35,--



261 [Gulbransson, Olaf] Steingräber, Erich. Olaf Gulbransson 1873-1958. Tegernsee, Gulbranson-Museum, 1966. 20 cm x 21,5 cm. 24 seiten. Mit zahlreichen schwarz-weißen Illustrationen. Illustrated Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--

Olaf Leonhard Gulbransson, auch Olaf Leonhard Gulbranson, meist aber nur Olaf Gulbransson (26. Mai 1873 in Christiania (später Oslo); † 18. September 1958 auf dem Schererhof bei Tegernsee) war ein norwegischer Maler, Grafiker und Karikaturist. Internationale Bekanntheit erlangte er als Zeichner der Satirezeitschrift Simplicissimus. (Wikipedia).*

262 **Gunnis, Rupert.** Dictionary of British Sculptors 1660-1851. First Edition. London, Odhams Press Ltd, 1953. 18.5cm x 25.5cm. 514 pages with 32 plates. Original Hardcover (red cloth). Very good condition with only minor signs of wear to the binding (cloth a little rubbed at some places). 45,--

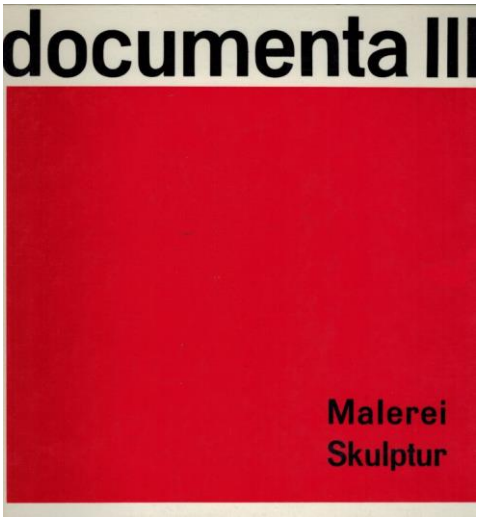


263 Hagen, Siegfried / Nemeczek, Alfred (Redaktion). Volume I: documenta III - Malerei/Skulptur, Volume II: documenta III - Handzeichnungen. 2 Bände (vollständig). Köln, Verlag M. DuMont Schauberg, 1964. 22,5 cm x 22,5 cm. Volume I: 416 Seiten, Volume II: 240 Seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Hardcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 175,--

Enthält u.a.: Einführung Werner Haftmann und Arnold Bode / Kabinette in der Alten Galerie / Kabinette im Museum Fridericianum / Bild und Skulptur im Raum / Licht und Bewegung etc etc.

Pierre Bonnard / Marc Chagall / Lovis Corinth / Max Ernst / Wassily Kandinsky / Ernst Ludwig Kirchner / Oskar Kokoschka / Henri Laurens / Henri Matisse / Piet Mondriaan / Pablo Picasso / Jean Arp / Ernst Barlach / Jean

Bazaine / Bellmer / Paul Cézanne / James Ensor / Max Ernst / Vincent van Gogh / Jackson Pollock etc etc.



264 **[Hagenaar, Rudolf] Torenbeek, Jeroen (Editor).** Rudolf Hagenaar. Verborgen Werk. Amsterdam, Studio Caro, 2000. 20 cm x 20 cm. 48 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--
Met het volgende essay / Includes the following essay: Hans Warren - Een schat in de bocht van Guinea. Presentatie van het werk van Rudolf Hagenaar.

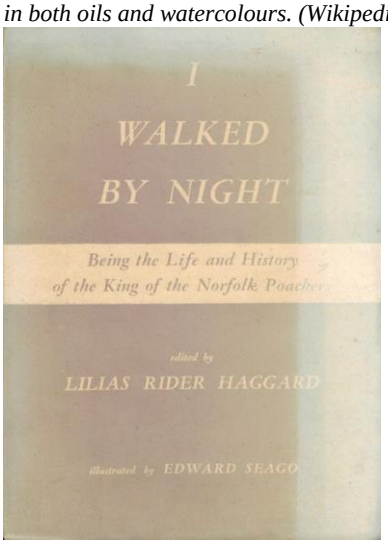
265 **Haggard, Lilias Rider (Editor).** I Walked by Night. Being the Life and History of the King of the Norfolk Poachers. illustrated by Edward Seago. London, Nicholson & Watson, 1946. 23,5 cm x 17,5 cm. 188 pages. With many black-and-white illustrations throughout the book. Original Hardcover. Very good condition with only minor signs of external wear. 75,--

Lilias Margitson Rider Haggard M.B.E. (9 December 1892 - 9 January 1968) was the fourth and youngest child of the British writer Sir Henry Rider Haggard and Mariana Louisa Margitson.

She was educated at Saint Felix School, Southwold, Suffolk and was awarded an MBE for her work as an auxiliary nurse during World War I. She was a member of Norfolk County Council from 1949 to 1952 and in 1953 was elected President of the Norfolk Rural Craftsmen's Guild.

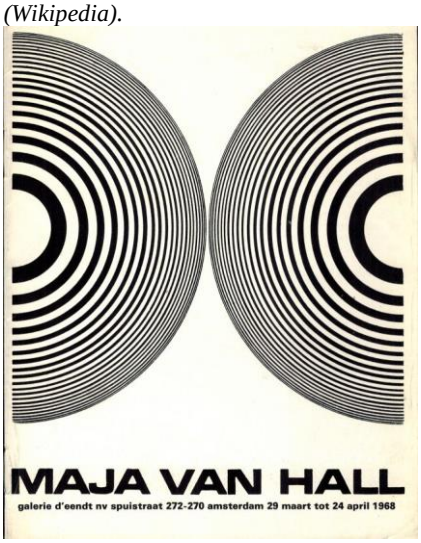
She wrote a number of books, including a biography of her father entitled The Cloak That I Left. Her book Norfolk Life contained an introduction by Henry Williamson. (Wikipedia)

Edward Brian (Ted) Seago RBA ARWS RWS (31 March 1910 – 19 January 1974) was an English artist who painted in both oils and watercolours. (Wikipedia).



266 **Hall, Maja van.** Maja van Hall. 29 maart tot 24 april 1968. Amsterdam, Galerie d'eendt nv, 1968. 18,5 cm x 14,5 cm. 8 pagina's / pages. Met 5 platen in zwart-wit / With 5 plates in black-and-white. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Maja van Hall-Blom (Voorburg, 27 januari 1937) is een Nederlandse beeldhouwer en schilder.
Van Hall, dochter van de schilderes Elly Richard, volgde opleidingen aan de Koninklijke Academie van Beeldende Kunsten in Den Haag en aan de Rijksakademie van beeldende kunsten in Amsterdam. Sinds 1972 woont en werkt zij in de Zuid-Hollandse kustplaats Noordwijk. Van Hall exposeerde regelmatig in binnen- en buitenland. Werk van haar is in het bezit van diverse musea, waaronder het Gemeentemuseum Den Haag, het museum Beelden aan Zee, het Centraal Museum te Utrecht, Museum Het Valkhof te Nijmegen en het gemeentelijk museum van Pietrasanta in Italië. (Wikipedia).



267 **Hall,James.** Michelangelo and the Reinvention of the Human Body. First American Edition 2005. New York, Farrar,Straus and Giroux, 2005 24 x 16 cm. 312 Pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of external wear. 30,--

Includes for example the following chapters: Mothers. Giants. Bodies. Crowds. Benefactions. Movements. Humiliations. Legacies. List of Illustrations.

268 **[Hals, Frans]. Slive, Seymour.** Frans Hals. London, Royal Academy of Arts, 1989. 24.5 cm x 29.5 cm. X, 437 pages. Original Softcover. Excellent condition. 48,--

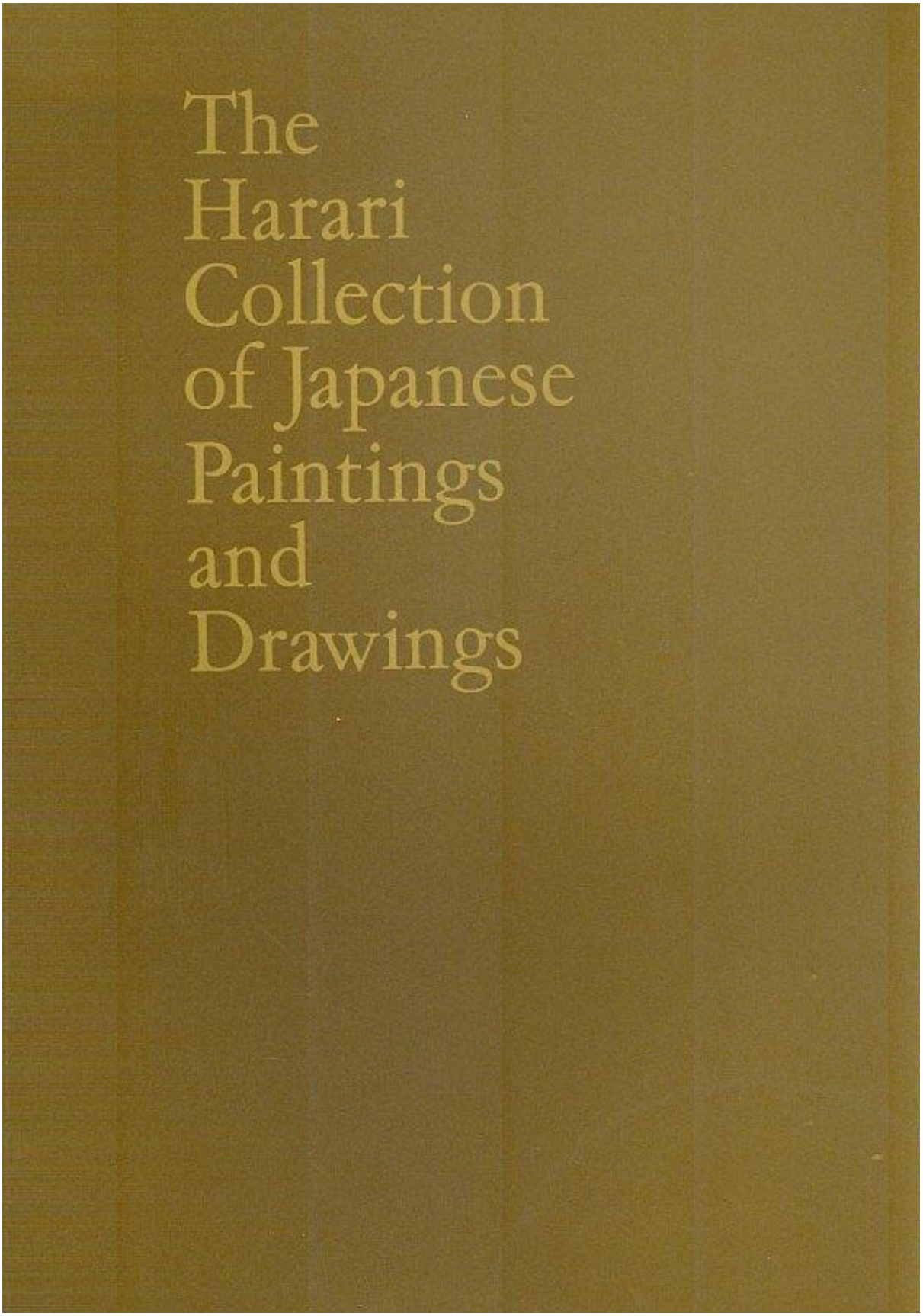
Includes for example the following essays: Houbraken's Life of Frans Hals - translated, Chronology, The Burghers of Haarlem and their Portrait Painters, Costume in Frans Hals, Frans Hals - Militiaman and Painter, and Frans Hals - A Technical Examination. Appendix includes the Frans Hals Documents - Written and Printed Sources 1582-1679. Illustrated throughout both in colour and black & white. Includes also a map of Haarlem, with pointers for each of

the artist's prominent sitters and colleagues.

269 **Hansma, Siebe.** Siebe Hansma. Quadrilingual: English/Svenska/Deutsch/Nederlands. Köln, Galerie Teufel, 1983. 20 cm x 20 cm. 23 pages / pagina's / seiten. With many black-and-white illustrations throughout the book / Mit zahlreichen schwarz-weißen Abbildungen und Illustrationen / Met talrijke illustraties in zwart-wit. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear / Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren / From the library of dutch fashion designer Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage. 45,--
Includes the following essay / Enthält / Met het volgende essay: Teddy Brunius - The Legacy from De Stijl / Die Erbschaft von De Stijl / De erfenis van De Stijl.

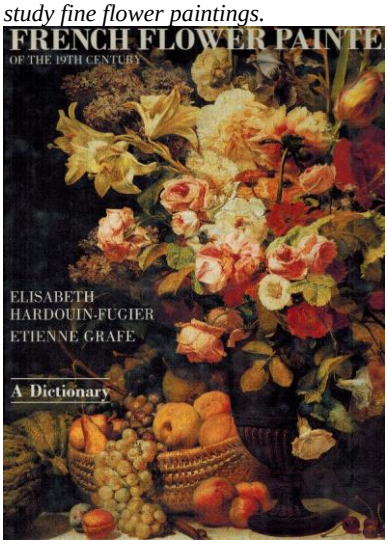
Siebe Hansma (Surhuizum, 14 januari 1949) is een Nederlandse beeldend kunstenaar.
De in Stadskanaal gevestigde beeldend kunstenaar Hansma is zowel beeldhouwer, tekenaar, schilder en collagekunstenaar. In zijn werk maakt hij gebruik van geometrische figuren, die elkaar in evenwicht houden. Balans is een belangrijk thema in zijn werk.
Werk van Hansma bevindt zich in de openbare ruimte van onder meer de plaatsen Groningen (1988), Meeden (1989), Veendam (1990), Klazienaveen (1990) en Stadskanaal (1992). Ook is werk van Hansma opgenomen in de collectie van het Stedelijk Museum Zwolle. In 1980 deed hij met een aantal andere Groninger beeldhouwers mee aan de tentoonstelling Groningen Monumentaal. (Wikipedia).

270 **[Harari Collection] Victoria and Albert Museum.** The Harari Collection of Japanese Paintings and Drawings. An exhibition organized by the Arts Council at the Victoria and Albert Museum 14 January to 22 February 1970. With a Foreword by Basil Gray. Introduction by J. Hillier. London, The Arts Council, 1970 21cm x 31cm. 64 pages. Original softcover (Paperback). Very good condition with only minor signs of wear. The bookblock cleanly detached from the wrapper. 45,--
Includes for example: Foreword by Basil Gray. Index of Artists. Introduction by J. Hillier. Kano School and Independents. Decorative School, Nanga School. Maruyama and Shijo Schools. Genre and Ukiyo-e.



271 **Hardouin-Fugier, Elisabeth / Grafe, Etienne.** French Flower Painters of the 19th Century - A Dictionary. Edited by Peter Mitchell. London, Philip Wilson Publishers Ltd., 1989. 28.6cm x 25cm. 402 pages. With 55 beautiful illustrations, by some of our most recognized painters. Original Hardcover with dustjacket. Excellent condition with only minor signs of external wear. 95,--

The illustrations are in this book are drawn from a wide variety of public and private collections, dealers and institutions, and include the work of many artists who have never before been published in France, let alone in the English-speaking world. French Flower Painters will be welcomed not only by museum staff, collectors, dealers and owners of flower paintings, but also by horticulturalists, botanists, garden-lovers and flower-arrangers who wish to study fine flower paintings.

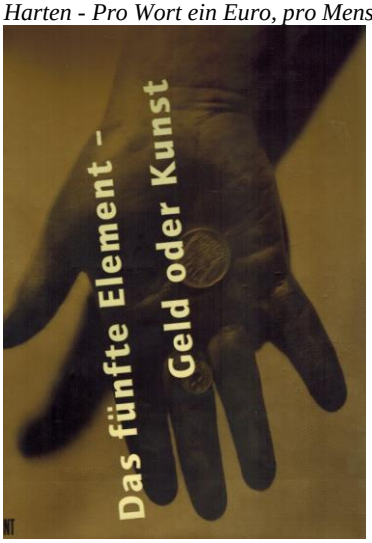


272 **Haren, Mej. A. van / Rats, R. (Editors).** Nelissen Nieuws. Ruimte voor Architecten. Haarlem, J.P.A. Nelissen, 1968. 24,5 cm 14,6 cm. 52 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations throughout the journal. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

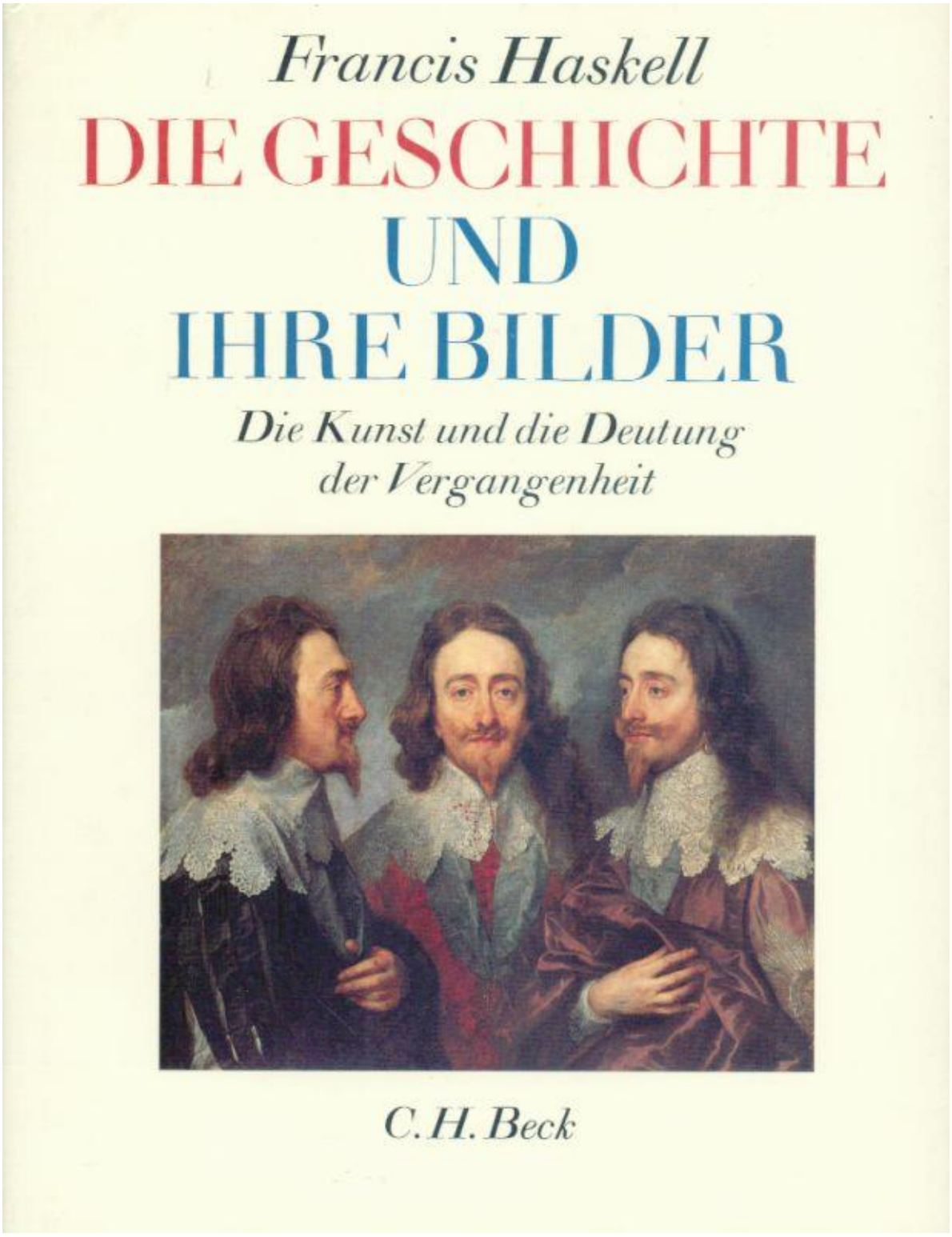
Met o.a. de volgende hoofdstukken / Includes for example the following essays: Ruimte voor architekt Herman Kraayvanger / ruime voor architekt Wim Oomen / Ruimte voor architekt W.J. Bunnik en Zoon etc etc.

nelissen
nieuws
ruimte voor architecten

273 **Harten, Jürgen. (Editor).** Das fünfte Element - Geld oder Kunst. Ein fabelhaftes Lexikon zu einer verlorenen Enzyklopädie. Kölm, Dumont, 2000. 31,5 cm x 23,5 cm. 303 pages. With many black-and-white and colour illustrations throughout book. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. In protective mylar. 48,--
Includes for example the following essays: Fritz-Theo Mennicken -Global Art Rheinland 2000 -Ein Bericht / Jürgen Harten - Pro Wort ein Euro, pro Mensch ein Bild / Abbildungen / Verzeichnis der ausgestellten Werke etc etc.



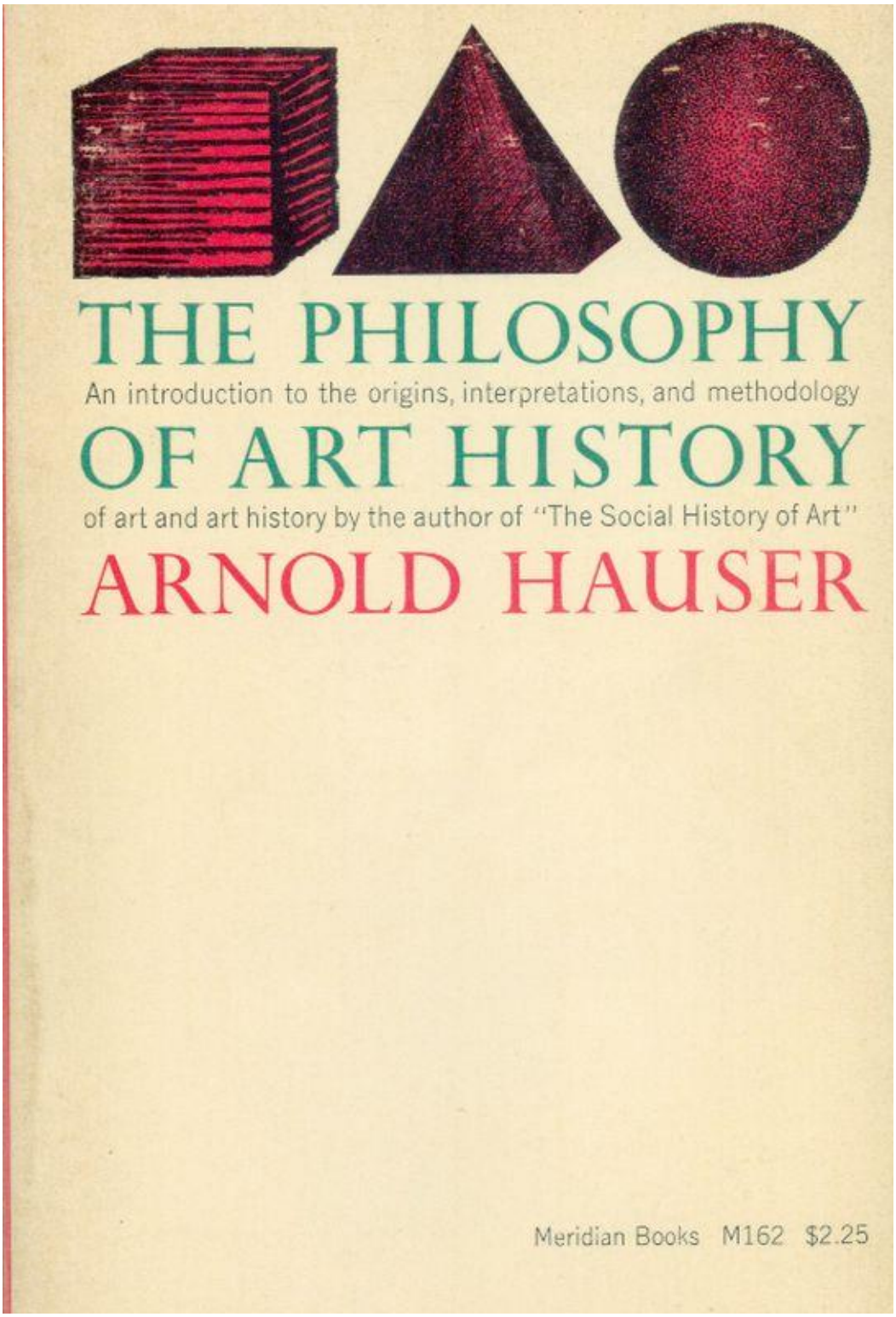
274 **Haskell, Francis.** Die Geschichte und ihre Bilder. Die Kunst und die Deutung der Vergangenheit. München, Beck, 1995. 588 Seiten. Zahlreiche Illustrationen. Original Hardcover mit illustriertem Schutzumschlag. Sehr guter Zustand mit nur geringen Gebrauchsspuren am Umschlag. 45,--
Enthält u.a.: Die Entdeckung des Bildes / Die frühen Numismatiker / Porträts aus der Vergangenheit / Historische Erzählung und Reportage / Die Frage der Qualität / Der Umgang mit dem Bild / Der Dialog zwischen Altertumskundlern und Historikern / Die Geburt der Kulturgeschichte / Die Künste als Gradmesser der Gesellschaft / Das Musée des Monuments Francais / Michelet / Die historische Bedeutung des Stils / Das trügerische Zeugnis der Kunst / Kunst als Prophetie / Huizinga und die flämische Renaissance /



275 **Hauser, Arnold.** The Philosophy of Art History. First Edition. Cleveland / New York, Meridian Books/ The World Publishing Company, 1963. 13.5cm x 20cm. 410, (1), XVI, (10) pages. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--

Includes for example: The Sociological approach: The Concept of Ideology in the History of Art/ The Psychological Approach: Psychoanalysis and Art/ Sublimation and Symbolization/ Art, the unconscious Mind, illness and the dream/ The Philosophical implications of art history/ Wolfflin and Historicism/ Logical and Aesthetic validity/ Educational Strata in the History of Art : Folk art and Popular Art/ Improvization and Schematization/ The Beginnings of Folk Art/ The history of Folk-Poetry/ The Blossoming and decay of folk art/ The Concept of Popular Art: Standardizatin and Commercialization/ The Origins of popular Art/ The Cinema/ Conflicting Forces in the history of art: Originality and the conventions/ The language of Art/ The incoherence of the works of art/ Sentiments

and conventions/ On the language of the film/ Fictions regardign truth to nature in visual arts / spontaneity and convention/



276 **Heel, Jan van.** Jan van Heel. 29 maart tot 24 april 1968. Amsterdam, Galerie d'eendt nv, 1968. 18,5 cm x 14,5 cm. 8 pagina's / pages. Met 6 platen in zwart-wit / With 6 plates in black-and-white. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 38,--

Johannes Jacobus (Jan) van Heel (Rotterdam, 27 juli 1898 – Den Haag, 5 oktober 1990) was een Nederlandse schilder.

Van Heel volgde een opleiding tot onderwijzer en was tot 1925 in Rotterdam in het onderwijs werkzaam. Hij bezocht

tot 1925 de avondopleiding van de Rotterdamse Academie van Beeldende Kunsten en Technische Wetenschappen bij onder anderen David Bautz, Johannes Gerardus Heijberg, Alexander van Maasdijk en Herman Mees en behaalde zijn akte Tekenen M.O. In 1926 verhuisde hij naar Den Haag, waar hij een aanstelling kreeg als tekenleraar, eerst aan een lagere school en later aan een Mulo. In 1941 maakte hij muurschilderingen voor de Openbare Leeszaal in Den Haag. Na de Tweede Wereldoorlog woonde en werkte hij van 1945 tot 1946 in het atelier van Wim Sinemus in Parijs.

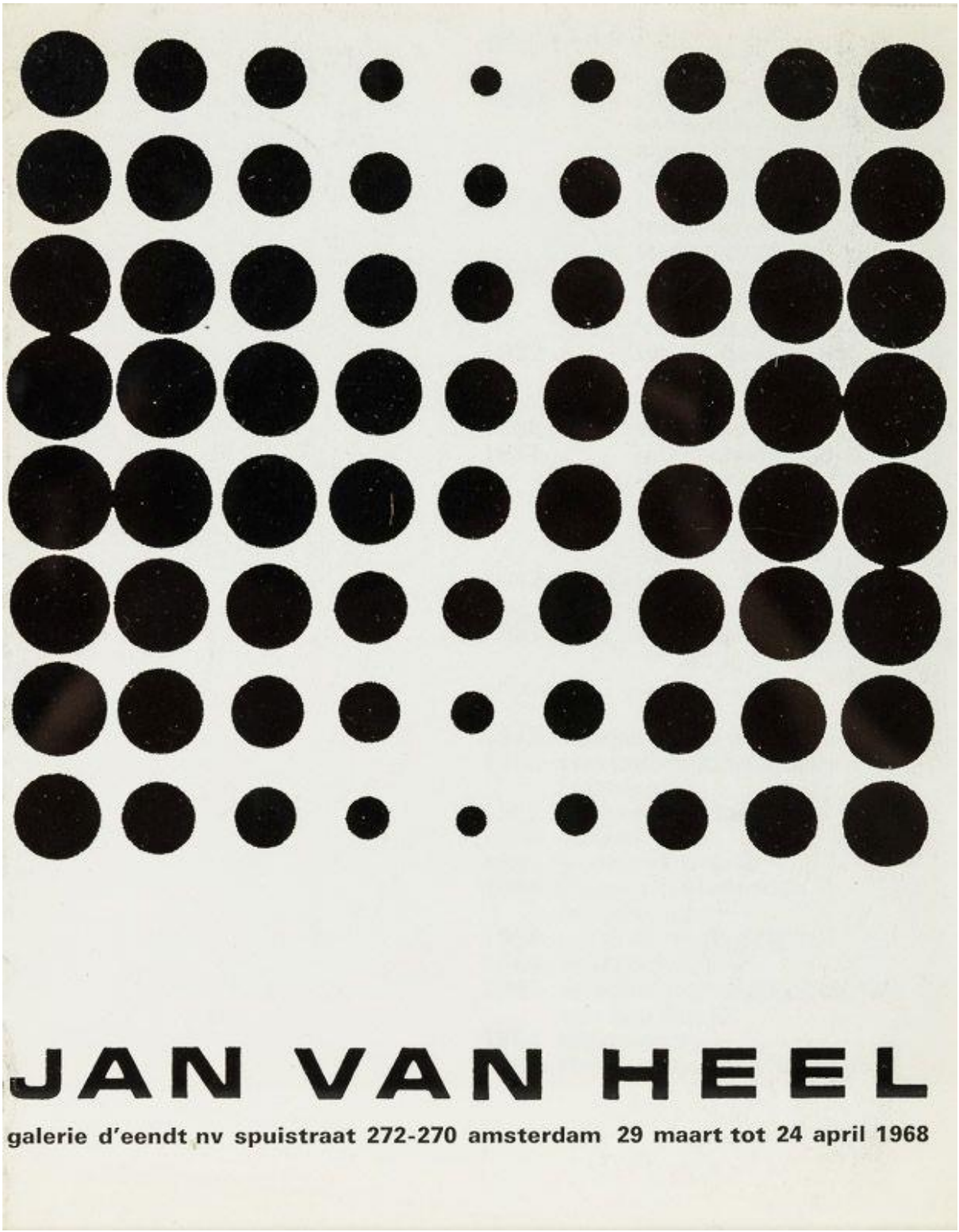
In 1946 kreeg hij een aanstelling tot docent aan het Haagse Johan de Witt Lyceum, waar hij tot 1968 zou blijven. Hij hield daar zijn atelier evenwel aan tot 1983. Van 1947 tot 1954 was hij eveneens docent aan de Vrije Academie, waar hij onder anderen les gaf aan Dick Loef.

Hij was lid van Pulchri Studio en in 1928 een van de oprichters van De Werkers met onder anderen Rein Drayer, Albert Termote en Piet Bulthuis. In 1936 was hij medeoprichter van de kunstenaarsgroep De Groep[1] In 1951 stichtte hij met Haagse kunstenaars (onder anderen Herman Berserik, Co Westerik, Willem Hussem en Jaap Nanninga) de groep Verve op en in 1960 de groep Fugare.

Zijn werk wordt gerekend tot de Nieuwe Haagse School. De thema's waarmee het werk van Van Heel bekendheid genoot waren de clown en, na een eerste bezoek aan Spanje, vooral de Spaanse aarde, die zich onbehouwen en onaangetast toonde. In zijn werk deden andere kleuren hun intrede: "verzadigd bruin, gloedvol rood, brandende okers, verzwegen groen". Van Heel ontwierp in 1956 voor de PTT met Harry Disberg en P. Wetselaar de serie postzegels voor de Olympische Zomerspelen in Melbourne.

Van Heel was actief in besturen, advies-, aankoop- en examencommissies en jury's. Zo was hij lid van de selectiecommissies voor de Nederlandse inzending van de Biënnale van Venetië (1954, 1960, 1962 en 1964) en de Biënnale van Parijs (1959, 1961 en 1963).

Hij werd in 1959 benoemd tot ridder en in 1968 tot officier in de Orde van Oranje-Nassau. (Wikipedia).

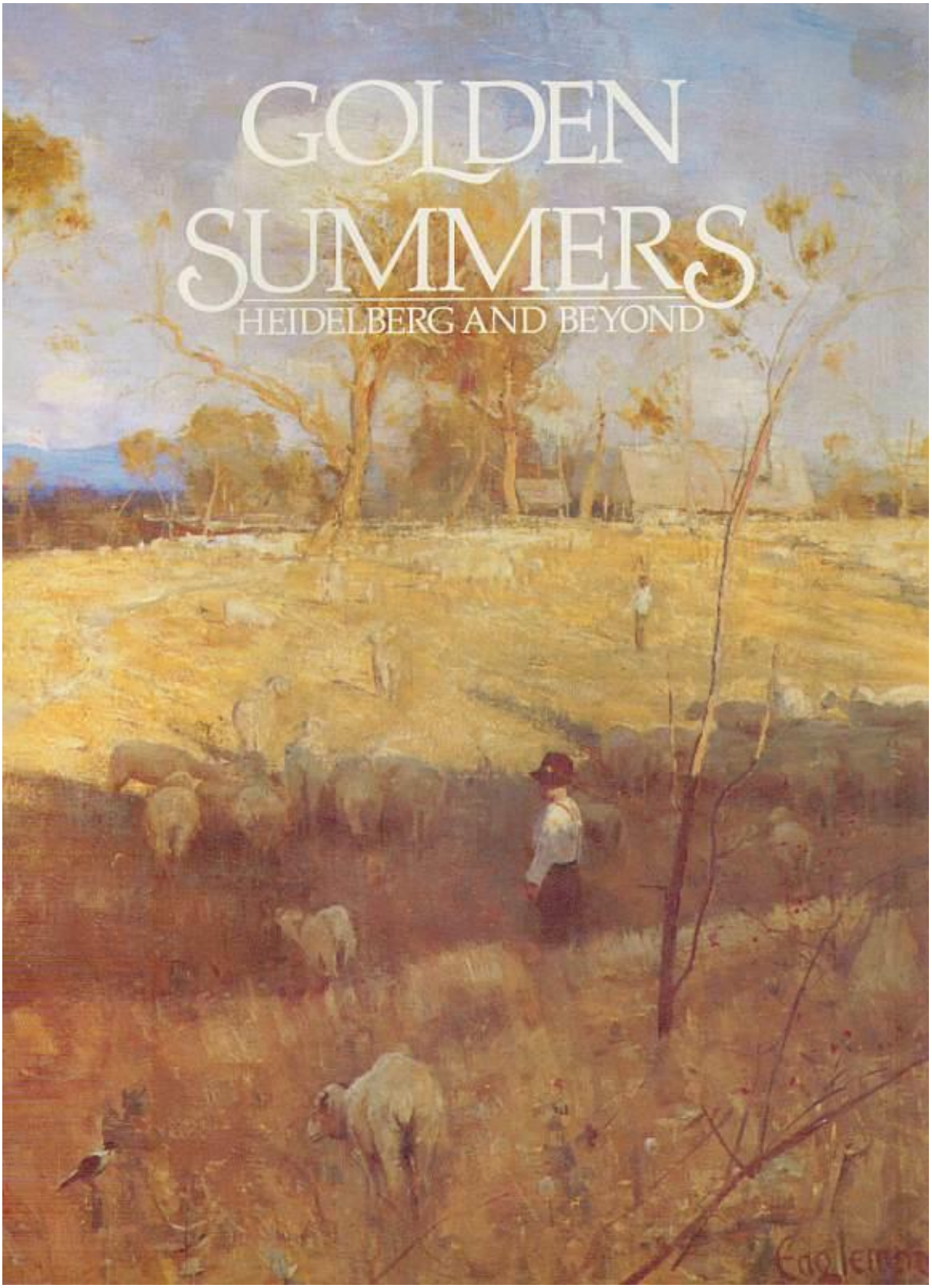


277 **[Heidelberg School] Clarke, Jane and Whitelaw, Bridget.** Golden Summers. Heidelberg and beyond. Second Edition. Victoria, National Gallery of Victoria, 1986. 22.5cm x 29.5cm. 200, (2) pages. Original softcover (Paperback). Very good condition with some signs of wear. From the library of Margot Fonteyn-photographer and artist Keith Money, with his name verso titlepage. 45,--
Includes for example: Biographies of the Artists. The Art Schools. 'Plein air' painting. The Early artists' camps around Melbourne. The 9 by 5 Impression Exhibition 1889. Naturalism and Nationalism. Sydney Harbour. Melbourne's answer in the '90s - Charterisville.

The Heidelberg School was an Australian art movement of the late 19th century. The movement has latterly been described as Australian Impressionism.

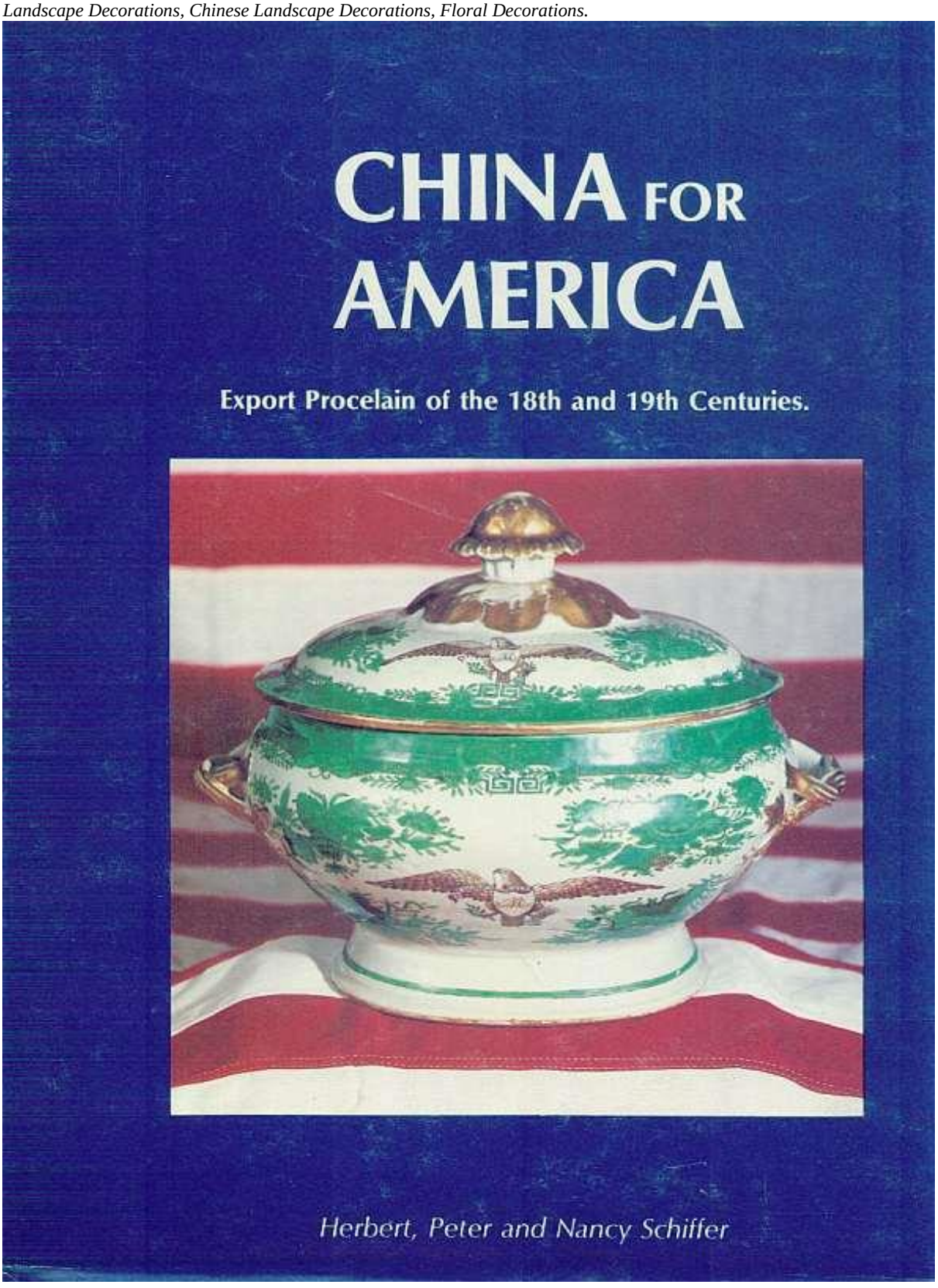
The term was coined in July 1891 by local art critic Sidney Dickenson, reviewing the works of Melbourne-based artists Arthur Streeton and Walter Withers. Dickenson noted that these artists, whose works were mostly painted in the Heidelberg area, could be considered as "The Heidelberg School". Since that time, The Heidelberg School has taken on a wider meaning and covers Australian artists of the late nineteenth century who painted plein-air in the impressionist tradition. These artists were inspired by the beautiful landscapes of the Yarra and the unique light that typifies the Australian bush.

The works of these artists are notable, not only for their merits as compositions, but as part of Australia's historical record. The period immediately before Federation is the setting for many classic Australian stories of the "bush", both fact and fiction. The School's work provides a visual complement to these tales and their images have embedded themselves into Australia's historical subconscious. Many of the artworks can be seen in Australian galleries, notably the National Gallery of Victoria, the National Gallery of Australia and the Ballarat Fine Art Gallery. The name refers to the then rural area of Heidelberg east of Melbourne where practitioners of the style found their subject matter, though usage expanded to cover other Australian artists working in similar areas. The core group painted there on several occasions at "artist's camps" in the late 1880s and early 1890s. Besides Arthur Streeton and Walter Withers, other major artists in the movement included Tom Roberts, Frederick McCubbin and Charles Conder. See below for a list of other associated artists. (Wikipedia)



278 **Herbert, Peter and Schiffer, Nancy.** China for America. Export Porcelain of the 18th and 19th Centuries. First Edition. Pennsylvania, Schiffer Publishing Ltd, 1980. 27cm x 28.5cm. iv, 223 pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. Private gift-inscription on endpaper. 35,--
Includes for example: Early Chinese-American Commerce with Porcelain, Armorial Decorations, Monogrammed

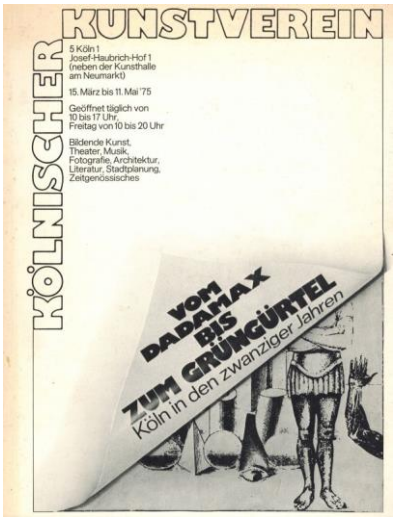
Decorations, Color Plates, Eagle Decorations, Masonic and Political Decorations, Marine Decorations, Western Landscape Decorations, Chinese Landscape Decorations, Floral Decorations.



279 **Herchenröder, Christian.** Die Kunstmärkte. Sammelgebiete - Museumspolitik - Auktionsstrategien - Messemärkte - Die grossen Sammler - Fälschungen - Wert der Expertise. Völlig revidierte und ergänzte Neuauflage. Düsseldorf, Econ Verlag, 1979. 15 x 22 cm. 352 Seiten. Hardcover/ Gebundene Ausgabe. Im originalen Schutzumschlag. Sehr guter Zustand mit minimalen Gebrauchsspuren. 38,--
Enthält unter anderem die folgenden Kapitel: Der Markt und sein Volumen; Die Marktrealitäten; Sammelgebiete und

ihr Markt; Niederländische Marktmagneten; Im Zeichen der Marktverknappung; Die geheimen Bilderwege etc.

280 **Herzogenrath, Wulf (Redaktion).** Vom dadamax bis zum grüngürtel. Köln in den zwanziger Jahren. 15. März bis 11. Mai '75. Köln, Kölnischer Kunstverein, 1975. 27 cm x 21 cm. c140 seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Softcover. Buchblock gelöst !!! / Bookblock starting to cleanly detache from binding. [Kölnischer Kunstverein] 48,--
Enthält u.a.: Dada est mort, vive Dada / Max Ernst / Die Kölner Werkschulen in den zwanziger Jahren / Theaterstadt Köln - Kölnisches Theater? / Architektur und Stadtplanung der zwanziger Jahre in Köln etc etc.

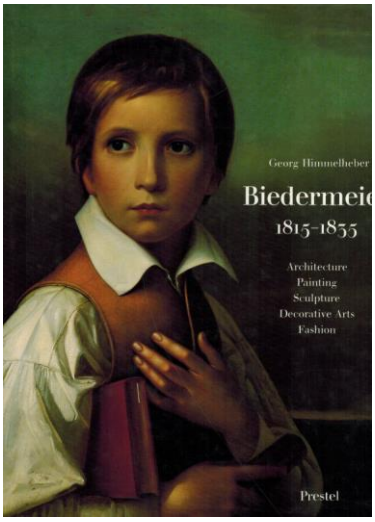


281 **Hey, Ans.** Ans Hey. vier beelden van albast en tekeningen van ans hey / fout sculptures of albaster and drawings by ans hey. Bilingual: Nederlands / English. Amsterdam, Ans Hey, 1979. 21 cm x 21 cm. 24 pagina's / pages. Met talrijke illustraties in zwart-wit / With several black-and-white illustrations. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 28,--
Met o.a. / Includes for example: Victorine Hefting - Preface / Poem - Karin Lessing.

Anna Hey werkte afwisselend in Nederland en Frankrijk. In de Provence stond haar atelier in de schaduw van het Kasteel van de Markies de Sade in Lacoste.
Op deze plek heeft Ans Hey een aantal projecten gerealiseerd, waarbij zij op unieke wijze verschillende disciplines bij elkaar bracht. In 1993 combineerde zij haar beelden met Butoh danser Min Tanaka op muziek van Iannis Xenakis. In 1995 dansten leden van het Nationaal Ballet, choreografie Rudi van Dantzig, op dezelfde locatie tussen tien beelden van Ans Hey, Les tables d'Amour.
Ans heeft 25 jaar op de Rietveld Academie les gegeven. De Nederlandse Kring van Beeldhouwers verliest met het overlijden van Ans Hey een beeldhouwster pur sang met een creatieve geest die grensoverschrijdend kon denken. (nkvb.nl).

282 **Himmelheber, Georg.** Biedermeier 1815-1855. Architecture, Painting, Sculpture, Decorative Arts and Fashion. Abridged and revised edition. Munich, Prestel, 1989. 23cm x 31cm. 272 pages with 386 illustrations, 194 in full colour. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 78,--

Includes for example: Architecture / Sculpture / Painting / The Decorative Arts / The Biedermeier Revival / Paintings and Stage Design / Furniture and Woodwork / Ceramics Glass / Fashion and Textiles / Jewelry / Metalwork / paper/ Silver /

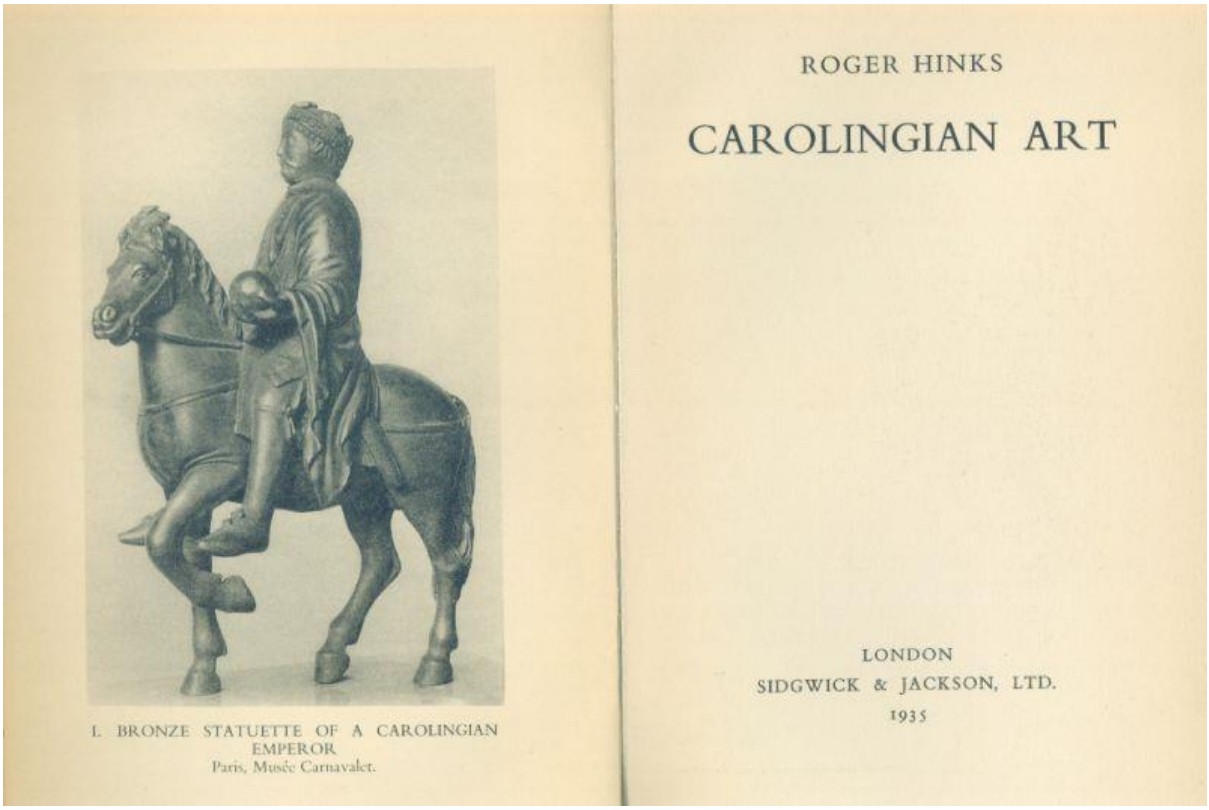


283 **Hines.** Hines - Portfolio Catalogue. 2005. 8°. 143 pages with numerous illustrations of real estate projects. Original Hardcover. 85,--

About Hines - The world's preeminent private real estate investment, development and management firm / Development Portfolio from River Valley Ranch in Colorado to the Civic Center in San Francisco etc. etc.

284 **Hinks, Roger.** Carolingian Art. First Edition. London, Sidgwick and Jackson Ltd, 1935. 15cm x 22cm. X, 224 pages with 24 illustrations. Original Hardcover (blue cloth). Very good condition with only minor signs of wear. 30,--

Includes for example: The Origins of Medieval Art in Western Europe/ The Subject Matter of Carolingian Art/ Narrative/ Effigy/ Allegory/ The Form and Structure of Carolingian Art/ Picture Space/ Picture Surface/ Image and Ornament/


1. BRONZE STATUETTE OF A CAROLINGIAN EMPEROR
Paris, Musée Carnavalet.

ROGER HINKS

CAROLINGIAN ART

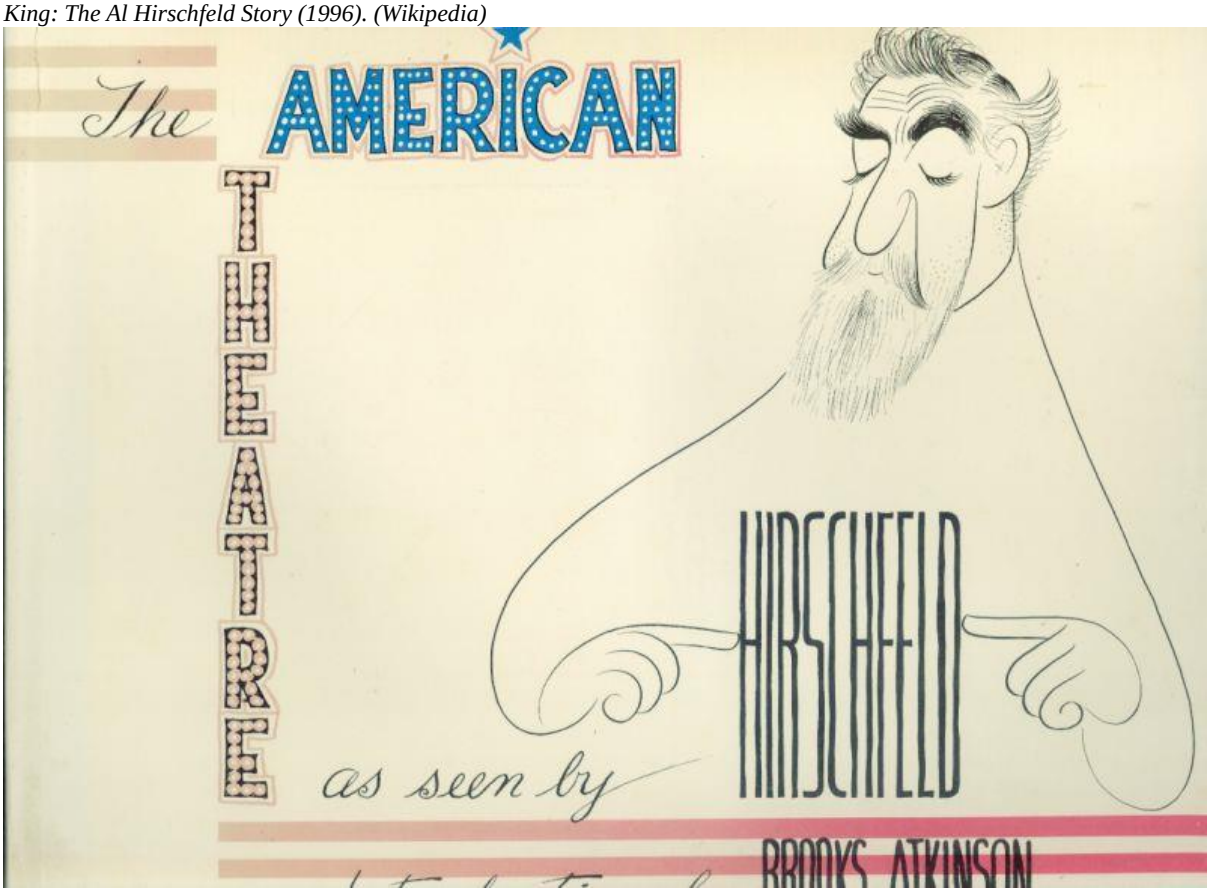
LONDON
SIDGWICK & JACKSON, LTD.
1935

285 **Hirschfeld, Albert ("Al").** The American Theatre as seen by Hirschfeld. First Ediiton. New York, George Braziller, 1961. Oblong-Quarto. [254 pages]. Original Hardcover with illustrated dustjacket. Excellent condition of the volume itself with only minor signs of wear. The rare dustjacket with very few minor tears and one small piece of the jacket (1 inch) missing). All illustrations in stunning condition. Beautiful publication. 220,--

Albert "Al" Hirschfeld (June 21, 1903 – January 20, 2003) was an American caricaturist best known for his black and

white portraits of celebrities and Broadway stars.
Hirschfeld started young and continued drawing to the end of his life, thus chronicling nearly all the major entertainment figures of the 20th century. During Hirschfeld's nearly eight-decade career, he gained fame by illustrating the actors, singers, and dancers of various Broadway plays, which would appear in advance in The New York Times to herald the play's opening. Though "Theater" was Hirschfeld's best known field of interest, according to his long-time art dealer Margo Feiden, he actually drew more for the movies than he did for live plays. "By the ripe old age of 17, while his contemporaries were learning how to sharpen pencils, Hirschfeld became an art director at Selznick Pictures. He held the position for about four years, and then in 1924 Hirschfeld moved to Paris to work and lead the Bohemian life. Hirschfeld also grew a beard, necessitated by the exigencies of living in a cold-water flat. This he retained—the beard, not the flat—for the next 75 years, presumably because "you never know when your oil burner will go on the fritz."
In addition to Broadway and film, Hirschfeld also drew politicians, TV stars, and celebrities of all stripes from Cole Porter and the Nicholas Brothers to the cast of Star Trek: The Next Generation. Hirschfeld also caricatured jazz musicians—Duke Ellington, Count Basie, Dizzy Gillespie, Billie Holiday, and Ella Fitzgerald—and rockers The Beatles, Elvis Presley, Bruce Springsteen, Bob Dylan, Jerry Garcia, and Mick Jagger. In 1977 Hirschfeld drew the cover of Aerosmith's Draw the Line album.

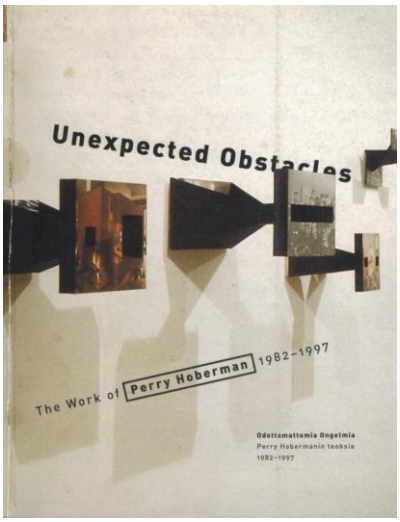
Hirschfeld drew many original movie posters, which include posters for Charlie Chaplin's films, as well as The Wizard of Oz (1939). The "Rhapsody in Blue" segment in the Disney film Fantasia 2000 was inspired by his designs and Hirschfeld became an artistic consultant for the segment; the segment's director, Eric Goldberg, is a longtime fan of his work. Further evidence of Goldberg's admiration for Hirschfeld can be found in Goldberg's character design and animation of the genie in Aladdin (1992). He was the subject of the Oscar-nominated documentary film, The Line King: The Al Hirschfeld Story (1996). (Wikipedia)



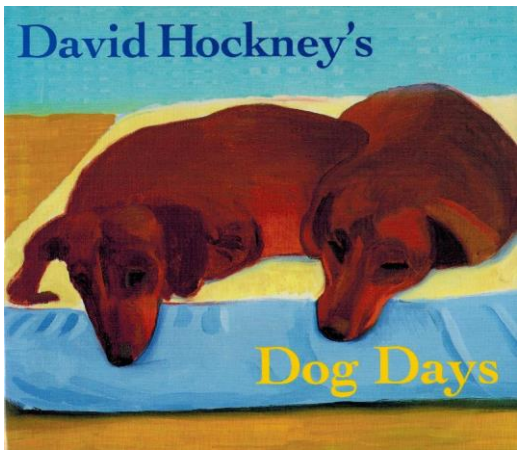
286 **[Hoberman, Perry] Talasmaa, Päivi / Huhtamo, Erkki (Editors).** Unexpected Obstacles. The Work of Perry Hoberman 1982-1997. Galleria Otso, Espoo, Finland 19.9 - 26.10.1997. Bilingual: English / Suomi. Espoo, Galleria Otso, 1997. 27 cm x 22 cm. 88 pages. With many colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 38,--
Includes for example the following essays: Erkki Huhtamo - Hoberman vs. Junkman / Jonathan Lethem - Missing Persons: An Homage to Perry Hoberman / Timothy Druckrey - Bits and Pieces etc etc.

Perry Hoberman (born 1954),[1] is an installation artist who has worked extensively with machines and media. His career has included stints with Laurie Anderson and the USC Interactive Media Division.
He has taught at the Cooper Union School of Art, the San Francisco Art Institute, and the graduate Computer Art Department in the school of Visual Arts in New York. He is currently an Associate Research Professor in the Interactive Media Division at the University of Southern California School of Cinema-Television, as well as a visiting

artist at the California Institute of the Arts.
His work is included in the 2004 exhibition Open House: Working In Brooklyn. (Wikipedia).

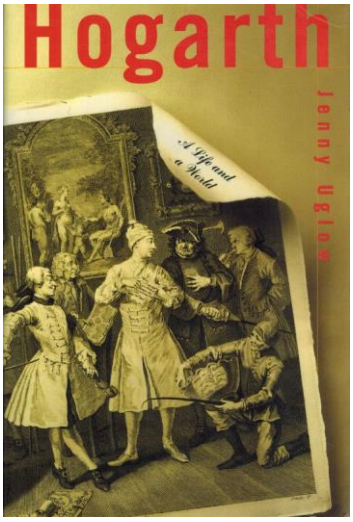


287 **Hockney, David.** Dog Days. London, Thames and Hudson, 1998. 24cm x 21cm. 80 pages with 84 illustrations. Original hardcover with dustjacket in protective Mylar. Excellent condition. 35,--



288 **[Hogarth, William] Uglow, Jenny.** Hogarth - A Life and a World. New York, Farrar, Straus & Giroux, 1997. 16cm x 24cm. XVIII, 794 pages. Original Hardcover with original dustjacket in protective Mylar. Excellent, close to new condition. 48,--

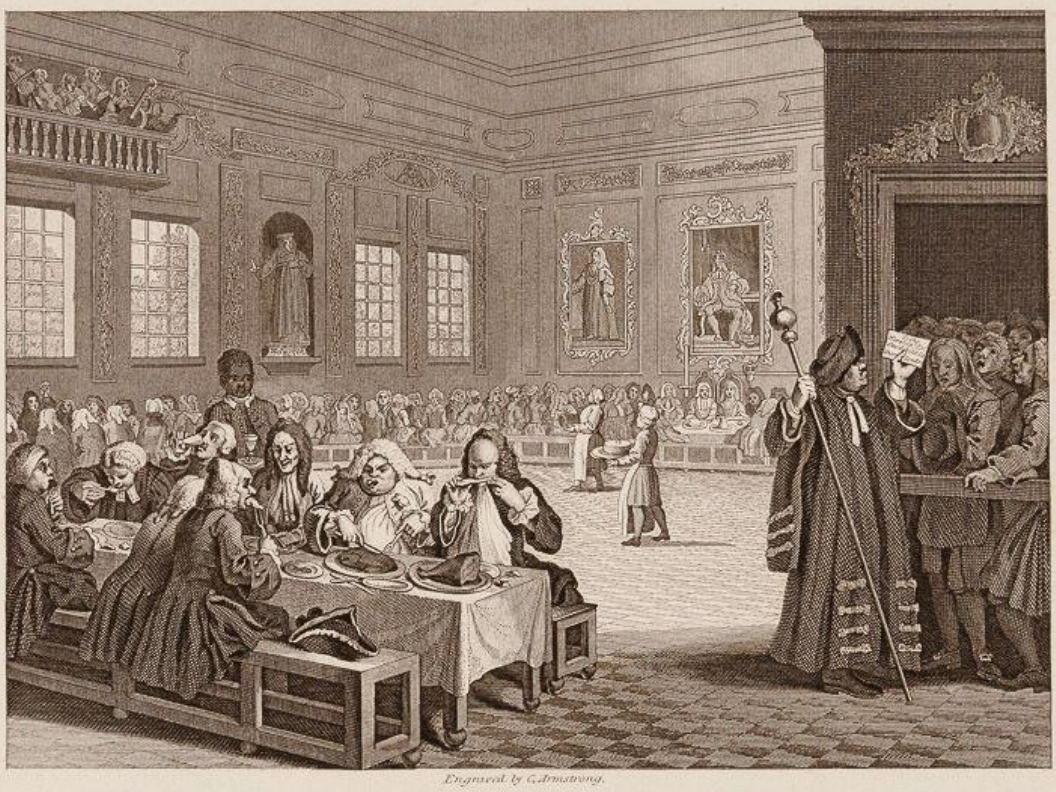
Jenny Uglow uncovers the man, but also the world he sprang from, immersing us in eighteenth-century London and bringing to vibrant life the scenes that became the subjects of his prints and paintings: political follies like the South Sea Bubble, gatherings in bourgeois households and fashionable salons, lurid criminal acts and trials, and wretched institutions like Bedlam or debtors' prison. Ubiquitous in his lifetime - A Harlot's Progress, A Rake's Progress, Marriage A-la-Mode, and many single pieces were engraved and reproduced in such quantity that it seemed one hungover every English hearth - today the artist's work is the visual measure of his age. (Dustjacket Cover)



289 **Hogarth, William.** The Complete Works Of William Hogarth in a series of one hundred and fifty steel engravings from the original pictures; with an introductory essay by James Hannay, and descriptive letterpress by Rev. J Trusler and E.F. Roberts. 6 volumes (complete set). London / Edinburgh / Dublin, William Mackenzie, no date (c. 1890). Quarto. 150 plates. Original, illustrated Hardcover (decorative cloth). The plates all in excellent condition. The binding with some stronger signs of external wear. 380,--

William Hogarth (10 November 1697 – 26 October 1764) was an English painter, printmaker, pictorial satirist, social critic, and editorial cartoonist who has been credited with pioneering western sequential art.

His work ranged from realistic portraiture to comic strip-like series of pictures called "modern moral subjects". Knowledge of his work is so pervasive that satirical political illustrations in this style are often referred to as "Hogarthian". (Wikipedia)



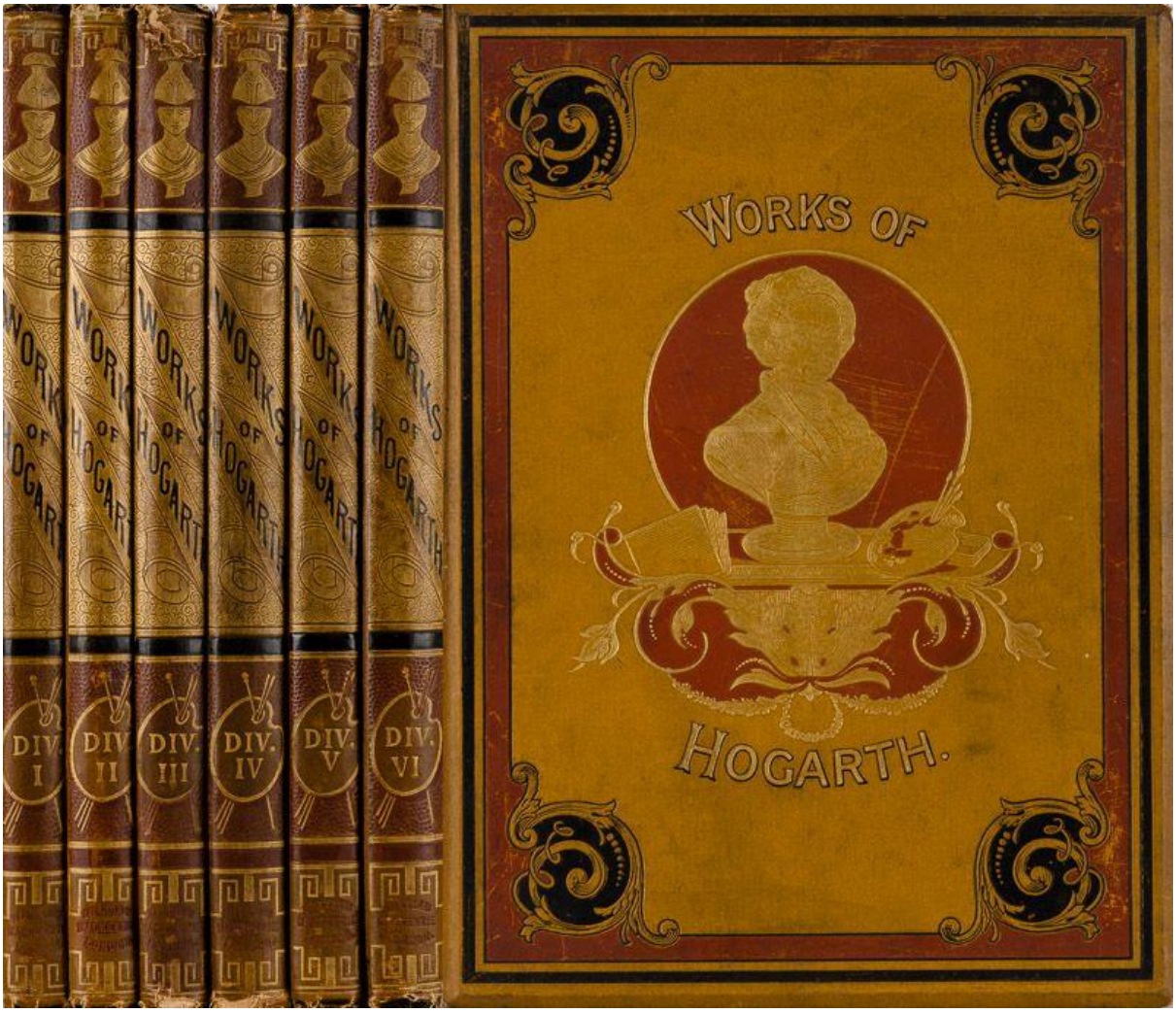
Engraved by G.Armstrong.

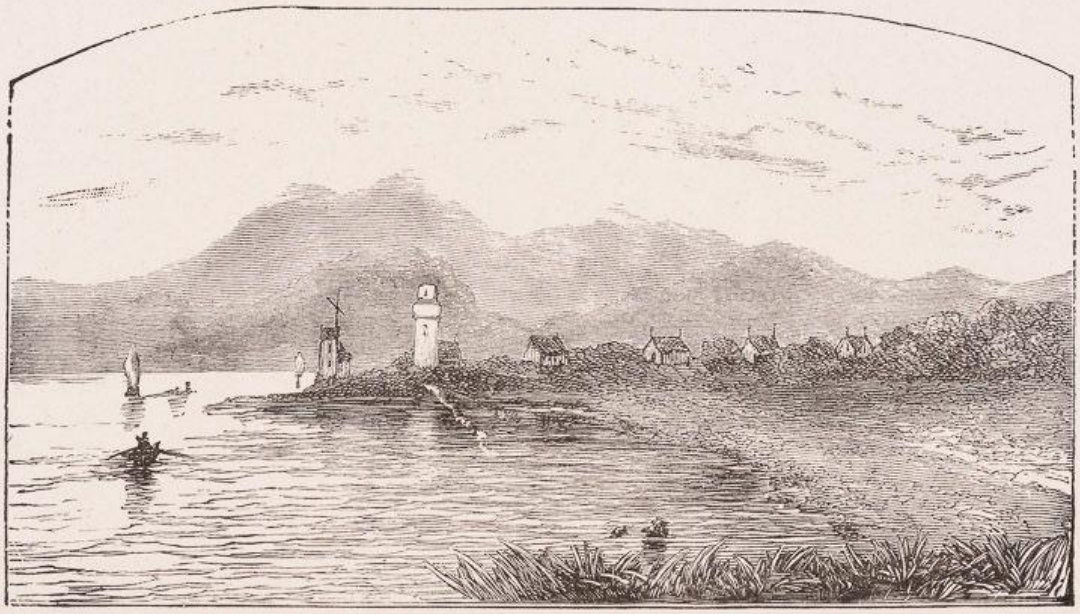
INDUSTRY AND IDLENESS.

PLATE 8.

THE INDUSTRIOUS 'PRENTICE GROWN RICH, AND SHERIFF OF LONDON.

From the Original Design by Hogarth.


WORKS OF
HOGARTH.
DIV. I
DIV. II
DIV. III
DIV. IV
DIV. V
DIV. VI



TOWARD POINT.

THE POLITICIAN.

A Fac-Simile of the Original Engraving from the Design by W. Hogarth.

Don Quixote releases the Galley Slaves

Vol. I Book 3rd Chap 8th

A Fac Simile of Hogarths own Engraving

HUDIBRAS.

Frontispiece.

Engraved by S. Armstrong from the Original by W.m Hogarth.

Engraved by [illegible] Pinkerton

THE COCK PIT.

From the Original by Hogarth.

290 **[Holbein, Hans] Buck, Stephanie.** Hans Holbein 1497/98-1543. First English edition. Cologne, Konemann, 1999. 27.5cm x 32.5cm. 140 pages with 124 illustrations. Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. Name of preowner on endpaper. [Masters of German Art]. 55,--

Inlcudes for example: The Holbeins of Augsburg, Painters. Holbeins Early Years in Basle and Lucerne. Printing and Humanism. A Master Painter in Basle. Holbeins first visit to England. Reformation and Iconoclasm. New Challenges in England. Painter to the King.

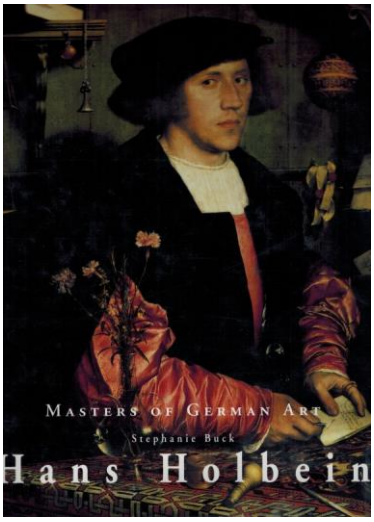
Hans Holbein the Younger (c. 1497[1] – between 7 October and 29 November 1543) was a German artist and printmaker who worked in a Northern Renaissance style. He is best known as one of the greatest portraitists of the 16th century. He also produced religious art, satire, and Reformation propaganda, and made a significant contribution to the history of book design. He is called "the Younger" to distinguish him from his father, Hans Holbein the Elder, an accomplished painter of the Late Gothic school.

Born in Augsburg, Holbein worked mainly in Basel as a young artist. At first he painted murals and religious works and designed for stained glass windows and printed books. He also painted the occasional portrait, making his international mark with portraits of the humanist Desiderius Erasmus of Rotterdam. When the Reformation reached Basel, Holbein worked for reformist clients while continuing to serve traditional religious patrons. His Late Gothic style was enriched by artistic trends in Italy, France, and the Netherlands, as well as by Renaissance Humanism. The result was a combined aesthetic uniquely his own.

Holbein travelled to England in 1526 in search of work, with a recommendation from Erasmus. He was welcomed into the humanist circle of Thomas More, where he quickly built a high reputation. After returning to Basel for four years, he resumed his career in England in 1532. This time he worked under the patronage of Anne Boleyn and Thomas Cromwell. By 1535, he was King's Painter to King Henry VIII. In this role, he produced not only portraits and festive decorations but designs for jewellery, plate, and other precious objects. His portraits of the royal family and nobles are a record of the court in the years when Henry was asserting his supremacy over the English church.

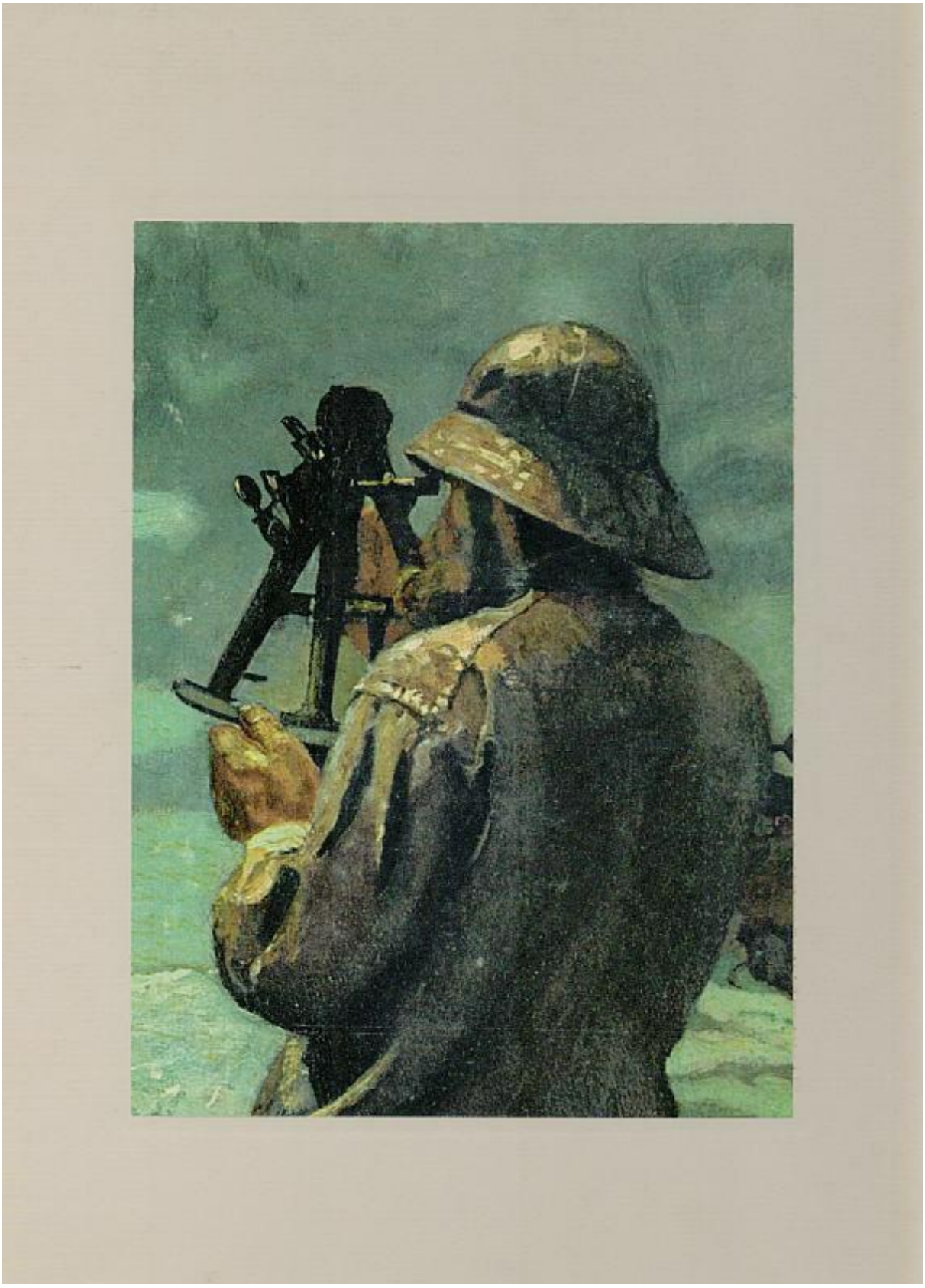
Holbein's art was prized from early in his career. The French poet and reformer Nicholas Bourbon dubbed him "the Apelles of our time," a typical contemporary accolade. Holbein has also been described as a great "one-off" of art history, since he founded no school. After his death, some of his work was lost, but much was collected, and by the 19th century, Holbein was recognised among the great portrait masters. Recent exhibitions have also highlighted his versatility. He turned his fluid line to designs ranging from intricate jewellery to monumental frescoes. Holbein's art has sometimes been called realist, since he drew and painted with a rare precision. His portraits were renowned in their time for their likeness; and it is through Holbein's eyes that many famous figures of his day, such as Erasmus and More, are now "seen". Holbein was never content, however, with outward appearance. He embedded layers of symbolism, allusion, and paradox in his art, to the lasting fascination of scholars. In the view of art historian Ellis Waterhouse, his portraiture "remains unsurpassed for sureness and economy of statement, penetration into character, and a combined richness and purity of style". (Wikipedia)

291 **[Holbein, Hans] Buck, Stephanie.** Hans Holbein. Köln, Könemann, 1999. 32,5 cm x 27,5 cm. 140 pages. With many colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. Original Hardcover. [Masters of German Art] 48,--
Includes for example the following essays: The Holbeins of Augsburg, Painters / Holbein's Early Years in Basle and Lucerne / Printing and Humanism etc etc,



292 **[Homer, Winslow] Flexner, James Thomas.** The World of Winslow Homer 1836 - 1910. Second Edition. New York, Time Incorporated, 1971. 23.5cm x 32cm. 190 pages. Original Hardcover in original slipcase. Excellent condition with only very minor signs of external wear. [Time-Life Library of Art] 30,--
Includes for Example: A Native Vigour. Apprenticeship in Black and White. A home grown style. The Impact of War. Esthetes and Expatriates. Epics of the Ocean. Two Fellow Giants. Loneliness and Triumph.

Winslow Homer (February 24, 1836 - September 29, 1910) was an American landscape painter and printmaker, best known for his marine subjects. He is considered one of the foremost painters in 19th-century America and a preeminent figure in American art.
Largely self-taught, Homer began his career working as a commercial illustrator. He subsequently took up oil painting and produced major studio works characterized by the weight and density he exploited from the medium. He also worked extensively in watercolor, creating a fluid and prolific oeuvre, primarily chronicling his working vacations. (Wikipedia)



293 **[Homer, Winslow] Gardner, Albert Ten Eyck.** Winslow Homer. American Artist : His World and his Work. First Edition. New York, Bramhall House, 1961. 23.5cm x 32cm. XIV, 262, (1) pages with 36 colour-illustrations and 202 black-and-white illustrations. Original Hardcover (green cloth). Very good condition with only very minor signs of external wear. From the library of Margot Fonteyn - photographer and artist Keith Money with his name to the endpaper. 65,--

Includes for example: Preface by James J Rorimer. Proposing a new view of Homer. Biographical Sketches. The Art World of 1840-70 in Boston and New York. Homer in Paris 1867. Homer's World: Friends and Strangers the generation of 1830. Homer as Illustrator of books and magazines 1859-75. Homer and the 'Etching craze' 1860-90. Homers Masterpieces.

Winslow Homer (February 24, 1836 - September 29, 1910) was an American landscape painter and printmaker, best known for his marine subjects. He is considered one of the foremost painters in 19th-century America and a preeminent figure in American art.
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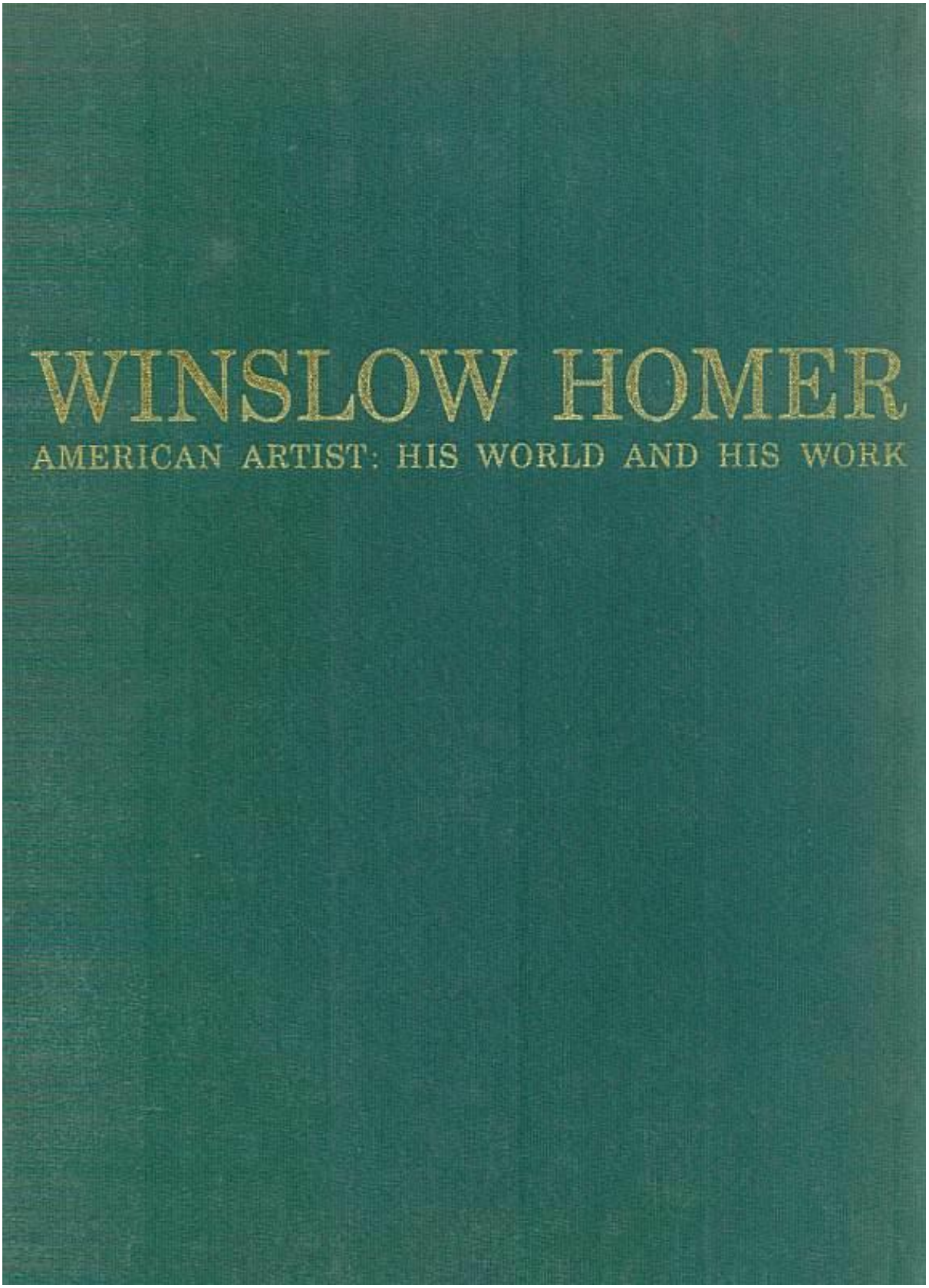
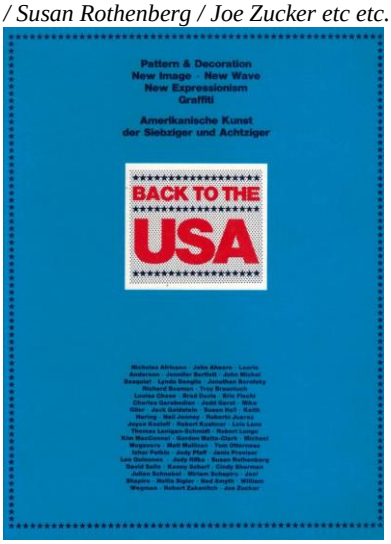


294 **Honnef, Klaus / Kückels, Barbara (Editors).** Back to the USA. Amerikanische Kunst der Siebzinger und Achtziger. Pattern & Decoration. New Image - New Wave. New Expressionism. Graffiti. Köln, Rheinland-Verlag GmbH, 1983. 27,5 cm x 21,5 cm. 255 seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Hardcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 45,--

Enthält u.a.: Jean-Michael Basquiat / Kenny Scharf / Miriam Schapiro / Tom Otterness / Keith Haring / Izhar Patkin / Susan Rothenberg / Joe Zucker etc etc.

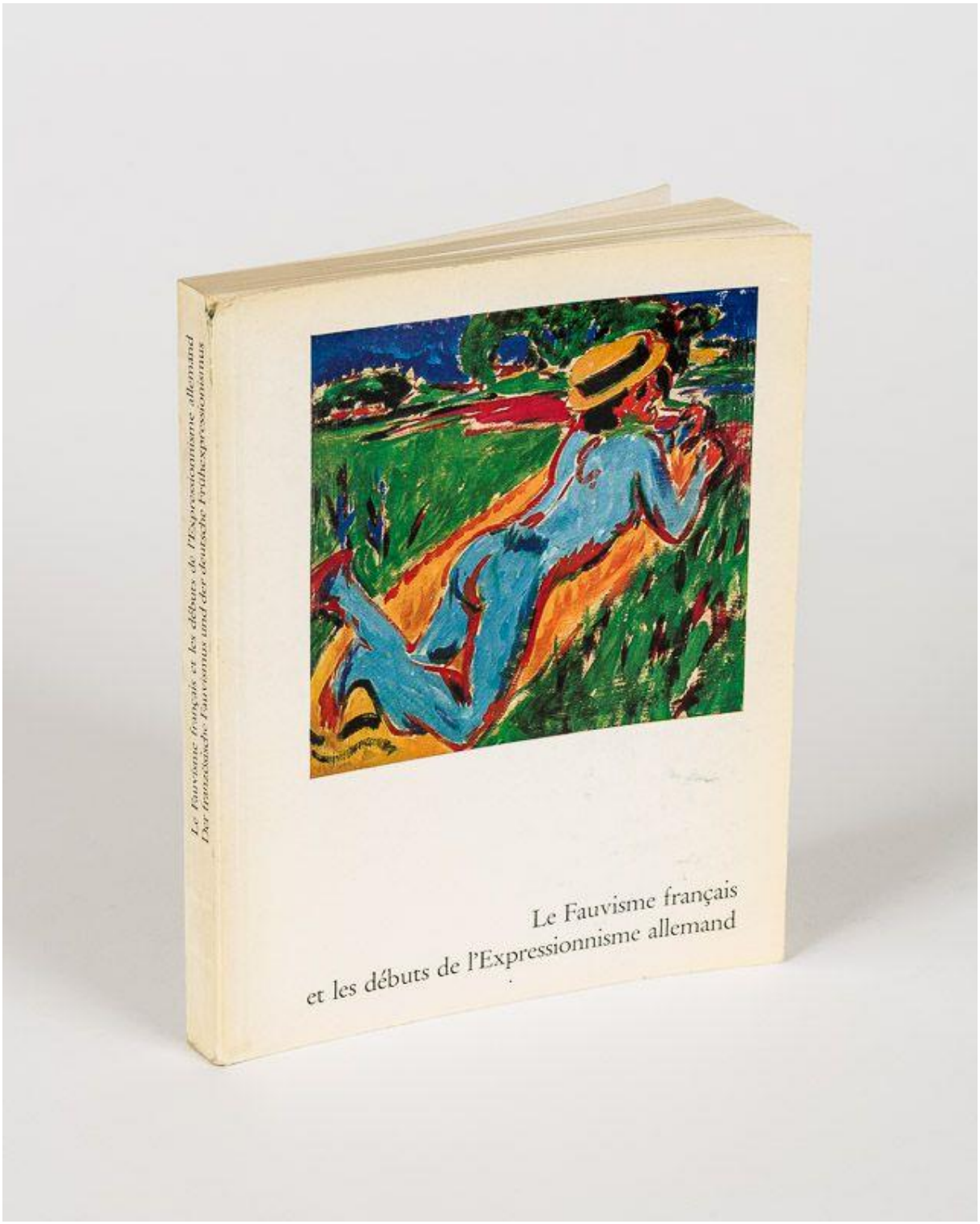


295 **[Honnef, Klaus] Andree, Dr. Christian (Redaktion).** die Maler. Jochem und Rudi. [Inscribed by [Ruud] van de Wint to Jasper Jones [sic] (Jasper Johns)]. Köln, Rheinland Verlag, 1976. 20 cm x 20 cm. 77 seiten. Mit original zeichnungen und photographischen aufnahmen. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. [Inscribed by [Ruud] van de Wint to Jasper Jones [sic] (Jasper Johns)]. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 95,--

Klaus Honnef (14. Oktober 1939 in Tilsit, Ostpreußen (heute Sowetsk, Russland)) ist ein deutscher Kunsthistoriker, Kunstkritiker, Ausstellungskurator und Theoretiker für künstlerische Fotografie. Er ist Autor zahlreicher Bücher zur zeitgenössischen Malerei und Fotografie. (Wikipedia).*

296 **Hoog, M. Michel / Reidemeister, Prof. Dr. Leopold (Editors).** Le fauvisme français et les débuts de l'Expressionisme allemand. Der französische Fauvismus und der deutsche Frühexpressionismus. Bilingual: Français / Deutsch. Unknown place, Unknown publisher, 1966. 20,5 cm x 16,7 cm. 371 seiten/pages. Mit zahlreichen schwarz-weißen Abbildungen und Illustrationen. Original Softcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 35,--

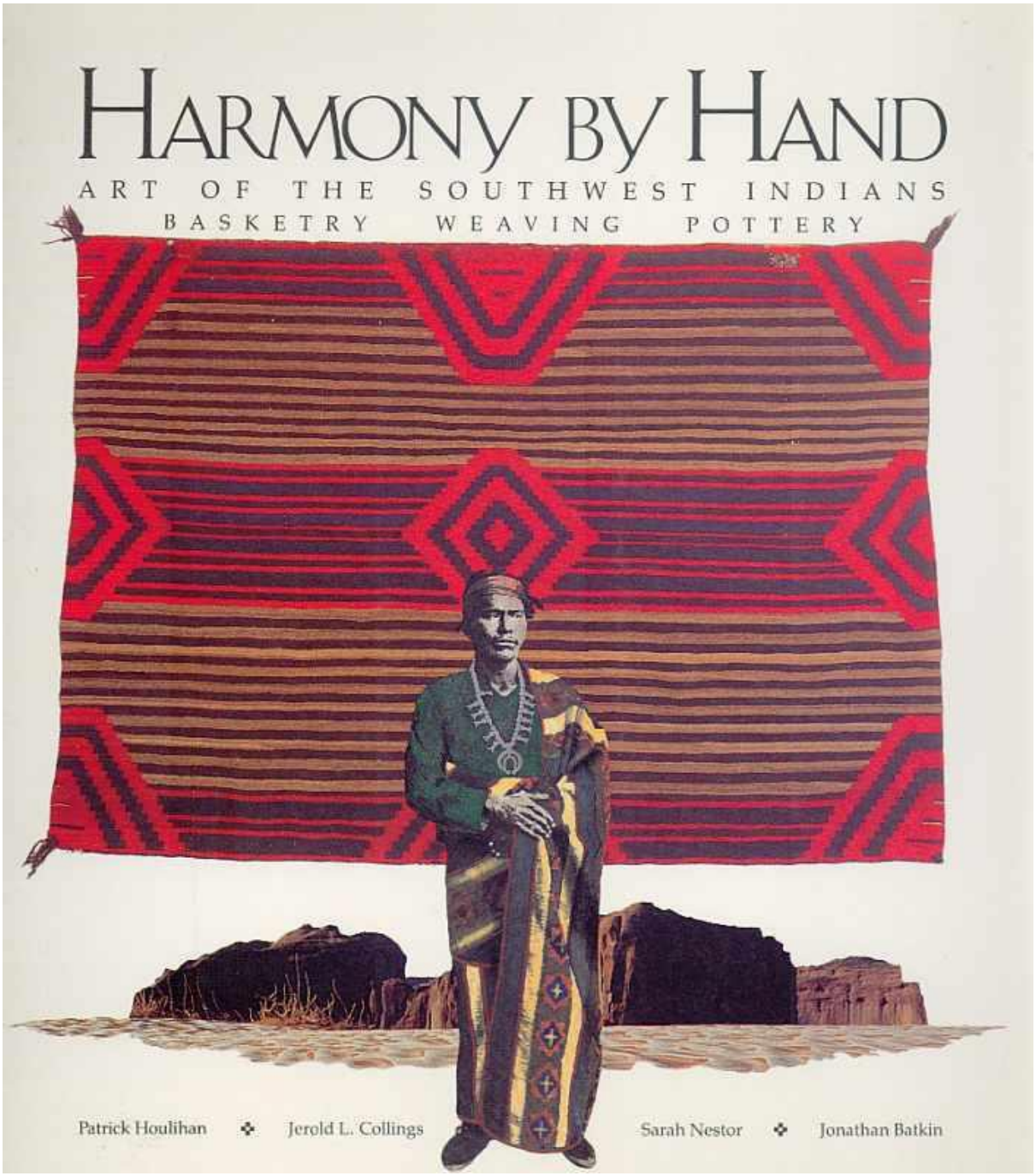
Enthält u.a.: Georges Braque / Henri Matisse / Kees van Dongen / Ernst Ludwig Kirchner etc etc.



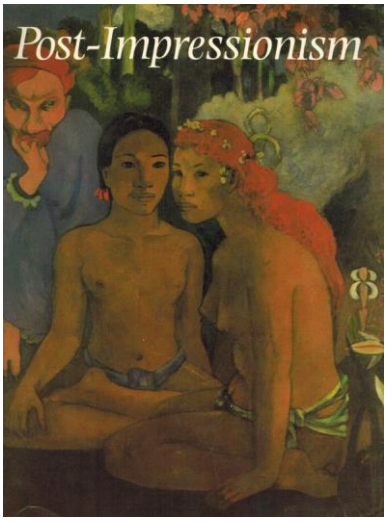
297 **Houlihan, Patrick.** Harmony by Hand. Art of the Southwest Indians. Basketry, Weaving, Pottery. Text by Patrick Houlihan, Jerold L. Collings, Sarah Nestor, Jonathan Batkin, Design by McQuiston and Daughter. First Edition. San Francisco, Chronicle Books, 1987. 25.5cm x 24.5cm 108 pages. Illustrated throughout. Original paperback (softcover). Excellent, close to new condition with only minor signs of wear. 40,--

Introduction - Where Lifeways endure / Basketry - From Foundations Past / Weaving - The Woven Spirit / Pottery - The Ceramic Tradition

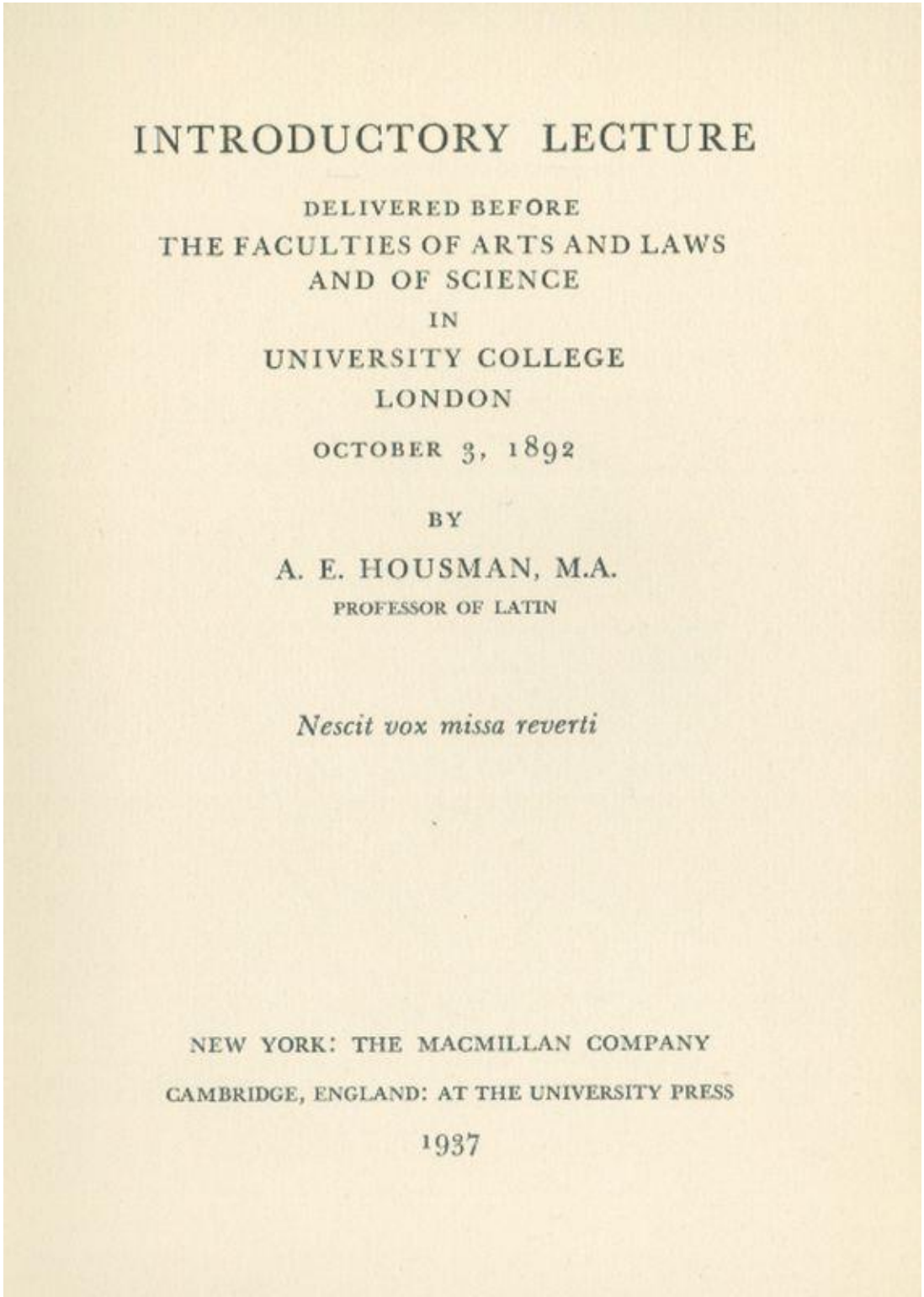
Shows examples of baskets, weaving, and pottery by Indians of the southwest and discusses the Indian's handicraft techniques, cultures, and homelands.



298 **House, John / Stevens, MaryAnne (Editors).** Post-Impressionism. Royal Academy of Arts London 1979-1980. Catalogue published in association with Weidenfeld and Nicolson London. London, Royal Academy of Arts, 1979. 28 cm x 21,5 cm. 303 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 28,-- *Includes for example the following essays: Norman Rosenthal and Giliian Perry - Idealism and Naturalism in Painting / Anna Gruetzner - Two Reactions to French Painting in Britain etc etc.*



299 **Housman, A.E.** Introductory Lecture delivered before The Faculties of Arts and Laws and of Science in University College London October3, 1892 by A.E. Housman, M.A. Professor of Latin. First Edition. New York/ Cambridge, The MacMillan Company/ The University Press, 1937. 13.5cm x 19cm. VI, 36 pages. Original Hardcover. Very good condition with only minor signs of wear. 30,--



INTRODUCTORY LECTURE

DELIVERED BEFORE
THE FACULTIES OF ARTS AND LAWS
AND OF SCIENCE
IN
UNIVERSITY COLLEGE
LONDON

OCTOBER 3, 1892

BY

A. E. HOUSMAN, M.A.
PROFESSOR OF LATIN

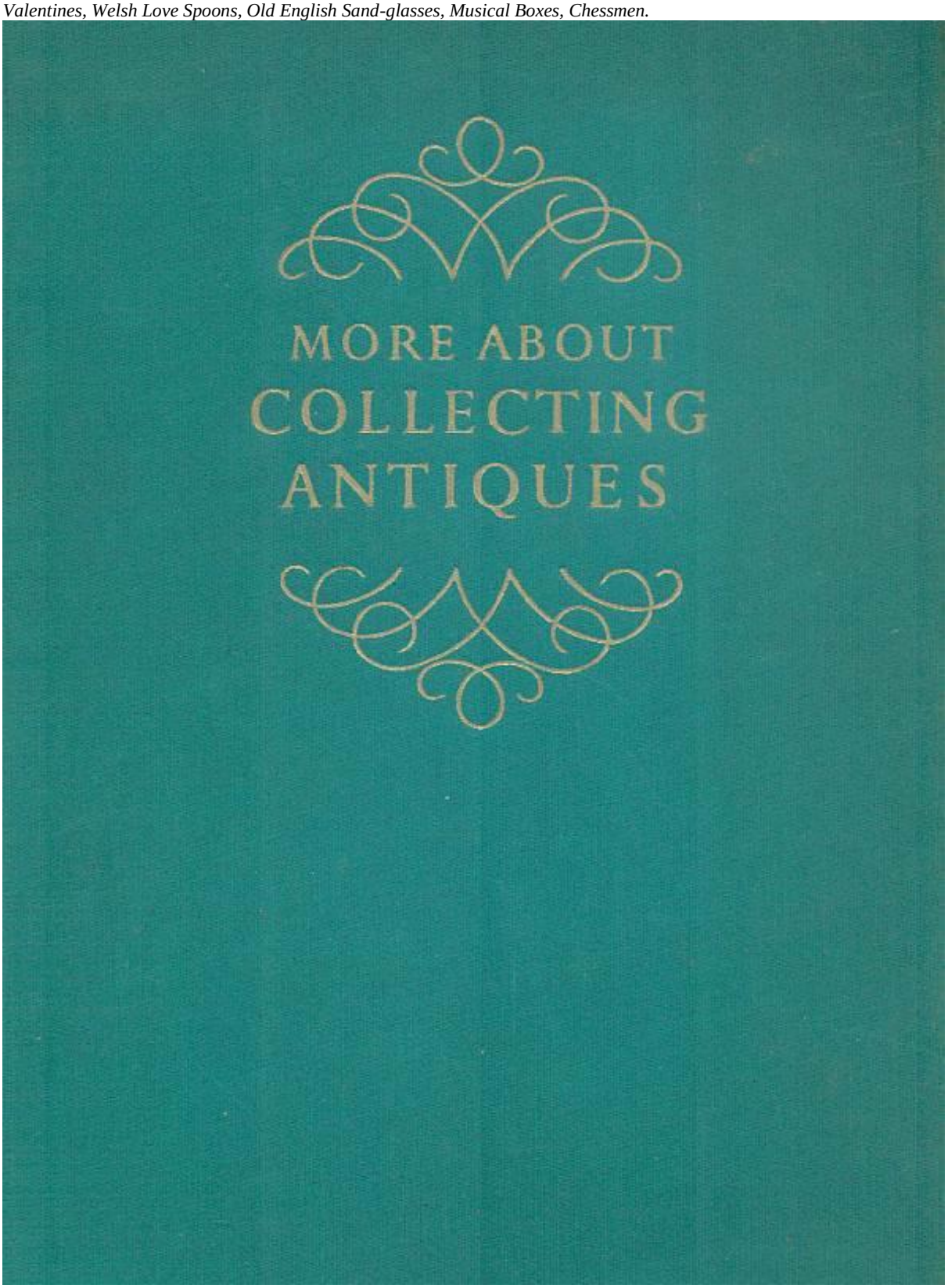
Nescit vox missa reverti

NEW YORK: THE MACMILLAN COMPANY
CAMBRIDGE, ENGLAND: AT THE UNIVERSITY PRESS
1937

300 **Hubbard, John.** From the Poet's House. A Portrait of New Harmony. Twelve facsimile etchings by John Hubbard. New Harmony (Indiana), The Robert Lee Blaffer Trust, 1990. 4°. 22 pages. Softcover. SIGNED by John Hubbard on the titlepage. Original etchings printed b Jack Shirreff, at Studio 107, Box, Wiltshire, UK. For this facsimile edition, the lithographic duo-tone printing is by Barry Millard, at Studio 108, Corsham Wiltshire, UK, using Zerkall 225gsm. paper. Letterpress printing by Gray Zeitz, Larkspur Press, Monterey, Kentucky, USA - using Zerkall 225 gsm. and Pergaminol 55 gsm. FINE condition. 160,--

301 **Hughes, G. Bernard.** More About Collecting Antiques. First Edition. New York, Charles Scribner's Sons, 1952. 19cm x 25cm. 272 pages. Original Hardcover. Very good condition with only minor signs of wear. 30,--

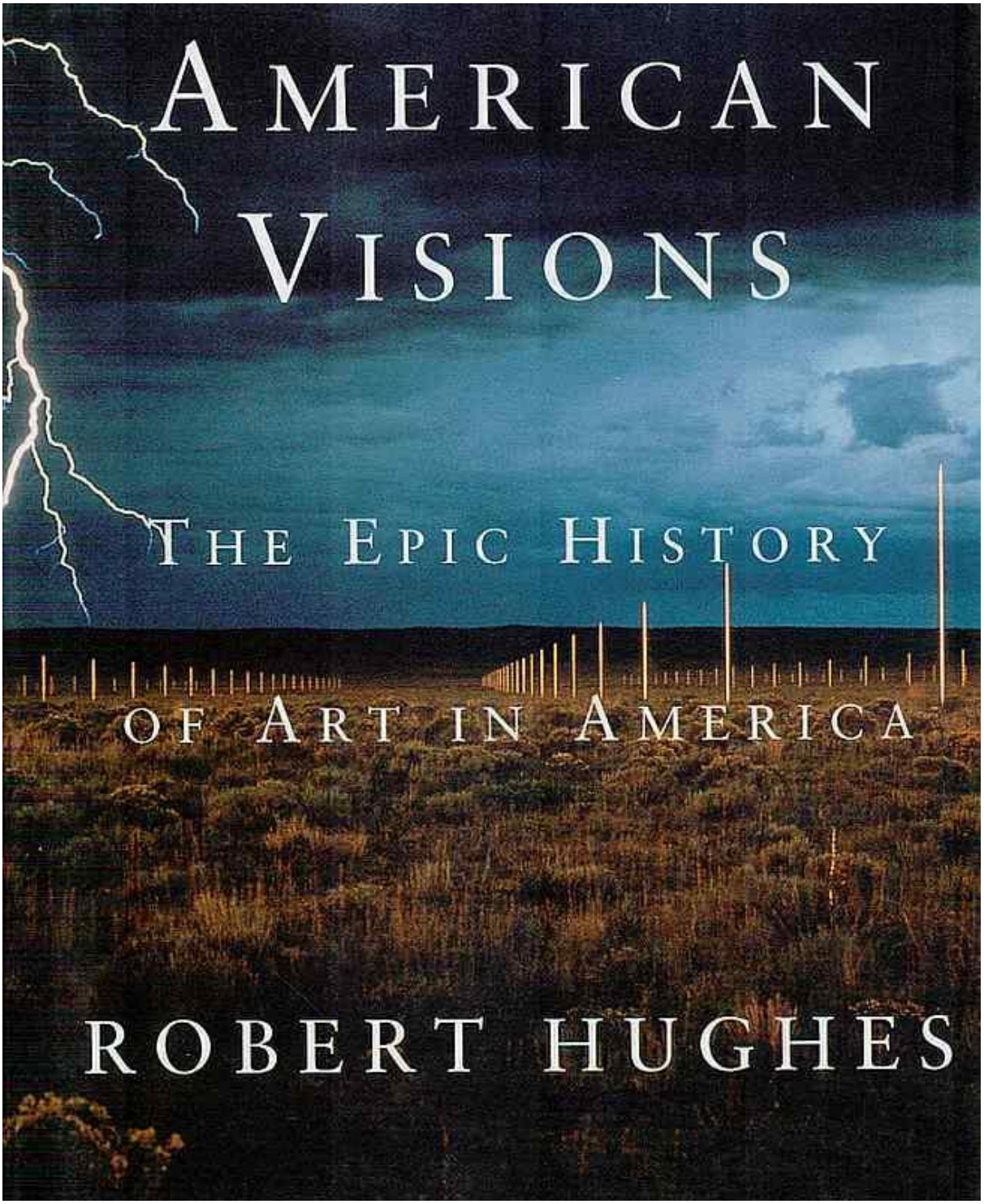
Includes for Example: Ceramics: Staffordshire Earthenwar Image Toys and Chimney Ornaments, Wedgwood Bas-Reliefs: Plaques, Medallions, Cameos, Portraits, Staffordshire Pew Groups, Sporting Stirrup-cups, Pottery and Porcelain Punch-bowls, Dresden Porcelain Figures, Glass: Enamel and milk-white Opaque Glass, Old English Wine-bottles, Open-flame Glass Lamps, Jewellery and Personal Ornaments : Eighteenth-century Paste Jewellery, Posy-holders, Shell Cameos, Metal Work: Pewter Flagons and Tankards, Pewter Plates and Dishes, Warming-pans, Domestic Candelsticks of Brass, Rushlight-holders, Tea dn Coffee Urns: Sheffield Plate, Copper, Jappanned Ware, Old English Cork-Screws, Thimbles. Pictures and Cards: Englsh Flower-Prints, English Playing Cards, Valentines, Welsh Love Spoons, Old English Sand-glasses, Musical Boxes, Chessmen.



302 **Hughes, Robert.** American Visions. The Epic History of Art in America. London, The Harvill Press, 1997. 4°. IX, 635 pages. Original Hardcover with dustjacket in excellent, as new condition. Rare in this excellent condition. 140,--

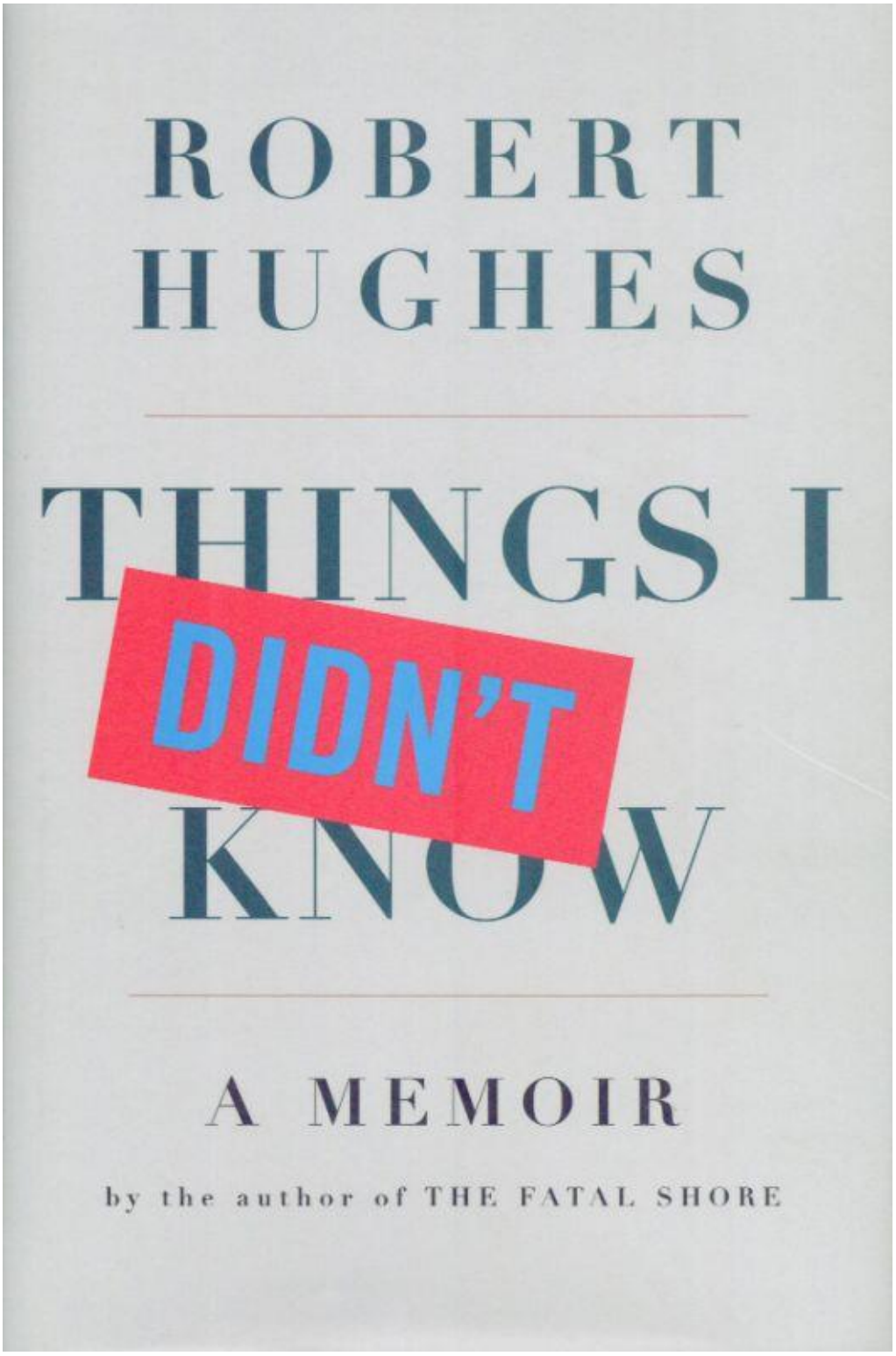
This is an exploration of America through the history of its art. It is a companion volume to the eight-part BBC-Television series. The book begins where American art itself began: five centuries ago, wth the Native Americans and the first Spanish invaders in the Southwest through to the present. In between, it tells the story of how America's artistic tradition was created: by public taste, by a landscape of great variety; by a culture that stretched into dozens of foreign lands; and by numerous painters, sculptors and architects. Biographies, critical commentaries and anecdotes all make up this volume. Robert Hughes is the author of "Heaven and Hell in Western Art", The Shock of the New", "The Fatal Shore", "Nothing If Not Critical", "Barcelona", and "The Culture of Complaint".

"Behind every scintillating page of this book lies a wonderment at America today. The fact that Robert Hughes's interests are wide and his understanding broad means that American Visions has a breathtaking cultural reach. It starts quite simply with an appreciation of the works, be they painting, furniture or architecture, and relates them with extraordinary insight to the times. There is no pointless obeisance to minorities (although deep understanding), there is no patronising elevation of women, and above all there is no cant. This is a wonderful book" Justin Cartwright, Financial Times



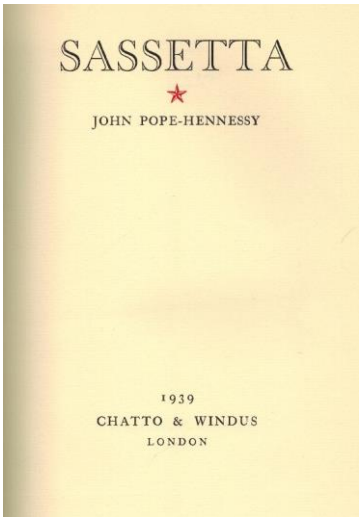
303 **Hughes, Robert.** Things I didn't Know. A memoir. First Edition. London, Harville Secker, 2006. 15.5cm x 24cm. 395 pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 30,--

Robert Studley Forrest Hughes AO (28 July 1938 – 6 August 2012) was an Australian-born art critic, writer, and producer of television documentaries. His best seller The Fatal Shore (1987) is a study of the British penal colonies and early history of Australia. He was described by Robert Boynton of The New York Times as "the most famous art critic in the world."Hughes earned widespread recognition for his book and television series on Modern art, The Shock of the New, and for his longstanding position as art critic with Time magazine. Known for his contentious critiques of art and artists, Hughes was generally conservative in his tastes, although he did not belong to a particular philosophical camp. Raising criticism to the level of art, his writing was noted for its power and elegance. (Wikipedia)



304 **[Il Sassetta] Pope-Hennessy, John.** Sassetta. London, Chatto & Windus, 1939. 25.8cm x 19.5cm. XIII, 239 pages. With 129 illustrations. Original Hardcover. Very good condition with only minor signs of external wear. 70,--

John Pope-Hennessy's monograph Sassetta gives the facts of the life of paiter Il Sassetta. Includes chapters on The School of Sassetta and Works wrongly attrinuyrf to Sassetta or to his School.

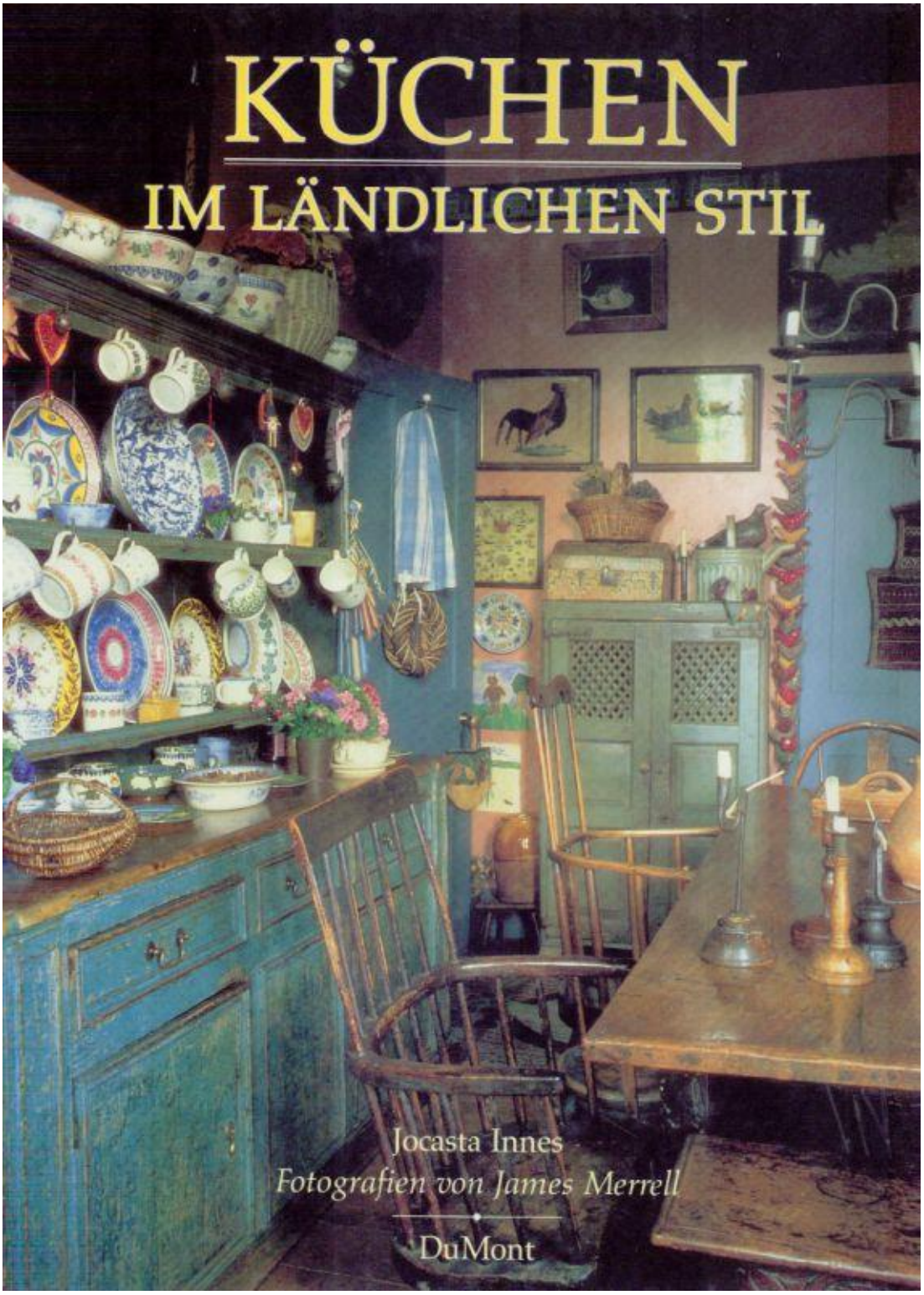


305 **[Impressionismus] Graber, Corinne / Guillou, Jean-Francois.** Die Impressionisten. Erlangen, Karl Müller Verlag, 1991. Folio. 237 Seiten. Original Hardcover mit illustriertem Schutzumschlag. Sehr guter Zustand / Excellent condition with only minor signs of wear. 39,--

Enthält u.a. die folgenden Aufsätze: Die Zurückgewiesenen / Das Künstlerleben / Der Salon der Zurückgewiesenen / Manet zwischen Tradition und Moderne / Die Freilichtmaler / Die Unbeirrbaren / Bei Nadar am Beulevard des Capucines / Königin Landschaft / Die Lichter der Stadt / Die NAchfolger: Die Divisionisten oder die Sucht nach System / Gauguin oder die Flucht / Der Mann der sich ein Ohr abschnitt (van Gogh) / Der adlige Krüppel //

306 **Innes, Jocasta / Merrell, James.** Küchen im ländlichen Stil. Fotografien von James Merrell. Köln, DuMont, 1993. 4°. 178 Seiten. Zahlreiche Illustrationen. Original Hardcover mit illustriertem Schutzumschlag. Sehr guter Zustand mit nur ganz geringen Gebrauchsspuren / Excellent condition with only minor signs of wear. 45,--

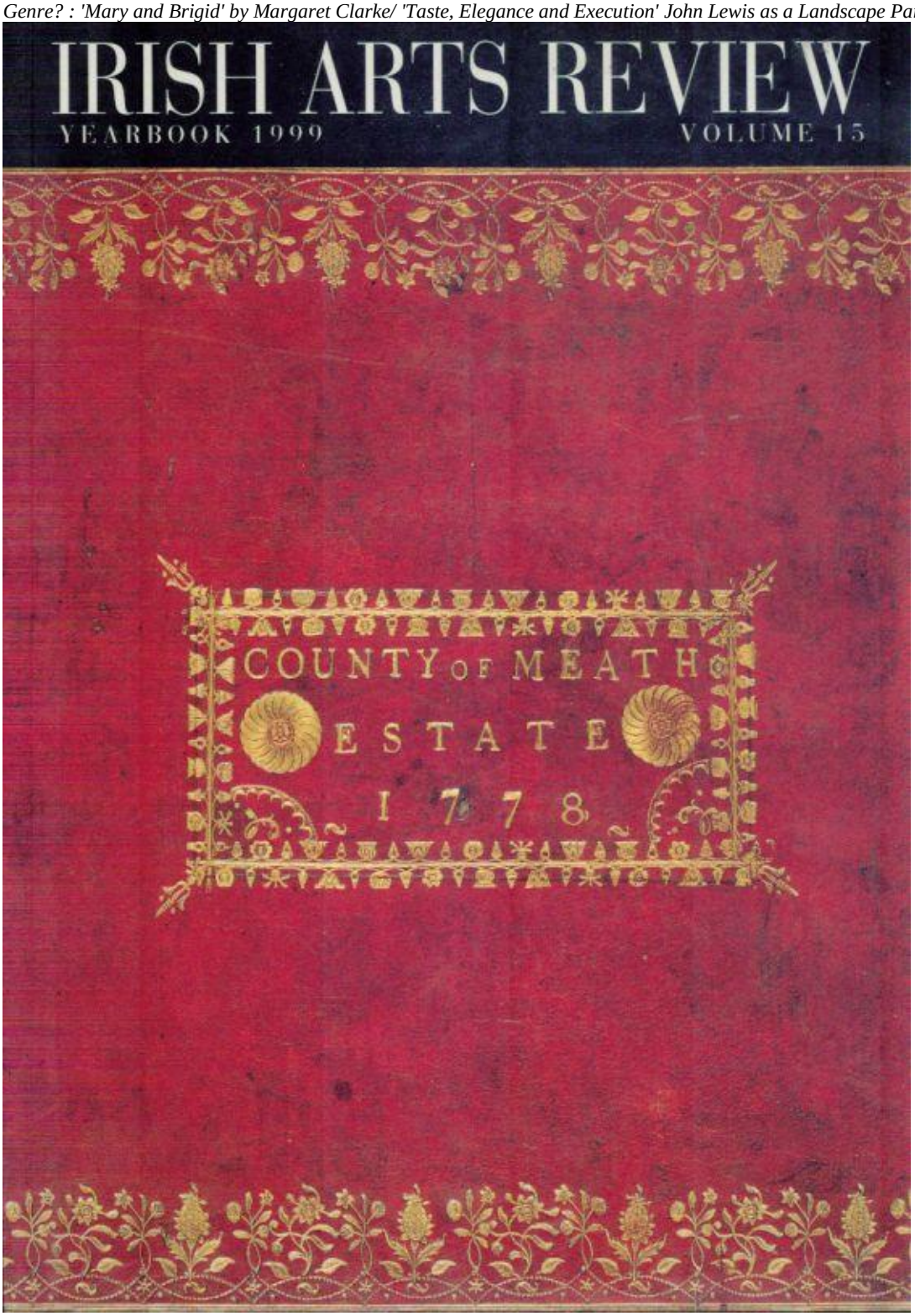
Enthält u.a.: Holz als Blickpunkt / Cottage-Stil / Herrenhausstil / Bauernhausstil / Nationale Besonderheiten: Ländlich amerikanisch, französisch, spanisch, italienisch, englisch / Offene Kamine / Herde und Öfen / Spülsteine / Rezepte: Ländliche Küche - Suppen, Pürees und Terrinen / Reis und Pasta / Pasteten und Obstkuchen / Landbrot und Gebäck / Verzeichnis der Rezepte etc.



307 **Institut Francais de Francfort.** "Les buvards de Francine" - Werbung der 50er Jahre auf Löschblättern. Frankfurt, Institut Francais de Francfort, 1991. 8°. 31 Seiten. Originale Broschur. Sehr guter, neuwertiger Zustand. 30,--
Enthält u.a.: Die fünfziger Jahre / Les buvards de Francine / Georges Perec / zahlreiche farbige Abbildungen !

308 **Irish Arts Review.** Irish Arts Review Yearbook. Volume 15. First Edition. Dublin, Irish Arts Review Limited, 1999. 21cm x 29.5cm. 244 pages. Original paperback (softcover). Very good condition with only minor signs of wear (small stain to the endpaper). 45,--
Includes for example: Diary of the Art Year in Ireland/ Birht of a Nation's Symbol : The Revival of Ireland's Round Towers/ In the mainstream of Irish Naturalism : The Art of Lilian Lucy Davidson 1879-1954/ An Eighteenth Century

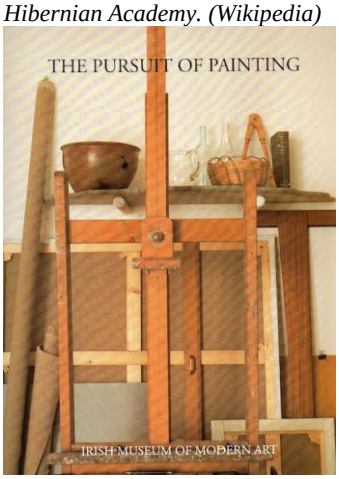
Dublin Bookbinder : Alexander Kelburn/ 'Patterns Matched with Accuracy' : Three glass jugs by Whyte and Son/ Two Forgotten Talents of Limerick Lace: Michael Hayes and Eileen O'Donoghue/ 'A Quiet National Treasure' : Gordon Lambert and the Making of a Collection/ Introducing Mr Brocas: A family of Dublin Artists/ 'Modelled Muscularity' : Daniel Robertson's Tudor Manors/ An Enduring View of Irish Identity: Paul Henry and the Realism of Fiction/ From Paris to Dublin : The Sandleir Hours in Trinity College/ L'Art de Vivre: The Designs of Eileen Gray (1878-1976)/ Henry Jones Thaddeus: An Irish Artist in Italy/ Daniel O'Neill (1920- 1974) : Landscape and Figure Painter/ History, Politics and Decorative Painting: James Ward's Murals in Dublin City Hall/ Allegory, Portrait or Genre? : 'Mary and Brigid' by Margaret Clarke/ 'Taste, Elegance and Execution' John Lewis as a Landscape Painter/



309 **Irish Museum of Modern Art.** The Pursuit of Painting. An Exhibition Curated by Stephen McKenna. First Edition. Dublin, The Irish Museum of Modern Art, 1997. 23 x 28,5 cm. 131 pages. Original

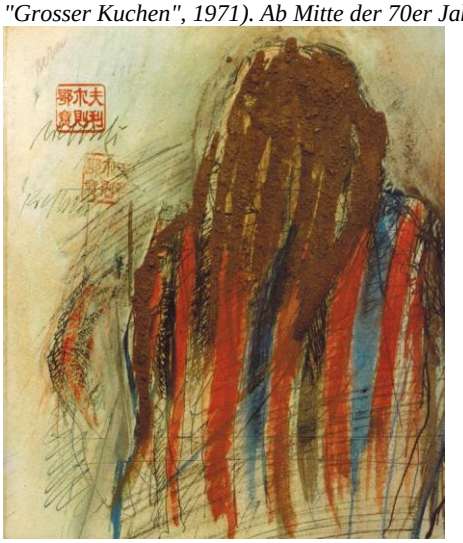
Softcover. Very good condition with minor signs of external wear. 38,--

Stephen McKenna (sometimes signing as SMCK) (born London, 1939) is a visual artist known for his postmodern figurative paintings. He was shortlisted for the Turner Prize in 1986. His works can be seen in the collections of the Tate Galleries, the British Council, and the Imperial War Museum, London, and has been shown at various galleries including the Royal Hibernian Academy, Dublin and the Irish Museum of Modern Art. He is a member of the Royal Hibernian Academy. (Wikipedia)



310 **[Iseli, Rolf] Billeter, Erika / Iseli, Therese und Rolf (Redaktion).** Rolf Iseli. Kunsthaus Zürich 23. März - 7. Mai 1978. Zürich, Kunsthaus Zürich, 1978. 24 cm x 23 cm. 132 Seiten mit 133 Farb- und Schwarzweißabbildungen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--

Rolf Iseli (22. Januar 1934 in Bern) ist ein Schweizer Maler und Grafiker.*
Rolf Iseli gehört zu den wichtigsten Vertretern der künstlerischen Avantgarde in der Schweiz der Nachkriegszeit.
Bis zum Jahr 1966 malt Iseli vornehmlich Ölgemälde im Stil des Informel. Nach 1966 entstehen keine weitere Ölbilder mehr, sondern nur noch Lithografien, Kupferstiche, Aquarelle und Collagen. Ab dem Jahr 1969 fertigt er auch Gusseisen-Objekte mit dreidimensionaler Raumgestaltung. Von 1971 an entstehen Arbeiten als „Materialmalerei“ und seine „Erdbilder“, bei denen er Sand und Erde, sowie Binsen und Nägel einsetzt (z.B. "Grosser Kuchen", 1971). Ab Mitte der 70er Jahre entstehen viele grossformatige Druckgraphiken. (Wikipedia).

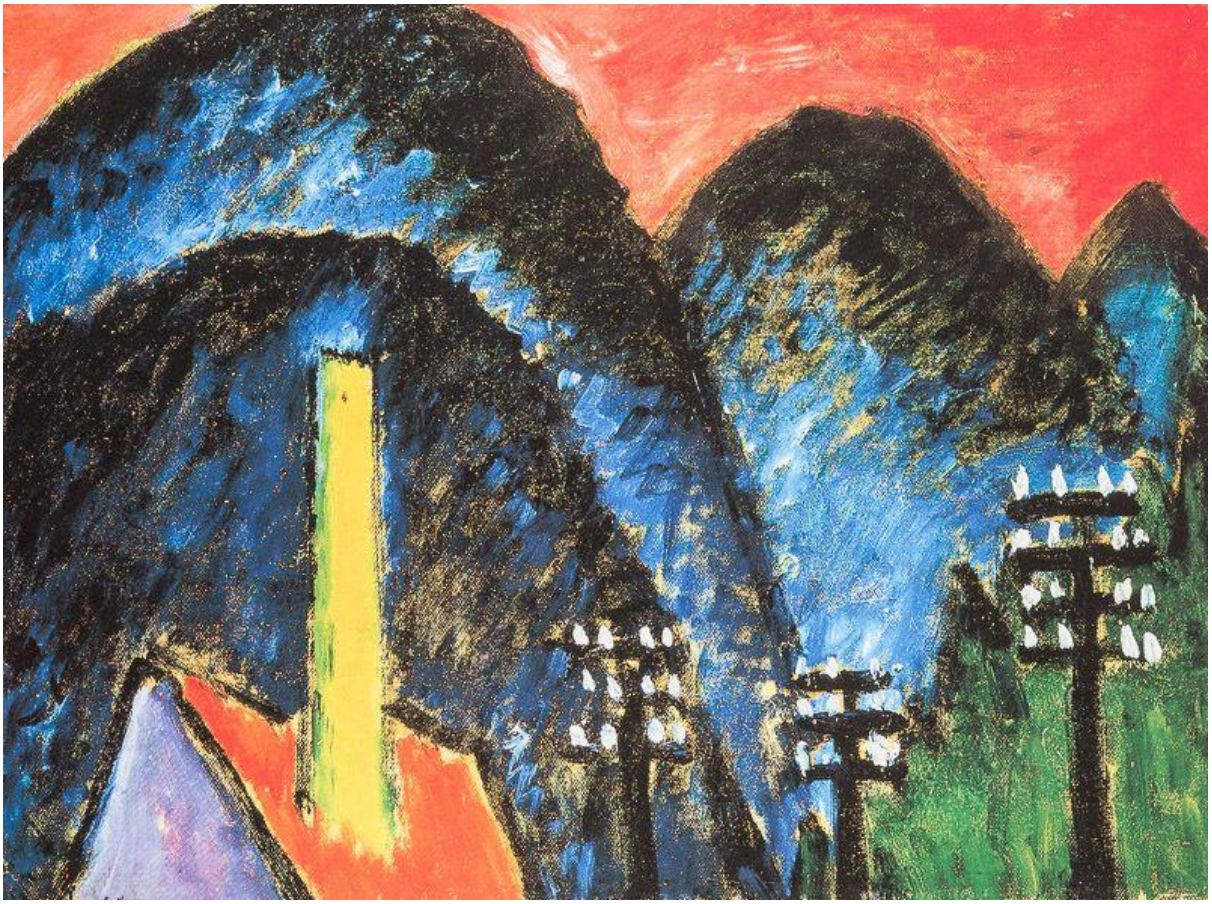


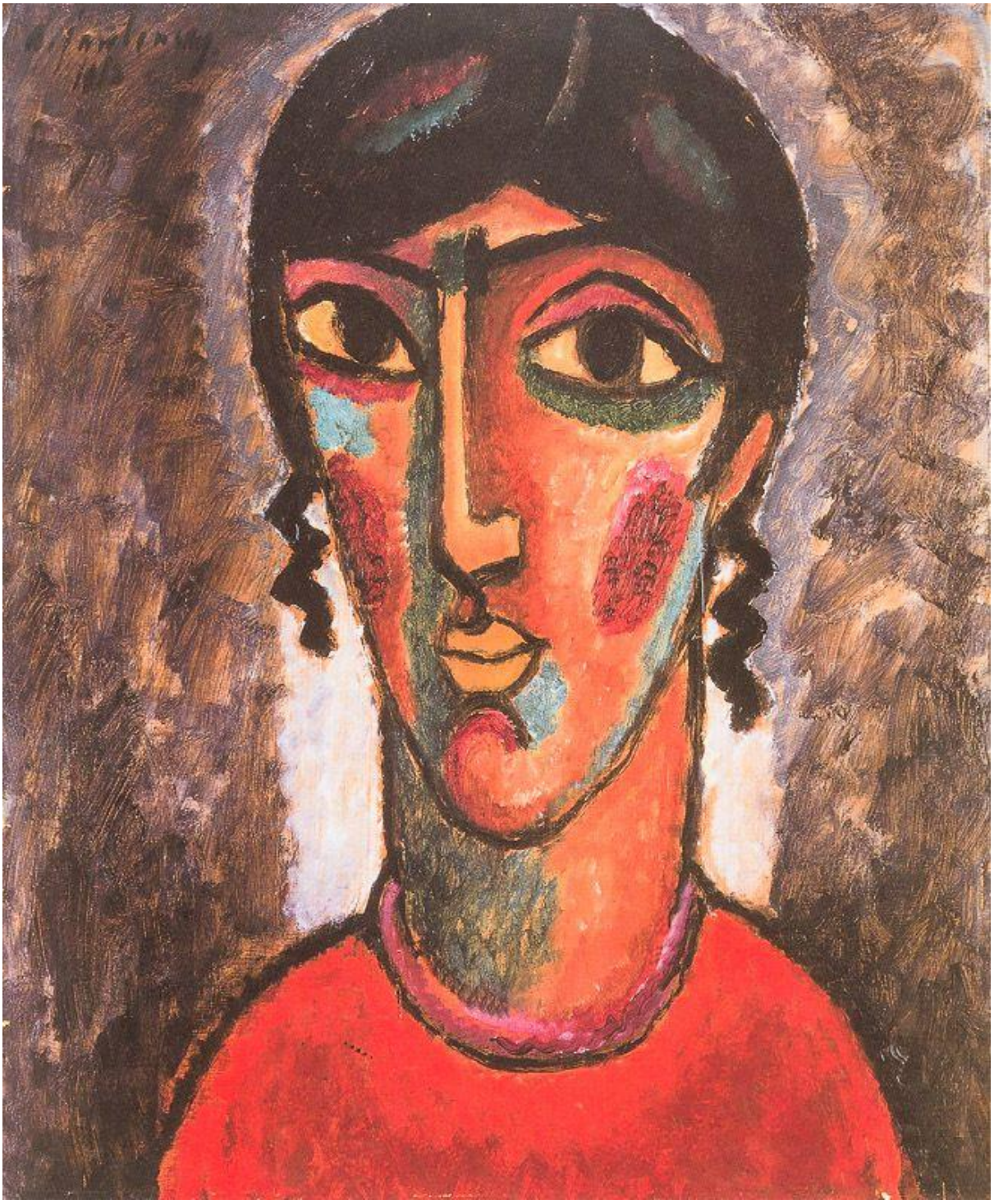
311 **Itten, Johannes.** Der Unterricht - Farben - Formen - Textiles Gestalten. Berlin, Bauhaus-Archiv, 1973. 21 x 21 cm. Unpagienert. Ca. 50 Seiten. Softcover/ Kartoniert. Sehr guter Zustand mit minimalen Gebrauchsspuren. 28,--

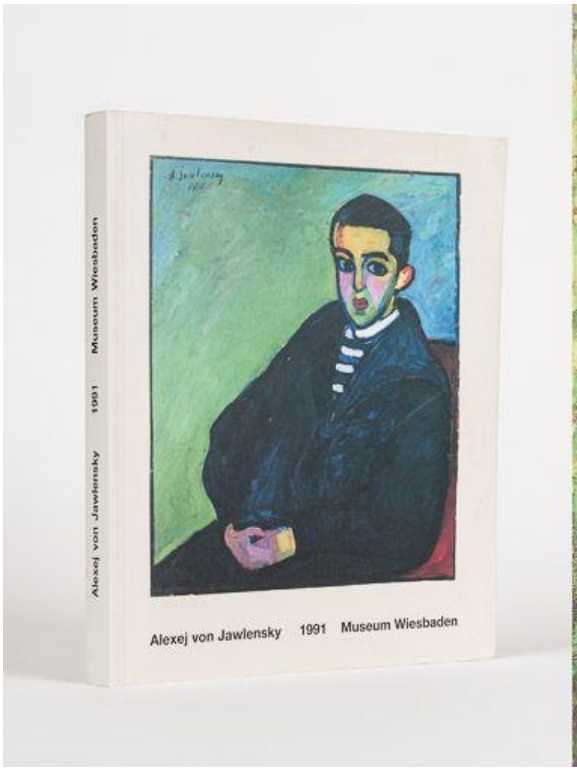
Johannes Itten (11. November 1888 in Süderen-Linden, Schweiz; † 25. März 1967 in Zürich) war ein Schweizer Maler, Kunsttheoretiker und Kunstpädagoge. Itten zählt zu der Zürcher Schule der Konkreten. (Wikipedia)*

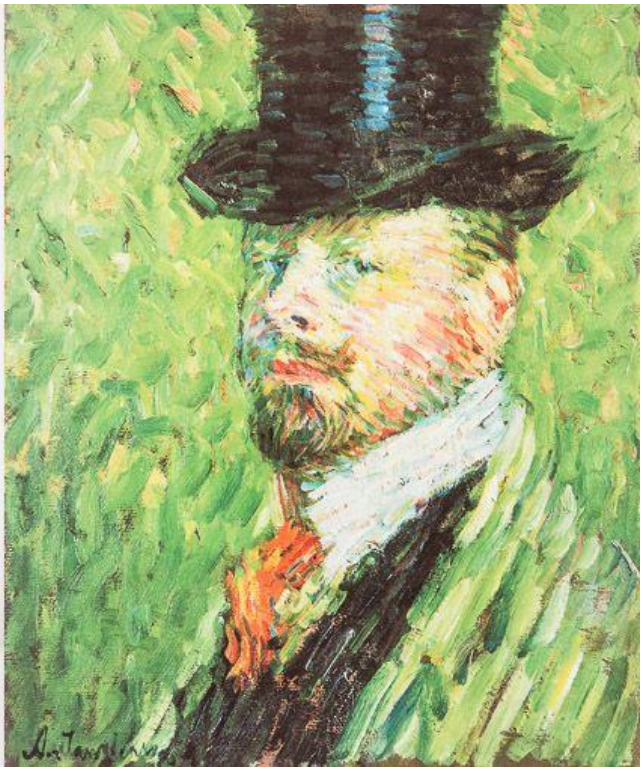
312 **[Jawlensky, Alexej von] Museum Wiesbaden.** Alexej von Jawlensky zum 50. Todesjahr. Gemälde und graphische Arbeiten. [Paintings and Graphics / The Wiesbaden Exhibition on the Occasion of the 50th anniversary of Alexej von Jawlensky's Death / Aspects of Surface and Series in the Work of Alexej von Jawlensky / Jawlensky and the Serial Image] 26. Mai bis 4. August 1991. Bilingual Edition (English - German). Wiesbaden, Museum Wiesbaden, 1991. 24 x 29 cm. 327 Seiten. Softcover/ Kartoniert. Sehr guter Zustand mit minimalen Gebrauchsspuren. 75,--

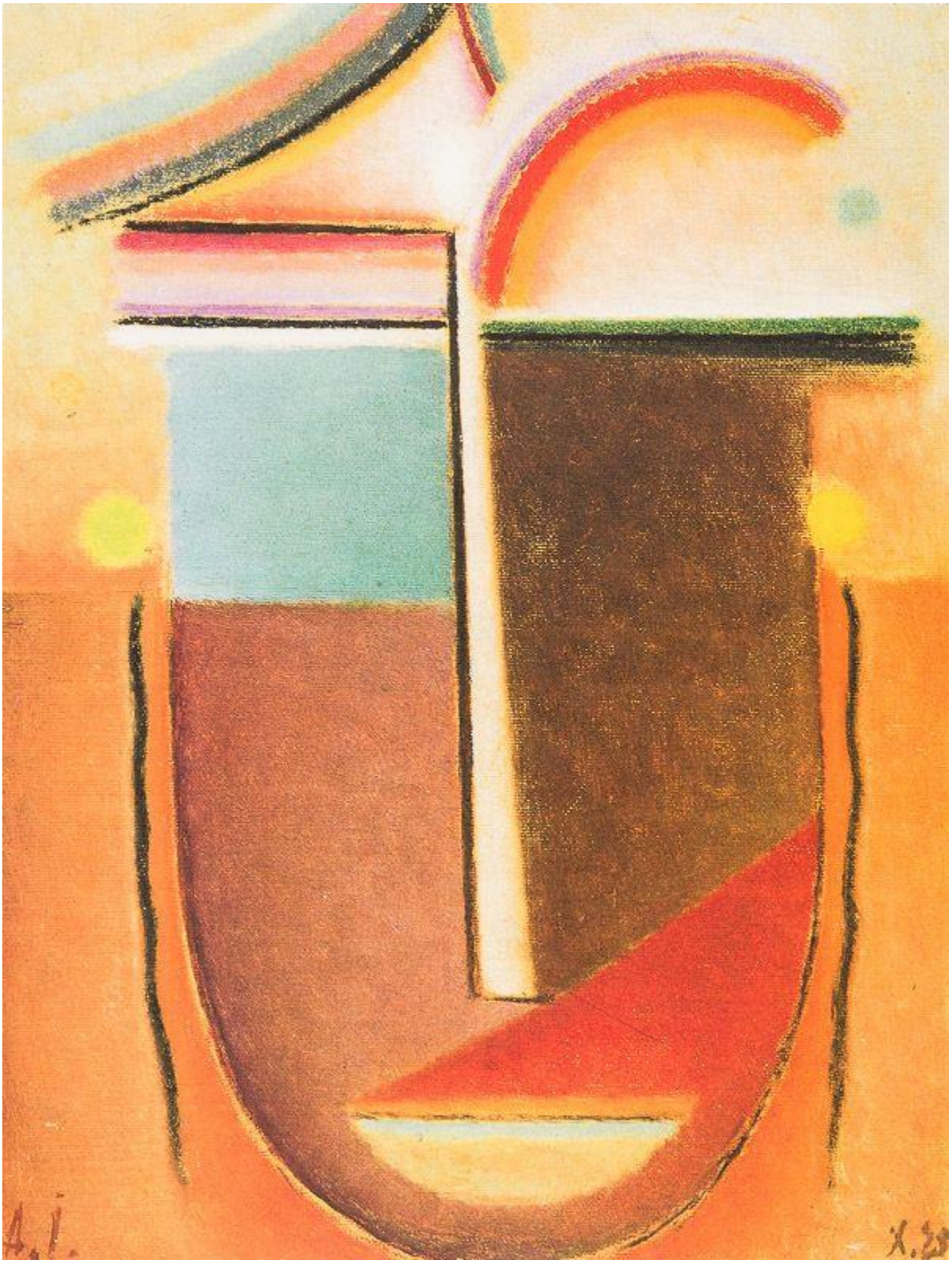
*Alexej von Jawlensky (*25. März 1864 in der Nähe von Torschok, Russisches Kaiserreich; † 15. März 1941 in Wiesbaden) war ein russisch-deutscher Maler. 1930 beantragte er die deutsche Staatsbürgerschaft, die er 1934 auch erhielt. Jawlensky zählt als Maler des Expressionismus zum Umfeld der von Wassily Kandinsky und Franz Marc initiierten Redaktionsgemeinschaft Der Blaue Reiter. (Wikipedia)*

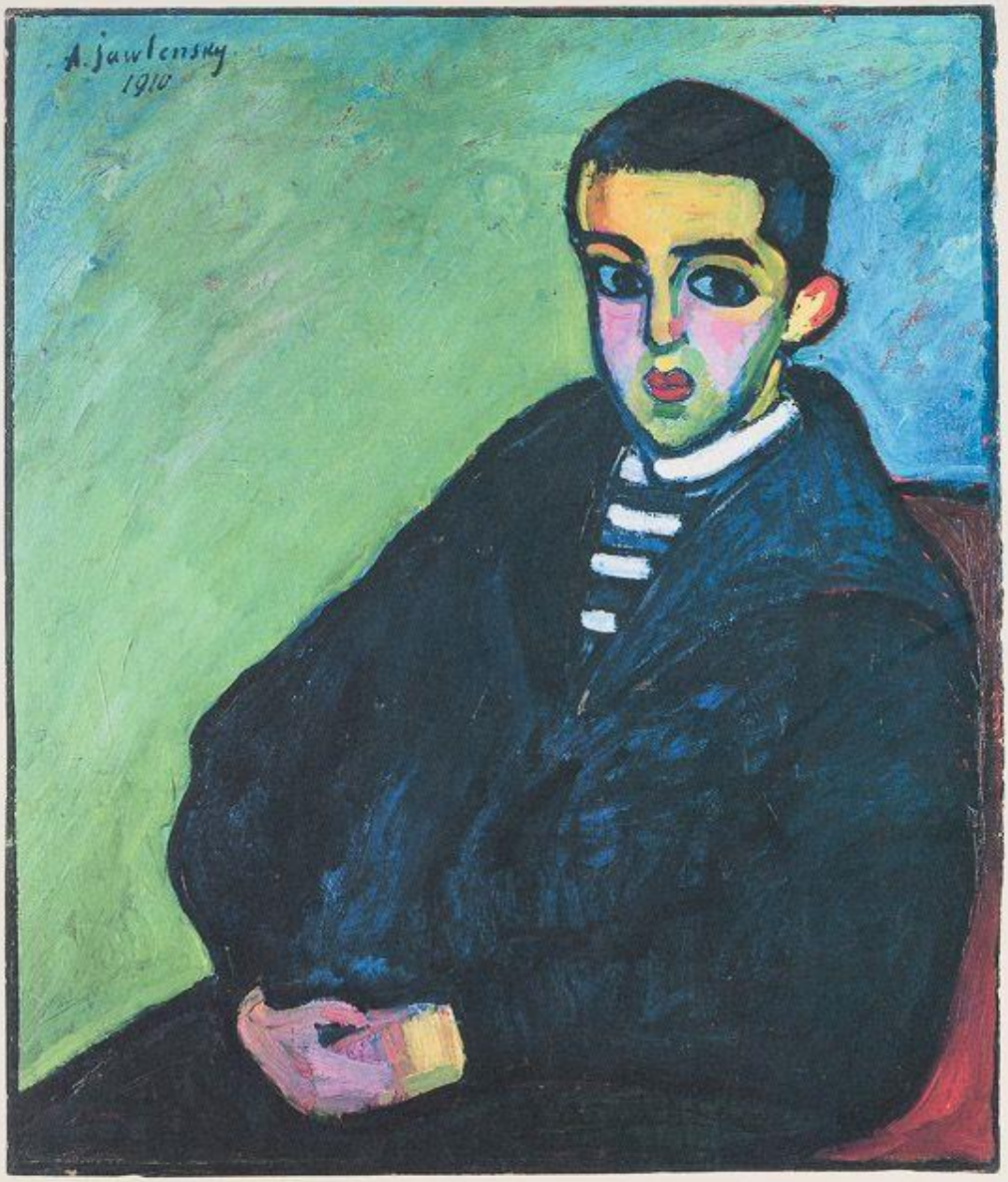




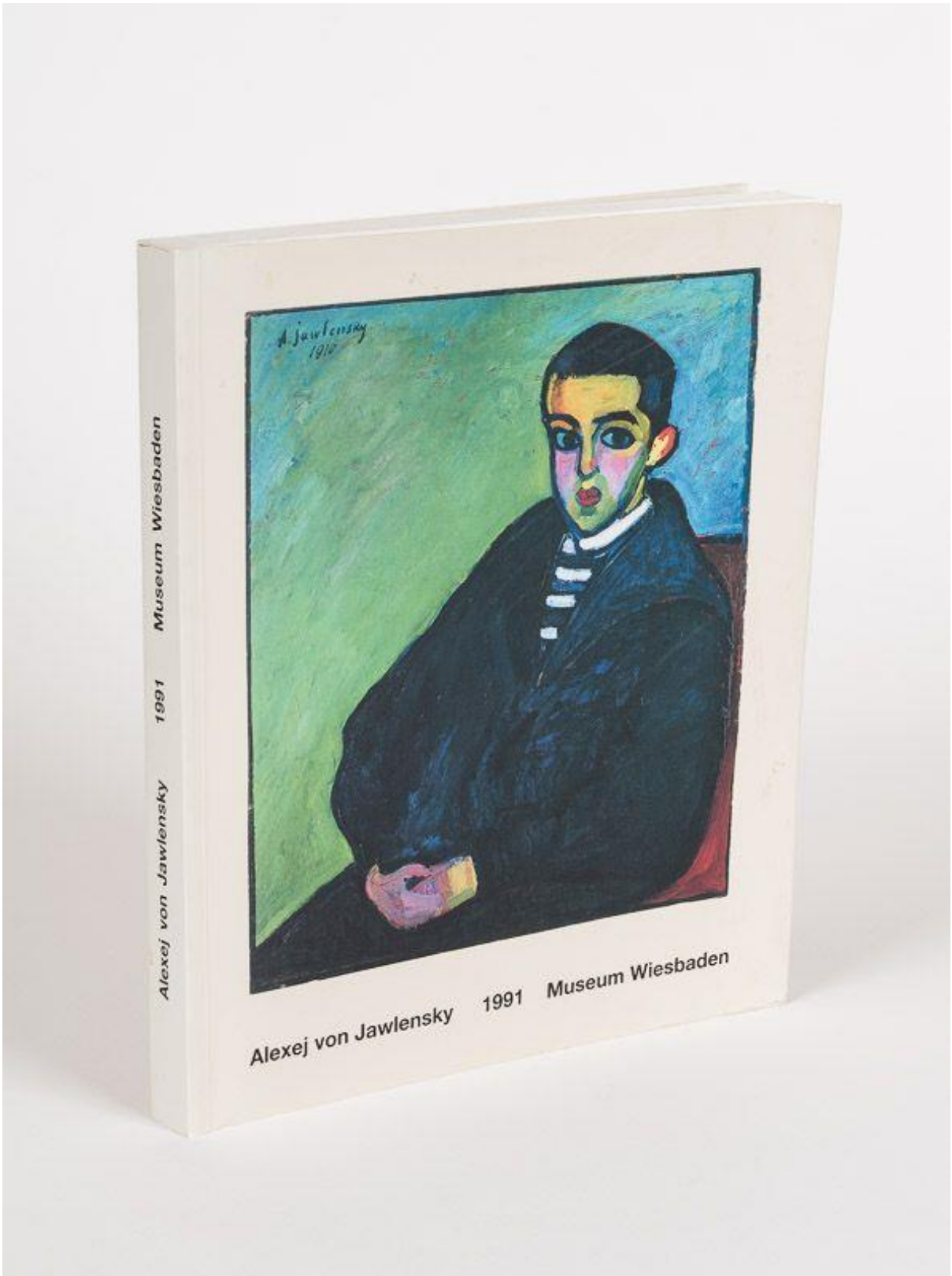

Alexej von Jawlensky 1991 Museum Wiesbaden
Alexej von Jawlensky 1991 Museum Wiesbaden

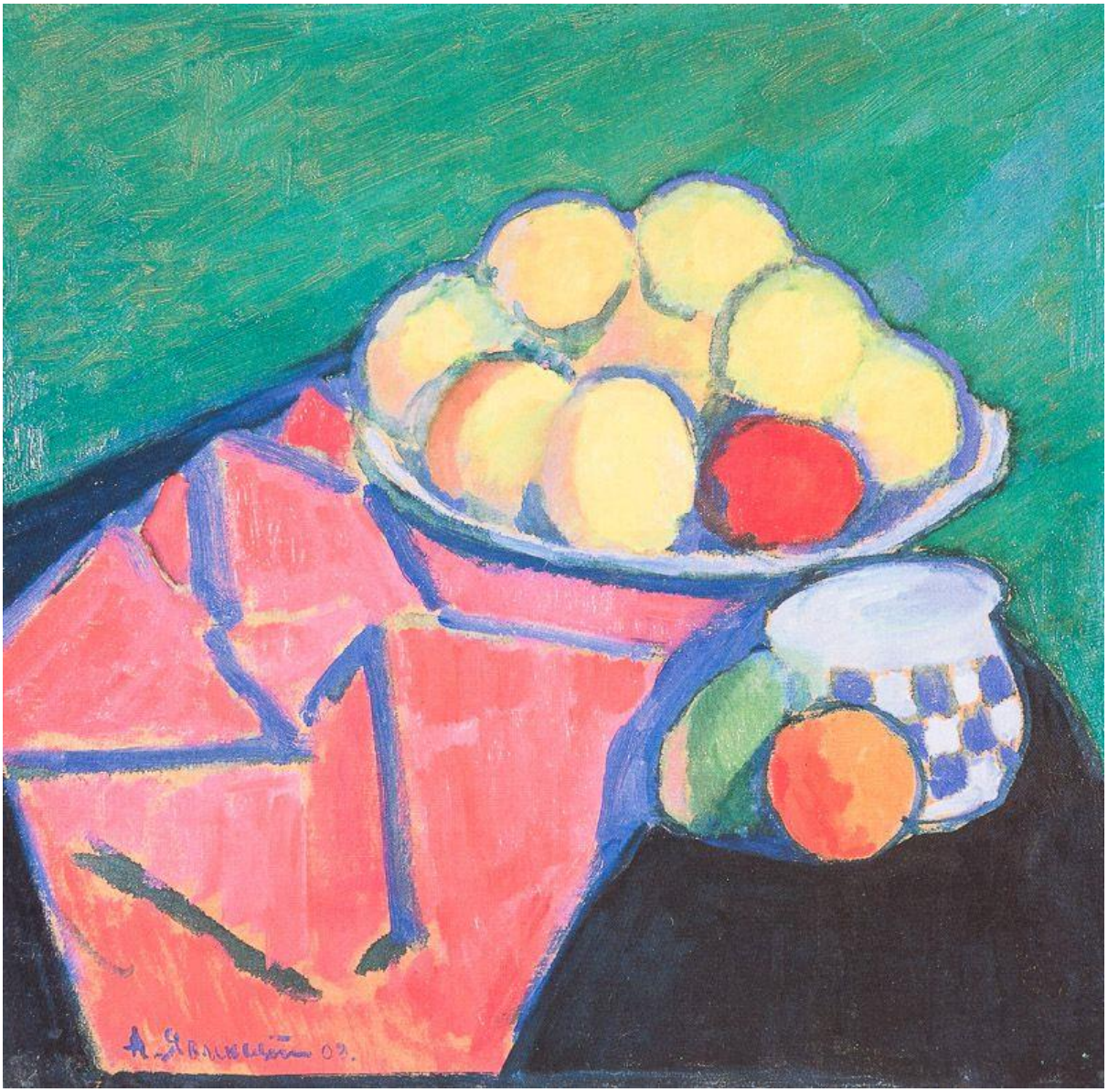




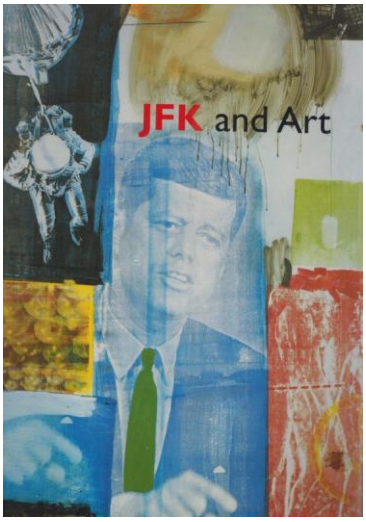


Alexej von Jawlensky 1991 Museum Wiesbaden


A. Jawlensky
1912
Alexej von Jawlensky 1991 Museum Wiesbaden
Alexej von Jawlensky 1991 Museum Wiesbaden

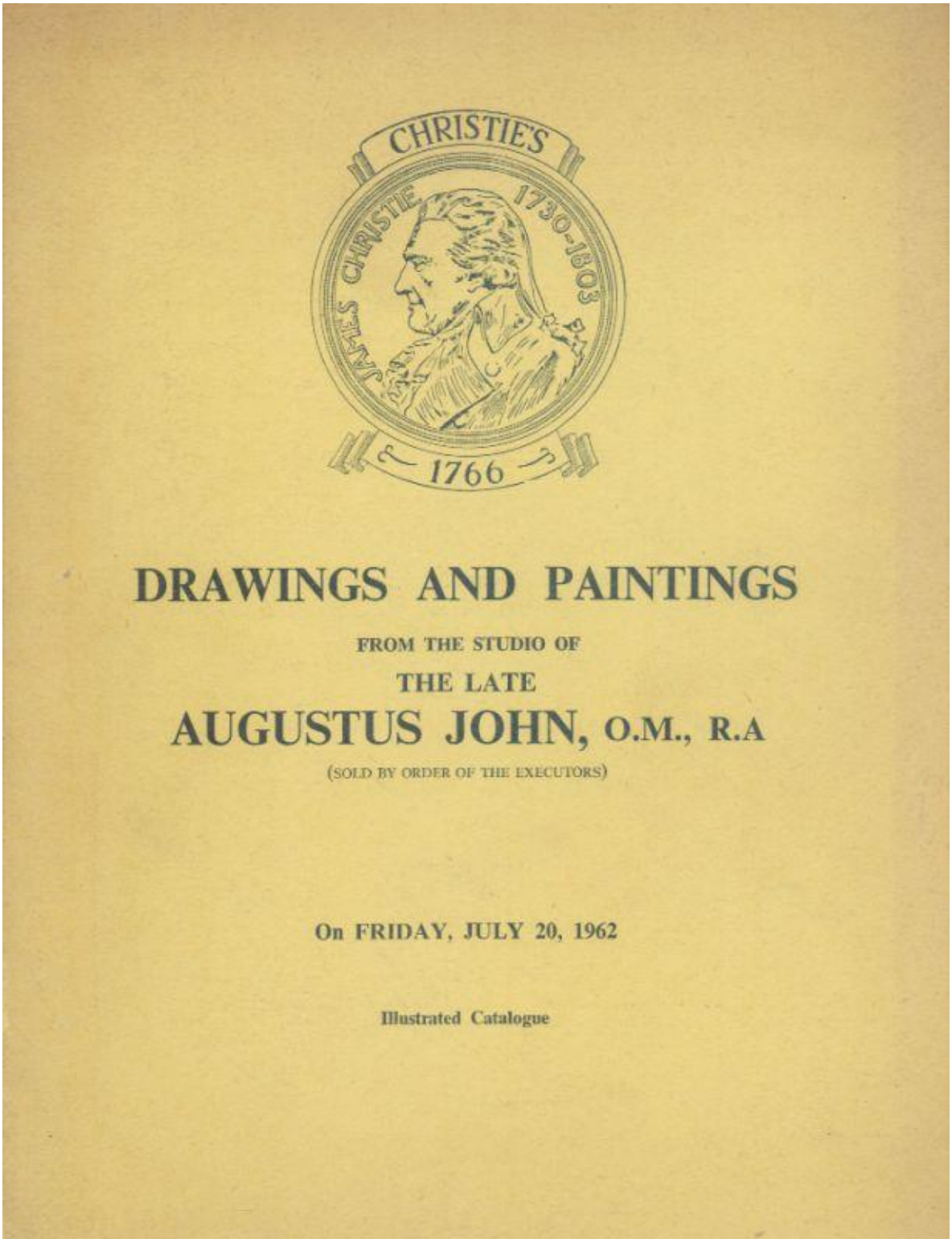


313 **[JFK] Galdue, Mary / Antell, Joan (Editors).** JFK and Art. Bruce Museum September 20, 2003-January 11, 2004. Norton Museum of Art February 7, 2004-May 2, 2004. Greenwich, Bruce Museum of Arts and Science, 2004. 30,5 cm x 24 cm. 127 pages. With 41 full colour and black-and-white plates. Original Softcover. Very good condition with only some minor water damage to the endpages. 45,--
Includes the following essay: Kenneth E. Silver - The Presidential Spectacle: Art, Culture and JFK. Catalogue by Cynthia-Drayton and Nancy Hall-Duncan.



314 **[John, Augustus] Christie Manson and Woods.** Catalogue of Drawings and Paintings from the studio of the Late Augustus John, O.M., R.A. (sold by order of the executors). Which will be sold at Auction by Christie Manson and Woods Ltd. London, Christie, Manson and Woods Ltd, 1962. 18.5cm x 24.5cm. 179 pages with 47 plates. Original paperback (softcover). Very good condition with only minor signs of wear. Rare auction-catalogue. Wrapper slightly detached. 75,--

Augustus Edwin John OM, RA, (4 January 1878 – 31 October 1961) was a Welsh painter, draughtsman, and etcher. For a short time around 1910, he was an important exponent of Post-Impressionism in the United Kingdom.
"Augustus was celebrated first for his brilliant figure drawings, and then for a new technique of oil sketching. His work was favourably compared in London with that of Gauguin and Matisse. He then developed a style of portraiture that was imaginative and often extravagant, catching an instantaneous attitude in his subjects." (Wikipedia)



315 **[John, Augustus] Holroyd, Michael.** Augustus John. Second Edition. London, Chatto and Windus, 1996. 15.5cm x 24cm. 715 pages Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 48,--

Augustus Edwin John OM RA (4 January 1878 – 31 October 1961) was a Welsh painter, draughtsman, and etcher. For a short time around 1910, he was an important exponent of Post-Impressionism in the United Kingdom. He was the brother of the acclaimed painter Gwen John. "Augustus was celebrated first for his brilliant figure drawings, and then for a new technique of oil sketching. His work was favourably compared in London with that of Gauguin and Matisse. He then developed a style of portraiture that was imaginative and often extravagant, catching an instantaneous attitude in his subjects."

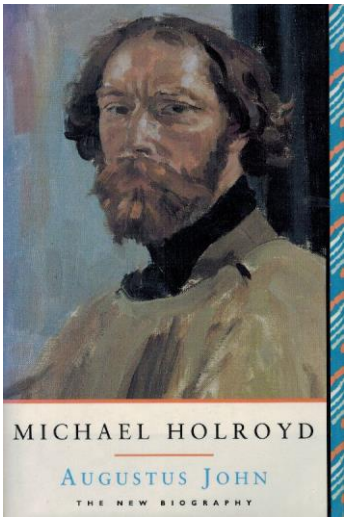
Although well-known early in the century for his drawings and etchings, the bulk of John's later work consisted of

portraits, some of the best of which were of his two wives and his children. He was known for the psychological insight of his portraits, many of which were considered "cruel" for the truth of the depiction. Lord Leverhulme was so upset with his portrait that he cut out the head (since only that part of the image could easily be hidden in his vault) but when the remainder of the picture was returned by error to John there was an international outcry over the desecration.

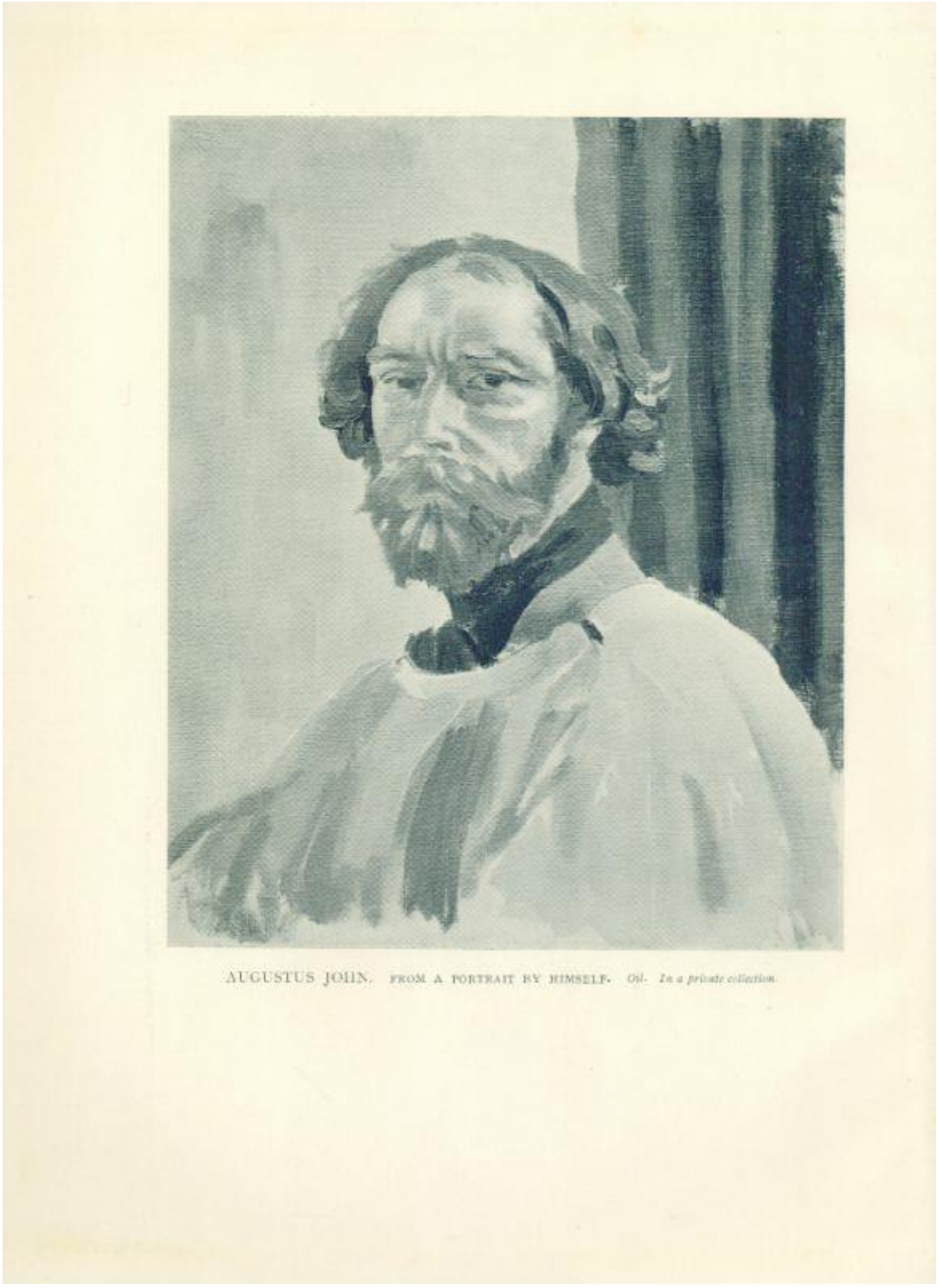
By the 1920s John was Britain's leading portrait painter. John painted many distinguished contemporaries, including T. E. Lawrence, Thomas Hardy, W. B. Yeats, Aleister Crowley, Lady Gregory, Tallulah Bankhead, George Bernard Shaw, the cellist Guilhermina Suggia, the Marchesa Casati and Elizabeth Bibesco. Perhaps his most famous portrait is of his fellow-countryman, Dylan Thomas, whom he introduced to Caitlin Macnamara, his sometime lover who later became Thomas' wife.

It was said that after the war his powers diminished as his bravura technique became sketchier. One critic has claimed that "the painterly brilliance of his early work degenerated into flashiness and bombast, and the second half of his long career added little to his achievement." However, from time to time his inspiration returned, as it did on a trip to Jamaica in 1937. The works done in Jamaica between March and May 1937 evidence a resurgence of his powers, and amounted to "the St. Martin's summer of his creative genius".

Of his method for painting portraits John explained:
“ Make a puddle of paint on your palette consisting of the predominant colour of your model's face and ranging from dark to light. Having sketched the features, being most careful of the proportions, apply a skin of paint from your preparation, only varying the mixture with enough red for the lips and cheeks and grey for the eyeballs. The latter will need touches of white and probably some blue, black, brown, or green. If you stick to your puddle (assuming that it was correctly prepared), your portrait should be finished in an hour or so, and be ready for obliteration before the paint dries, when you start afresh. (Wikipedia)



316 **[John, Augustus] Rutherston, Albert.** Contemporary British Artists : Augustus John. First Edition. London, Ernest Benn Ltd, 1923. 19cm x 25.5cm. 30 pages followed by 35 plates in black and white. Original Hardcover (blue half cloth). Very good condition with only minor signs of wear. 30,--
Two large fold-out plates (Cartoon for "Galway" - Decoration / Cartoon for "A Canadian War Memorial").Some other plates show: Marchesa Casati / Strange Companions / Two Gitanas / Colonel T.E.Lawrence / Galway Girls etc. etc.



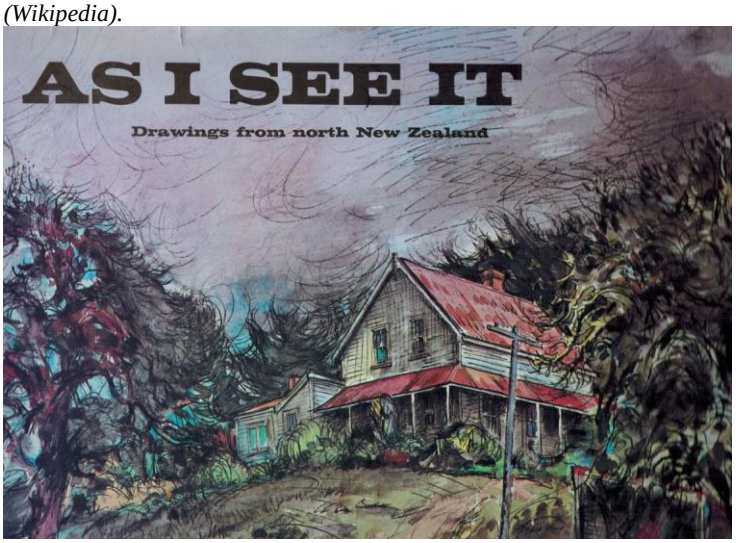
AUGUSTUS JOHN. FROM A PORTRAIT BY HIMSELF. Oil. *In a private collection.*

317 **Johns, Jasper.** Jasper Johns / Grafiek. Tentoonstelling in het prentenkabinet van het Stedelijk Museum Amsterdam van 7 april t/m 22 mei 1972. Bilingual: Nederlands / English. Amsterdam, Stedelijk Museum Amsterdam, 1972. 27,5 cm x 21 cm. 5 pagina's / pages. Met talrijke illustraties in zwart-wit / With several black-and-white colour illustrations throughout book. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar / From the library of dutch fashion designer Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage, lichte waterschade aan voorkant / Very good condition with only minor signs of external wear, slight water damage on frontcover. 25,--
Jasper Johns (Augusta (Georgia), 15 mei 1930) is een vooraanstaand Amerikaans kunstschilder, beeldhouwer en graficus. Hij is bekend van onder andere zijn schilderijen van de Amerikaanse vlag. Hij ontving in 2011 de Presidential Medal of Freedom. (Wikipedia).

Jasper Johns (born May 15, 1930) is an American painter and printmaker. (Wikipedia).

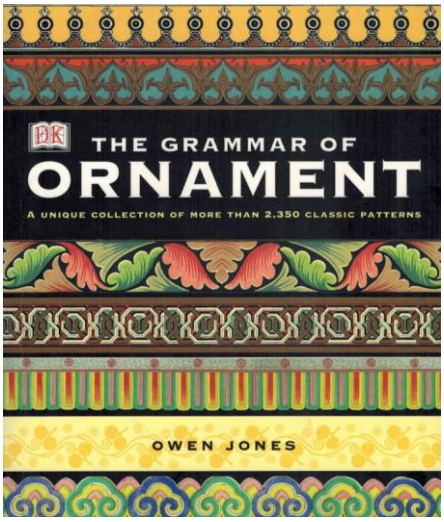
318 **Johnson, Eric-Lee.** As I see it. Drawings from north New Zealand. Auckland, Collins, 1969. 27 cm x 37,5 cm. 36 monochrome and 9 colour full page drawings with the text opposite. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. Jacket slightly torn. 65,--
Lee-Johnson was born in Suva, Fiji and moved to New Zealand in 1912 with his parents. As a child he showed an unusual gift for drawing and he entered Auckland's Elam School of Art where he remained from 1923-1926. At 18 he joined newspaper publishers Wilson & Horton's printing department and within a year was in charge of the studio and working a lithograph artist and illustrator. In 1930 he sailed for London, England. He spent eight years in

London, from the age of 21 working as designer and typographer with the large advertising agency S.H. Benson. He studied lithography at Camberwell School of Art and Crafts and attended Charles Porter's life classes at the Central School of Art and Design in London. His work from 1931-36 was influenced by contemporary German typography, graphics and poster design in Europe
In 1938 he accepted a contract from Illott's Advertising Agency in Wellington and returned to New Zealand. He immediately rejoined the art scene and, in 1939, he was elected a member of the New Zealand Academy of Fine Arts serving a term on the Committee of Management, National Art Gallery. His health broke down and after more than two years in Pukeora sanatorium he left the commercial world and with his wife and son went to live the simple life at Piha and become a full-time painter.
Lee-Johnson lived in various parts of New Zealand from 1942 to 1960 including Coromandel and the Hokianga, and his non-figurative abstract paintings date from this time. In the 1950s a series of his North New Zealand paintings and topographical drawings recording the architecture of some surviving early wooden buildings, set off a whole romantic movement in New Zealand art. In 1956 he became the first New Zealand painter of his generation to have a monograph published on his work. Public awareness of his painting was further increased in 1956 and 1957, when a short documentary film about his work was seen in public theatres throughout the country. Changes in the landscape, pacific images and the inclusion of found objects such as shells and stones were themes running through his work throughout the 1960s and 1970s. Lee-Johnson is represented in all major collections throughout the country, including the national art collection at the Museum of New Zealand Te Papa Tongarewa, all public galleries and the Hocken Library and Alexander Turnbull Library. A retrospective exhibition of his paintings and drawings toured New Zealand in 1981-82.
In addition to his painting Eric Lee-Johnson was also a freelance photographer who documented the daily life of New Zealanders from the early 1950s through to the 1970s. His photographs were as widely known as his paintings - including images of Opo the Dolphin, and scenes of New Zealand life. Lee-Johnson had intended his photography to form a picture library the use of which would finance his art. The collection of tens of thousands of negatives and the copyright was purchased by the Museum of New Zealand Te Papa Tongarewa in 1997 - four years after his death. (Wikipedia).

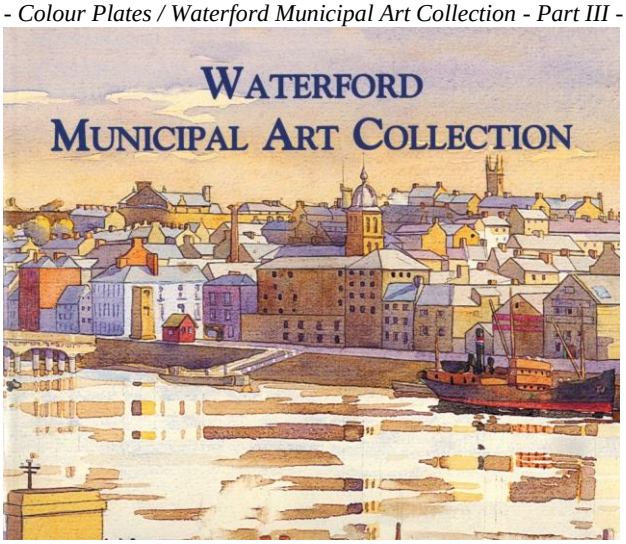


319 **Jones, O.** The Grammar of Ornament - a Unique Collection of more than 2,350 Classic Patterns. Illustrated by Examples from Various Styles of Ornament. New York, DK Publishing, 2001. 14 cm x 16.5 cm. 504 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes. 38,--
Includes for example: Ornament of Savage Tribes / Greek Ornament / Roman Ornament / Arabian Ornament / Turkish Ornament / Celtic Ornament etc.etc.

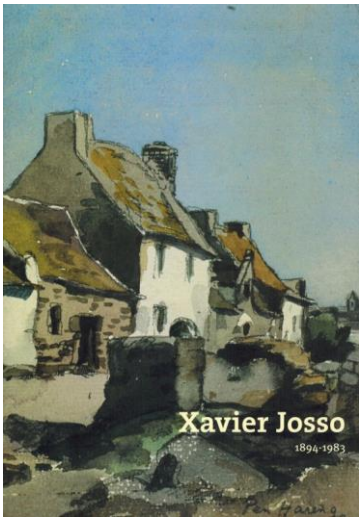
An excellent resource for artists, designers, architects, craftspeople, or anyone interested in the decorative arts. First published in 1856, The Grammar of Ornament remains a design classic. Its inspiration came from the pioneering architect and designer Owen Jones. His observations of decorative art on his extensive travels in Europe and the Near East were employed to improve the poor quality of Western design. His goal was to change the Victorian habit of mixing elements from a wide variety of sources and applying this mix indiscriminately to buildings, graphic design, and products. His resulting study is a comprehensive analysis of a remarkable collection of styles of ornamental design -- from Ancient Egypt and Greece to Imperial China and Renaissance Italy. With its sumptuous illustrations, its detailed survey of individual cultures, and its manifesto of "General Principles," it offered guidance to the designers of the future. In this new edition the designs are further illuminated by Iain Zaczek's perceptive commentaries. Hugely influential since its first publication, The Grammar of Ornament inspired great figures such as William Morris and Frank Lloyd Wright. Contemporary designers, entertained by the archaic charm of Jones's descriptions, are struck by the book's enduring relevance and its soundness regarding the essential principles of good design. (Amazon)



320 **Jordan, Peter.** Waterford Municipal Art Collection. A History and Catalogue. Kinsale, Gandon Editions, 2006. 8°. 192 pages. Original softcover (Paperback). Excellent, close to new condition. 120,--
Includes the following chapters: Introduction by Roy Foster / Waterford Municipal Art Collection - Part I - A History 1 - Art for the Nation / 2 - The Waterford School of Practical Art & Design / 3 - The Waterford Art Exhibitions / 4- Prime Movers / 5 - Gallery or Museum ? / 6 - Official Opening / 7 - The 1940s - Significant Acquisitions / 8 - The Art Advisory Committee / 9 - Shifting Solutions / 10 - Postscript / Endnotes / Waterford Municipal Art Collection - Part II - Colour Plates / Waterford Municipal Art Collection - Part III - A Catalogue //

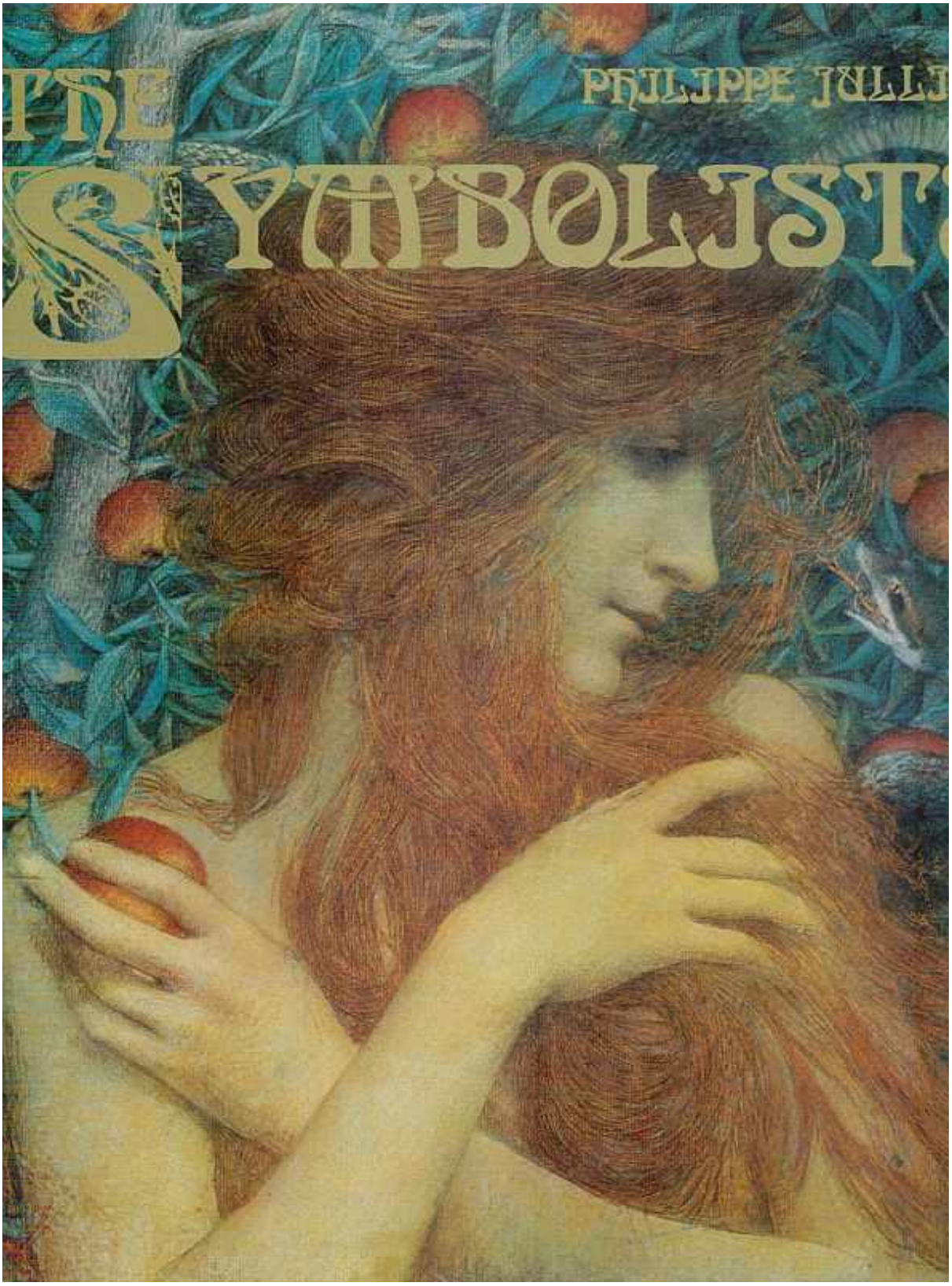


321 **[Josso, Xavier] Musée de Pont-Aven.** Xavier Josso 1894-1983. Pont-Aven, Musée de Pont-Aven 2003. 24 cm x 17 cm. 31 pages. With many colour illustrations throughout the book. Illustrated Softcover. Very good condition with only minor signs of external wear. 35,--
Josso Xavier (1894-1983), still relatively unknown, is a painter and illustrator who had a unique style and technique outside of the major artistic movements. He began artistic expression at age 20. He was enlisted in World War I and for years, he served while continuing to practice drawing he had learned at the Ecole des Arts De´coratifs. He created thumbnail sketches or drawings in graphite, pen, purple ink and watercolors. During the Great War, he composed nearly 300 works of great diversity. This book presents for the first time a very large number of works by the artist, the majority of which was entrusted by his family to the Muse´e de la Grande Guerre du Pays de Meaux. (Worldcat.org)



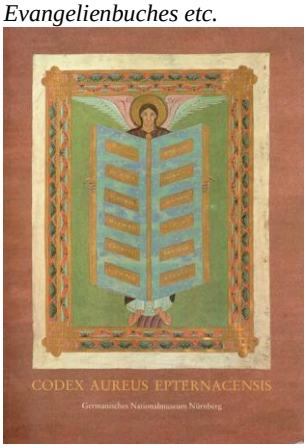
322 **Jullian, Philippe.** The Symbolists. First Edition. London, Phaidon Press Limited, 1973. 25.5cm x 29cm. 240 pages with 49 illustrations in colour and 164 in black and white. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. Name of preowner on endpaper. 48,--
Includes for example: The Palace of Symbolism/ The Visual Sources of Symbolist Imagery/ The Aesthetic/ Leaders and Critics/ The Masters/ Symbolism Perpetuated.

Symbolism was a late nineteenth-century art movement of French, Russian and Belgian origin in poetry and other arts. In literature, the style had its beginnings with the publication Les Fleurs du mal (The Flowers of Evil, 1857) by Charles Baudelaire. The works of Edgar Allan Poe, which Baudelaire admired greatly and translated into French, were a significant influence and the source of many stock tropes and images. The aesthetic was developed by Stéphane Mallarmé and Paul Verlaine during the 1860s and '70s. In the 1880s, the aesthetic was articulated by a series of manifestos and attracted a generation of writers. The name "symbolist" itself was first applied by the critic Jean Moréas, who invented the term to distinguish the symbolists from the related decadents of literature and of art. Distinct from, but related to, the style of literature, symbolism of art is related to the gothic component of Romanticism. (Wikipedia)



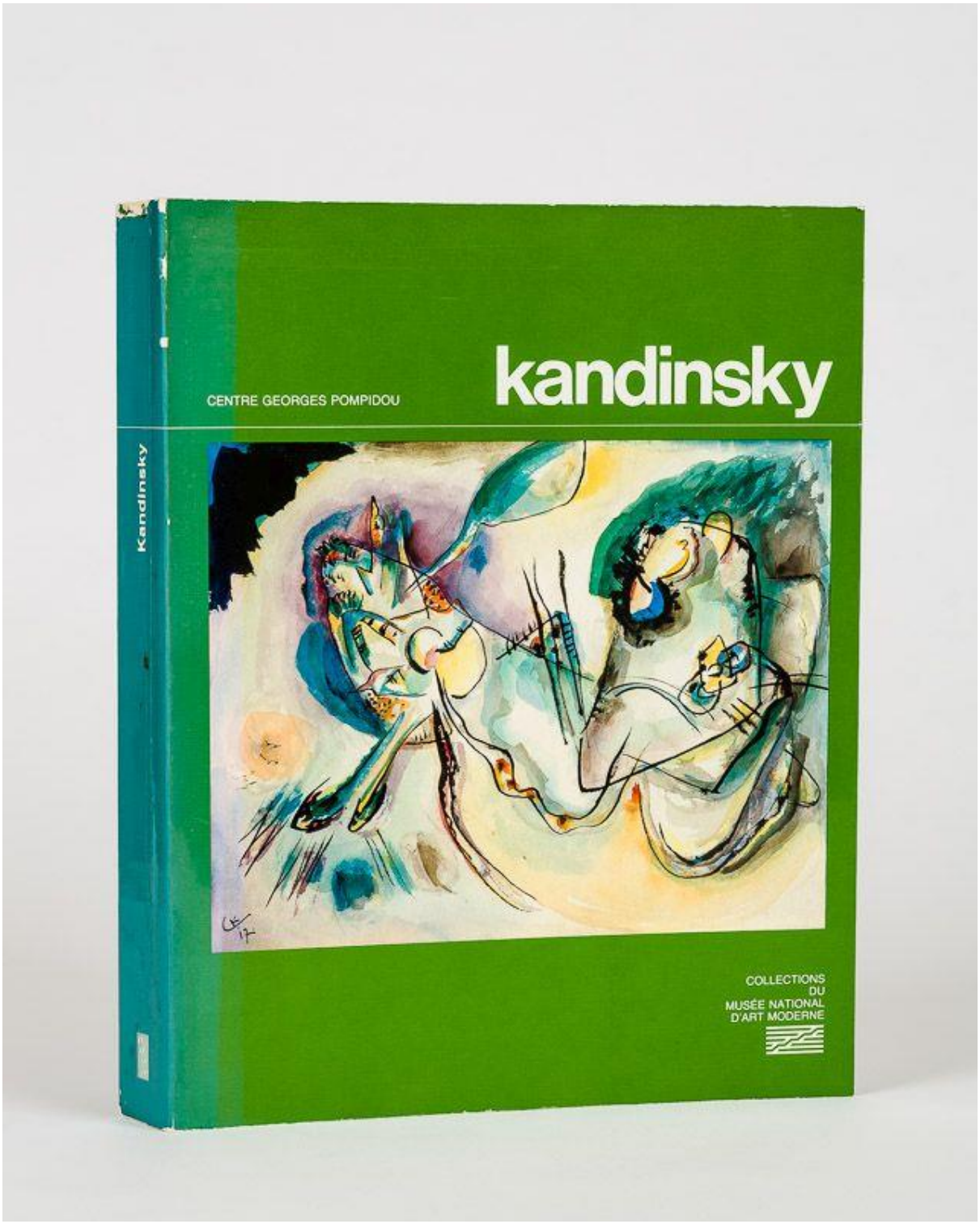
323 **Kahsnitz, Rainer/ Mende. Ursula/ Rücker, Elisabeth.** Das Goldene Evangelienbuch von Echternach. Eine Prunkhandschrift des 11. Jahrhunderts. Dieses Buch erscheint anlässlich der Ausstellung CODEX AUREUS EPTERNACIENSIS. Das Goldene Evangelienbuch von Echternach. Eine mittelalterliche Handschrift und ihr Faksimile im Theodor-Heuss-Bau des Germaninschen Nationalmuseums Nürnberg vom 10.Juli bis 29. August 1982. Erste Auflage. Frankfurt am Main, S. Fischer Verlag, 1982. 16,5 x 23 cm. 203 Seiten. Hardcover/ Gebundene Ausgabe. Sehr guter Zustand mit minimalen Gebrauchsspuren. 35,--
Enthält unter anderem die folgenden Kapitel: Faksimile-Edition des Echternacher Codex; Geschichte der Erwerbung

des Echternacher Codex; Die Vorbesitzer der Handschrift; Echternach und Trier zur Entstehungszeit des Goldenen Evangelienbuches etc.



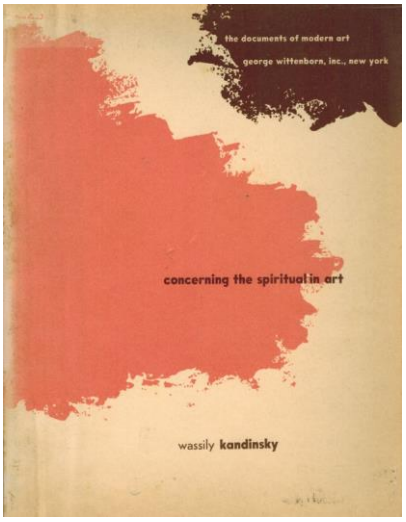
324 **[Kandinsky] Derouet, Christian / Boissel, Jessica (Editors).** Kandinsky. œvres de Vassily Kandinsky (1866-1944). Paris, Centre Georges Pompidou, 1984. 30 cm x 24 cm. 495 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 75,--
Includes for example the following essays: Compositions scéniques théâtre / L'arriere-pays russe / Der Blaue Reiter / Der Sturm / L'intermède Suédois, 1915-1916 / 1918 Texte de l'artiste / De la méthode de travail sur l'art synthétique / Argus de Presse 1922-1933 etc etc.

Wassily Wassilyevich Kandinsky (16 December [O.S. 4 December] 1866 – 13 December 1944) was an influential Russian painter and art theorist. He is credited with painting one of the first purely abstract works. Born in Moscow, Kandinsky spent his childhood in Odessa, where he graduated at Grekov Odessa Art school. He enrolled at the University of Moscow, studying law and economics. Successful in his profession—he was offered a professorship (chair of Roman Law) at the University of Dorpat—Kandinsky began painting studies (life-drawing, sketching and anatomy) at the age of 30.
In 1896 Kandinsky settled in Munich, studying first at Anton Ažbe's private school and then at the Academy of Fine Arts. He returned to Moscow in 1914, after the outbreak of World War I. Kandinsky was unsympathetic to the official theories on art in Communist Moscow, and returned to Germany in 1921. There, he taught at the Bauhaus school of art and architecture from 1922 until the Nazis closed it in 1933. He then moved to France, where he lived for the rest of his life, becoming a French citizen in 1939 and producing some of his most prominent art. He died at Neuilly-sur-Seine in 1944. His grandson is musicologist Aleksey Ivanovich Kandinsky. (Wikipedia).



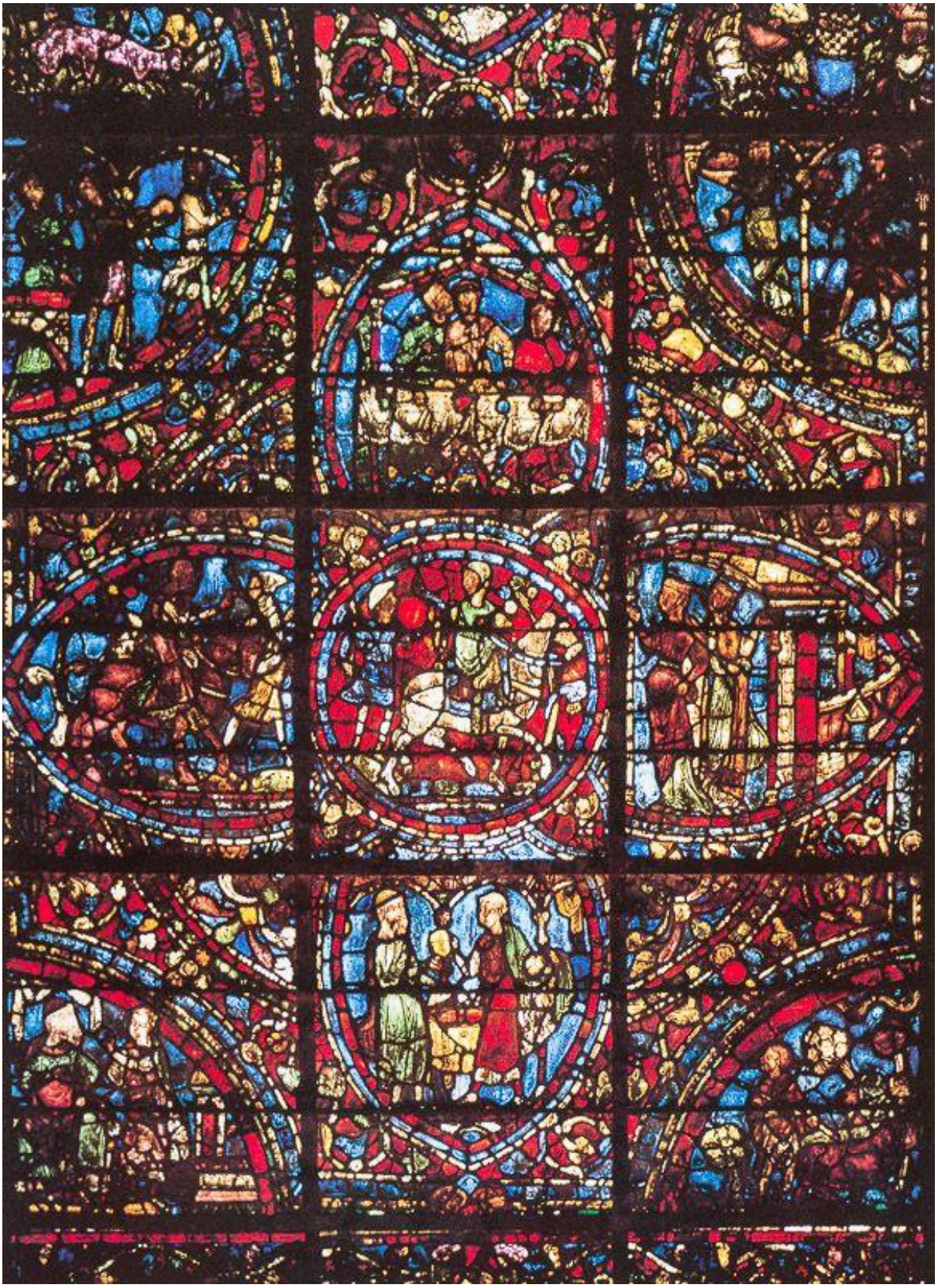
325 **Kandinsky, Wassily.** Concerning The Spiritual in Art - and painting in particular 1912. New York, George Wittenborn Inc., 1966, 18.5 cm x 25 cm, 91 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes. [The Documents of Modern Art: Volume 5]. 35,--
Rare!

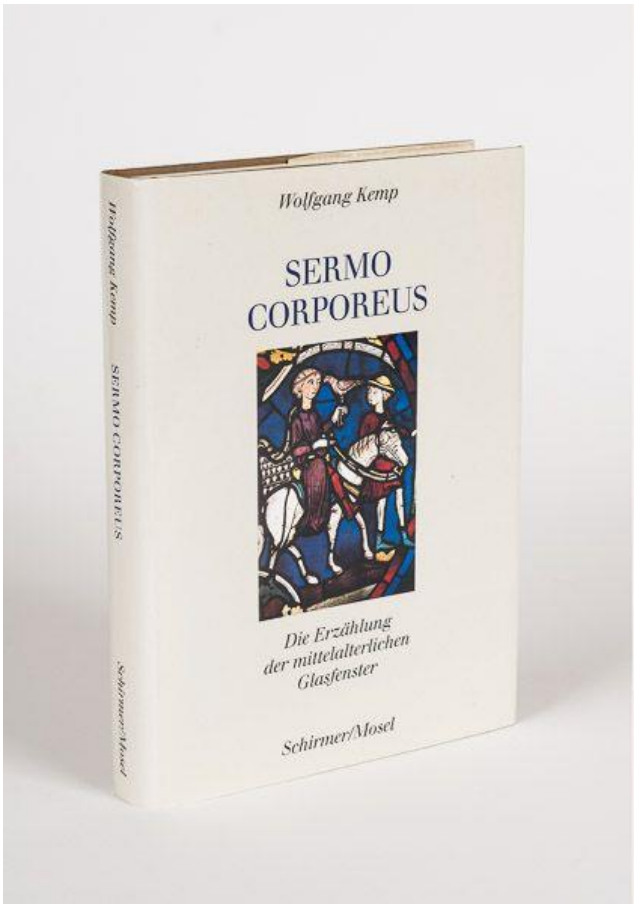
Includes for example: Editorial Note by Robert Motherwell / Some Notes on the Development of Kandinsky's Painting by Nina Kandinsky / Wassily Kandinsky by Julia and Lyonel Feininger/ Concerning the Spiritual in Art / Movement / The Effect of Colour / Theory / Artist and Work of Art / Prose Poems (1912-1937) / Forewords to the First and Second German Editions of Concerning the Spiritual in Art etc. etc.



326 **Kemp, Wolfgang.** Sermo Corporeus - Die Erzählung der mittelalterlichen Glasfenster. Mit 26 Farbtafeln. Erste Auflage. München, Schirmer/Mosel, 1987. 18 x 24 cm. 325 Seiten. Hardcover/ Gebundenen Ausgabe im originalen Schutzumschlag. Sehr guter, nahezu neuwertiger Zustand mit nur ganz minimalen Gebrauchsspuren. 48,--

Entält unter anderem die folgenden Kapitel: Einleitung: Glasmalerei als Medium; Das Fenster des verlorenen Sohnes in Chartres: Erzählen in Sequenzen; Das Fenster des verlorenen Sohnes in Bourges: Erzählen in Figuren; Typologie und Erzählung: Die Anfänge systematischen Erzählens etc.



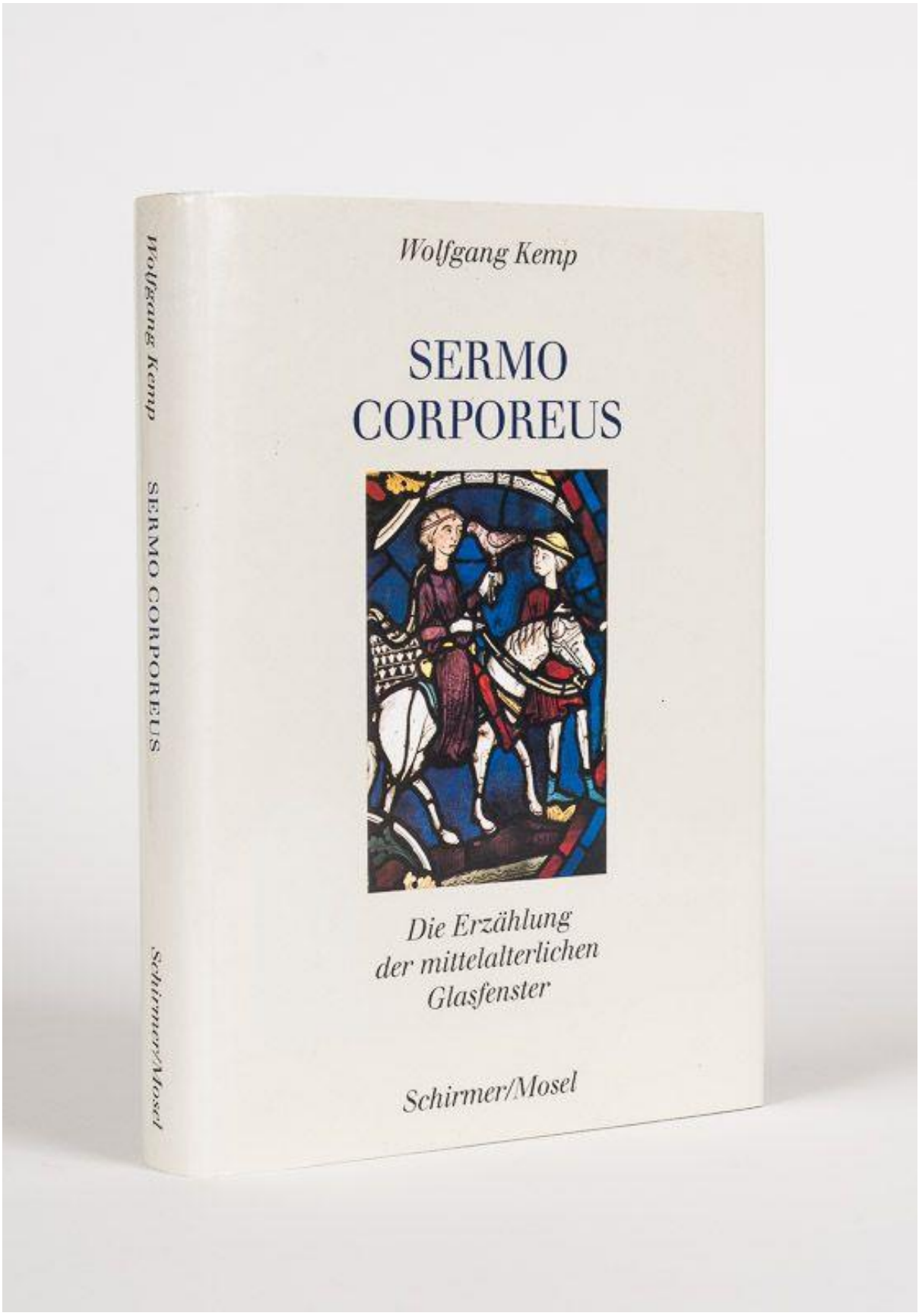


Wolfgang Kemp

SERMO CORPOREUS

Die Erzählung der mittelalterlichen Glasfenster

Schirmer/Mosel


Wolfgang Kemp
SERMO CORPOREUS
Schirmer/Mosel
Wolfgang Kemp
SERMO CORPOREUS
Die Erzählung der mittelalterlichen Glasfenster
Schirmer/Mosel

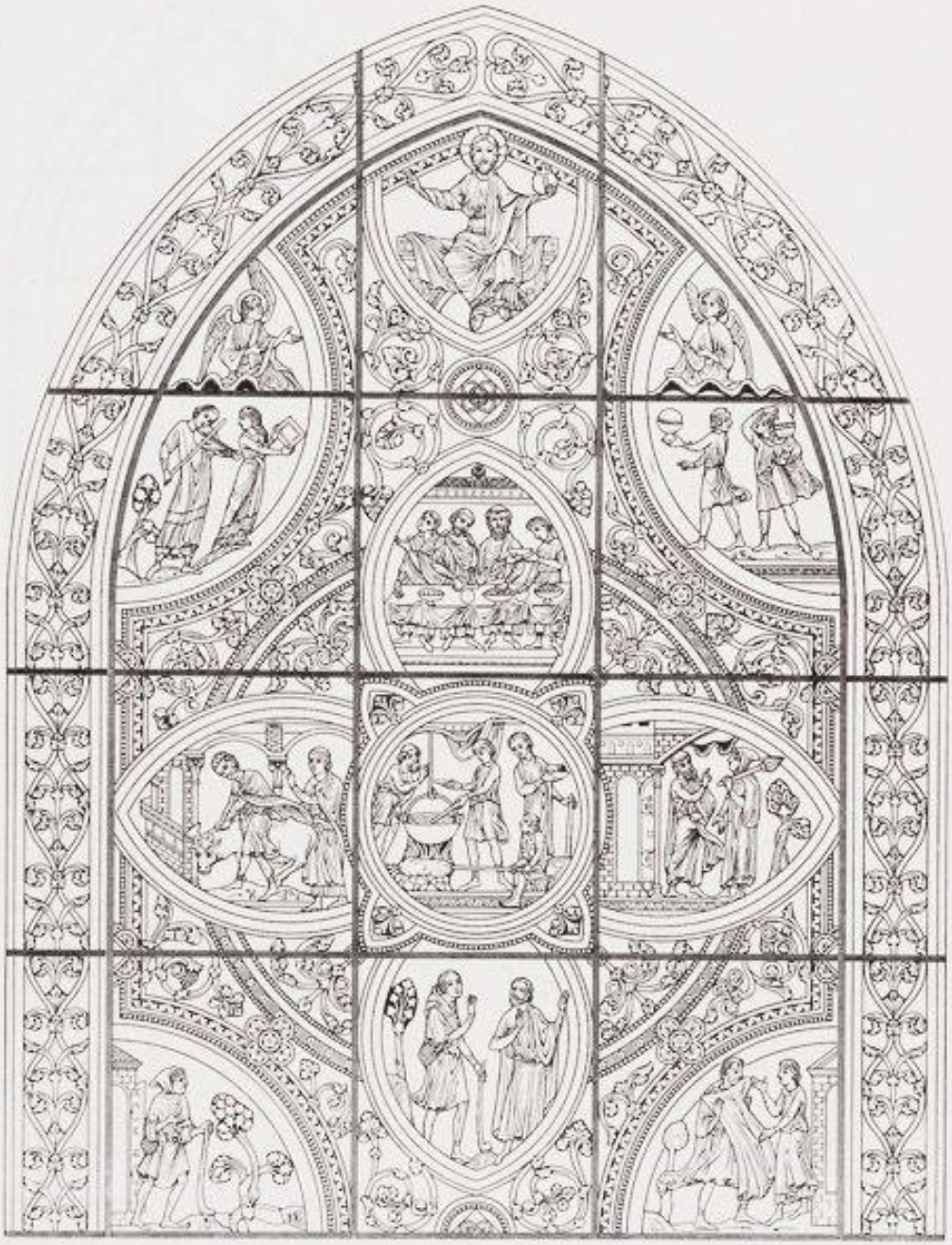


Abb. 8 Chartres, Kathedrale, Prodigus-Fenster (oberer Teil)

kalb geschlachtet; in dem Mittelrund brodelt der Kessel über dem Feuer, während der Küchenjunge am Spieß den Braten dreht und derweil schon ein fertiges Gericht hinausgetragen wird (22, 23). Vor der Haustür (rechts) redet der Vater mit dem erstaunten, soeben von Feldarbeit und Pflugschar heimgekehrten Sohn, der mit Vorwürfen über solchen Empfang des Verschwenders nicht zurückhält (24). Doch zuoberst sitzen sie alle beim Mahle

327 [Kemp-Welch, Lucy] Wortley, Laura. Lucy Kemp-Welch 1869-1958. The Spirit of the Horse. First Edition. Suffolk, Antique Collectors' Club, 1996. 22cm x 28.5cm. 215 pages. Original Hardcover with

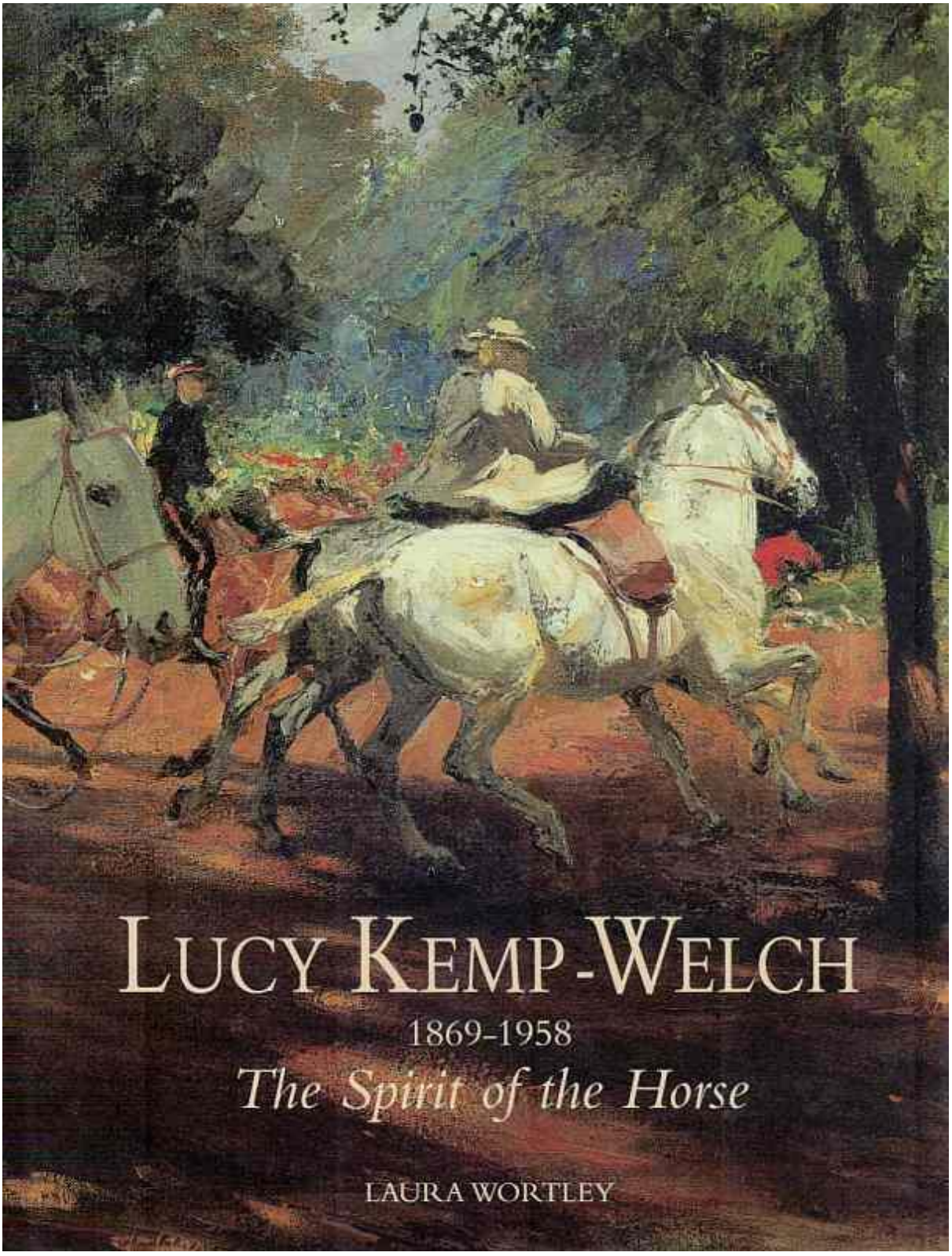
original dustjacket. Excellent, close to new condition with only very minor signs of external wear. Rare publication. 195,--

Includes: Paintings exhibited by Lucy Kemp-Welch at the Royal Academy / Paintings by Lucy Kemp-Welch in public galleries / The Autobiography of a Horse Pinter etc.

Lucy Kemp-Welch (1869-1958) was a British painter who specialized in painting working horses. She is best known for her illustrations to the 1915 edition of Anna Sewell's Black Beauty. The Lucy Kemp-Welch estate has been represented by Messum's Fine Art since 1975.
Lucy Kemp-Welch was born in Bournemouth, showing an early excellence in art, exhibiting for the first time when she was 14 years old, and moving to Bushey to study at Hubert von Herkomer's art school at the age of 19. Kemp-Welch believed in painting out of doors, and made numerous quick oil sketches. As one of Herkomer's best and most favoured students, she was able to set up her own studio, in an old former inn known as 'Kingsley'. She took over the direction of the School after Herkomer in 1905 and ran it until 1926, when she spent several summers following Sanger's Circus, recording the horses.

She resided in Bushey, Hertfordshire for most of her life and a major collection of her works is in Bushey Museum. They include very large paintings of wild ponies on Exmoor, galloping polo ponies, the last horse-launched lifeboat being pulled into a boiling sea, heavy working horses pulling felled timber and hard-working farm horses trudging home at the end of the day. Her interest in equine subjects extended to the use of horses in war, and she painted two Boer War scenes, 'In Sight': Lord Dundonald's dash on Ladysmith (Royal Albert Memorial Museum, Exeter), and Sons of the City (private collection). During World War I, she exhibited Big Guns to the Front (National Museum of Wales, Cardiff), and The Leaders of a Heavy Gun Team (Royal Artillery Institution).

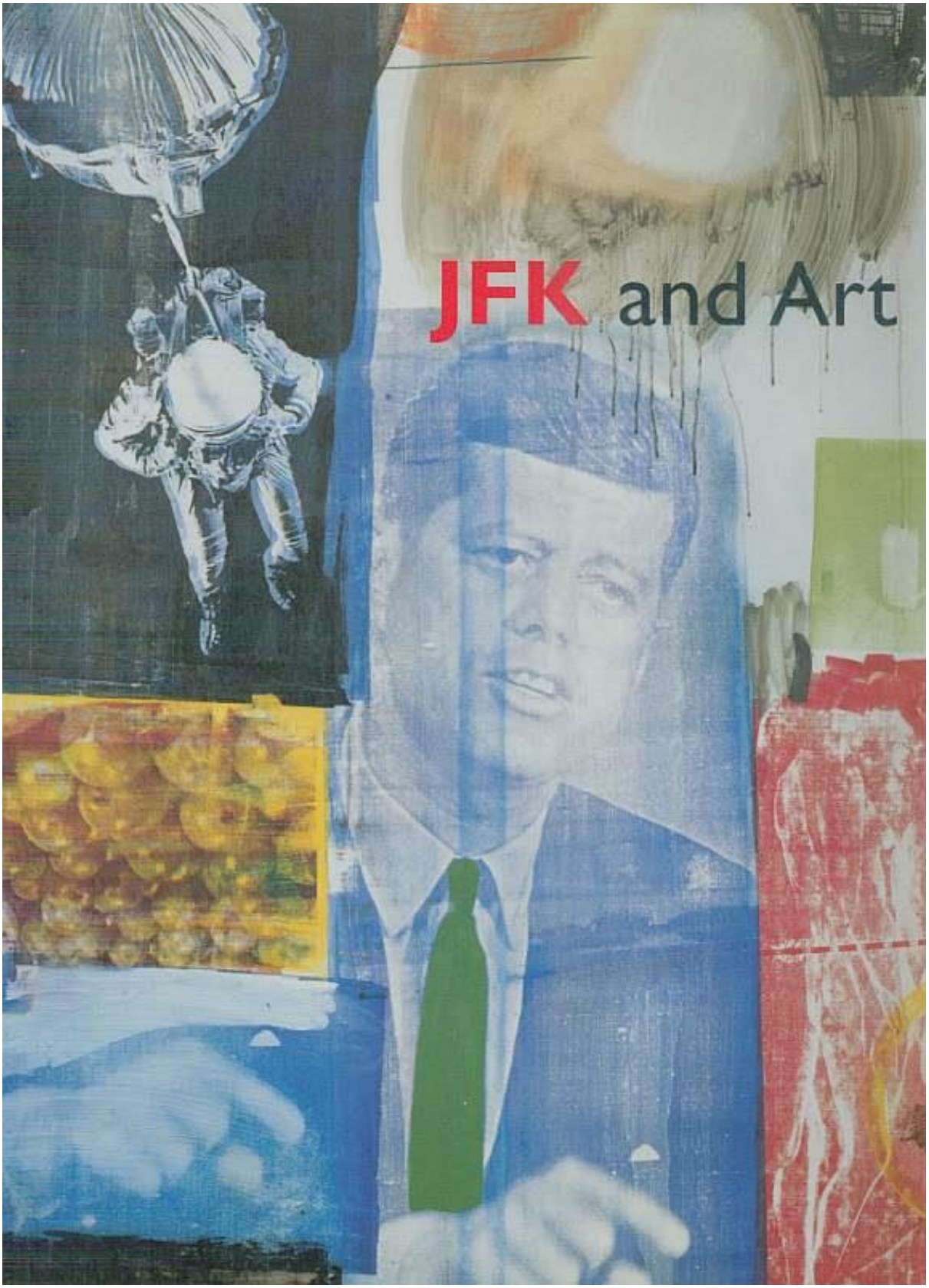
As well as pictures of horses, she painted other animals, flowers, and landscapes. Colt-Hunting in the New Forest (1897) became her best-known picture after being purchased for the Chantrey Collection for 500 guineas. It is in the Tate Gallery. (Wikipedia)



328 **[Kennedy, John F] Silver, Kenneth E.** JFK and Art. Essay by Kenneth E Silver Professor of Fine Arts New York University. Curated by Cynthia Drayton Curatorial Assistant Bruce Museum and Nancy Hall-Duncan Curator of Art Bruce Museum. Greenwich, Bruce Museum, 2003. 24cm x 32cm. 126, (1) pages. Original Softcover (Paperback) with protective Mylar. Faded dampstain to lower edge of the last 10 pages. Otherwise in excellent condition with only very minor signs of external wear. 30,--
Includes for example: The Presidential Spectacle: Art Culture and JFK by Kenneth A Silver.

The years of John F. Kennedy's rise to political power, his administration, and his tragic death evoke vivid memories

- images of the photogenic young president, his political campaigns, his oratorical style, his beautiful family, and the momentous events of those times. These images, which were broadcast by the new and burgeoning medium of television, published in illustrated magazines such as Life and Look, and reproduced seemingly everywhere in a culture of unprecedented visual abundance, were etched into our consciousness and in turn became part of our collective memory of the era. This book examines how American and European artists, including such 20th-century icons as Andy Warhol, Pablo Picasso, Norman Rockwell, Jamie Wyeth, Robert Rauschenberg and Jasper Johns, helped to shape the Kennedy legend and legacy. Some of the works featured celebrate the optimism, promise and achievements of JFK, others highlight specific events of the Kennedy presidency (not exclusively in a favourable light), while many more address the tragedy of the assassination and a nation's mourning.



329 **[Kensett, John Frederick] Simon, Janice and Smith, Ann Y.** Images of Contentment: John Frederick Kensett and the Connecticut Shore. First Edition. Waterbury Connecticut, The Mattatuck Museum, 2001. 31cm x 23cm. 45 pages. Original softcover. Excellent condition with only very minor signs of external wear. Rare ! 85,--

John Frederick Kensett (March 22, 1816 in Cheshire, Connecticut - December 14, 1872 in New York City) was an

American artist and engraver. He attended school at Cheshire Academy, and studied engraving with his immigrant father, Thomas Kensett, and later with his uncle, Alfred Dagget. He worked as engraver in the New Haven area until about 1838, after which he went to work as a bank note engraver in New York City. In 1840, along with Asher Durand and John William Casilear, Kensett traveled to Europe in order to study painting. There he met and traveled with Benjamin Champney. The two sketched and painted throughout Europe, refining their talents. During this period, Kensett developed an appreciation and affinity for 17th century Dutch landscape painting. Kensett and Champney returned to the United States in 1847.
After establishing his studio and settling in New York, Kensett traveled extensively throughout the Northeast and the Colorado Rockies as well as making several trips back to Europe.

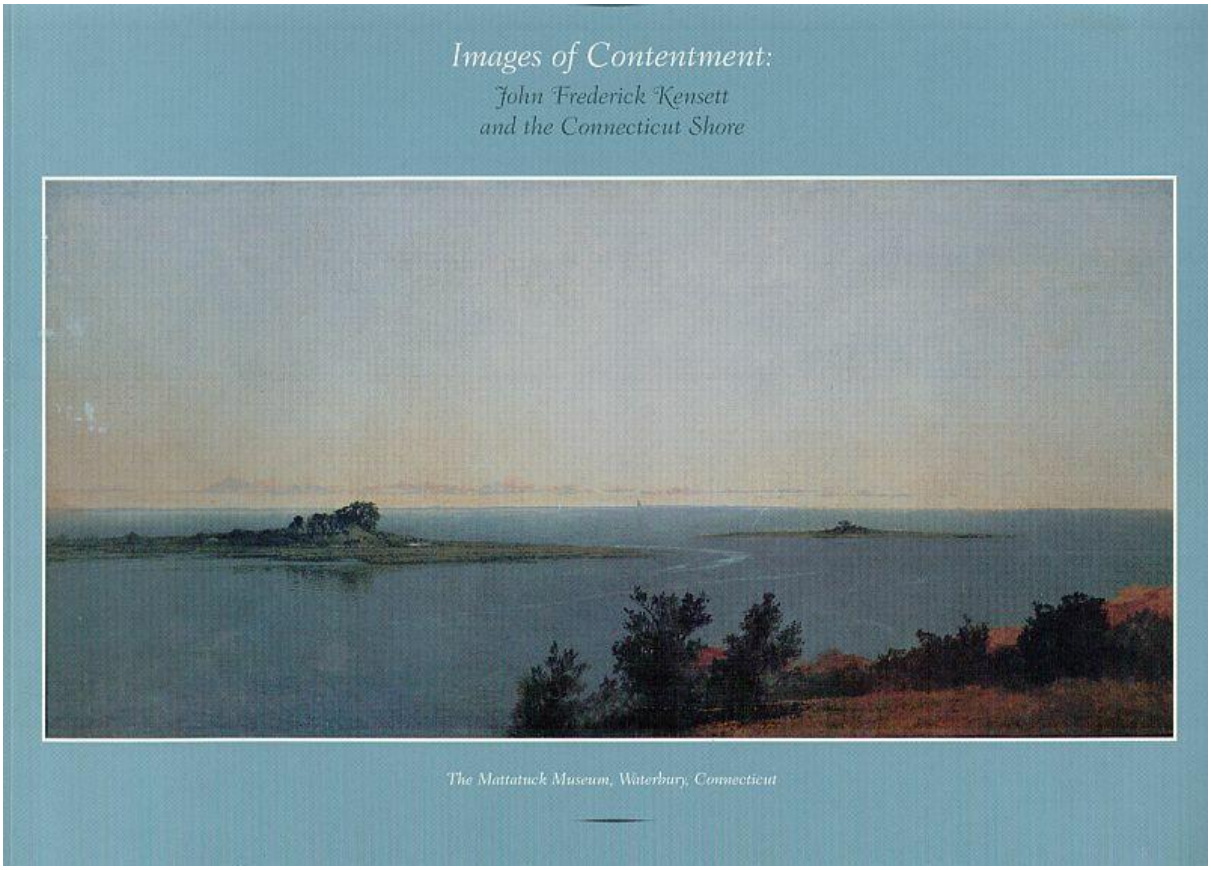
Kensett is best known for his landscape of upstate New York and New England and seascapes of coastal New Jersey, Long Island and New England. He is most closely associated with the "second generation" of the Hudson River School. Along with Sanford Robinson Gifford, Fitz Henry Lane, Jasper Francis Cropsey, Martin Johnson Heade and others, the works of the "Luminists", as they came to be known, were characterized by unselfconscious, nearly invisible brushstrokes used to convey the qualities and effects of atmospheric light. It could be considered the spiritual, if not stylistic, cousin to Impressionism. Such spiritualism stemmed from Transcendentalist philosophies of sublime nature and contemplation bringing one closer to a spiritual truth.

In 1851 Kensett painted a monumental canvas of Mount Washington that has become an icon of White Mountain art. Mount Washington from the Valley of Conway was purchased by the American Art Union, made into an engraving by James Smillie, and distributed to 13,000 Art Union subscribers throughout the country. Other artists painted copies of this scene from the print. Currier and Ives published a similar print in about 1860. This single painting by Kensett helped to popularize the White Mountain region of New Hampshire.

Kensett's style evolved gradually, from the traditional Hudson River School manner in the 1850s into the more refined Luminist style in his later years. By the early 1870s Kensett was spending considerable time at his home on Contentment Island, on Long Island Sound near Darien, Connecticut.

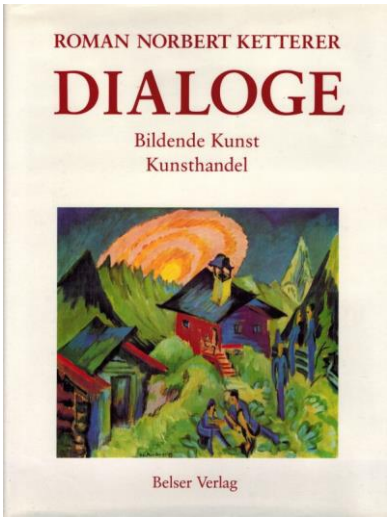
It was during this time that Kensett painted some of his finest works. Many of these were spare and luminist seascapes, the prime example being Eaton's Neck, Long Island (1872) now in the collection of the Metropolitan Museum of Art in New York.
Kensett contracted pneumonia (perhaps during the attempted rescue of Mary Lydia (Hancock) Colyer, the wife of his friend and fellow artist Vincent Colyer in Long Island Sound) and died of heart failure at his New York studio in December 1872.

The first complete biography and factual study of Kensett's work was written by Ellen H. Johnson, published in 1957. The artist was widely acclaimed and financially successful during his lifetime. In turn, he was generous in support of the arts and artists. He was a full member of the National Academy of Design, the founder and president of the Artists' Fund Society, and a founder and trustee of the Metropolitan Museum of Art. (Wikipedia)



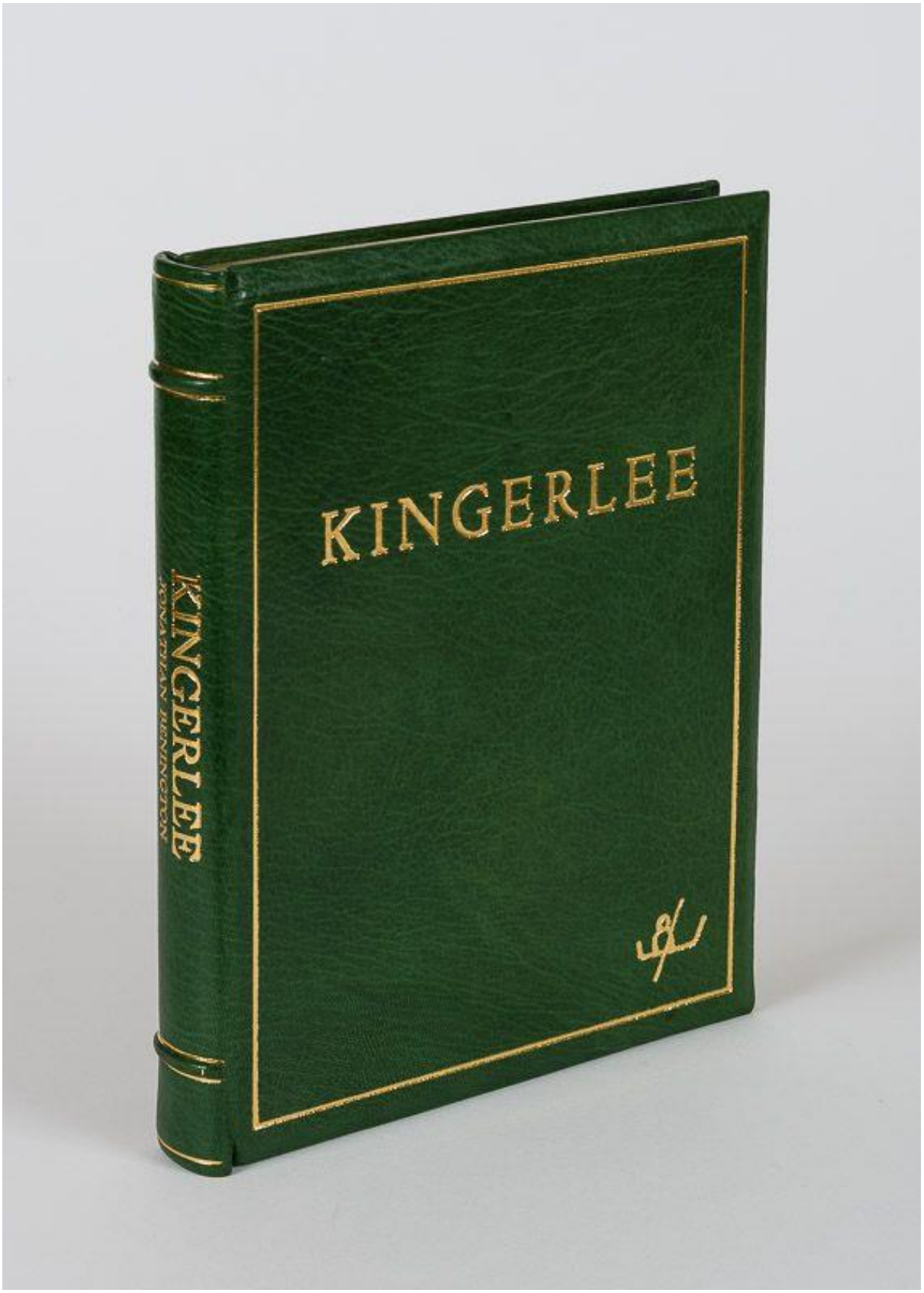
330 **Ketterer, Robert Norbert.** Dialoge. Bildende Kunst, Kunsthandel. Stuttgart, Zürich, 1988. 27,5 cm x 20,5 cm. 508 seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Hardcover with dustjacket. In protective mylar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 48,--
Enthält u.a.: Entartete Kunst / Die Wiederentdeckung der Moderne Stuttgarter Kunstkabinett / Meisterwerke des deutschen Expressionismus etc etc.

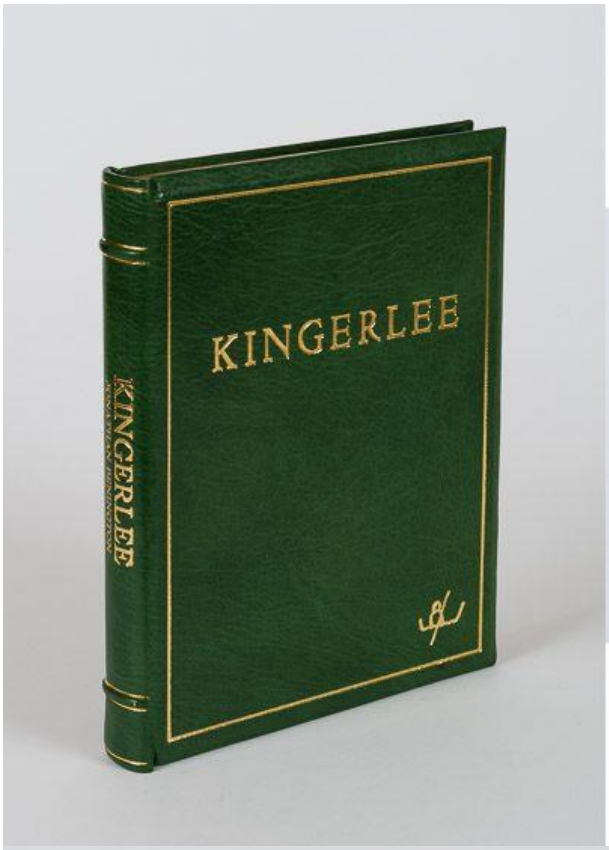
Roman Norbert Ketterer (6. Februar 1911 in Bräunlingen; † 19. Juni 2002 in Lugano) war Auktionator, Galerist und Kunsthändler.*
In Stuttgart gründete 1946 der ehemalige Leiter der Eislinger Firma für Spezialöle Südöl, Roman Norbert Ketterer, das Stuttgarter Kunstkabinett. Von 1947 bis 1962 fanden hier 37 Auktionen mit Kunstwerken der Klassischen Moderne statt. Es wurden auf diese Weise Werke einem breiten Publikum bekannt gemacht, welche zuvor als «entartet» gebrandmarkt und aus öffentlichen Sammlungen entfernt worden waren[1]. Die verachtete, verkannte und in deutschen öffentlichen Sammlungen nicht mehr vorhandene Kunst der Moderne kam dank dieser Auktionen, die Kenner, Sammler, Kritiker und Museumsleute anlockten, zu neuer Wertschätzung. Einige, wie David Rockefeller, Stavros Niarchos und Hans Heinrich von Thyssen-Bornemisza, kamen durch diese Kunstveranstaltungen zum Sammeln der Moderne, allgemein trugen sie zum (Wieder-)Einzug der heute klassische Moderne genannte Kunst in die Museen und Sammlungen des deutschsprachigen Raumes.
Mitgearbeitet im Stuttgarter Kunstkabinett haben unter anderem Roman Norbert Ketterers Bruder Wolfgang Ketterer, der später ein eigenes Auktionshaus in München gründen sollte, sowie Wilhelm Friedrich Arntz, dessen Archiv sich inzwischen im Getty Center in Los Angeles befindet und Ewald Rathke, der spätere Leiter des Kunstvereins Frankfurt. (Wikipedia).



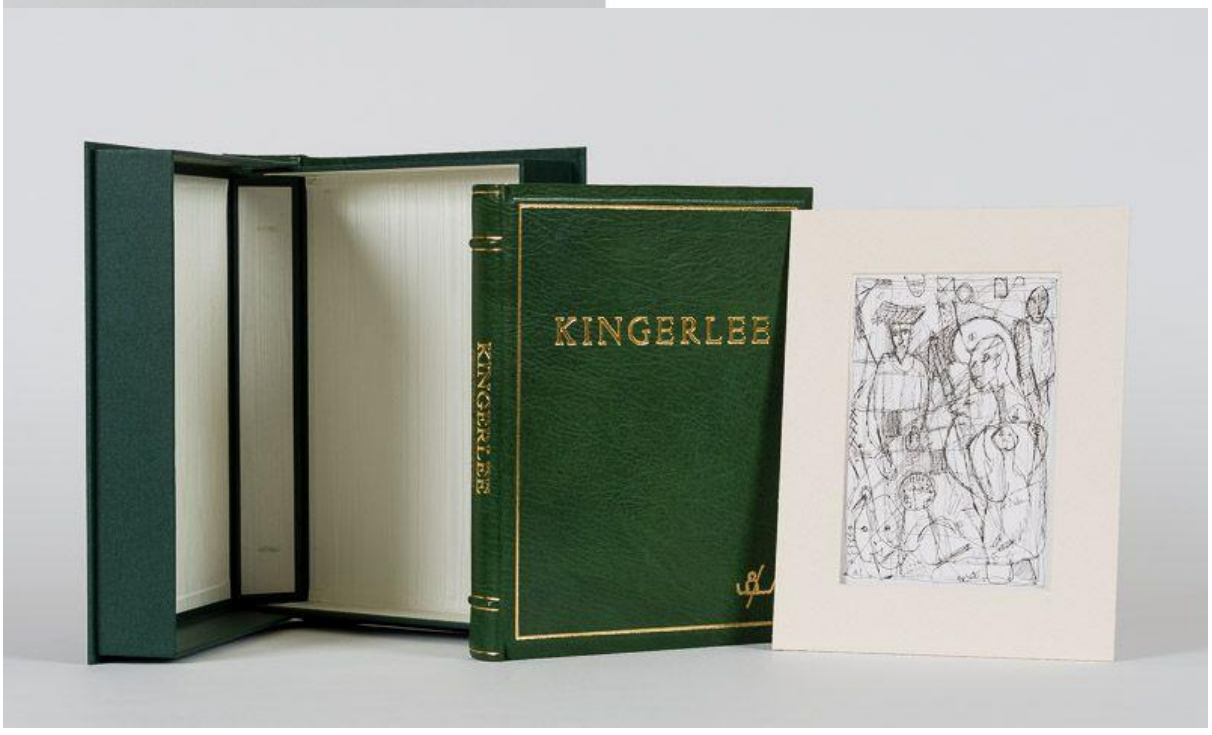
331 **[Kingerlee, John] Benington, Jonathan.** Kingerlee [Special Edition with original, signed Drawing by John Kingerlee]. Belfast, Nicholson & Bass, 2006. Quarto. 280 pages. Illustrated throughout. Original Hardcover / Green full Morocco with gilt lettering and ornament in original clamshell box. This very special edition is additionally fully signed by John Kingerlee (not only signed with his signature-drawing). Also included is an original drawing titled "Kylemore Café Dublin" (signed on the back). Also added is a DVD with a documentary showing Kingerlee in his former studio. Excellent condition. Unique and wonderful collector's item. 1.200,--

Important Monograph with a catalogue of early works by Kingerlee (Grid / Blue Grid etc.)


KINGERLEE
KINGERLEE
JONATHAN BENNINGTON


KINGERLEE
KINGERLEE

John Kingerlee


KINGERLEE
KINGERLEE

Dublin

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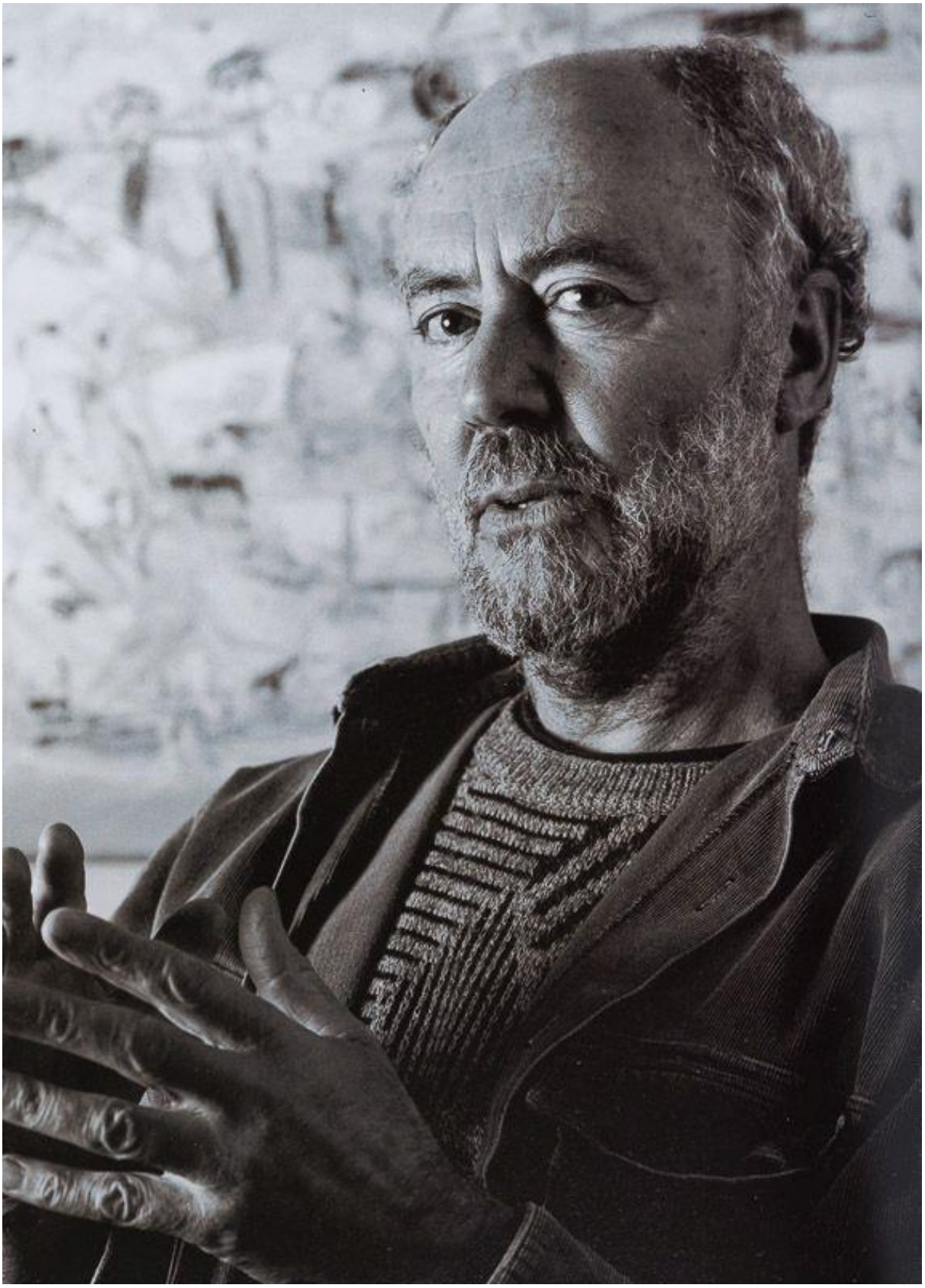
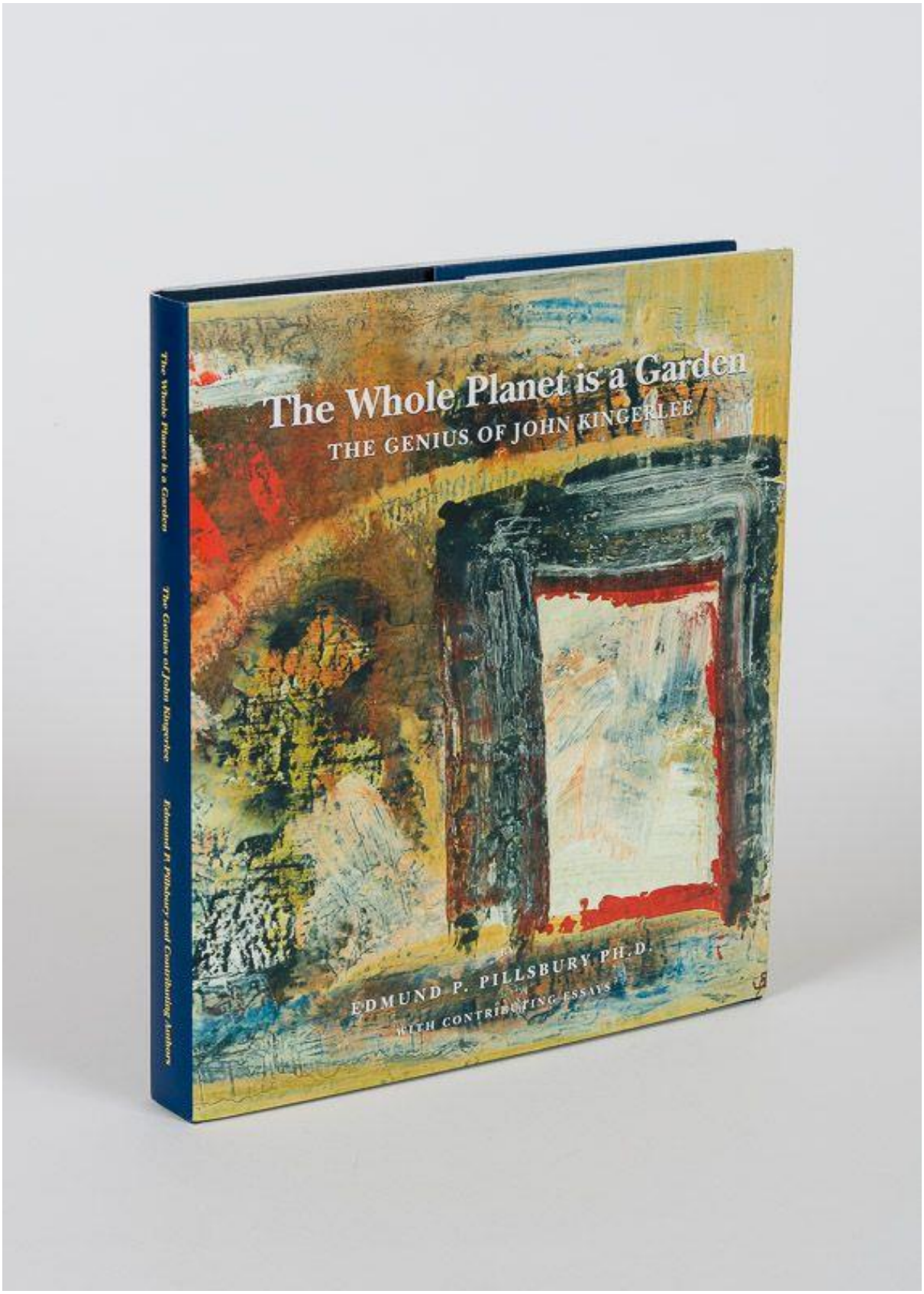
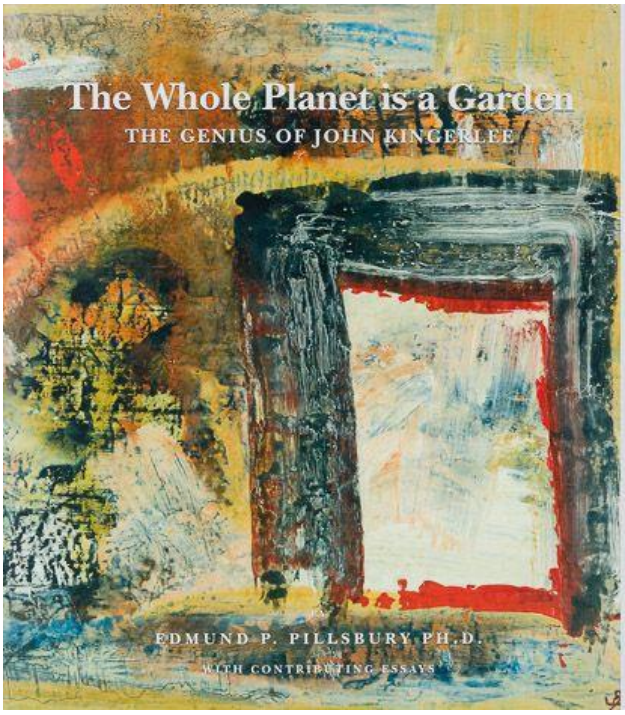


332 **[Kingerlee, John] Pillsbury, Edmund P.** The Whole Planet is a Garden - The Genius of John Kingerlee. [SIGNED by the Artist] By Edmund P. Pillsbury - With contributing Essays by K.J. Baysa, Jonathan Benington, Marianne Berardi, John Calder, Margarita Cappock, Ros Drinkwater, ALannah Hopkin, Rita Kelly, Brian Lynch, Brian McAvera, Dominique Nahas, Deirdre Purcell, Richard Vine, Lilly Wei, Michael Wilson, William Zimmer. DPM Solutions, 2010. 4°. 328 pages with an original DVD showing

John Kingerlee working in his studio during a visit of Edmund P. Pillsbury. Original Hardcover with illustrated dustjacket in protective Mylar. Signed by the artist John Kingerlee. Excellent condition. 280,--

This book is an overview of the work of artist John Kingerlee, written by Dr E Pillsbury PH.D with contributing authors such as, KJ Baysa, Jonathan Benington, Marianne Berardi, Ros Drinkwater, Brian Lynch, William Zimmer, Lilly Wei and more. The book includes an exclusive DVD on Pillsbury's visit to John Kingerlee's home in Ireland, giving his thoughts and interpretation of John's work. Pillsbury's closing statement of John Kingerlee is: "The true successor to Turner".

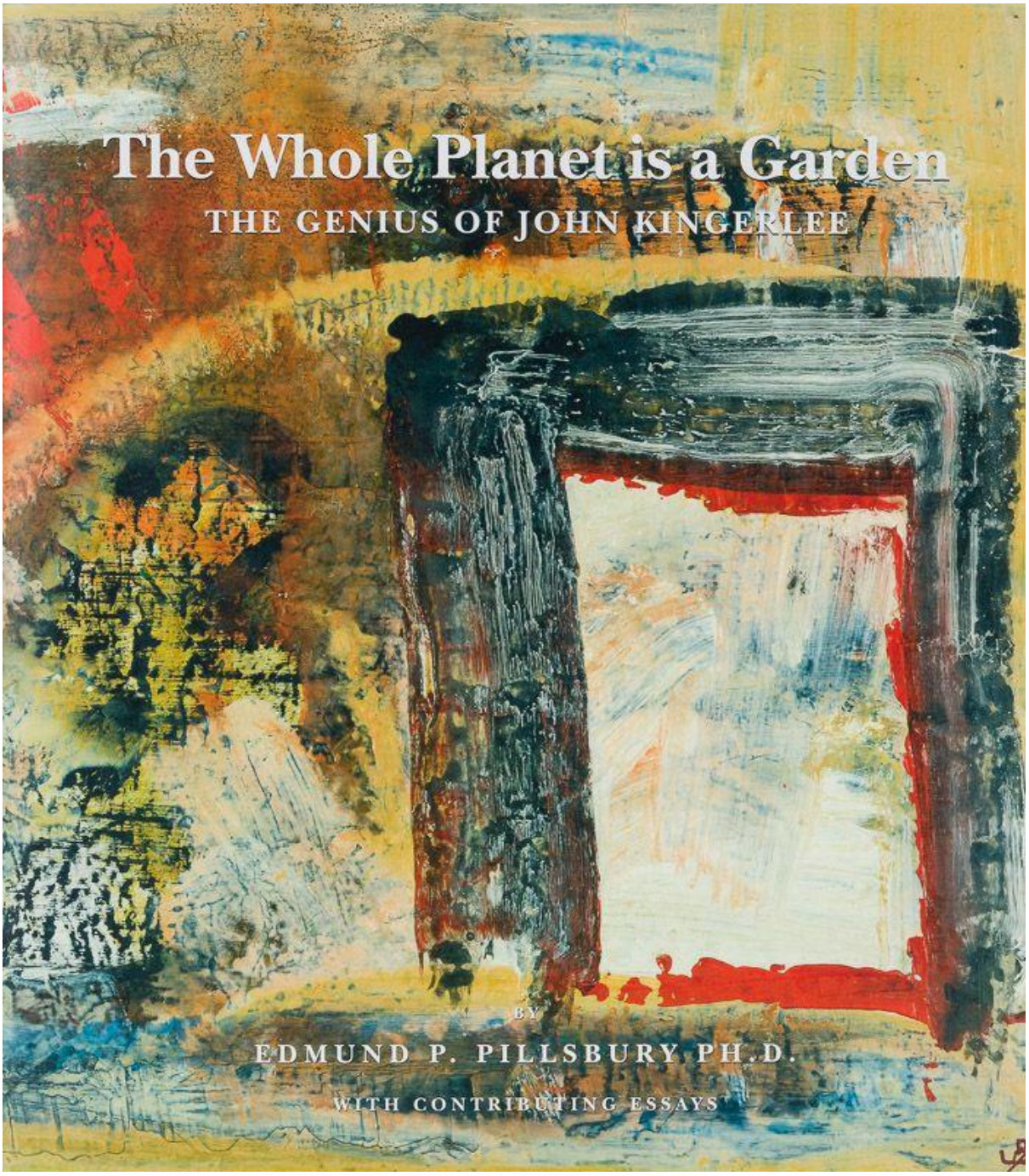

The Whole Planet is a Garden
THE GENIUS OF JOHN KINGERLEE
EDMUND P. PILLSBURY PH.D.
WITH CONTRIBUTING ESSAYS
The Whole Planet is a Garden
The Genius of John Kingerlee
Edmund P. Pillsbury and Contributing Authors

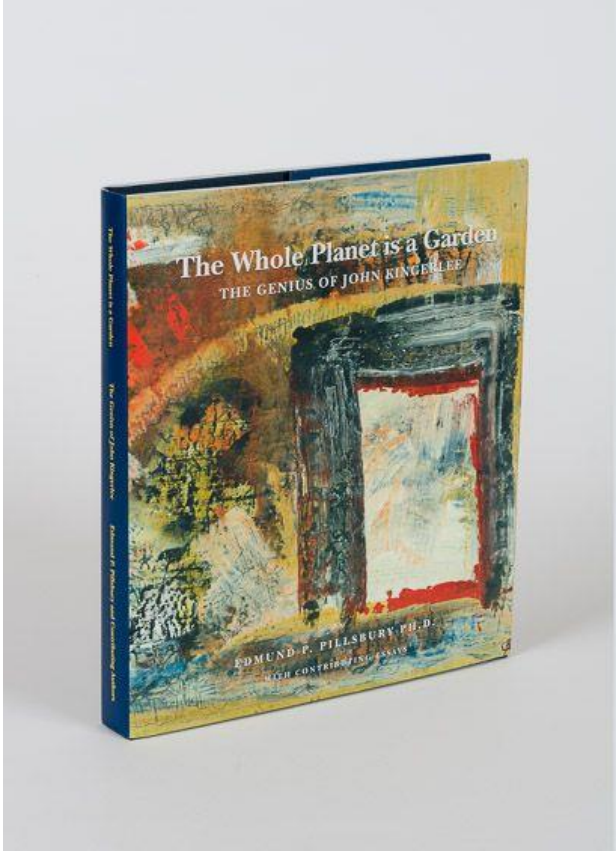


JOHN KINGERLEE

WORKS AND TRAVELS 1990–2010

John Kingerlee


The Whole Planet is a Garden
THE GENIUS OF JOHN KINGERLEE
BY
EDMUND P. PILLSBURY PH.D.
WITH CONTRIBUTING ESSAYS



JOHN KINGERLEE

WORKS AND TRAVELS 1990–2010

John Kingerlee

333 **[Kingman, Dong] Gruskin, Alan D.** The water colors of Dong Kingman and how the artist works. Introduction by William Saroyan. New York, The Studio Publications, Inc., 1958. 25 cm x 19,5 cm. 136 pages. With many black-and-white and colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. Very good condition with only minor signs of external wear. Inscribed / signed by the artist Don Kingman. 280,--
Includes the following chapters: William Saroyan - The eye and hand of Dong Kingman / Alan D. Gruskin - The Story of the Artist / Paintings (1940-1957) / Dong Kingman - The making of a water color / Index to collections.

Dong Kingman (31 March 1911 – 12 May 2000) was a Chinese American artist and one of America's leading

watercolor masters. As a painter on the forefront of the California Style School of painting, he was known for his urban and landscape paintings, as well as his graphic design work in the Hollywood film industry. He has won widespread critical acclaim and his works are included in over 50 public and private collections worldwide, including Metropolitan Museum of Art, Museum of Fine Arts, Boston; Brooklyn Museum; deYoung Museum and Art Institute, Chicago.

Dong Kingman was born Dong Moy Shu in Oakland, California, the son of Chinese immigrants from Hong Kong. At the age of five, he traveled with his family back to Hong Kong, where his father established a dry goods business. He began his formal education at the Bok Jai School, where he was given a school name in accordance with Chinese customs. Hearing that he aspired to be an artist, his instructor gave him the name "King Man" (lit. "scenery" and "composition" in Cantonese). He would later combine the two names into Kingman, placing his family name first in accordance with Chinese naming conventions, creating the name Dong Kingman.

Kingman continued his education at the Chan Sun Wen School, where he excelled at calligraphy and watercolor painting. He studied under Szeto Wai, the Paris-trained head of the Lingnan Academy. It was under Szeto's instruction that Kingman was first exposed to Northern European trends. Kingman would later state that Szeto was his "first and only true influence."

Kingman returned to the United States in his late teens. In 1929 he attended the Fox Morgan Art School while holding down a variety of jobs. It was at this time that he chose to concentrate on watercolor painting.

His critical breakthrough occurred in 1936, when he gained a solo exhibition at the San Francisco Art Association. This exhibition brought him national recognition and success.

In the late 1930s, Kingman served as an artist in the Works Progress Administration, painting over 300 works with the relief program. In 1942 and 1944, Kingman received the Guggenheim Fellowship. During World War II, he was drafted into the U.S. Army, but was transferred to work as a map artist in the Office of Strategic Services at Camp Beal, California and Washington, D.C, by a fan of his work, Eleanor Roosevelt.

Kingman settled in Brooklyn, New York after the war, where he held a position as an art instructor at Columbia University and Hunter College from 1946 for the next ten years. In New York he was associated with Midtown, Wildenstein and Hammer galleries.

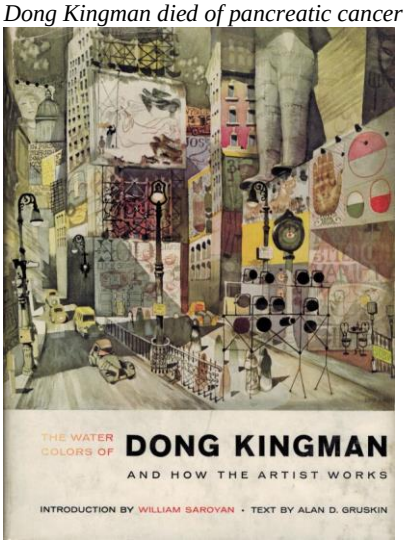
Kingman had married Janice Wong in 1926. She died in 1954 and he married the writer Helena Kuo in 1956. Kuo died in 1999.

During the 1950s, Kingman served as a United States cultural ambassador and international lecturer for the Department of State. In the 1950s and 1960s, Kingman worked as an illustrator in the film industry, designing the backgrounds for a number of major motion pictures including "55 Days at Peking", The Sand Pebbles and the Hollywood adaptation of "Flower Drum Song". Over 300 of his film-related works are permanently housed at the Fairbanks Center for Motion Picture Study at the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences in Beverly Hills, California.

In 1981, Kingman made history as the first American artist to be featured in a solo exhibition following the resumption of diplomatic relations between the U.S. and China when the Ministry of Culture of the People's Republic of China hosted a critically acclaimed exhibition that drew over 100,000 people.

The 1990s saw major exhibitions in Taiwan at the Taipei Modern Art Museum in 1995 and the Taichung Provincial Museum in 1999.

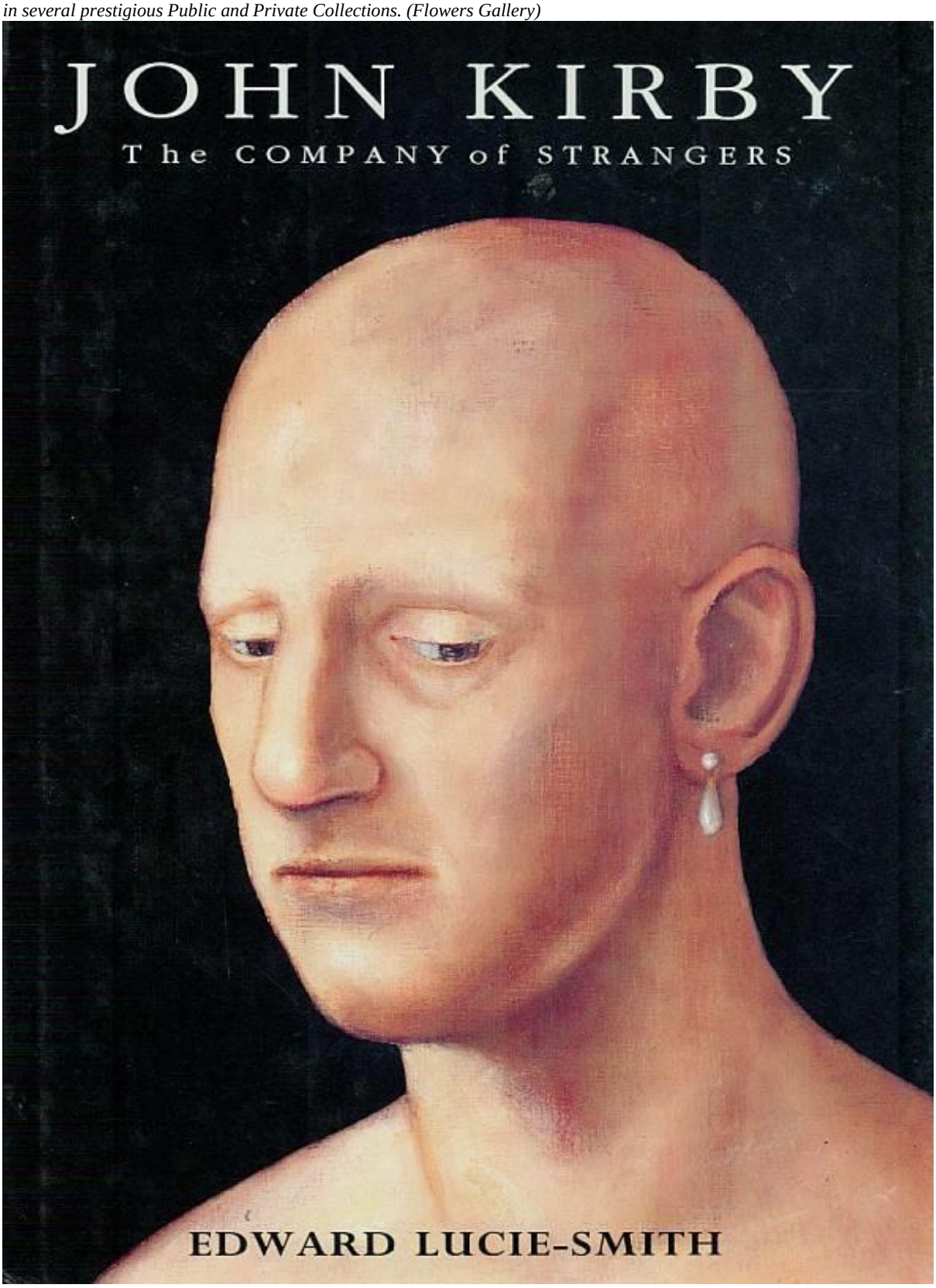
Dong Kingman died of pancreatic cancer in his home in New York City in 2000, at age 89. (Wikipedia).



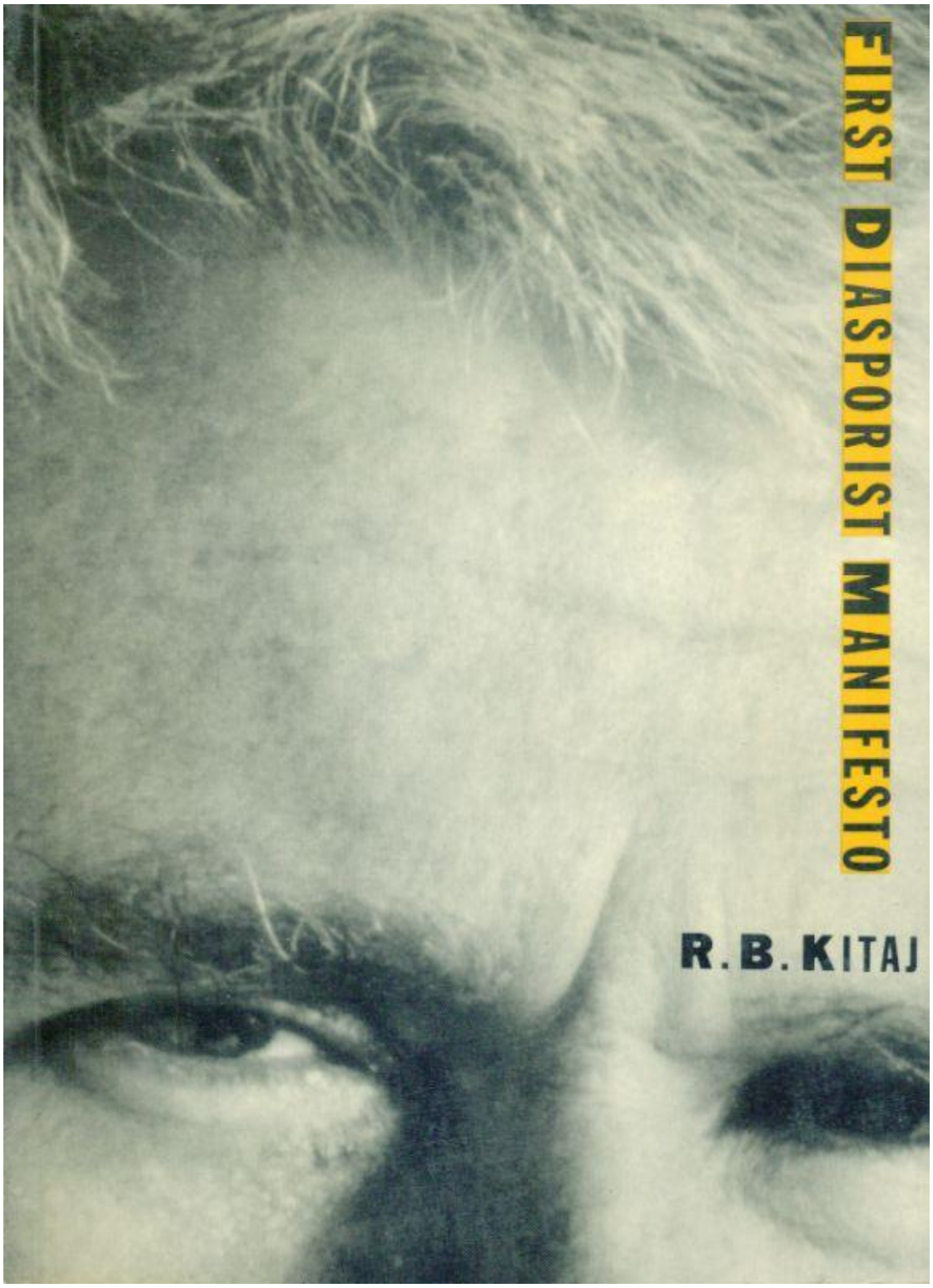
334 **[Kirby, John] Lucie-Smith, Edward.** John Kirby. The Company of Strangers. First Edition. Edinburgh London, Mainstream Publishing, 1994. 20.5cm x 28cm. 120 pages. Illustrated throughout. Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. Inscribed and signed by the artist. 85,--

A monograph on the paintings of contemporary British artist, John Kirby whose work explores the agonies of the human spirit.

John Kirby was born in Liverpool in 1949. He trained at Central St Martin and the Royal College of Art in London. He has exhibited extensively in Europe and the United States in Solo and Group Shows and his paintings are included in several prestigious Public and Private Collections. (Flowers Gallery)



335 **Kitaj, R.B.** First Diasporist Manifesto. With 60 Illustrations. First Edition. London, Thames and Hudson, 1989. 16.5cm x 23cm. 128 pages. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--

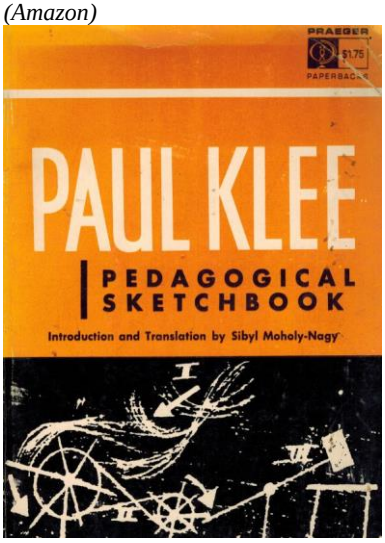


336 **Klee, Paul.** Pedagogical Sketchbook. Introduction and Translation by Sibyl Moholy-Nagy. New York, Frederick A. Praeger Inc., 1969, 15 cm x 21 cm, 60 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes. 35,--

Rare!

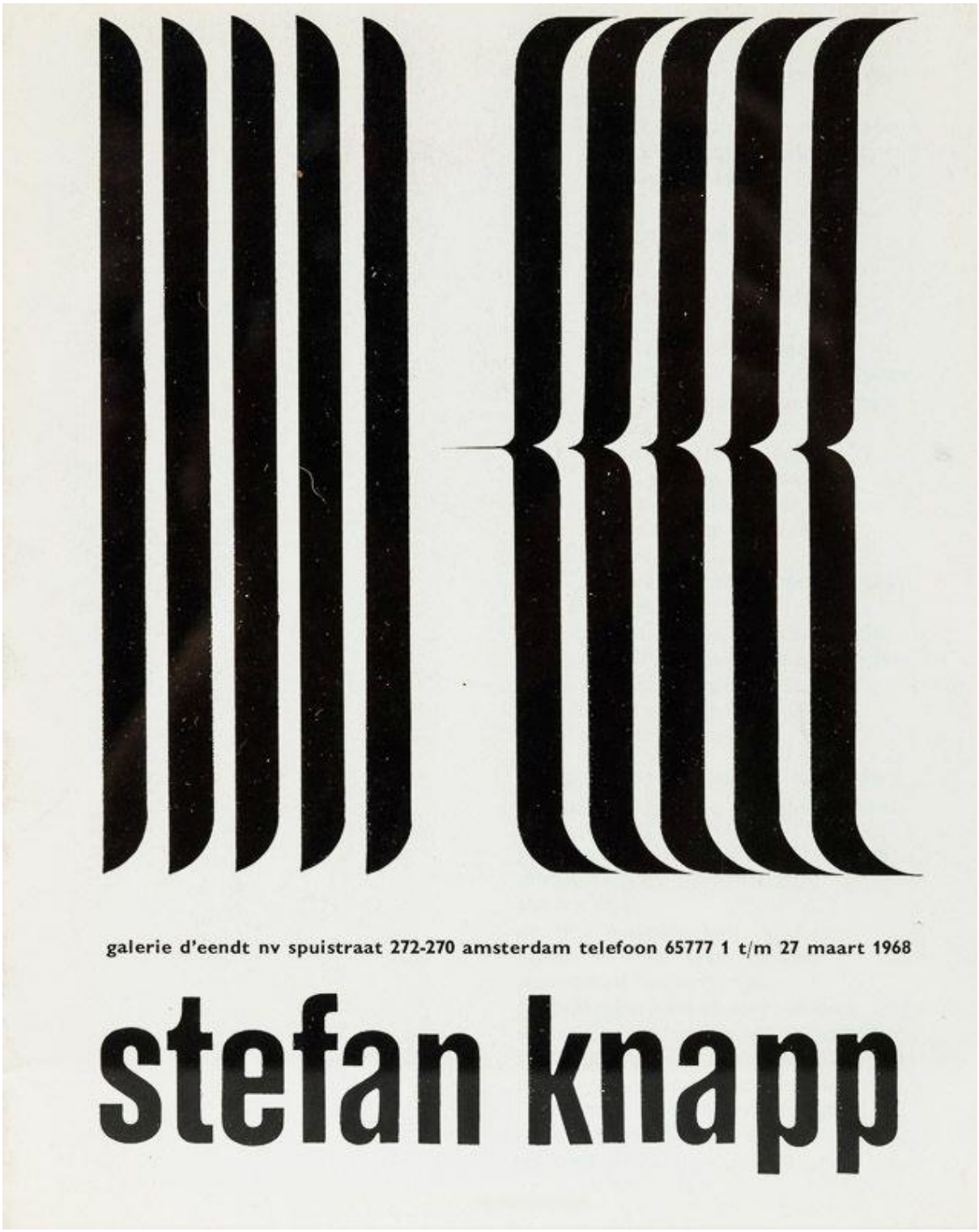
Klee collected his observations in his Pedagogical Sketchbook, intended as the basis for the course in design theory at the famous Bauhaus art school in Germany. From the simple phenomenon o finterweaving lines, his work leads to the comprehension of defined planes--of structure, dimension, equilibriu, and motion. But he employes no abstract formulas. The student remains in the famliar world--a world that acquires new significance through the straightforward approch of Klee's simple, lucid drawings and his precise captions. Chessboard, bone, muscle, heart, a water wheel, a plant, railroad ties, a tightrope walker--these serve as examples ofor the forty-three design lessons.

(Amazon)



337 **Knapp, Stefan.** Stefan Knapp. 1 t/m 27 maart 1968. Amsterdam, Galerie d'eendt nv, 1968. 18,5 cm x 14,cm. 12 pagina's / pages. Met 13 platen in zwart-wit en kleur / With 6 plates in black-and-white colour. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Illustrated Softcover. 35,--

Stefan Knapp (1921 – October 12, 1996) was a Polish born painter and sculptor, who worked in Great Britain. He developed and patented a technique of painting with enamel paint on steel facilitating decorating public architectural structures. (Wikipedia).



338 **Kogelnik, Kiki.** Kiki Kogelnik and the Venetian Heads. An Exhibition of Current Paintings, Ceramics, and Art in Glass. Exhibition September 17 - November 10, 1996 at the Chicago Athenaeum. Chicago, Athenaeum Editions, 1996. 30,5 cm x 21 cm. 100 pages. With many colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 78,--

Kiki Kogelnik (1935 – 1997) was an Austrian painter, sculptor and printmaker. Born in southern Austria, she studied at the Vienna Academy of Fine Arts and moved to New York in 1961. Kogelnik is considered Austria's most important pop-related artist.

Kogelnik began her career at the Galerie Nächst St. Stephan in Vienna in 1961, showing abstract works. At the time she was influenced by Serge Poliakoff of the École de Paris, but later found her own unique genre while surrounded by the pop art movement in New York. At one point she was engaged to Austrian abstract expressionist artist Arnulf

Rainer.

Kogelnik was close to another abstract expressionist, the American artist Sam Francis, and spent time with him in 1961 in New York and Santa Monica, California. Kogelnik then moved to New York in 1962 where she joined a close-knit group of artists that included Roy Lichtenstein, Claes Oldenburg, Andy Warhol, Larry Rivers, Tom Wesselmann, Joan Mitchell, Robert Rauschenberg and Jasper Johns, among others. Pop was a way of life, and with Kogelnik extravagant hats and outfits Kogelnik became a captivating happening wherever she went.

Her work during that time was strongly influenced by the pop art colors and materials of the time, producing numerous brightly colored euphoric space-themed paintings. Unlike pop artists, she avoided the celebration of commerce or quotidian objects, although she was known to foreground plastics and the artificial over nature.

During the early 1960s Kogelnik began to use life-size cutout paper stencils of her friends to produce her paintings. In 1965 these prototype cut-outs became vinyl hangings, presented on the same clothing racks that she saw pushed down the streets in the vicinity of her studio in New York's garment district.

While Kogelnik was in London in 1966, her New York studio space was engulfed in an enormous fire. Although Kogelnik had just moved out prior to the fire, her downstairs neighbor, American artist Alfred Leslie, lost his entire artistic output. That same year, Kogelnik married radiation oncologist Dr. George Schwarz in London, giving birth to her son Mono in 1967, returning to New York shortly thereafter. In 1969, Kogelnik created a Moonhappening during the lunar landing of Apollo 11 at the Galerie Nächst St. Stephan in Vienna, producing a series of lunar-themed silkscreens during the live broadcast. (Wikipedia).

339 **[Komrij, Gerrit] Gordijn, Herman.** Herman Gordijn. Schilderijen en grafiek 1962-1982. Amsterdams Histoisch Museum in samenwerking met galerie Asselijn. 23 november t/m 12 december 1982. Amsterdam, Amsterdams Historisch Museum, 1982. 21 cm x 21 cm. 24 pagina's / pages. Met talrijke illustraties in zwart-wit / With several black-and-white illustrations throughout book. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 30,--

Herman Gordijn (Den Haag, 1932) is een Nederlandse kunstschilder en graficus. Zijn werk wordt gerekend tot het lyrisch realisme.

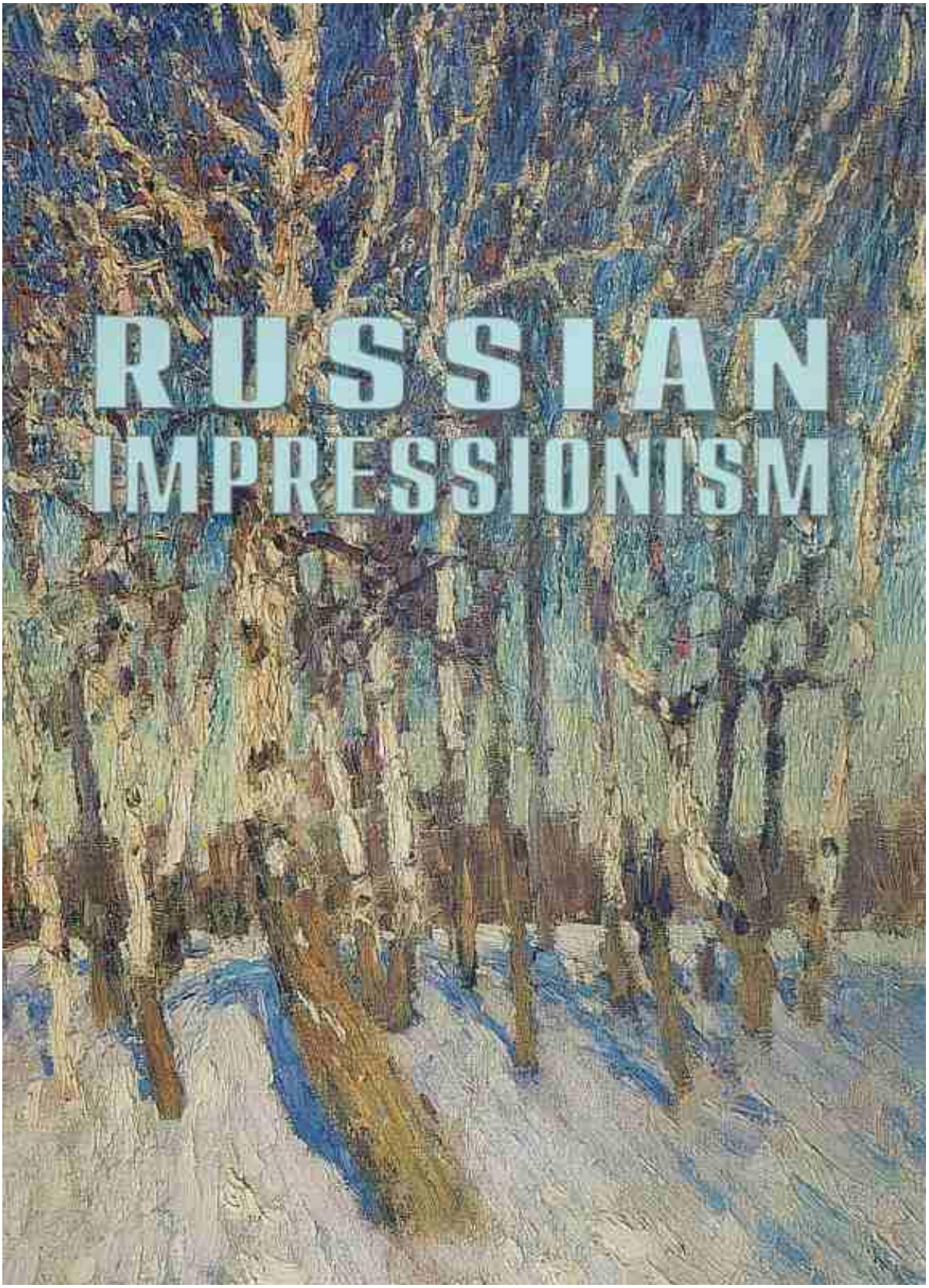
Van 1950 tot 1955 volgde hij een opleiding aan de Koninklijke Academie van Beeldende Kunsten te Den Haag. In 1960 vestigde hij zich in Amsterdam. In de jaren 60 en 70 was hij naast schilder en graficus ook zeer productief als

decor- en kostuumontwerper voor toneelgezelschappen. Van 1969 tot 1987 was hij docent aan de Gerrit Rietveld Academie in Amsterdam.
Gordijn werd ook bekend door zijn monumentale portretten in opdracht, zoals van koningin Beatrix, de actrice Charlotte Köhler en de acteur Ton Lutz.
Over zijn werk verschenen meerdere (televisie)documentaires en boeken. (Wikipedia).

340 **Krininger, Doris.** Modell - Malerin - Akt. Über Suzanne Valadon und Paula Modersohn-Becker. Darmstadt/Neuwied, Luchterhand, 1986. 8°. 152 S. : 37 Ill. Softcover. Orig.-Ausg. 1986. Kartoniert. Sehr guter Zustand mit nur ganz geringen Gebrauchsspuren. KEIN Mängelexemplar. KEINE Anstreichungen. KEIN Besitzvermerk oder sonstige Eintragungen. Sammlung Luchterhand ; 588 22,--

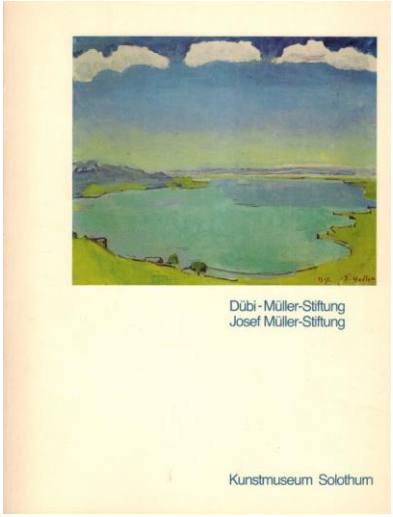
341 **Krüper, Jochen.** Entwicklung einer Avantgarde in Österreich von Manfred de la Motte. 28.Oktober - 23.Dezember. Essen, Galerie Heimeshoff, 1983. 21 cm x 21 cm. 124 seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--
Enthält: Manfred de la Motte - Hollegha, Mikl, Prachensky und Rainer, Entwicklung einer Avantgarde in Österreich. Mit abbildungen von Werken des Künstlers.

342 **Kruglov, Vladimir.** Russian Impressionism. Paintings from the collection of the Russian Museum 1870s-1970s. First Edition. New York, Harry N. Abrams Inc, 2000. 25cm x 32cm. 383, (1) pages with 340 illustrations in full colour. Original Hardcover with original dustjacket. Excellent, close to new condition with absolutely minor signs of wear. FINE. 240,--
Includes for example: Impressionism in Russia/ Impressionism without properties and the properties of Russian Impressionism/

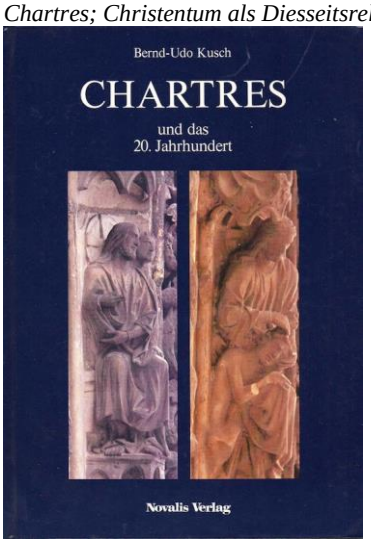


343 **Kunstmuseum Solothurn.** Dübi-Müller-Stiftung. Josef Müller-Stiftung. Solothurn, Schweizerisches Institut für Kunstwissenschaft, 1981. 25,5 cm x 19,2 cm. 278 Seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. [Schweizerisches Institut für Kunstwissenschaft. Kataloge Schweizer Museen und Sammlungen 6] 38,--

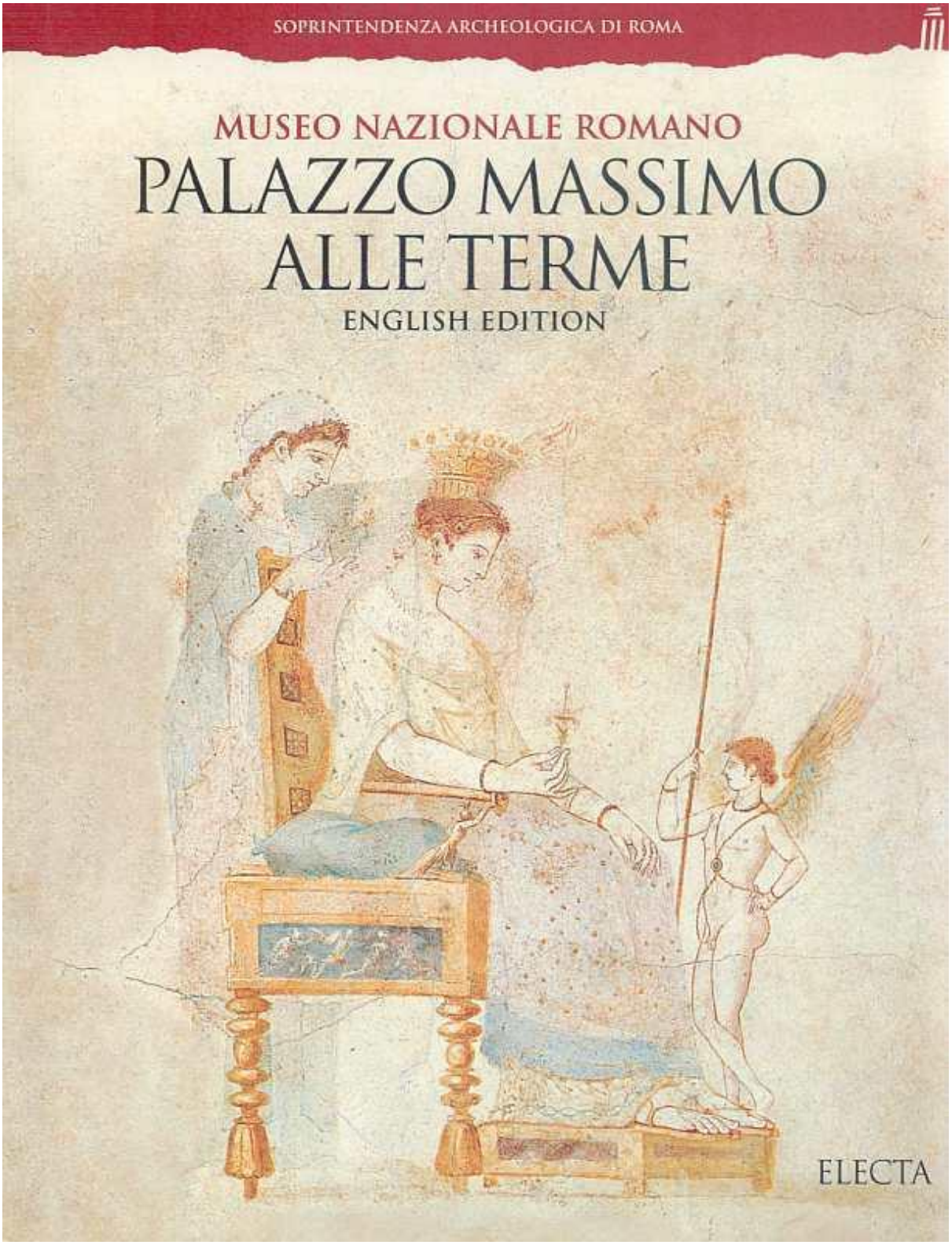
Enthält u.a.: Biographische Notizen zu Gertrud Dübi-Müller (1888-1980) / Biographische Notizen zu Otto Dübi (1885-1966) / Die Dübi-Müller-Stiftung und das Kunst-museum Solothurn / Die Josef Müller-Stiftung und das Kunstmuseum Solothurn etc etc.



344 **Kusch, Bernd-Udo.** Chartres und das 20. Jahrhundert. Mit zahlreichen schwarz-weiss Fotografien. Erste Auflage. Schaffhausen, Novalis-Verlag, 1981. 17 x 24 cm. 72 Seiten. Hardcover/ Gebundene Ausgabe. Sehr guter Zustand mit minimalen Gebrauchsspuren. 35,--
Enthält unter anderem die folgenden Kapitel: Mythos und Legende; Phönix aus der Asche; Das Weltbild von Chartres; Christentum als Diesseitsreligion; Die "Sieben Freien Künste"; Innenarchitektur und Glasfenster etc.



345 **La Regina, Adriano.** Palazzo Massimo alle Terme. Museo Nazionale Romano. First Edition. Milan, Electa, 1998. 22cm x 28cm. 291 pages. Original Paperback. Excellent condition. 35,--
Includes for example: Ancient Art Section - Republican Iconography and Julio-Claudian portraiture / Fasti Antiates / Fasti Praenestini / The painted frieze of the Esquiline and the Augustan propaganda of the myth of the origins of Rome / The Horti Sallustiani / Iconography and Imperial Portraiture / The decorative programs of the great residences of the Imperial Age - Mariarosaria Barbera and Rita Paris / The Ships of Nemi / Historical celebrations - The victories over the Barbarians / Oconography in the Age of the Severans / The painted garden of the villa of Livia at Prima Porta / The Villa of Baccano / Numismatic and Jewelry section: Metals and money / Luxury in Rome /



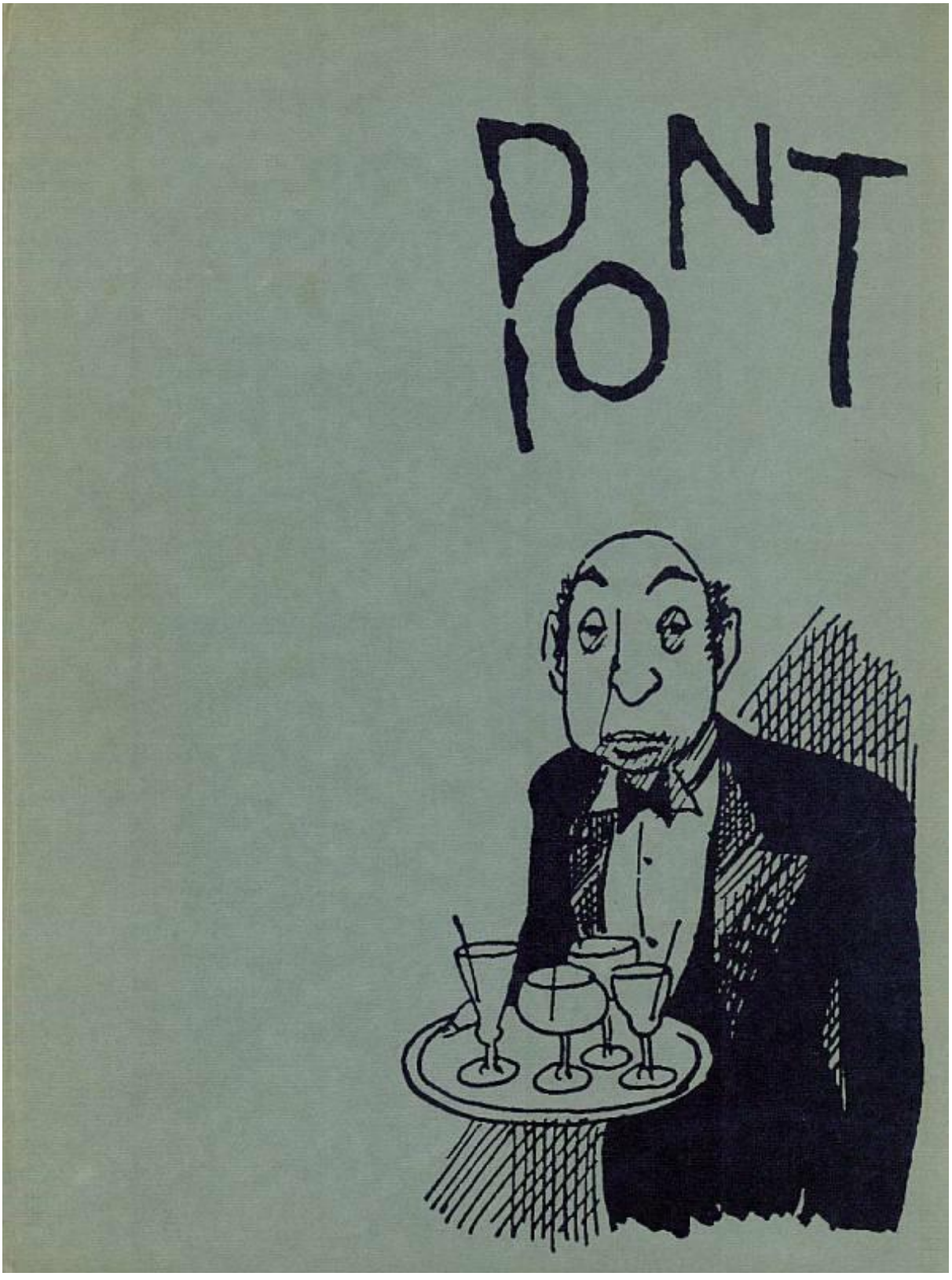
346 **[Laidler, Graham] Hollowood, Bernard.** Pont. An account of the Life and Work of Grahma Laidler (1908-1940), the great Punch Artist with 200 drawings and a note on Pont's draughtsmanship by Ian Fleming-Williams. First Edition. London, Collins, 1969. 21.5cm x 27.5cm. 184 pages. Original Hardcover. Very good condition with only minor signs of wear. 35,--

(Gavin) Graham Laidler (1908–1940) was a British cartoonist, noted for his work in Punch magazine in the 1930s. Laidler was born on 4 July 1908 in Newcastle upon Tyne, England at 6 Osborne Avenue, Jesmond. His father, George Laidler, owner of a painting and decorating business, died when Laidler was 13 and his mother, Kathleen, eventually the family moved south, finally settling in Jordans in Buckinghamshire. Laidler had always hoped to become a cartoonist but, to ensure an income that would adequately support himself and his widowed mother, he

enrolled at the London School of Architecture in 1926. After being diagnosed with tuberculosis in 1932, he was unable to continue with an office-based career and started to concentrate on his cartoons. From 1930-1936 he published a weekly strip The Twiffs, in the magazine Woman's Pictorial. In August 1932 he had his first acceptance from Punch; by 1937 he was so popular that the editor, EV Knox, is understood to have made an almost unprecedented 'gentlemen's' agreement' with him to take all his drawings if Laidler would undertake to draw only for Punch - possibly a bid to make sure he was not poached by Graham Greene's new magazine Night and Day.

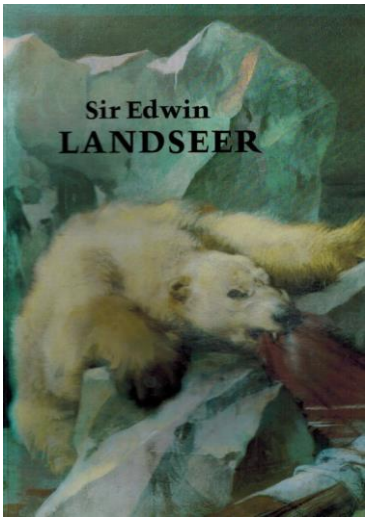
Under the name 'Pont' (derived from a nickname – Pontifex Maximus – he acquired during a visit to Rome), Laidler became one of the most original talents in the history of Punch and his work continues to inspire cartoonists to this day. He is perhaps most famous for his series on the 'British Character'. This was published as a book in 1938. Another book The British Carry On (1940) portrayed the atmosphere of the phoney war. A famous example shows a placid scene in a country pub, where the radio is tuned to the German propaganda station: 'Meanwhile in Britain, the entire population, faced by the threat of an invasion, has been flung into a state of complete panic.' 'At Home', and 'Popular Misconceptions' were also successful series, but by the end of his brief career he was also developing a striking new approach, moving away from the detailed, large drawings to economical, one or two figure sketches with pithy captions. Laidler never married. He died of poliomyelitis on 23 November 1940.

Laidler was tall, good-looking and regarded by all with affection. He completed four hundred cartoons in his brief career, enough to furnish the material for five books. Bernard Hollowood, fellow cartoonist and later editor of Punch wrote a biographical account of his life and work in his book Pont (1969). A further, as yet unpublished, biography was written by Laidler's cousin, Ann Glendenning McMullan MBE. (Wikipedia)

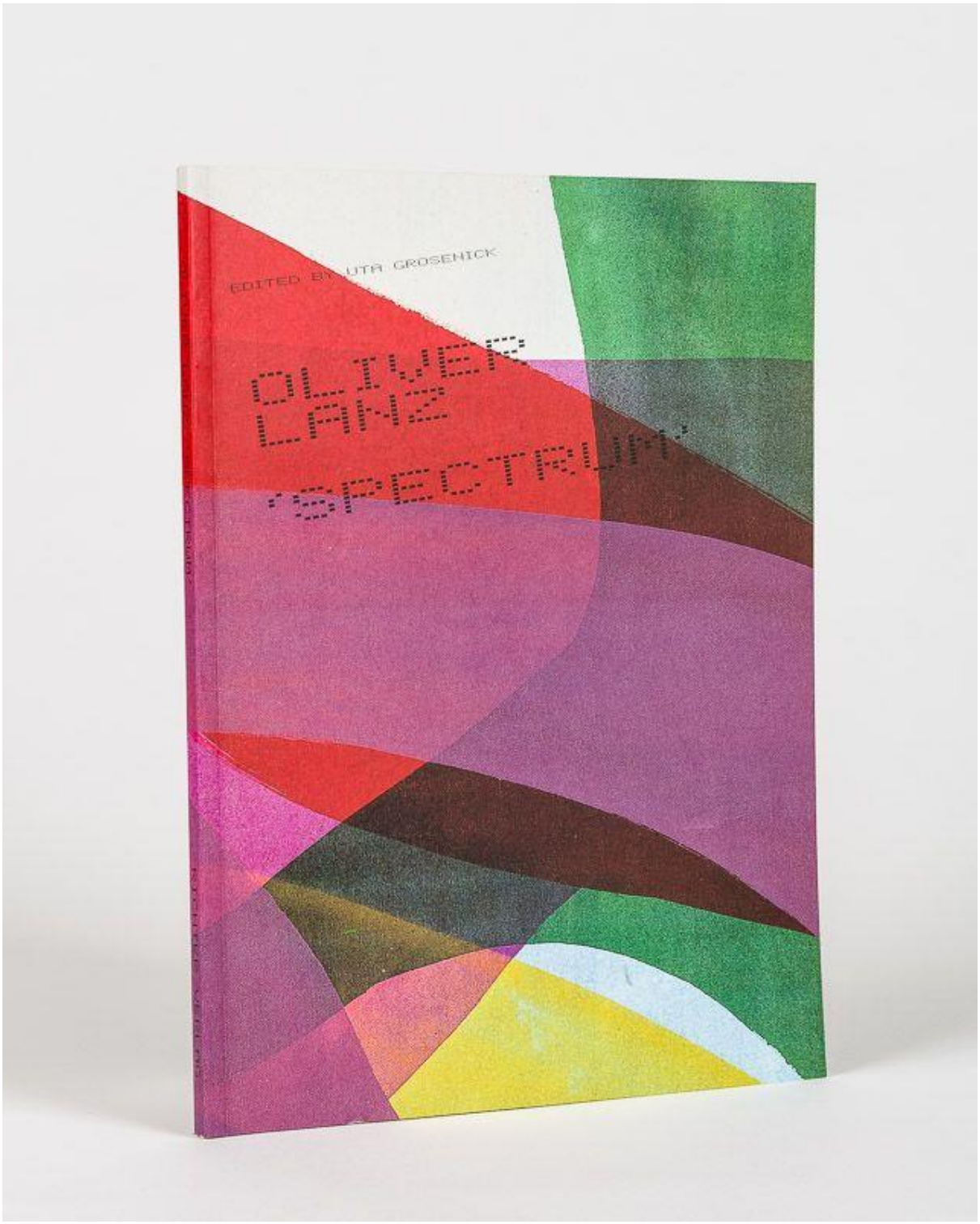


347 **[Landseer, Sir Edwin]. Ormond, Richard.** Sir Edwind Landseer. With contributions by Joseph Rishel and Robin Hamlyn. London, The Tate Gallery, 1981. 22.5 cm x 29 cm. 223 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 28,--

Includes for example the following essays: Sir Edwin Landseer - A Biography, Landseer and the Continent - The Artist in the International Perspective, The Youthful Prodigy, In the Highlands, The Noble Dog - Early Subjects, Portraits and Caricatures, and The Artist at Court 1836-1872. Illustrated throughout in colour and in black & white.

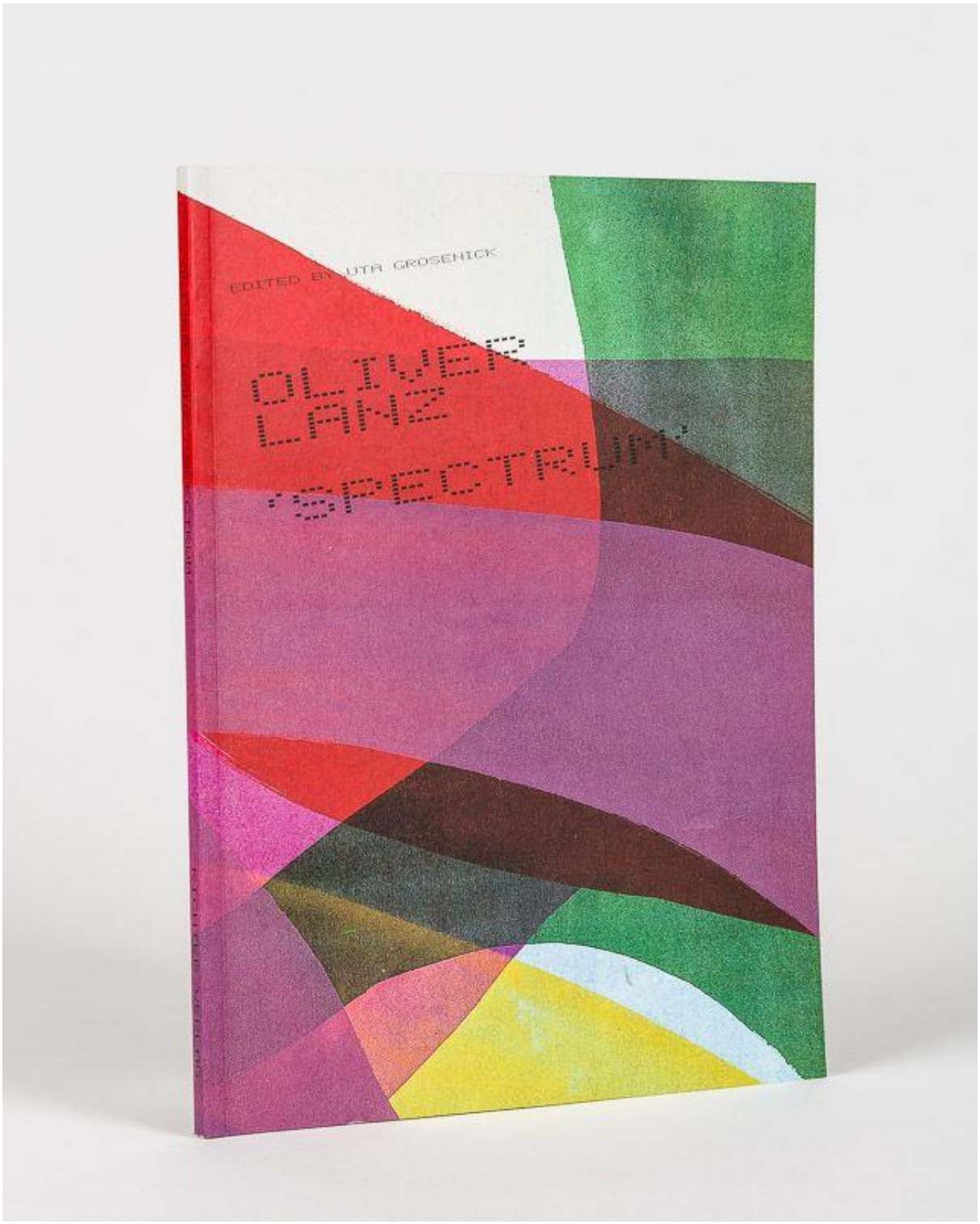


348 **[Lanz, Oliver] Grosenick, Uta (Editor).** Oliver Lanz 'Spectrum'. Bilingual: Deutsch / English. Düsseldorf, Richter Verlag, 2004. 28,5 cm x 21,5 cm. 54 seiten / pages. Mit zahlreichen farbige Abbildungen / With many colour illustrations throughout the book. Original Softcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. Signiert / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Signed by author. 48,--
Enthält u.a. / Includes for example the following essays: Oliver Lanz 'Spectrum' Foreword / Cut 'n Paint; A dialogue between abstract painting and new media etc etc.



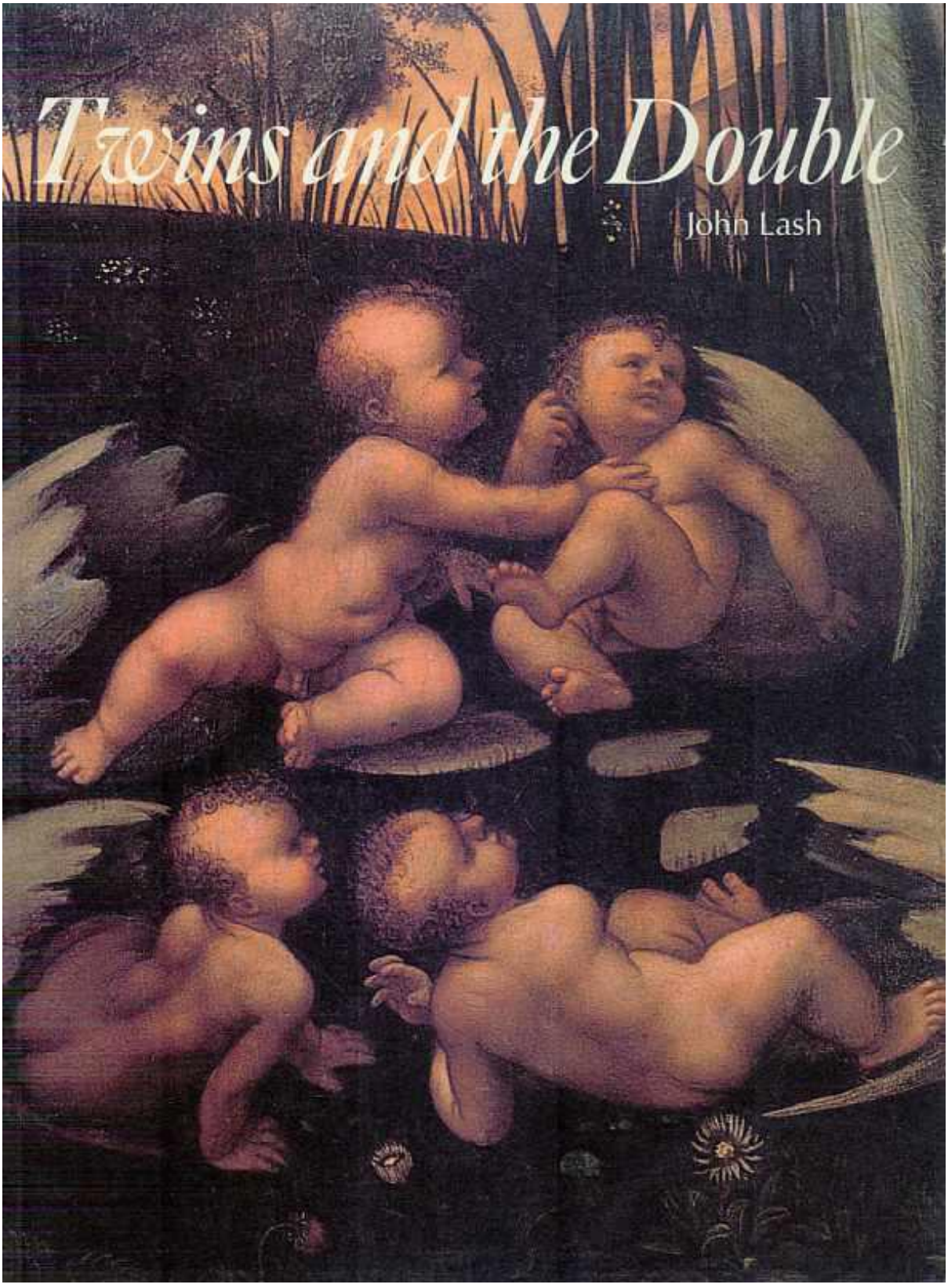
349 **[Lanz, Oliver] Grosenick, Uta (Editor).** Oliver Lanz 'Spectrum'. Bilingual: Deutsch / English. Düsseldorf, Richter Verlag, 2004 28,5 cm x 21,5 cm. 54 seiten / pages. Mit zahlreichen farbige Abbildungen / With many colour illustrations throughout the book. Original Softcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Enthält u.a. / Includes for example the following essays: Oliver Lanz 'Spectrum' Foreword / Cut 'n Paint; A dialogue between abstract painting and new media etc etc.



350 **Lash, John.** Twins and the Double. With 153 illustrations, 16 in colour. London, Thames and Hudson, 1993. 20.5cm x 28cm. 96 pages. Original softcover (Paperback). Excellent condition with only minor signs of wear. [Art & Imagination]. 30,--

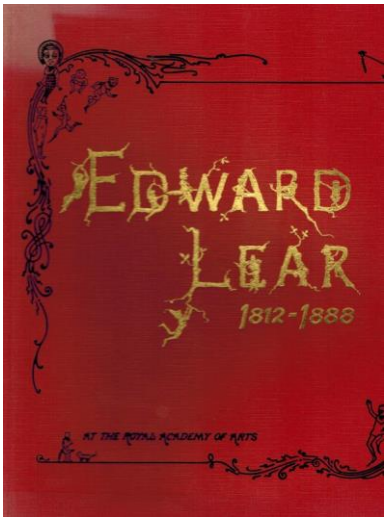
Includes for example; Twins and Twinning/ Twin Gods and Firstborn parents/ The bond of rival brothers/ Doubles, or Metamorphic Twinning/ Scapegoat and sacrifice/ Lovers and Soul mates/ Genetics, Cloning and the Biological Duad/ Genetics and Biological Twins/ First parents and ancestral pairs/ Totemic Doubles/ Animal Powers/ Demonic Doubles, realm of the nightmare/ Metamorphosis of the Soul/ Warring and Rivalry among Twins/ Scapegoat and Sacrifice/ Tabu and Fetish/ Androgynes and the Sexual Dyad/ Lovers and Soul Mates/ Heavenly Twins/ Mirrors and Optical Illusions/ Imitative Twinning Magical Duplication/ Light and Darkness sun and moon/



351 **[Lawrence, Sir Thomas] Levey, Michael.** Sir Thomas Lawrence. 1769-1830. London, National Portrait Gallery, 1979. 8°. 116 pages. Original Softcover. In excellent condition with only minor signs of wear. From the library of watercolorist and photographer Keith Money. 30,--

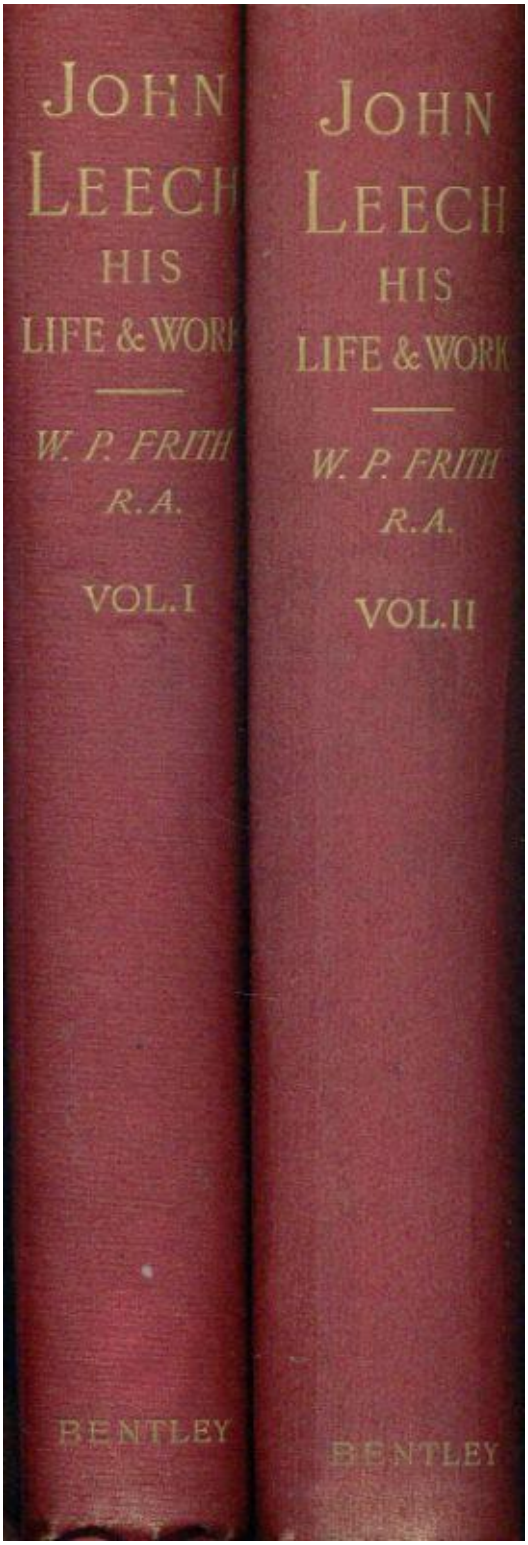
352 **[Lear, Edward], Noakes, Vivien [ed.].** Edward Lear 1812 - 1888. With an Introduction by Sir Steven Runciman and essay by Jeremy Maas. London, Weidenfeld and Nicolson, 1985. 21.5 cm x 27.5 cm. 216 pages. Original Softcover. Very good condition with only very minor signs of external wear. Slight discolouration and folding to corner of book-cover. 38,--

Includes for example the following essays: List of Lenders to Exhibition, Edward Lear by Sir Steven Runciman, From the Sublime to the Ridiculous by Jeremy Maas, Early Landscape 1834-1848, Lear's Travels, Lear and Tennyson, Illustrated Travel Books, Nonsense, and Later Memorabilia. Appendices include a Chronology, and a list of the corporate sponsors and benefactors of the Friends of the Royal Academy.



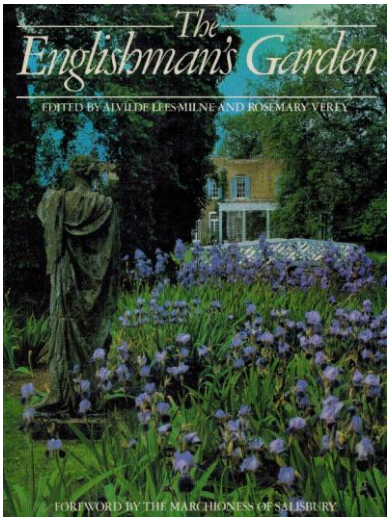
353 **[Leech, John] Firth, William Powell.** John Leech. His Life and Work. With Portrait and numerous illustrations in Two Volumes. Second Edition. Two Volumes (Complete). London, Richard Bentley and Son, 1891. 14.5cm x 22.5cm. XIV, 267/ VIII, 306, (48) pages. Original Hardcover (red cloth with gilt lettering on spine). Very good condition with only minor signs of wear. Some mild foxing only. Beautifully illustrated. 75,--

Includes for example: Mr Percival Leigh and Leech/ Meeting of Mulready and Leech/ John Leech/ Mr Sponge's Sporting Tour/ 'The Marchioness of Brinvilliers' by Albert Smith/ 'A man made of money' by Douglas Jerrold/ Albert Smith and Leech/ Mr Adams and Leech/ 'Comic Grammar' and 'Comic history'/ 'Punch' / Cartoons / The Lawyers Story/ Love of Field Sports/ Inventors and Illustrators/ 'Ingoldsby Legends'/ Dickens and Thackeray on Leech/ Dean Hole/ Types/ Leech and his predecessors/ Kenny Meadows/ 'Comic history of Rome' / Personal anecdotes/ Sporting Novels/ The 'Bon Gaultier Ballads' / Michael Halliday and Leech/ Thomas Hood and Leech/ Dr John Brown and Leech/ Autograph Hunters and Others/ Artist Lives/ Leech Exhibition/ Millais and Leech/ Mr H O Nethercote and John Leech.



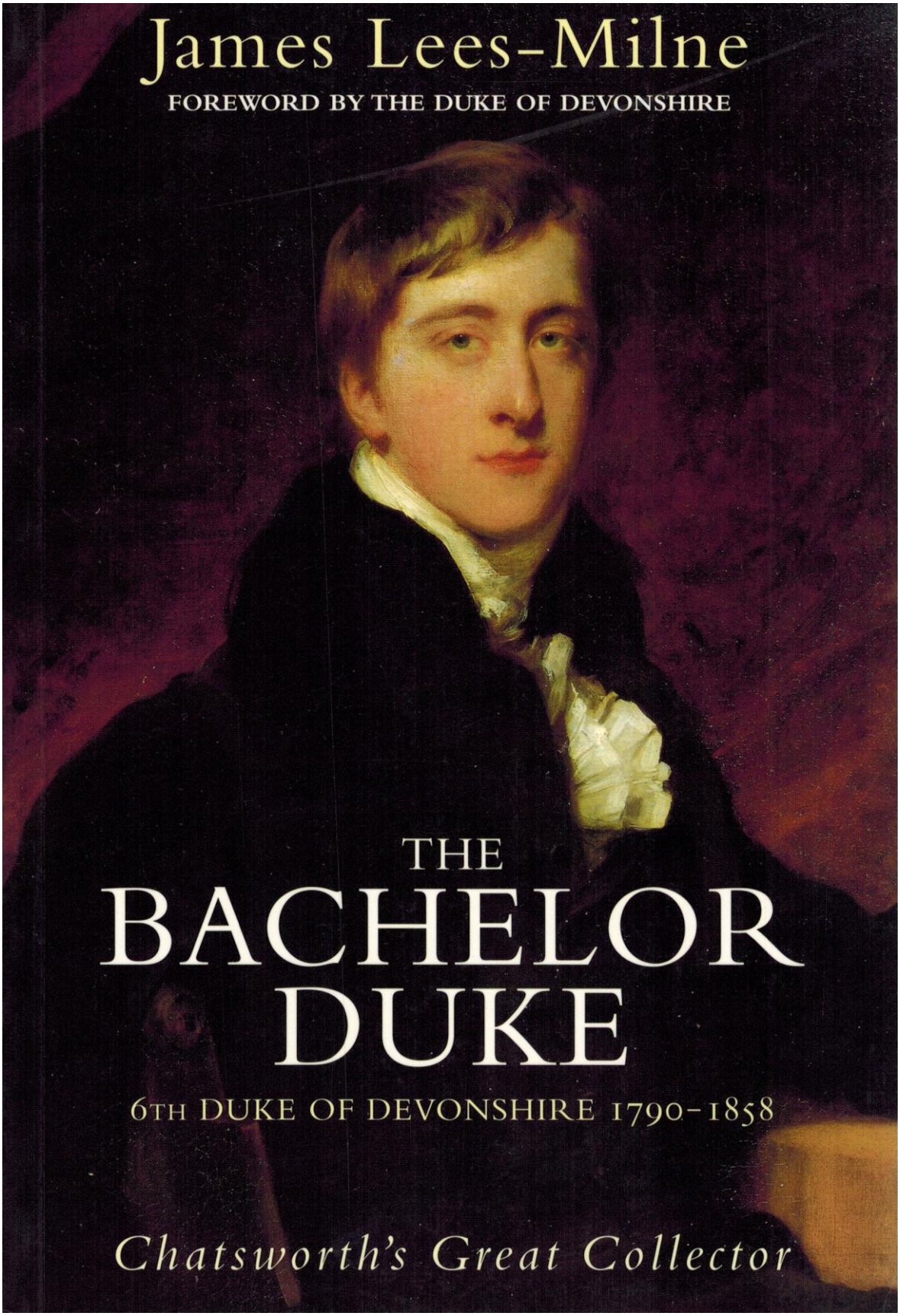
354 **Lees-Milne, Alvilde / Verey, Rosemary.** The Englishman's Garden. Foreword by the Marchioness of Salisbury. London, Allen Lane, 1982. 22cm x 28cm. 154 pages with 200 colour and black and white photographs. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 68,--

Includes for example: The Old School Langford Oxfordshire/ Chandos Lodge Eye Suffolk/ Old Rectory Cottage Tidmarsh Berkshire/ Hergest Croft Gardens Kington Herefordshire/ Hungerdown House Seagry Wiltshire/ Walpole House Chiswick Mall/ Cottage Farm Little Blakenham Suffolk/ Stone Cottage Hambleton Rutland/ Abbots Ripton Hall Cambridgeshire/ Hinton Ampner House Hampshire/ 12 Alexander Square London/ Blundells Broadwell Gloucestershire/ The Garden House Buckland Monachorum Devon/ Marsh Lane Harlow/ The Priory Kemerton Worcestershire/ Saling Hall Great Saling Essex/



355 **Lees-Milne, James** The Bachelor Duke, 6th Duke of Devonshire 1790-1858, Chatworth's Great Collector. London, John Murray Publishers Ltd., 1998. 23cm x 15.5cm. XII, 234 pages. Original Softcover. Excellent condition with only minor signs of wear. 34,--

Includes for Example: The 6th Duke was the greatest collector of his age and transformed Chatsworth into a palace of spectacular grandeur/ immensely rich and friend of kings, queens, politicians, poets and artists - nevertheless devoid of snobbery/ collector of verve and discrimination/ never failed to return from his travels without some new object - a sculpture by Canova, a rare first edition, for Chatsworth or Devonshire House, where he entertained lavishly when not fulfilling his duties as Lord Chamberlain/ extravegant, amusing and vastly eligible, he conducted various amorous liaisons with skill and (on the whole) discretion and managed somehow to elude the snare of matrimony/ Lee-Milne brings all his wit, insight and erudition to bear in producting this marvellous biography.
Includes illustrations.



356 **[Leighton, Lord] Newall, Christopher.** The Art of Lord Leighton. First Eidtion. Oxford/New York, Phaidon/Phaidon Universe, 1990. 24.5cm x 29cm. 144 pages. Original Hardcover with original dustjacket. Excellent, close to new condition with only minor signs of wear. From the library of Margot Fonteyn-photographer and artist Keith Money. With one annotation in pencil. 40,--

Includes for Example: The Outsider 1855- 1864. The Academician 1864- 1878. The President of the Royal Academy 1878-1896.

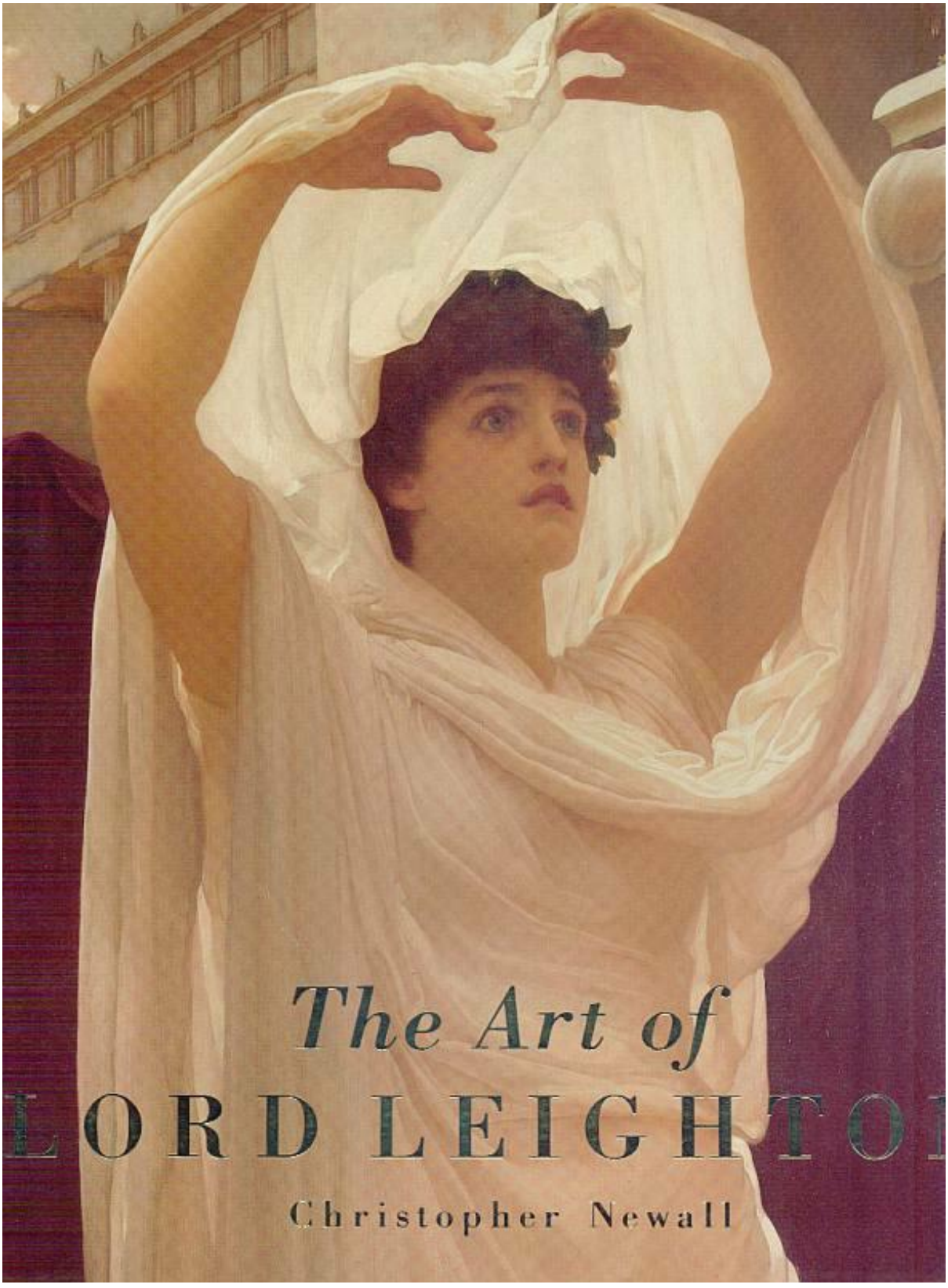
Frederic Leighton, 1st Baron Leighton PRA (3 December 1830 – 25 January 1896), known as Sir Frederic Leighton, Bt, between 1886 and 1896, was an English painter and sculptor. His works depicted historical, biblical and classical subject matter. Leighton was bearer of the shortest-lived peerage in history; after only one day his hereditary peerage ended with his death.
Leighton was born in Scarborough to a family in the import and export business. He was educated at University College School, London. He then received his artistic training on the European continent, first from Eduard Von Steinle and then from Giovanni Costa. When in Florence, aged 24, where he studied at the Accademia di Belle Arti, he painted the procession of the Cimabue Madonna through the Borgo Allegri. He lived in Paris from 1855 to 1859, where he met Ingres, Delacroix, Corot and Millet.

In 1860, he moved to London, where he associated with the Pre-Raphaelites. He designed Elizabeth Barrett Browning's tomb for Robert Browning in the English Cemetery, Florence in 1861. In 1864 he became an associate of the Royal Academy and in 1878 he became its President (1878–96). His 1877 sculpture, Athlete Wrestling with a Python, was considered at its time to inaugurate a renaissance in contemporary British sculpture, referred to as the New Sculpture. His paintings represented Britain at the great 1900 Paris Exhibition.

Leighton was knighted at Windsor in 1878, and was created a baronet, of Holland Park Road in the Parish of St Mary Abbots, Kensington, in the County of Middlesex, eight years later. He was the first painter to be given a peerage, in the New Year Honours List of 1896. The patent creating him Baron Leighton, of Stretton in the County of Shropshire, was issued on 24 January 1896; Leighton died the next day of angina pectoris.

Leighton remained a bachelor and rumours of his having an illegitimate child with one of his models in addition to the supposition that Leighton may have been homosexual continue to be debated today. He certainly involved a close relationship with Henry Greville[disambiguation needed], but Leighton left no diaries and his letters are telling in their lack of reference to his personal circumstances. No definite primary evidence has yet come to light that effectively dispels the secrecy that Leighton built up around himself. After his death his Barony was extinguished after existing for only a day; this is a record in the Peerage. His house in Holland Park, London has been turned into a museum, the Leighton House Museum. It contains a number of his drawings and paintings, as well as some of his sculptures (including Athlete Wrestling with a Python). The house also features many of Leighton's inspirations, including his collection of Iznik tiles. Its centrepiece is the magnificent Arab Hall. The Hall is featured in issue ten of Cornucopia.

Leighton was an enthusiastic volunteer soldier, enrolling with the first group to join the 38th Middlesex (Artists) Rifle Volunteers (later to be known as The Artists Rifles) on 5th October 1860. His qualities of leadership were immediately identified and he was promoted to command A Company within a few months. On 6th January 1869 Captain Leighton was elected to command The Artists Rifles by a general meeting of the Corps. In the same year he was promoted to Major and in 1875 to Lieutenant Colonel. Leighton resigned as Commanding Officer in 1883. The painter James Whistler famously described the then, Sir Frederic Leighton, the Commanding Officer of The Artists Rifles, as the: "Colonel of the Royal Academy and the President of the Artists Rifles - aye, and he paints a little!" At his funeral, on 3rd February 1896, his coffin was carried into St Paul's Cathedral, past a guard of honour formed by The Artists Rifles. (Wikipedia)



357 **Lempicka, Tamara de.** Les œuvres majeures de Tamara de Lempicka 1925 à 1935. Préface de Giancarlo Marmori. Paris, Chêne, 1978. 30 cm x 22 cm. 70 pages. With many black-and-white and colour illustrations throughout book. Original Softcover. Very good condition with only minor signs of external wear. 38,--

Tamara Lempicka (prononciation polonaise : Ouèmpitska), connue en France sous le nom Tamara de Lempicka, née Maria Gorska le 16 mai 1898, probablement à Varsovie (Pologne, alors dans l'Empire russe) et morte le 18 mars 1980 à Cuernavaca (Mexique), est une peintre polonaise représentative du mouvement Art déco.

Brillante, belle et audacieuse, inclassable, mystérieuse et contradictoire, elle a fait de sa vie une succession de mises en scène très élaborées. Elle prône le luxe et la modernité. Bisexuelle, elle aimait avant tout les femmes mais elle s'est mariée deux fois. (Wikipedia).

Tamara Lempicka, commonly known as Tamara de Lempicka (16 May 1898 – 18 March 1980) was a Polish Art Deco painter and "the first woman artist to be a glamour star". Influenced by Cubism, Lempicka became the leading representative of the Art Deco style across two continents, a favorite artist of many Hollywood stars, referred to as 'the baroness with a brush'. She was the most fashionable portrait painter of her generation among the haute bourgeoisie and aristocracy, painting duchesses and grand dukes and socialites. Through her network of friends, she was also able to display her paintings in the most elite salons of the era. Lempicka was criticized as well as admired for her 'perverse Ingrism', referring to her modern restatement of the master Jean Auguste Dominique Ingres, as displayed in her work Group of Four Nudes (1925) among other studies. (Wikipedia).

358 **Lesniewicz, Paul.** Bonsai. Miniatur-Bäume. First Edition. Heidelberg, Bonsai-Centrum Heidelberg, 1980. 21.5cm x 21.5cm. 125 pages. Original Hardcover. Very good condition with only minor signs of wear. 30,--
Includes for example: Was ist ein Bonsai?/ Bonsai-Formen/ Einzelne Baume/ Formen, die einzeln oder auch in Gruppen gepflazt werden konnen/ Miniaturbonsai/ Bonsai-Aufzucht/ Bonsai aus Samen/ Bonsai durch Veredelung/ Bonsai Durch Sammeln/ Bonsai-Gestaltung/ Schneiden/ Bonsaipflege/ Ei-Und Uptopfen/ Standort/

359 **Levine, Jack.** Jack Levine / Recent Work. November 8-29, 1975. New York, Kennedy Galleries, 1975. 28 cm x 21,5 cm. 29 pages. With 29 black-and-white and color plates. Illustrated Softcover. Very good condition with only minor signs of external wear. 35,--

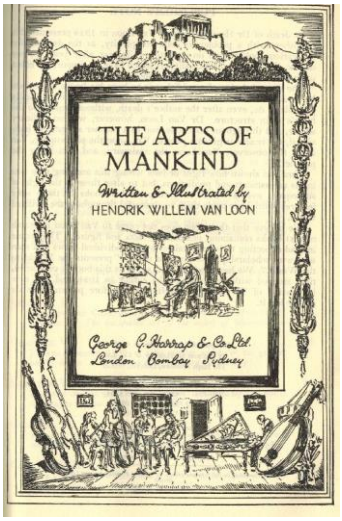
Jack Levine (January 3, 1915 – November 8, 2010) was an American Social Realist painter and printmaker best known for his satires on modern life, political corruption, and biblical narratives. (Wikipedia).

360 **Lohse, Richard Paul.** Richard Paul Lohse. Overzichtstentoonstelling van de zwitserse schilder Richard Lohse in het Van Abbemuseum, Eindhoven 20. April t/m 13 juni 1971. Haags Gemeentemuseum 19 juni - 15 augustus. Bilingual: Deutsch / Nederlands. Bern, St Fampfli + Cie, 1971. 21 cm x 21 cm. 95 seiten / pagina's. Mit original zeichnungen und photographischen aufnahmen / Met talrijke illustraties in kleur en zwartwit. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / Sehr guter Zustand mit nur geringen Gebrauchsspuren. 45,--

Richard Paul Lohse (13. September 1902 in Zürich; † 16. September 1988 in Zürich) war ein Schweizer Maler und Grafiker und einer der Hauptvertreter der konkreten und konstruktiven Kunst. (Wikipedia).*

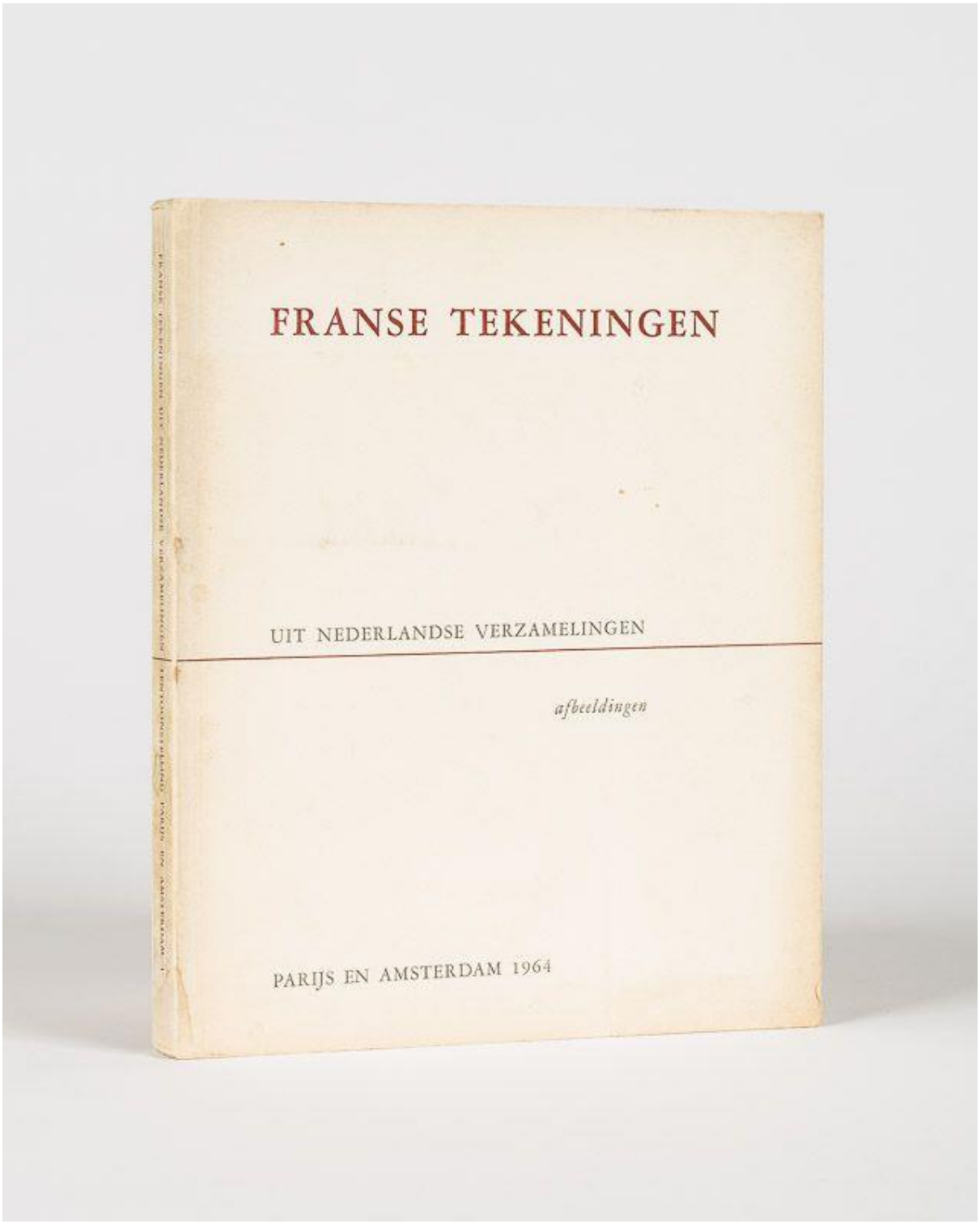
361 **Loon, Hendrik Willem van.** The Arts of Mankind. London, George G. Harrap & Co Ltd., 1963. 22.1cm x 14.4cm. 570 pages. With 129 illustrations. Original Hardcover. Very good condition with minor external wear. 28,--

Includes for example the following chapters: The Art of Prehistoric Man / The Art of Egypt / Babylon and Chaldea and the Land of the Mysterious Sumerians / Heinrich Schliemann / The Art of the Greeks / The Ager of Pericles / Pots and Pans and Earrings and Spoons / The Invention of Oil-Painting / Revolution and Empire / The Music of the nuneteenth Century / Chopin / Richard Wagner / Claude Debussy, etc.

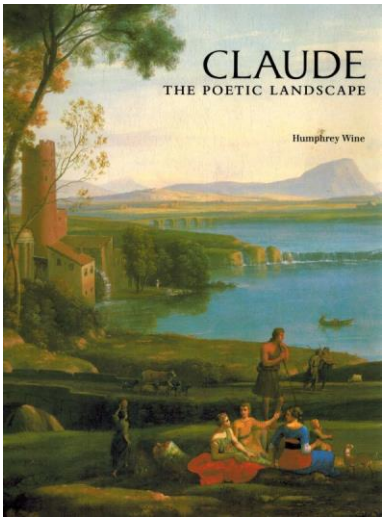


362 **[Lorrain, Claude] Institut Néerlandais / Prentenkabinet Rijksmuseum.** Franse Tekeningen uit Nederlandse Verzamelingen. Afbeeldingen. Parijs en Amsterdam 1964. Amsterdam, Rijksmuseum, 1964. 25,5 cm x 21 cm. 168 pagina's / pages. Met talrijke illustraties in zwart-wit en kleur / With many black-and-white and colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. 30,--

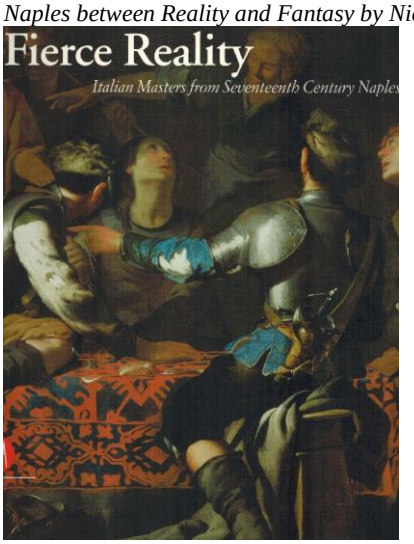
Met o.a. de volgende kunstenaars / Includes for example the following artists: Gaspard Dughet / Watteau / Boucher / Gabriel de Saint-Aubin / Ingres / Daumier / Pissarro / Daubigny / Degas etc etc.



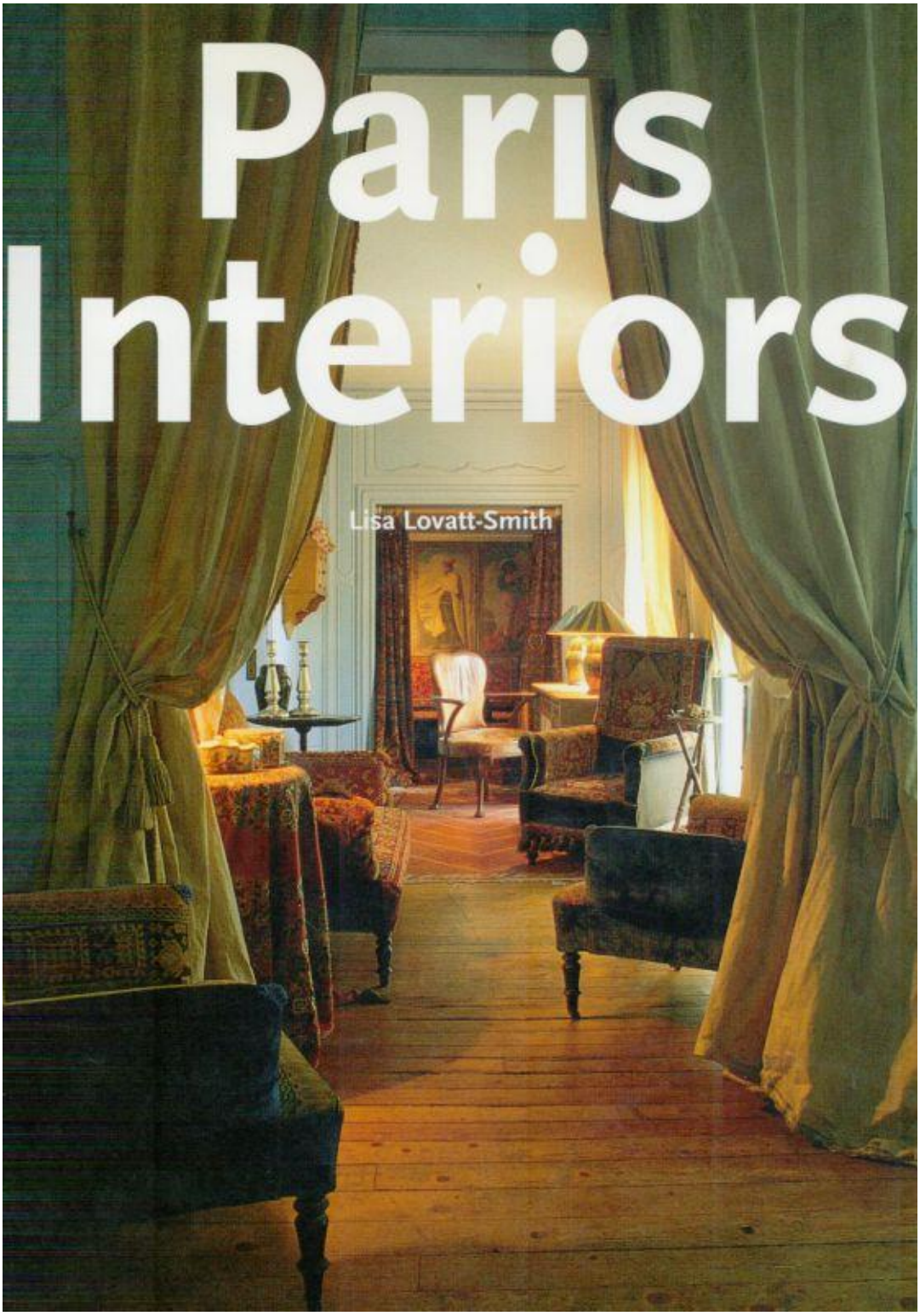
363 **[Lorrain, Claude] Wine, Humphrey.** Claude. The Poetic Landscape. First Edition. London, National Gallery Publications, 1994. 22.5cm x 28cm. 120 pages with 81 plates. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--
Inlcudes for example: Painter of Nature/ Religious Subjects/ Fables and Legends/ Virgil/ Ovid/



364 **Loughman, Thomas J.** Fierce Reality - Italian Masters from Seventeenth Century Naples. Milano, Skira Editore S.p.A., 2006. 28.1cm x 24.2cm. 151 pages. With beautiful illustrations. Original Softcover. Excellent condition with only minor signs of external wear. 38,--
Includes for example the following chapters: Naples and the Baroque Period by Guiseppe Galasso / Painting in Naples between Reality and Fantasy by Nicola Spinosa.

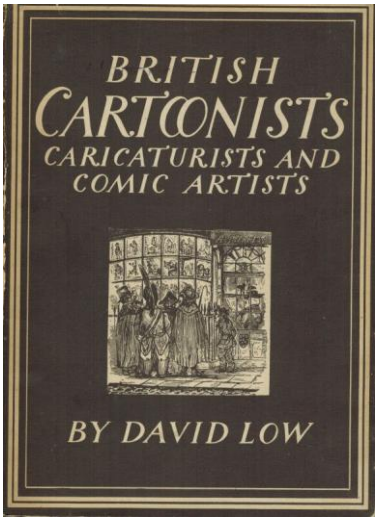


365 **Lovatt-Smith, Lisa.** Paris Interiors. Edited by Angelika Muthesius. First edition. Koln, Taschen, 1994. 24.5cm x 33cm. 339, (1) pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 85,--
Tri-lingual edition (German, French, English).
Includes for example: Isabelle Adjani/ Azzedeine Alaia/ Bjorn Amelan/ un Antiquaire/ Roland Beufre/ Eric Bergere/ Roberto Bergero/ Jean-Claude Binoche/ Masakazu Bokura/ Katell le Bourhis/ Brizio Bruschi/ Manuel Canovas/ Madeleine Castaing/ Helena Christensen/ Un Collectionneur/ Gilles Dewavrin/ Christian Duc/ Gilles Dufour/ Loulou de la Falaise/ Ines de la Fressange et Luigi d'Urso/ Jacques Garcia/ Yves Gastou/ Michael Gayout/Jean-Pierre Godeaut/ Jacques Grange/ Michel Klein/ Christian et Francoise Lacroix/ Alexis Lahellec/ Erica Lennard/ Mony Lintz-Einstein/ Stefan Lubrina/ Bruno Le Moult/ Thierry Mugler/ Gilles Neret/ Denise Orsoni/ Pierre Passebon/ Marie-Paul Pelle/ Pierre et Gilles/ Anne et Patrick Poirier/ Andree Putman/ Ravage/ Jean-Louis Riccardi/ Christian Sapet/ David Seidner/ Herve van der Straeten/ Patrice Tatard/ Chantal Thomass/ Cleophee de Turckheim et Guillaume Pellerin/ Virginie Viart/ Barbara Wirth/ Eric Wright/

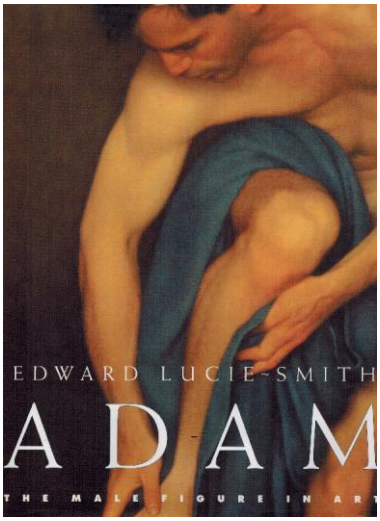


366 **Low, David.** British Cartoonists caricaturists and Comic Artists. With 8 plates in colour and 29 illustrations in black and white. First Edition. London, William Collins, 1942. 16.5cm x 23cm. 47, (1) pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. [Britain in Pictures] 30,--

Includes for example: The Assembly Rooms Bath / The Three Jovial Huntsmen / The Scapegoat / John Henry Newman / Algernon Charles Swinburne / Dante Gabriel Rossetti / George Moore / Marie Lloyd / Dan Leno / In Honour of the British Navy / After the Raid / Mrs Humphrey's window / Politesse Oblige / Gin Lane /

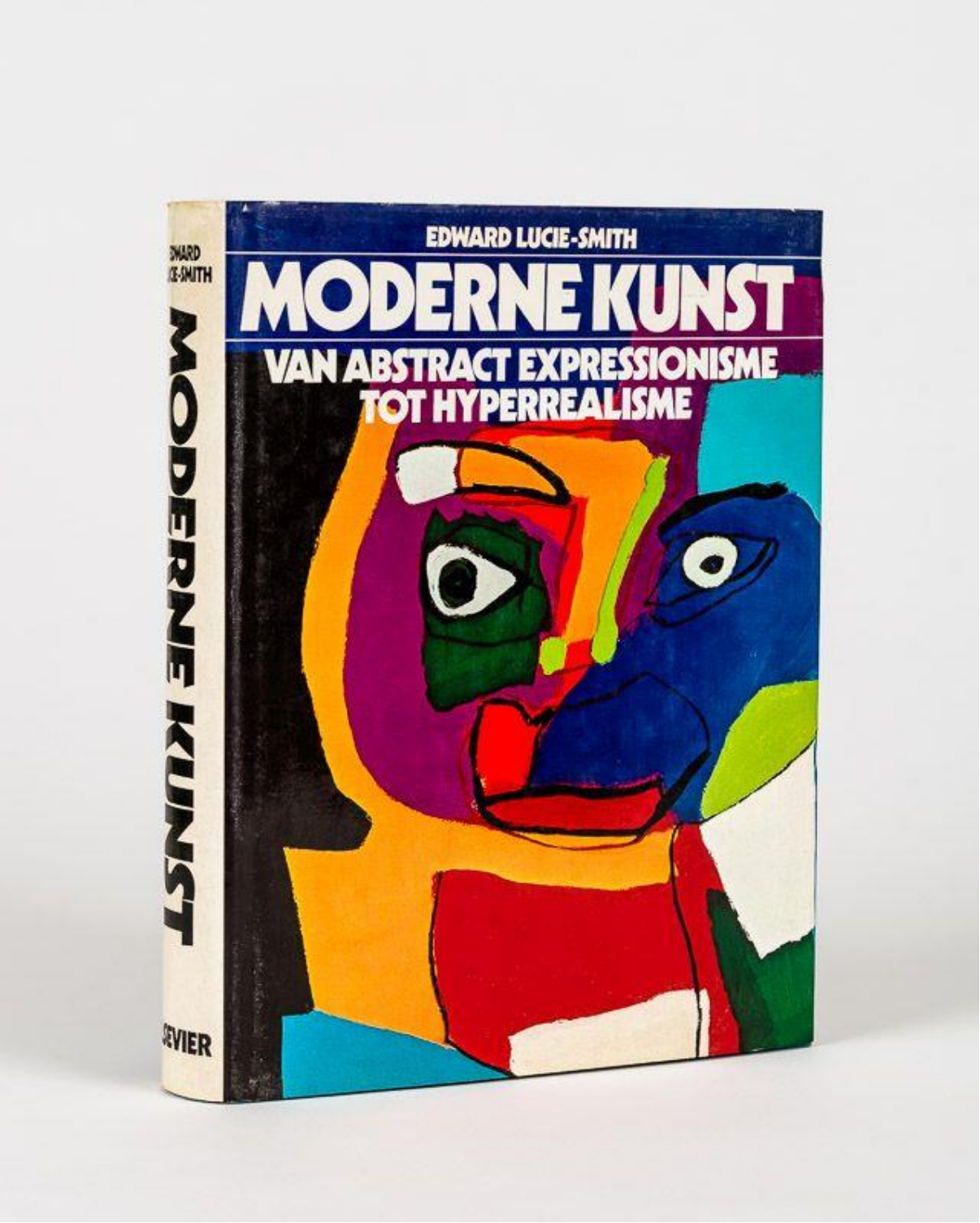


367 **Lucie-Smith, Edward.** Adam - The Male Figure in Art. London, Weidenfeld & Nicholson, 1998. 28.7cm x 23.8cm. 192 pages. With graphic illustrations of the nude male body. Original Hardcover with dustjacket. Excellent condition with only minor signs of external wear. 48,--
Includes for example the following chapters: The Measure of the Beautiful / The Heroic Nude / The Child, Youth and the Feminized Male / Naked Victims / The Noble Savage / Naked not Nude / The Triumph of the Female / The Male Nude and the Avant-Garde / The Mirror of Homosexual Desire.

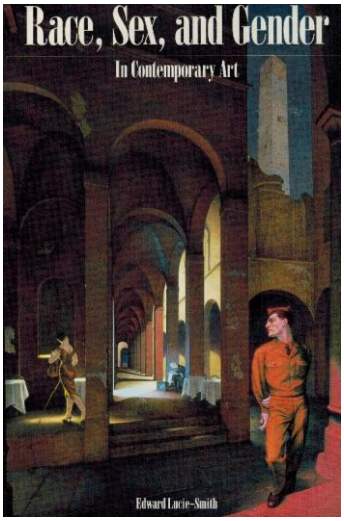


368 **Lucie-Smith, Edward.** Kunstenaars van de 20ste Eeuw. Honderd Biografieën. Bussum, Uitgeverij THOTH, 1999. 28,5 cm x 21 cm. 352 pagina's / pages. Met talrijke illustraties in kleur en zwart-wit / With many black-and-white and colour illustrations throughout the book. Originele Hardcover met stofomslag / Original Hardcover with dustjacket. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar / In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 68,--
Met o.a. de volgende hoofdstukken / Includes for example the following essays: Naar een Moderne kunst / De Fauves / Futurisme / Duits expressionisme / De Wiener Sezession / Dada / De metafysische schilderkunst / Bauhaus / Abstract expressionisme / Amerikaanse neo-dada / Amerikaanse popart etc etc.

369 **Lucie-Smith, Edward.** Moderne Kunst. Van Abstract Expressionisme tot Hyperrealisme. Amsterdam, Elsevier, 1978. 28 cm x 22 cm. 504 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Originele Hardcover met stofomslag / Original Hardcover with dustjacket. In protective mylar. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 68,--
Met o.a. de volgende hoofdstukken / Includes for example the following essays: Het ontstaan van de moderne kunst / het abstract expressionisme / Europa na de oorlog / Assemblage en neo-dada / Pop art in Amerika / Post-painterly abstraction / Earth art en concept art / Hyperrealisme etc etc.

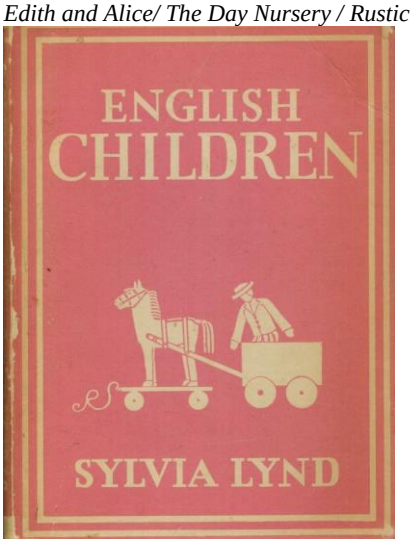


370 **Lucie-Smith, Edward.** Race, Sex, and Gender in Contemporary Art. New York, Harry N. Abrams, Incorporated, 1994. 28.8cm x 21.8cm. 224 pages. With 136 illustrations. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. 38,--
Includes for example the following chapters: African American Art / The Artistic and Political Background / Art as a Substitute Religion / Transgressive Art and the Modern Shaman / Chicano and Cuban Art / Racially Based Art in Britain / Minority Sexuality / Feminist Art / Aboriginal and Maori Art / Modern Africa and Asia.



371 **Lynd, Sylvia.** English Children. With 12 plates in colour and 28 illustrations in black and white. First Edition. London, William Collins, 1942. 16.5cm x 23cm. 47, (1) pages. Original Hardcover. Spine loosened. Slghtly rubbed. Elsewise in very good condition with only minor signs of wear. [Britain in Pictures] 30,--

Includes for example: King James VI of Scotland/ The Family of Sir Thomas Browne / Lady Georgiana Spencer Duchess of Devonshire / The Calmady Children / The Wedgwood Family / The Duke of Wellington / The Duke of Suffolk / Henry Prince of Wales and Sir John Harrington/ The Five Children of Charles I / The Foundling Hospital / George III with Duke of York / Princess Sophia Matilda of Gloucester / Algernon Charles Swinburne with his sisters Edith and Alice/ The Day Nursery / Rustic Children /



372 **Maarten van Dreven.** Akwarellen en tekeningen 1976/77. Amsterdam, Galerie Jurka, 1978. 19 cm x 15 cm. 29 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

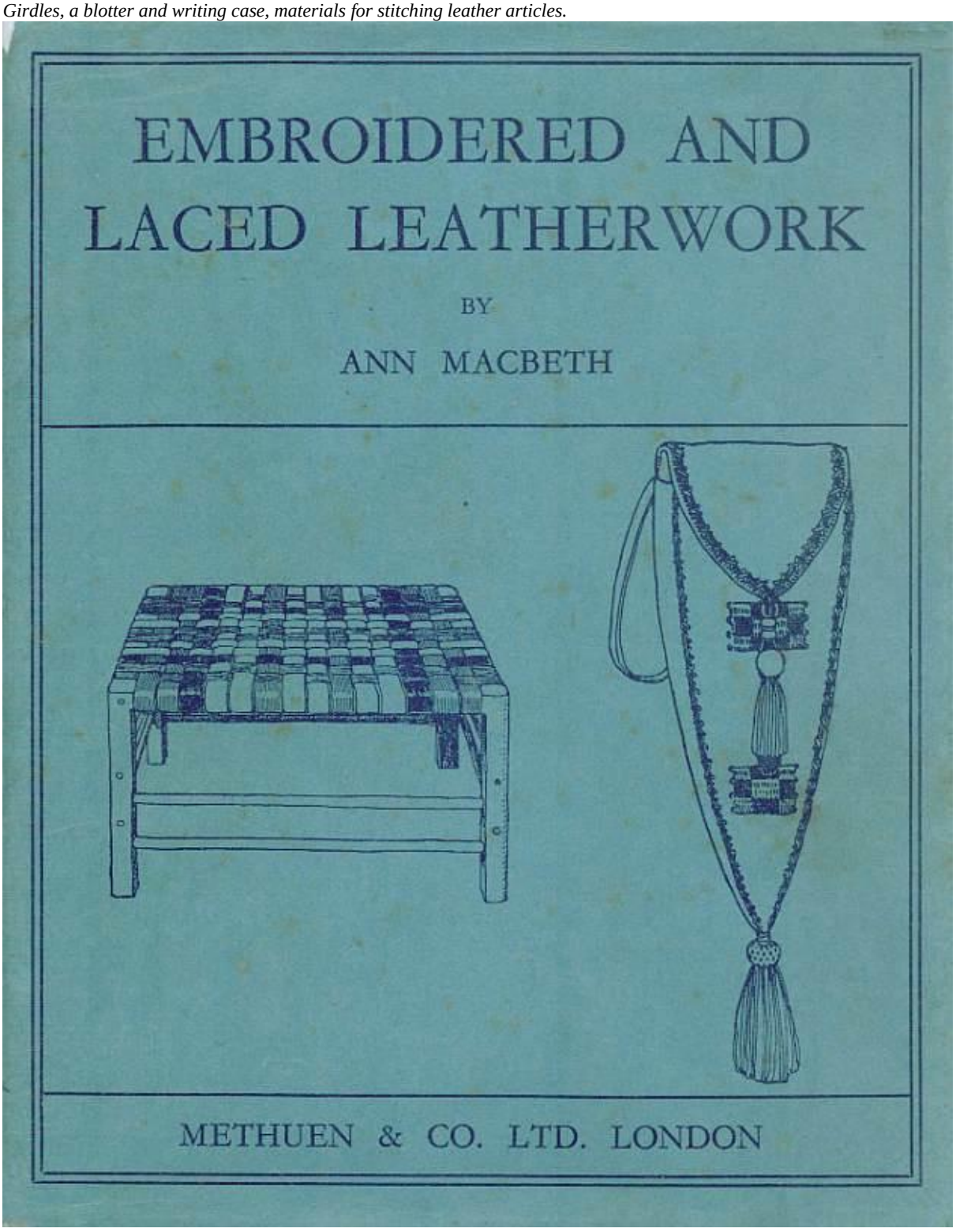
Maarten Antonie van Dreven werd op 12 juli 1941 te Sneek geboren en overleed op 7 februari 2001 te Den Haag. Volgde zijn opleiding aan de Koninklijke Academie voor Beeldende Kunsten in Den Haag bij ondermeer Co Westerik. Samen met de jonge kunstenaars, die hij leerde kennen via de academie, Pat Andrea, Peter Blokhuis, Walter Nobbe en Jurjen de Haan wordt hij wel gerekend tot de Haagse "Nieuwe Realisten".

Maarten van Dreven en zijn vriend Jurjen de Haan waren de vertegenwoordigers van het fotorealisme (hyperrealisme). Jurjen de Haan riep met zijn kleurige portretten, motorrijders en poëtische associaties een fantasierijke, onbezonnen wereld op, waarin de felle Cobra-kleuren het Haagse, grijze coloriet ontmoetten. Maarten van Dreven werkte, net als Jurjen de Haan, het liefst op groot formaat, met als onderwerp verstilde maskers en lichaamsbeschermers, uitgewerkt in uiterst zorgvuldige tekeningen. Zijn achtergrond als modeontwerper is duidelijk aanwijsbaar. (nieuwehaagseschoolkunst.nl).

373 **Macbeth, Ann.** Embroidered and Laced Leather Work. With 140 Illustrations. Third Edition. London, Methuen and Co, 1930. 22cm x 17.5cm. viii, 62 pages. Original Hardcover with original dustjacket in protective Mylar. The illustrated binding of this work with an ugly dampstain to both boards. Some signs of foxing to endpapers. Dustjacket in very good condition. Very rare and special work with beautiful illustrations. 65,--

Includes for example: Baby's shoes, buttons, Punching, Edging, Binding and seaming, Bootee, Slipper, Moccasins, A Bobbin Case, A Folding work-box, A Four Sectioned hat, Needleweaving as decoration for leather, An embroidered Hat, a Hat with a wide brim, a baby;s bonnet, a motor bonnet, tassels and Rosettes, A tea cosy, A two sided cosy, A strappeed seat for a stool or chair, A glove case, A handkerchief sachet, A nightdress sachet, a brush and comb bag, a little bag or hanging pocket, cords, serbian cord, a four sided bag, a shopping bag with pockets, a bag with hinged clasp a case for treasury notes, a hand bag with inside pockets, a square cushion, a round cusion, a sleeveless jerkin,

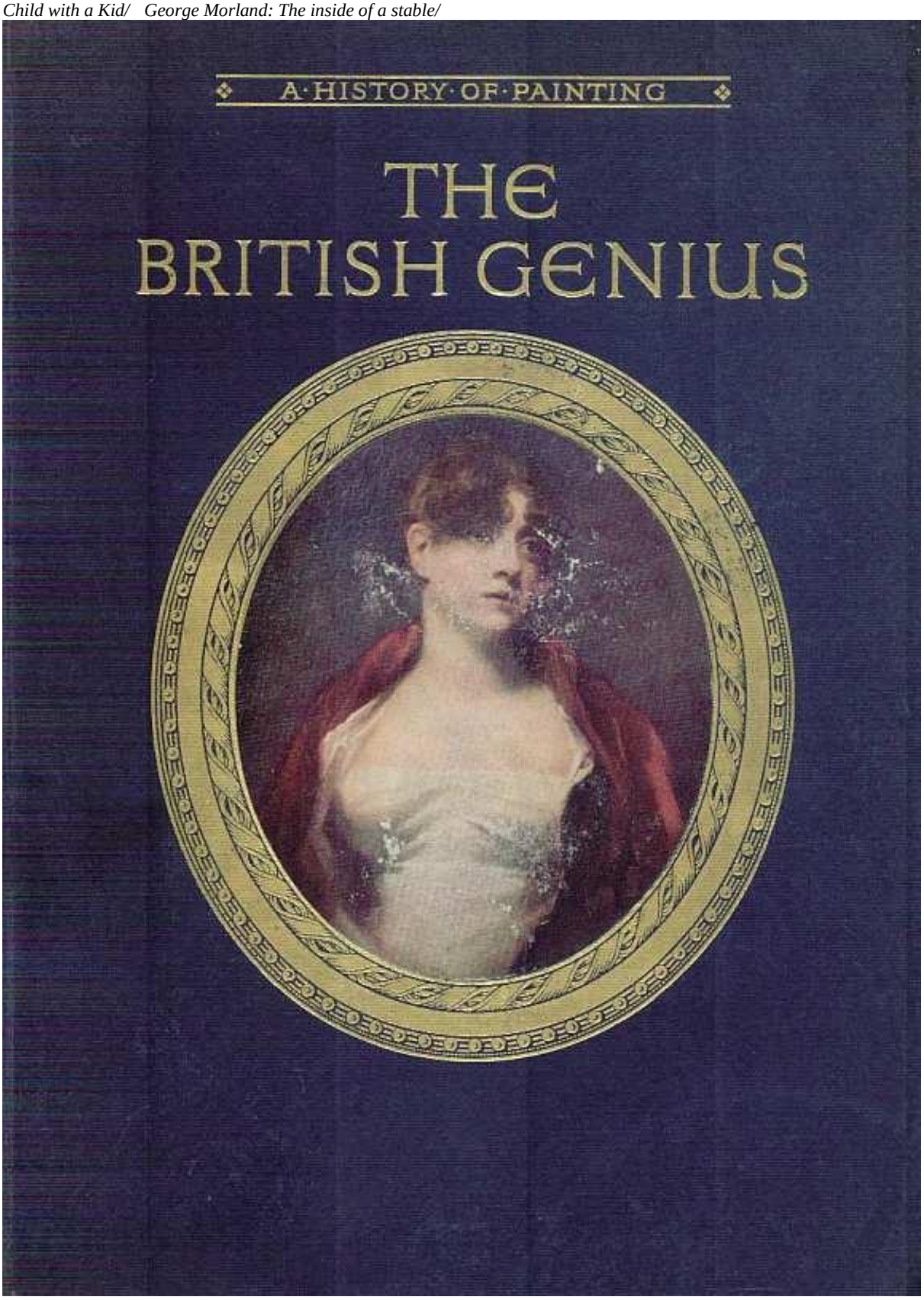
a baby's coat and cap, a chamois waistcoat with sleeves, gloves, designs or the points of gloves, hat and head bands, Girdles, a blotter and writing case, materials for stitching leather articles.



374 **Macfall, Haldane.** The British Genius. Illustrated with nineteen [tipped-in] plates in colour. First Edition. London and Edinburgh, T.C. and E.C. Jack, 1911. 21cm x 29cm. XX, 312, (1) pages. Original Hardcover with gilt lettering on spine and illustrated frontcover. Very good condition with only minor signs of wear. Very minor traces of foxing to endpapers. [A History of Painting]. 50,--

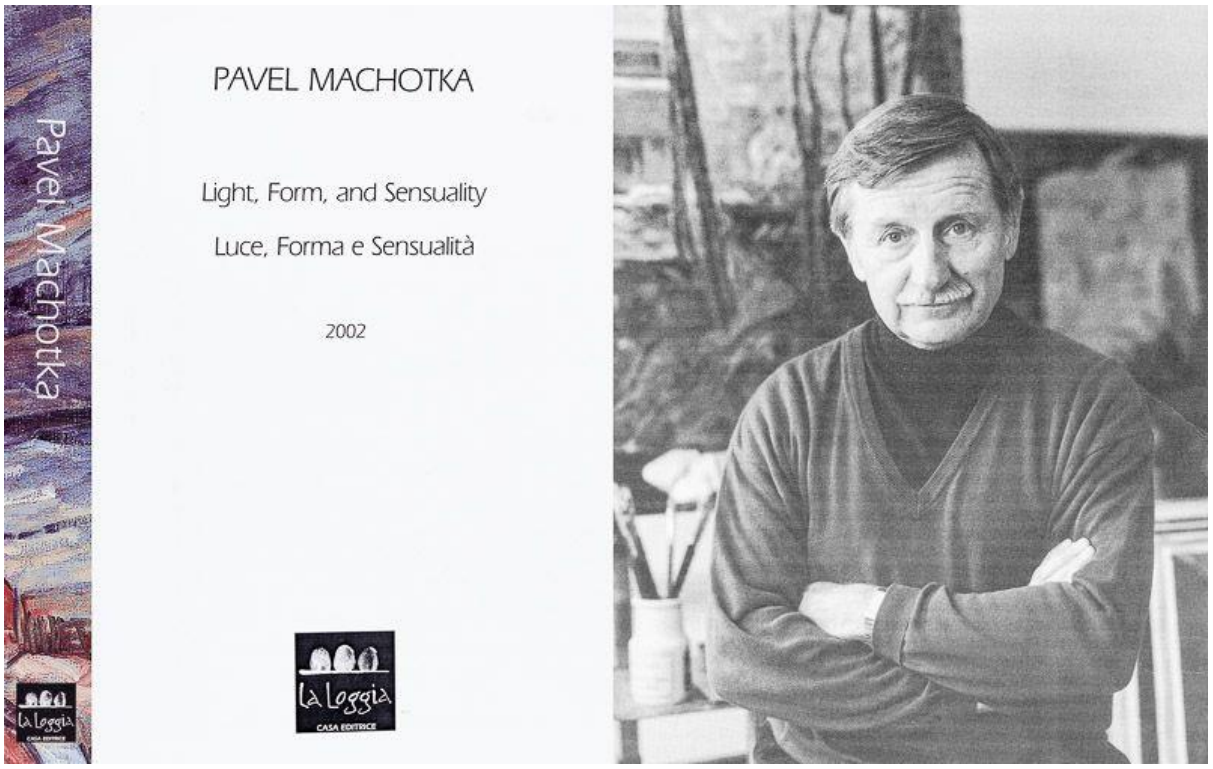
Includes for Example: The British Genius before the coming of Van Dyck/ The British Genius subject to Van Dyck/ Great painter of Landscape/ Illustrations: Hogarth: The Shrimp Girl/ Leley : Henry Sydney/ Kneller: The Ladies Churchill/ Hogarth: Peg Woffington/ Hogarth : Marriage a la Mode/ Sir Joshua Reynolds: The Graces Decorating a Terminal Figure of Hymen/ Sir J Reynolds: Miss Bowles: Sir J Reynolds: Duchess of Devonshire and Child/

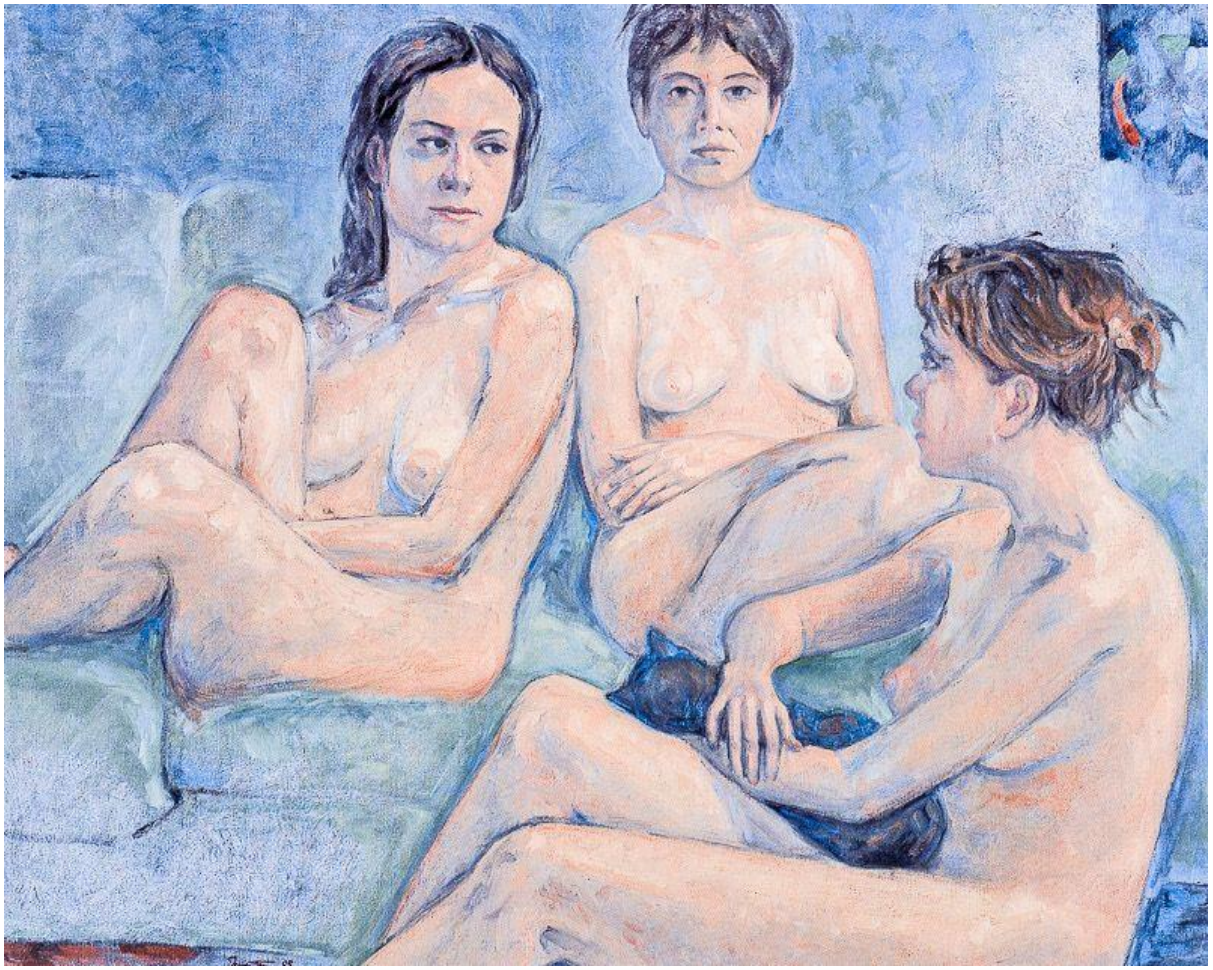
Gainsborough: The Duchess of Devonshire/ Gainsborough Mrs Siddons/ Gainsborough: Miss Haverfield/ Gainsborough: The Hon. Mrs Graham/ Romney: Mrs Robinson 'Perdita'/ Romney : Mrs Mark Currie/ Raeburn: Mrs Scott Moncreiff/ Raeburn: Lord Newton/Lawrence: Miss Georgina Lennox afterwards Countess Bathurst/ Lawrence: Child with a Kid/ George Morland: The inside of a stable/



375 **Machotka, Pavel.** Light, Form and Sensuality / Luce, Forma e Sensualità. [Catalogue Raissonée of

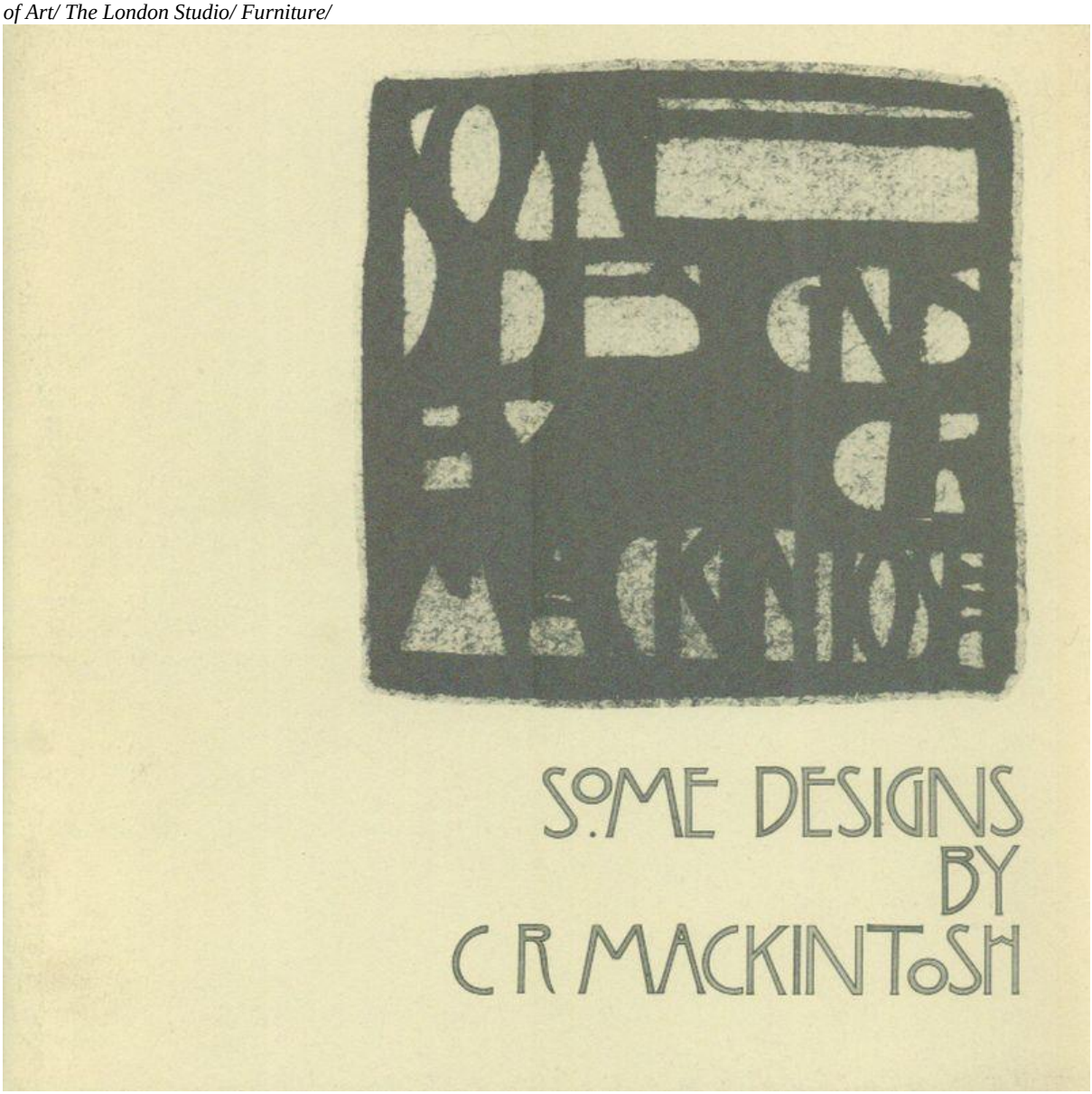
Nudes] - With a bilingual essay in italian and english on Machotka's Nudes by Emilio de Albentiis. Sansepolcro, La Loggia, 2002. Quarto. 291 pages with many illustrations. Original Softcover. Excellent condition. Very rare and beautiful work. 175,--





376 **Mackintosh, Charles Rennie.** Some Designs by C R Mackintosh. First Edition. London, The Architectural Association, 1981. 18cm x 17.5cm. 49 pages. Original paperback (Softcover). Very good condition with only minor signs of wear. 30,--
Includes for example: Mackintosh's Art Principles/ A Victorian Architect/ The School Drawings/ Architectural

Sketches/ The Perspectives/ The Competition Drawings/ The Artist's House/ House for an Art Lover/ Glasgow School of Art/ The London Studio/ Furniture/



377 **Macklin, Herbert W.** Monumental Brasses. Together with a Selected Bibliography and Country Lists of Brasses Remaining in the Churches of the United Kingdom. With a new preface and revision, by Charles Oman, Victoria and Albert Museum. Seventh Revised Edition. London, George Allen and Unwin Ltd, 1953. 13.5cm x 20.5cm. 196 pages. Original Hardcover. Very good condition with only minor signs of wear. 30,--

Includes for example: Origin and History of the Manufacture of Brasses, Making a collection, methods of copying, Classes of Effigies, Brasses of Ecclesiastics, Episcopal Vestments, Porocessional Vestments, Academicals, The Monastic Orders, Post Reformation Ecclesiastics, Brasses of Men in Armour, Brasses of Ladies, Brasses of Civilians, Shroud Brasses, Brasses and Architecture, Canopies, Crosses, Brasses and Heraldry, Saints and their Symbols, Inscriptions, Brasses of Foreign Workmanship, Foreign Influence, Palimpsest Brasses, Alphabetical List of Counties and Places.

MONUMENTAL BRASSES

Together with a Selected Bibliography and County Lists of Brasses Remaining in the Churches of The United Kingdom

BY THE REV
HERBERT W. MACKLIN
D.D.
Former President of the Monumental Brass Society

WITH A NEW PREFACE AND REVISION, BY
CHARLES OMAN
Victoria and Albert Museum

London
GEORGE ALLEN & UNWIN LTD
RUSKIN HOUSE MUSEUM STREET

378 **Madden, Anne.** Anne Madden 15 Mars - 20 Avril 1979. Bilingual: Français / English. Paris, Galerie Darthea Speyer, 1979. 19 cm x 19 cm. 11 pages. With 5 color plates. Illustrated Softcover. Very good condition with only minor signs of external wear. Inscribed / signed by artist. 48,--

Anne Madden (born 1932) is an English-born painter, who is well known in both Ireland and France where she has divided her time for the past forty years.

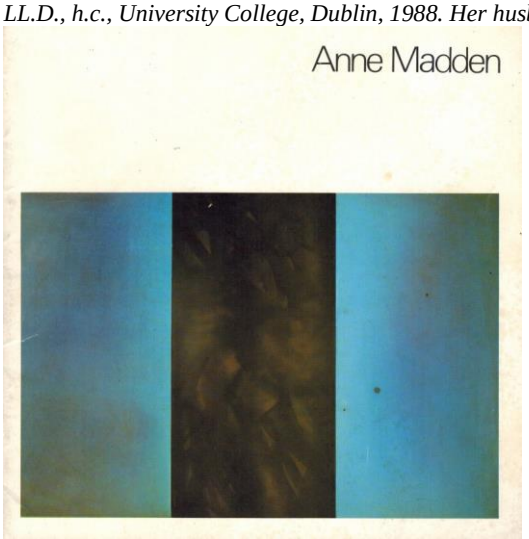
Born in London to an Irish father and an Anglo-Chilean mother, Anne Madden spent her first years in Chile. Her parents returned to Europe when she was four years of age to live in Ireland and in London, where she subsequently attended the Chelsea School of Arts and Crafts. During this period she was impressed by an important exhibition of American painting at the Royal Academy, particularly by the works of Sam Francis and Jean-Paul Riopelle. It was Abstract Expressionism that opened up new possibilities of experimentation for her at that time. She later met these artists in Paris along with Joan Mitchell and others with whom she exchanged works. The techniques employed included palette knife and paint flows and soon involved the use of multiple canvases as a means of creating pictorial interactions.

She began to exhibit in group shows in London and Dublin from the age of 18. The Burren and her love of lonely places informed these early paintings. Her work was then interrupted for three years by a series of operations on her spine. During that time she met the painter Louis le Brocquy who was then working in London. They married in 1958 and set up house and studio in the south of France, where two sons were born to them, Alexis and Pierre.

The mid sixties on, their comparatively reclusive life in Carros village was changed by the opening of the Fondation Maeght in Saint-Paul, where over the years they were constantly meeting painters, sculptors, writers, poets, and musicians forming friendships resumed in Paris and elsewhere. In 1965 Anne Madden represented Ireland at the Paris Biennale, before regularly exhibiting in that city. From the 1960s she began to paint a series of abstract landscapes influenced by her time as a young girl in the west of Ireland, near the Burren in Co. Clare. Between 1970 and 1979 Madden painted a large series of vertical works, their size determined by her height and reach. Reflecting on life and death, the works derived from megaliths and other prehistoric monuments. In the 1980s Madden stopped painting for a time and devoted herself to drawing, this resulted in a series of large works in graphite and oil paint on paper entitled Openings, which formed the exhibition of her work at the Fondation Maeght, in 1983 and represented her in ROSC '84. Madden then returned to painting on canvas and has continued to develop and produce a large body of work. She returned to painting on canvas and developed a large body of work which was included in a retrospective, sponsored by the Arts Council in 1991, and exhibited in the R.H.A. Gallagher Galleries, Dublin. She has exhibited widely in both solo and group exhibitions and her work is represented in many public collections.

Her book Louis le Brocquy, Seeing His Way was published in 1993 (Gill & Macmillan). A year later she received an important commission from Dr. Ronald Tallon, architect of the O'Reilly Hall at U.C.D., to paint one of the ten large paintings displayed within the Aula Maxima. In 1999 the hillside village of Carros in the south of France commissioned Anne Madden to paint a large vaulted ceiling painting measuring 900 × 600 cm for its medieval castle, which opened last year as an international contemporary art centre. The artist produced Empyrius in her nearby studio before it was mounted in situ as a permanent installation. The opening will be the occasion of the unveiling of a permanent room dedicated to the artist's work in recognition of her involvement in the artistic life of the region.

In 2000, Madden returned to live and work in Dublin. She is a member of Aosdána. In 2005 she was conferred with LL.D., h.c., University College, Dublin, 1988. Her husband Louis died on 25 April 2012. (Wikipedia).



379 **Madden, Anne.** The Garden of Love. Dublin, Taylor Galleries, 2002. 25,5 cm x 21 cm. 35 pages. With 12 full color plates. Illustrated Softcover. Very good condition with only minor signs of external wear. 35,--

Includes introduction by Anne Haverty.

Anne Madden (born 1932) is an English-born painter, who is well known in both Ireland and France where she has divided her time for the past forty years.

Born in London to an Irish father and an Anglo-Chilean mother, Anne Madden spent her first years in Chile. Her parents returned to Europe when she was four years of age to live in Ireland and in London, where she subsequently

attended the Chelsea School of Arts and Crafts. During this period she was impressed by an important exhibition of American painting at the Royal Academy, particularly by the works of Sam Francis and Jean-Paul Riopelle. It was Abstract Expressionism that opened up new possibilities of experimentation for her at that time. She later met these artists in Paris along with Joan Mitchell and others with whom she exchanged works. The techniques employed included palette knife and paint flows and soon involved the use of multiple canvases as a means of creating pictorial interactions.
She began to exhibit in group shows in London and Dublin from the age of 18. The Burren and her love of lonely places informed these early paintings. Her work was then interrupted for three years by a series of operations on her spine. During that time she met the painter Louis le Brocquy who was then working in London. They married in 1958 and set up house and studio in the south of France, where two sons were born to them, Alexis and Pierre.
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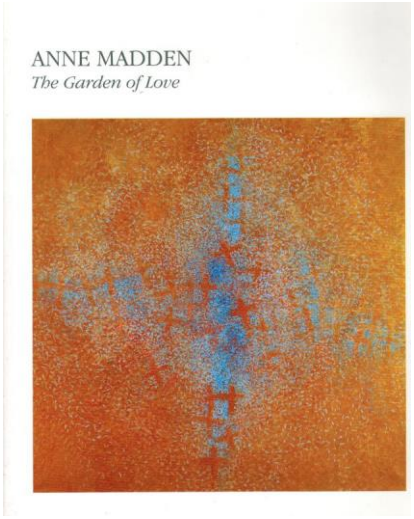
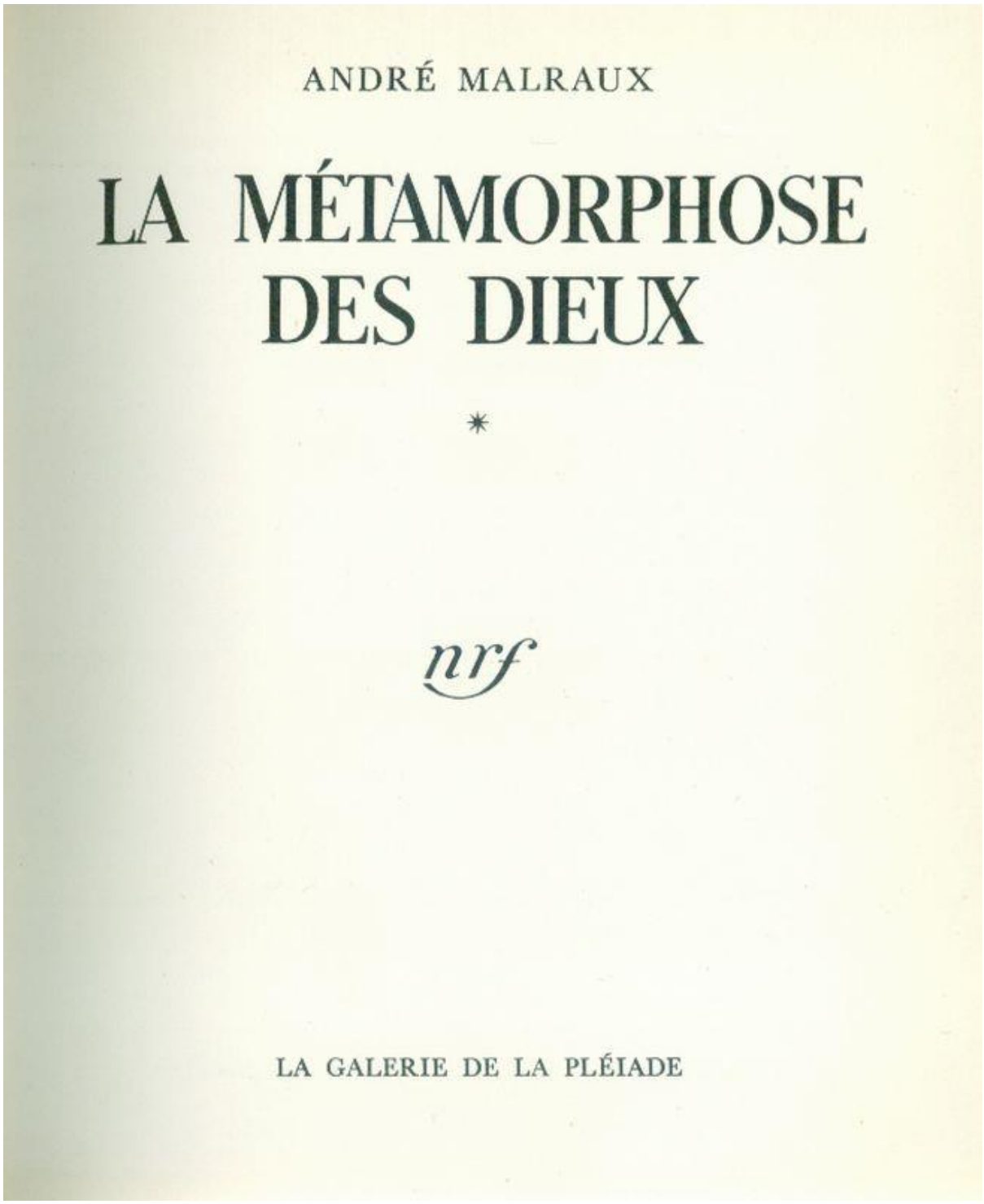


380 **[Malevich, Kazimir] Boersma, Linda A. / Tates, Sophie.** Kazimir Malevich en de Russische Avant-Garde. Met een selectie uit de Khardzhiev- en Costakiscollecties. Stedelijk Museum Amsterdam 19 oktober 2013 - 2 februari 2014. Berlin, Walther König Verlag, 2014. 28,5 cm x 22,5 cm. 240 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage. Zeer zeldzaam! / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Very rare! 195,--
Includes for example the following essays: Ann Goldstein - Voorwoord / Stichting Khardzhiev - Voorwoord / 1903-1910 Vroeg werk - impressionism, symbolisme en fauvisme / 1911-1913 Neo-primitivisme en kubo-futurisme / 1914-1915 Kubo-futurisme en a-logisme etc etc.

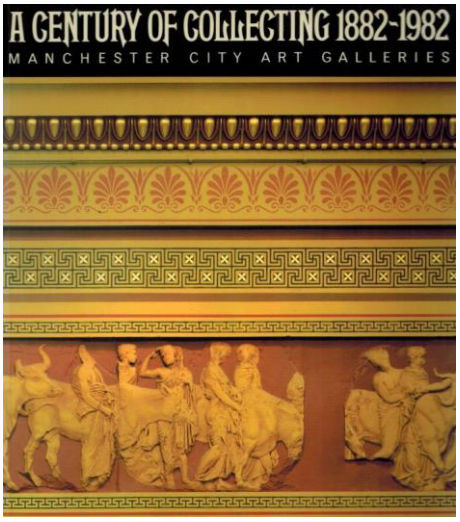
Kazimir Severinovitsj Malevitsj (Kiev, 23 februari 1879 - Leningrad, 15 mei 1935) was een Russisch en Sovjetkunstschilder die grote bekendheid in West-Europa kreeg als docent en als theoreticus van het constructivisme en het suprematisme, als moderne kunstrichtingen. (Wikipedia).

Kazimir Severinovich Malevich (February 23, 1878 – May 15, 1935) was a Russian painter and art theoretician of Polish descent. He was a pioneer of geometric abstract art and the originator of the avant-garde Suprematist movement. (Wikipedia).

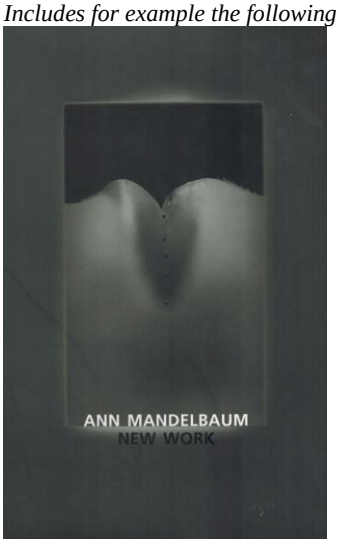
381 **Malraux, André.** La Métamorphose des Dieux. First Edition. Paris, La Galerie de la Pleiade, 1958. 18cm x 23cm. 400 pages. Original Hardcover (green cloth without dustjacket). Excellent condition with only minor signs of wear. French Edition ! 45,--



382 **Manchester City Art Gallery.** A Guide to Manchester City Art Galleries. A Century of Collecting - 1882-1982. Manchester, City of Manchester Cultural Services, 1983. 21 cm x 23 cm. 159 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 35,--
Catalogue of Manchester City Art Galleries items listed being a total of 176 items, each listed with a photograph and entry regarding the material, provenance, dimension, date, and description for each item. Also includes an introductory text to the collections. Illustrated throughout in black & white and colour. Entries of items in the catalogue are listed chronologically by age.

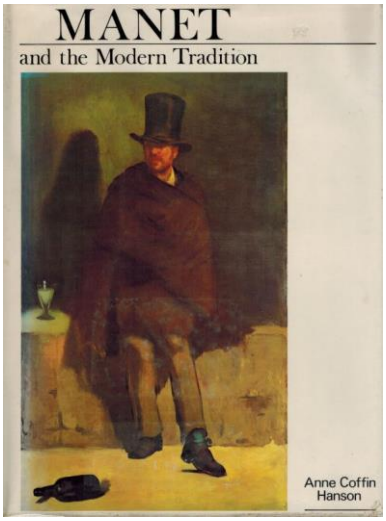


383 **Mandelbaum, Ann.** New Work. Tucson, University of Arizona, 27 x 24 cm. 102 Pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of external wear. 30,--
Includes for example the following chapters: Anatomy lesson, Plates, food for Astonishment, Ann Mandelbaum.



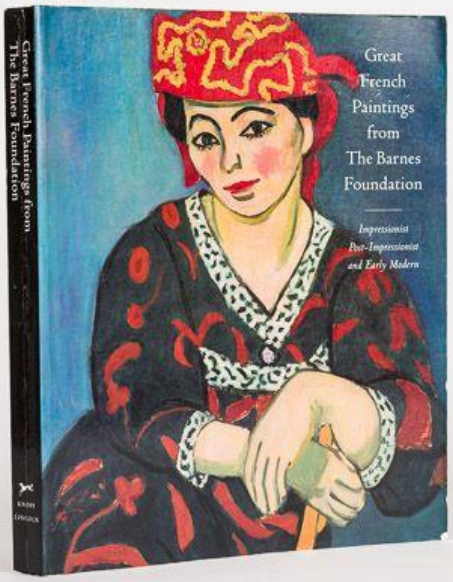
384 **[Manet] Coffin Hanson, Anne.** Manet and the Modern Tradition. New Haven, Yale University Press, 1979. 26 cm x 19,5 cm. 221 pages. With 126 black-and-white and colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. Very good condition with only minor signs of external wear. 28,--
Includes for example the following essays: Manet's Reactions / The Range of Manet's Subject Matter / Genre: The Parisian Type / Modern History: Scenes of 'La Vie Moderne' / The Critics' Views; The Historians' Sources; Definition of Terms / Manet's Picture Construction / Manet's 'Compositional Difficulties' etc etc.

Édouard Manet (23 January 1832 – 30 April 1883) was a French painter. He was one of the first 19th-century artists to paint modern life, and a pivotal figure in the transition from Realism to Impressionism.
His early masterworks, The Luncheon on the Grass (Le déjeuner sur l'herbe) and Olympia, both 1863, caused great controversy and served as rallying points for the young painters who would create Impressionism. Today, these are considered watershed paintings that mark the genesis of modern art. (Wikipedia).



385 **[Manet, Edouard / Renoir, Pierre-Auguste / Monet, Claude / Cézanne, Paul / Gauguin, Paul / Picasso, Pablo / Soutine, Chaim etc.] Barnes Foundation.** Great French Paintings from the Barnes Foundation. Impressionist, Post-Impressionist, and Early Modern. New York, Alfred A. Knopf, 1993. 25 x 29 cm. XVII, 318 pages. Original Softcover. Very good condition with minor signs of external wear. 68,--

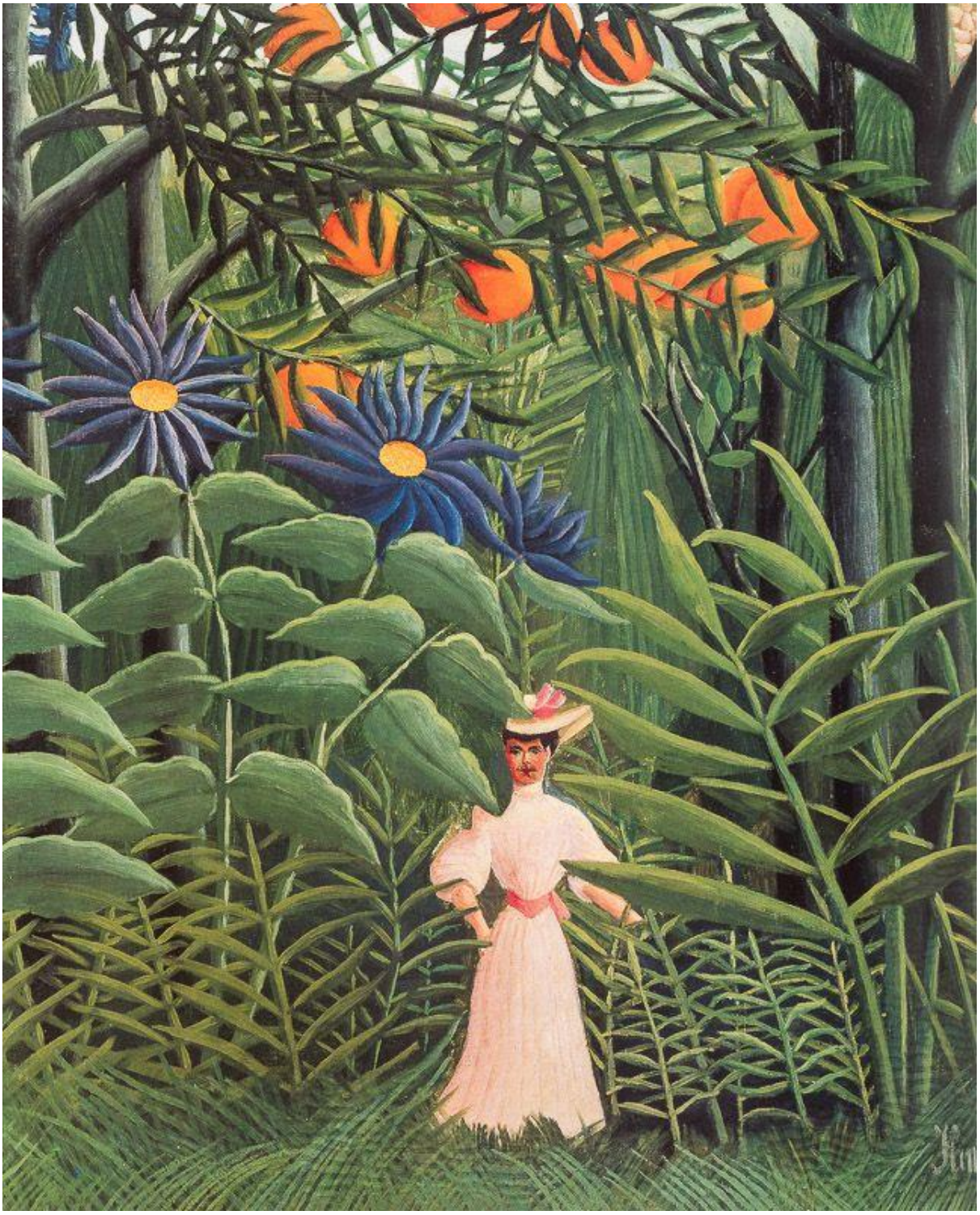
The Barnes Foundation is an American educational art and horticultural institution with locations in Merion, Pennsylvania, a suburb of Philadelphia; and Logan Square, Philadelphia. It was founded in 1922 by Albert C. Barnes, a chemist who collected art after making a fortune by co-developing an early anti-gonorrhea drug marketed as Argyrol and selling his company at the right time, before antibiotics came into use. Today, the foundation owns more than 2,500 objects, including 800 paintings, estimated to be worth about $25 billion. These are primarily works by Impressionist and Modernist masters, but the collection includes many other paintings by leading European and American artists, as well as ancient works from other cultures. In the 1990s, the foundation's declining finances led its leaders to various controversial moves, including sending artworks on world tours and proposing to move the collection to Philadelphia. A 2009 documentary, The Art of the Steal, argued that the foundation had been taken over by other non-profit institutions. After numerous court challenges, the new Barnes building opened on Benjamin Franklin Parkway on May 19, 2012. The foundation's current president and executive director, Thomas "Thom" Collins, was appointed on January 7, 2015. (Wikipedia)

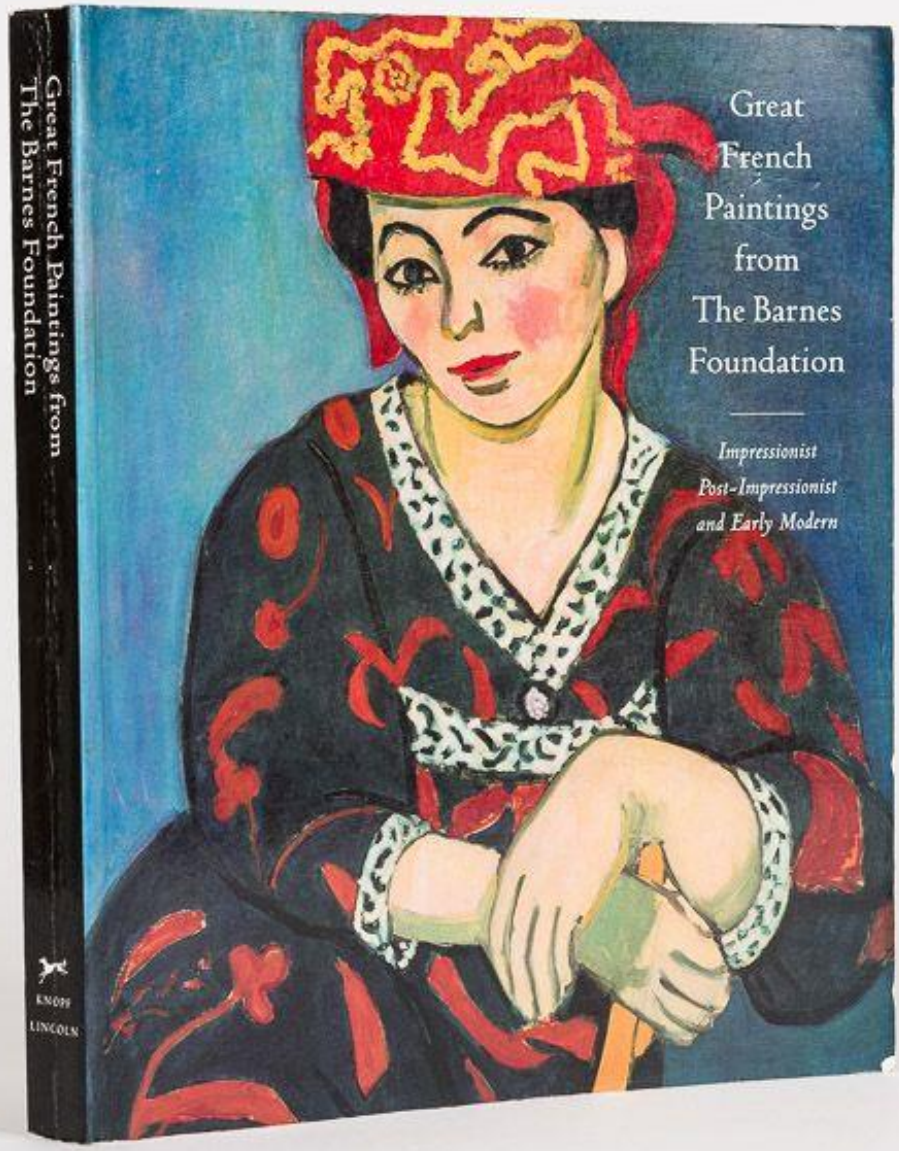


GREAT FRENCH PAINTINGS FROM THE BARNES FOUNDATION

Impressionist, Post-impressionist, and Early Modern

ALFRED A. KNOPF, NEW YORK
in association with
LINCOLN UNIVERSITY PRESS
1991




Great French Paintings from The Barnes Foundation
Great French Paintings from
The Barnes Foundation
Impressionist
Post-Impressionist
and Early Modern
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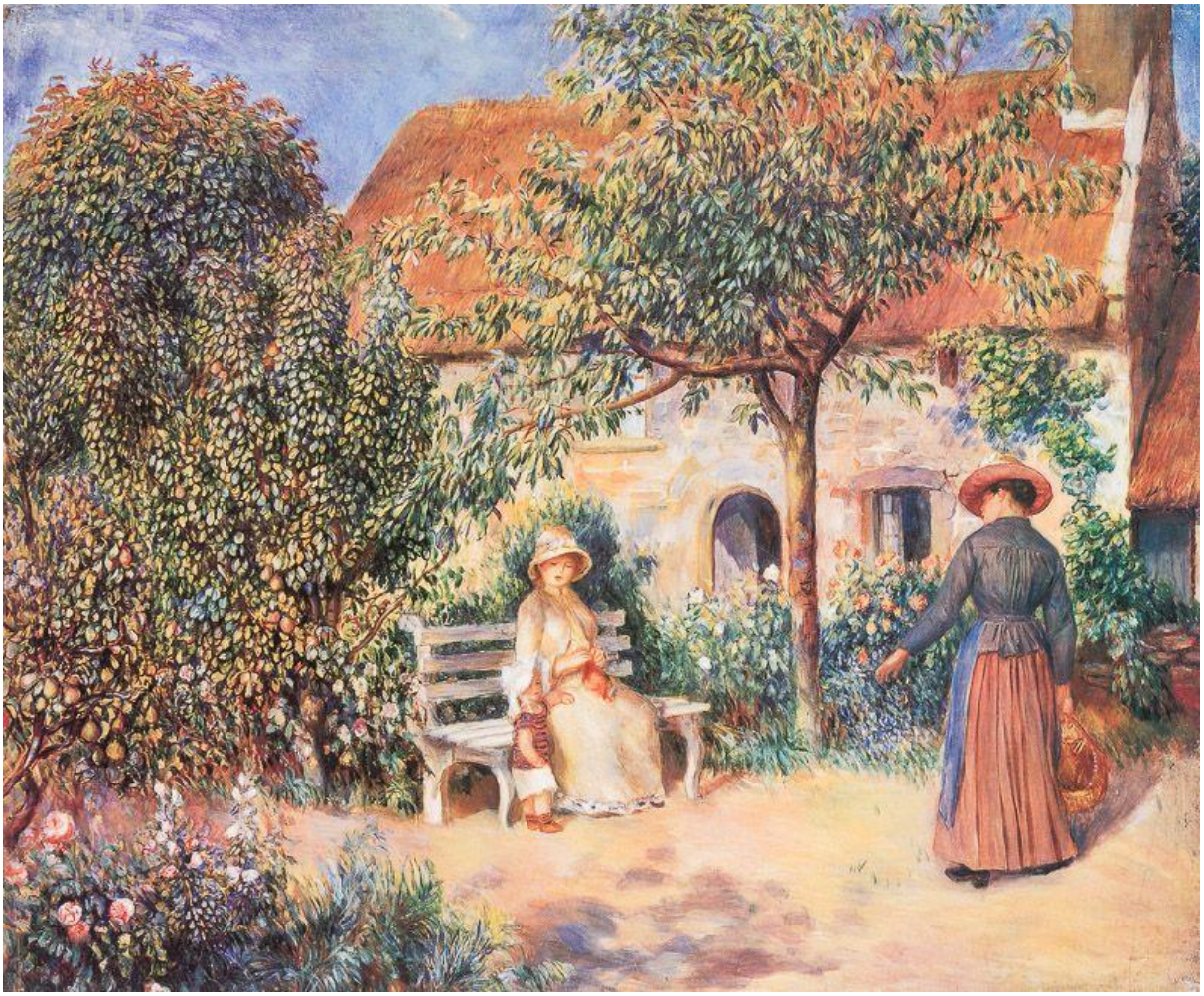
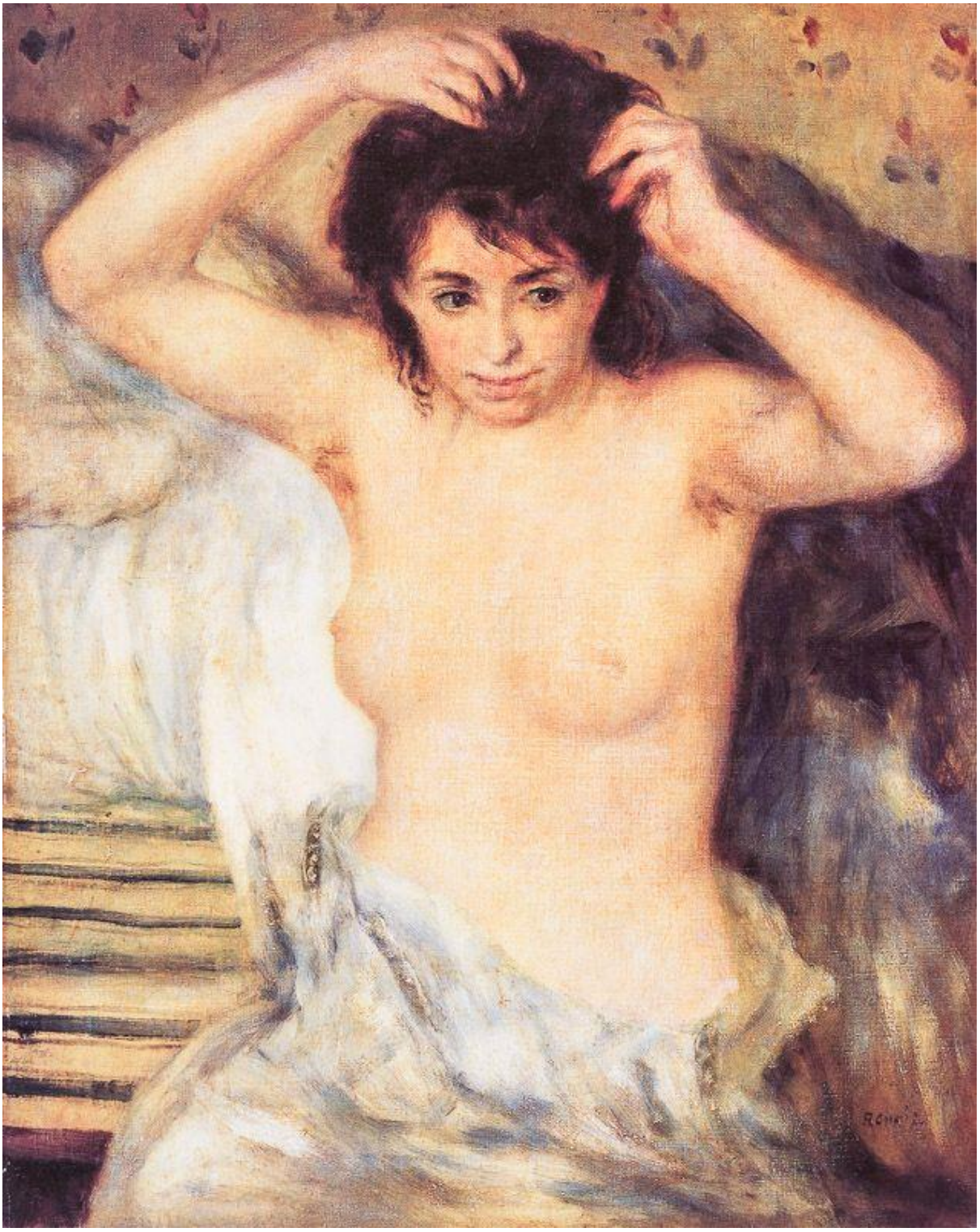
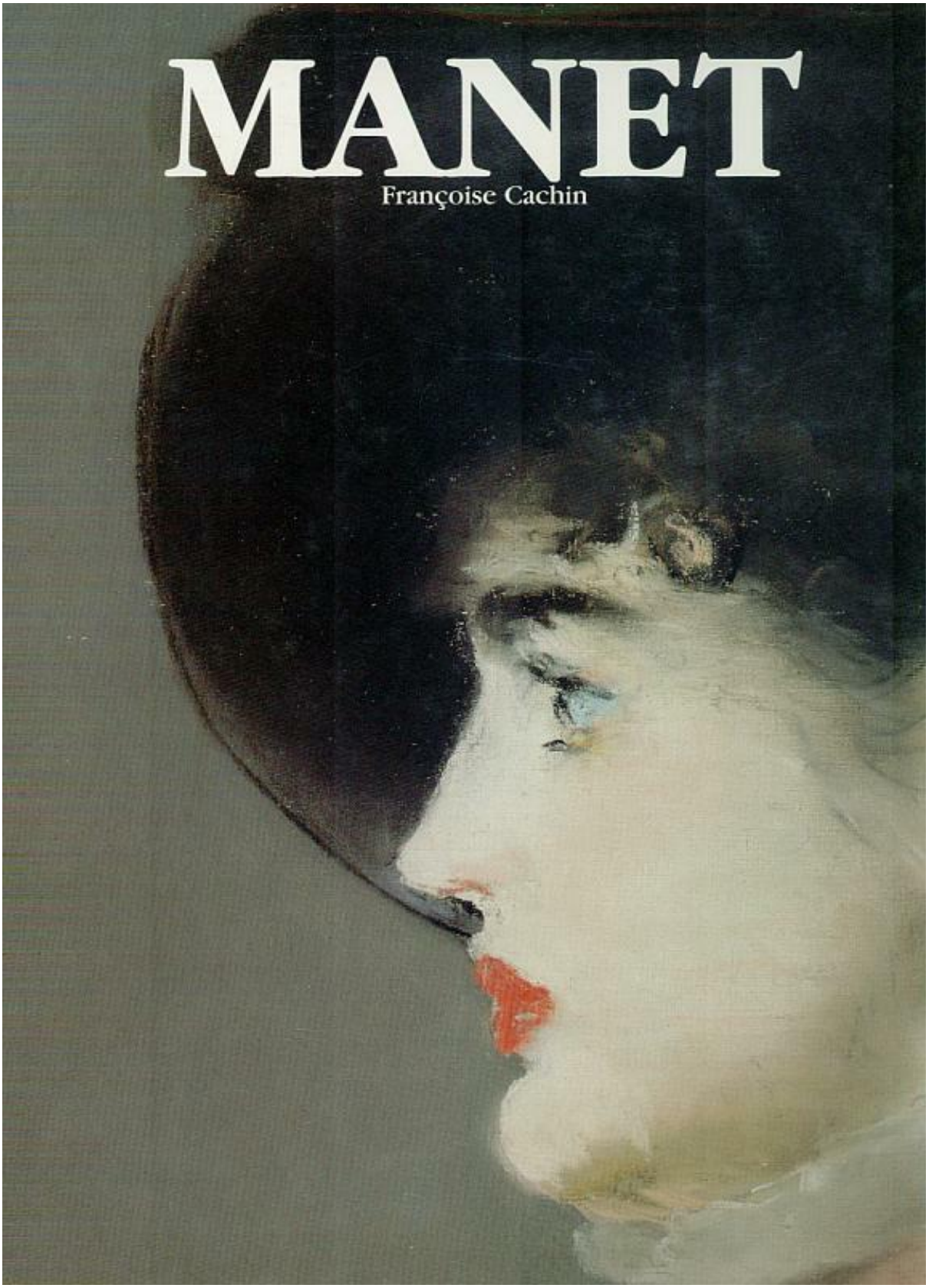




386 **[Manet, Édouard] Cachin, Francoise.** Manet. Translated from the French by Emily Read. First English Edition. London, Barrie and Jenkins, 1991. 24.5cm x 33cm. 160 pages with 115 illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 45,--

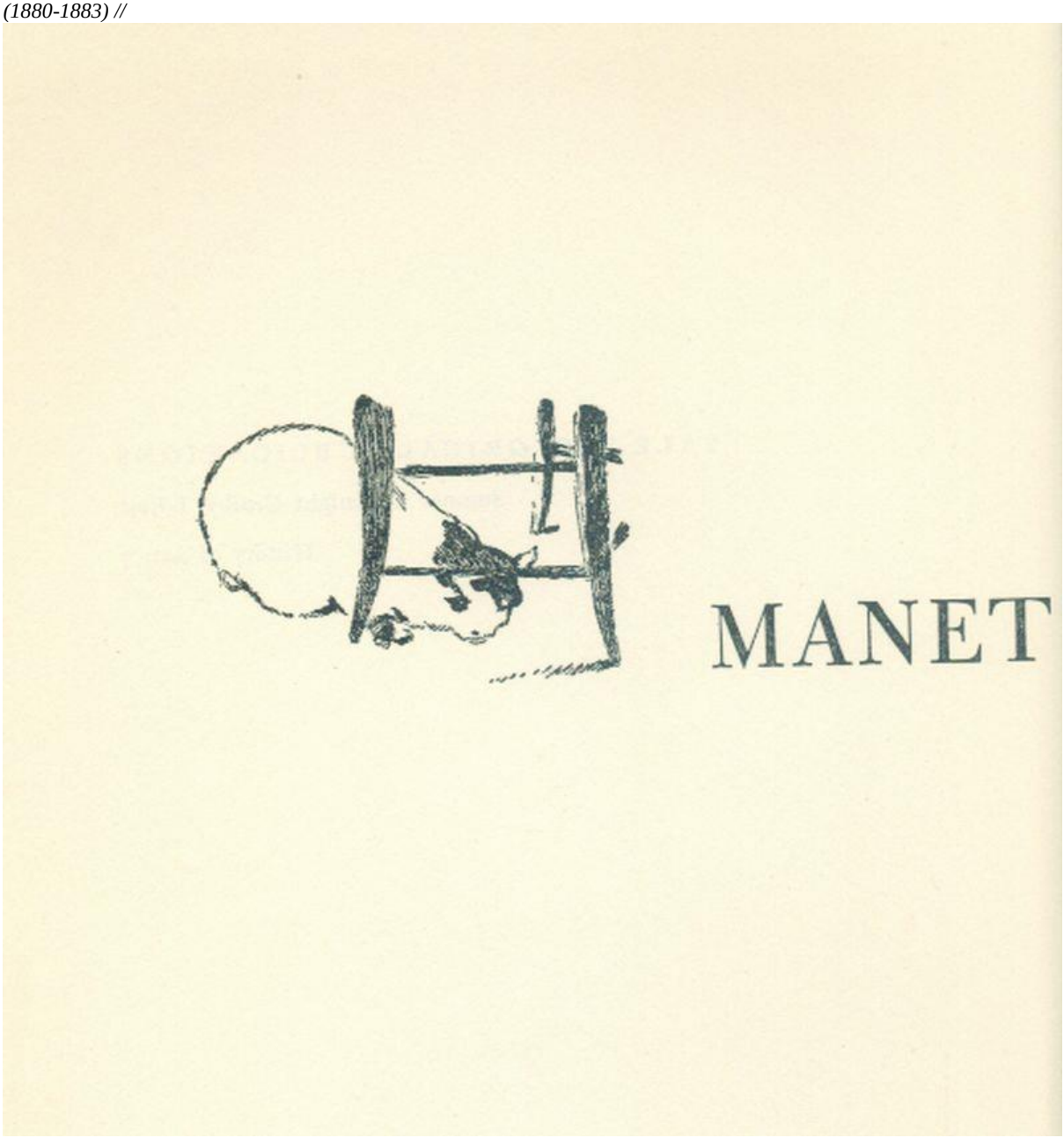
Édouard Manet (23 January 1832 - 30 April 1883) was a French painter. One of the first 19th-century artists to approach modern and postmodern-life subjects, he was a pivotal figure in the transition from Realism to Impressionism.

His early masterworks, The Luncheon on the Grass (Le déjeuner sur l'herbe) and Olympia, engendered great controversy and served as rallying points for the young painters who would create Impressionism. Today, these are considered watershed paintings that mark the genesis of modern art. (Wikipedia)



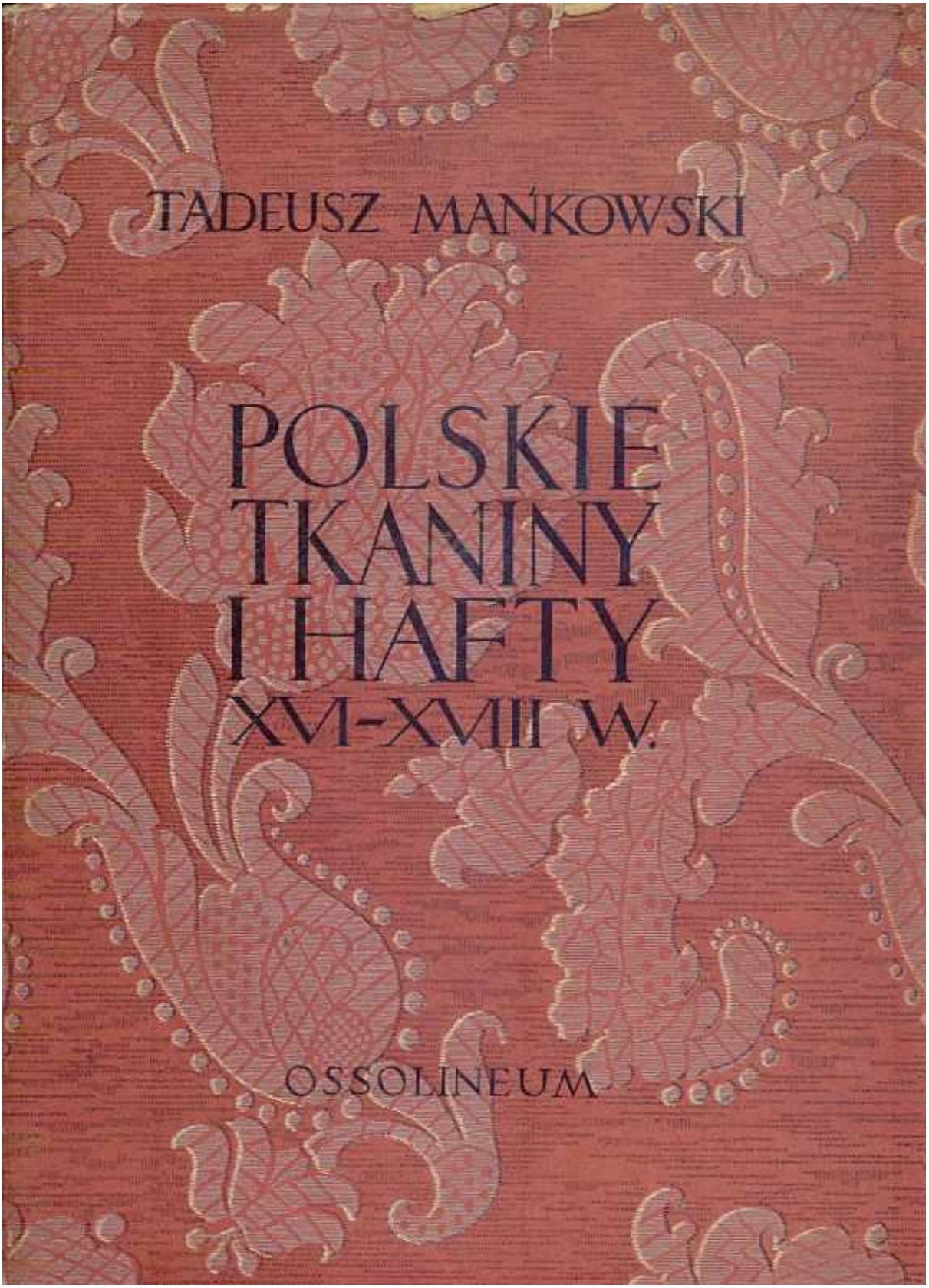
387 **[Manet, Édouard] Hamilton, George Heard.** Manet and his Critics. New Haven, Yale University Press, 1954. 8°. X, 295 pages plus 39 full page illustrations. Original Hardcover (blue cloth). Very good+ condition. [Yale historical publications, History of Art Series; No.7]. 35,--
Includes for example: The Salon in the Nineteenth Century / Manet and Baudelaire (1859-1867) / The Salon des Refusés and the Academic Reaction (1863-1865) / Manet and Zola (1866-1867) / Liberal and Conservative Criticism

(1868-1870) / The Turning point (1870-1873) / Manet and the Impressionists (1874-1879) / The Last Years (1880-1883) //



388 **Mankowski, Tadeusz.** Polskie Tkaniny I Hafty. XVI-XVIII Wieku. [Polish Textiles and Embroidery - 16th-18th Century]. First Edition. Wroclaw, Zaklad Imienia Ossolinskich - Wydawnictwo, 1954. 21.5cm x 31cm. xii, 164 pages, 140 pages of illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. [Studia Z Dziejów Polskiego Rzemiosla Artystycznego - Panstwowy Instytut Sztuki] 50,--

Includes for example: Sztuki tekstylne na dworze ostatnich Jagiellonow. Haftarstwo i Tkactwo od Schylku XVI w. Trzeciej Cwierci XVIII. Opony i szpalery, Kilimy, Polskie kobierce welniane, Pasy i persjarstwo, Namioty i namiotnictwo, Tkactwo i haftarstwo czasow poznego baroku i klasycyzmu.



389 **[Mantegna, Andrea] Martineau, Jane.** Andrea Mantegna. Edited by Jane Martineau. Suzanne Boorsch, Keith Christiansen, David Ekserdjian, Charles Hope, David Landau and others. London, Thames and Hudson, 1992. 26cm x 31cm. XI, 499, (4) pages with over 332 illustrations, 92 in colour. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 85,--
Includes for example: Mantegna and the Men of letters/ The art of Andrea Mantegna/ Mantegna as Printmaker/

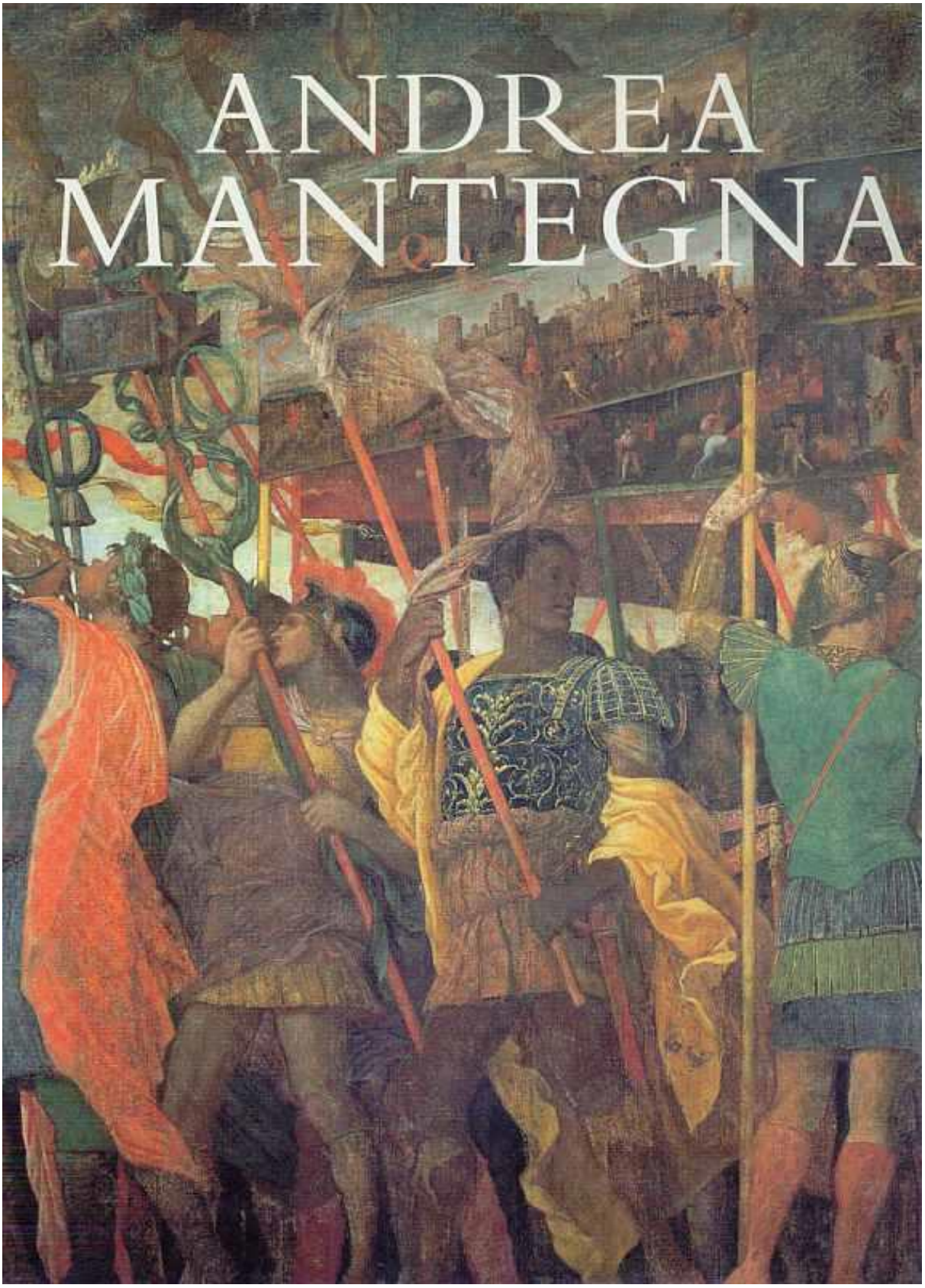
Some observations on Mangegna's Painting Technique/ Mantegna's paintings in Distemper/ Early Works :Padua/ Devotional works: Mantua/ The Descent into Limbo/ Mythological and Classical themes/ The labours of Hercules/ Portraits/ The Triumph of Caeser/ Grisailles/ The Studio and late themes/ engraved plates/ watermarks.

Andrea Mantegna (c. 1431 – September 13, 1506) was an Italian painter, a student of Roman archeology, and son in law of Jacopo Bellini. Like other artists of the time, Mantegna experimented with perspective, e.g., by lowering the horizon in order to create a sense of greater monumentality. His flinty, metallic landscapes and somewhat stony figures give evidence of a fundamentally sculptural approach to painting. He also led a workshop that was the leading producer of prints in Venice before 1500.

Giorgio Vasari eulogizes Mantegna, although pointing out his litigious character. He had been fond of his fellow-pupils at Padua: and for two of them, Dario da Trevigi and Marco Zoppo, he retained a steady friendship. Mantegna became very expensive in his habits, fell at times into difficulties, and had to urge his valid claims upon the marquis' attention.

In solid antique taste, Mantegna distanced all contemporary competition. Though substantially related to the 15th century, the influence of Mantegna on the style and tendency of his age was very marked over Italian art generally. Giovanni Bellini, in his earlier works, obviously followed the lead of his brother-in-law Andrea. Albrecht Dürer was influenced by his style during his two trips in Italy. Leonardo da Vinci took from Mantegna the use of decorations with festoons and fruit.

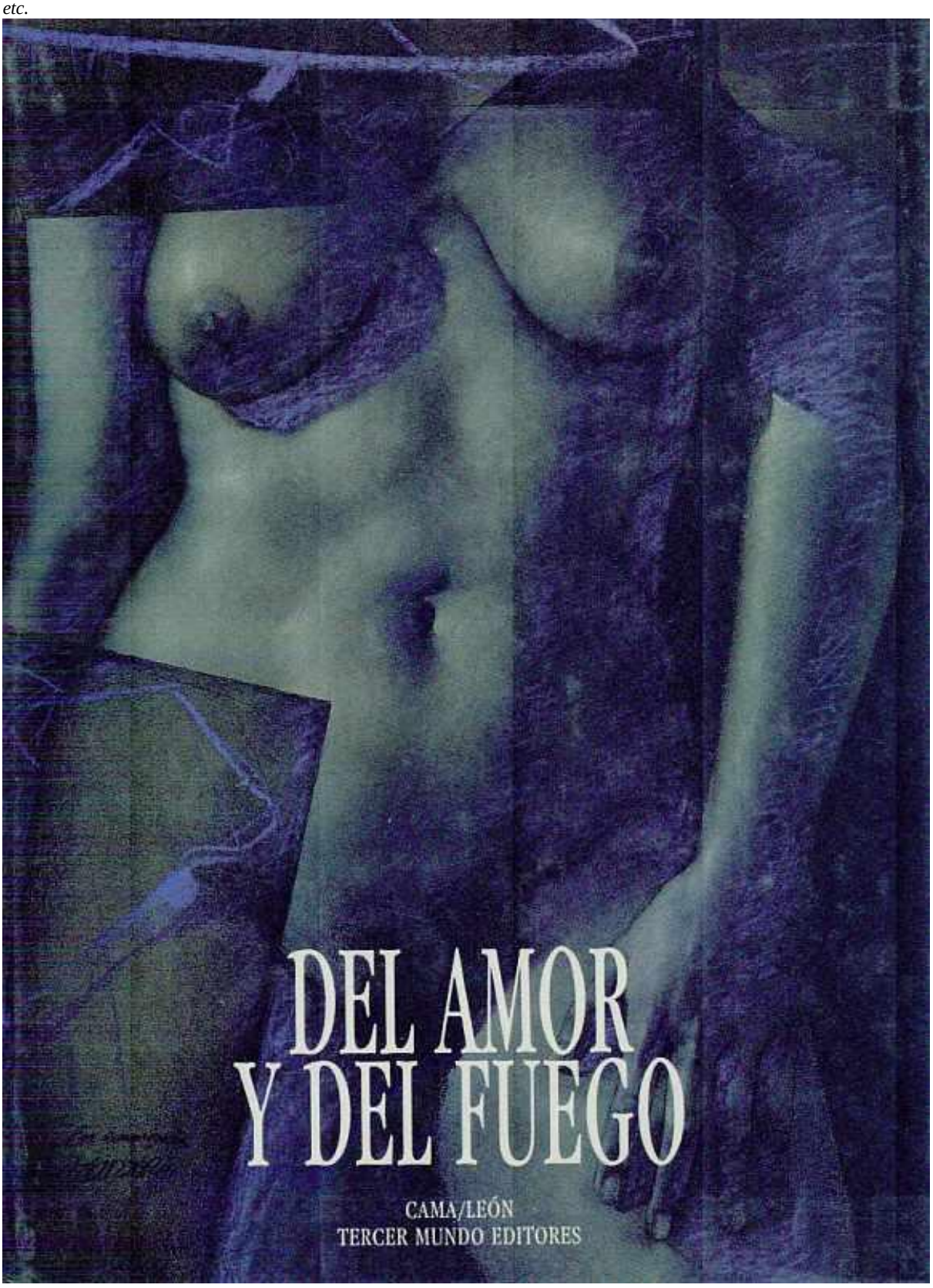
Mantegna's main legacy in considered the introduction of spatial illusionism, both in frescoes and in sacra conversazione paintings: his tradition of ceiling decoration was followed for almost three centuries. Starting from the faint cupola of the Camera degli Sposi, Correggio brought on his master and collaborator's research in perspective constructions, producing eventually a masterwork like the dome of Cathedral of Parma. (Wikipedia)



390 **[Manzur, David] Roberto Burgos Cantor / Fernando Cruz Kronfly / Jaime Duarte French / Gonzalo Hernández Alba / Bernardo Hoyos / Gonzalo Mallarino / Jorge Orlando Melo / Pilar Moreno de Ángel / R.H. Moreno-Durán / Laura Restrepo / Daniel Samper Pizano / Luis Zalamea.** Del Amor y del Fuego. Obra exclusivamente realizada para la presente edición por el maestro David Manzur. Colombia, Tercer Mundo Editores, 1991. 4°. 270 pages. Original Hardcover with illustrated

dustjacket. Excellent condition. 220,--

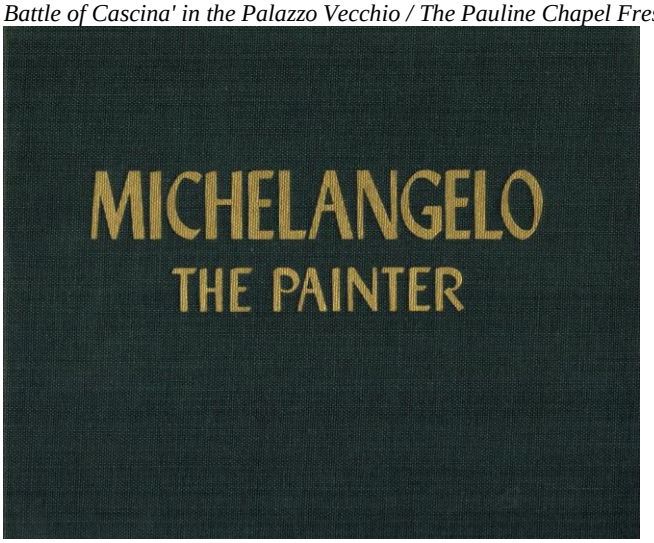
Includes: Gonzalo Hernández de Alba - Los Amores Fugitivos de Bárbara y el Corregidor / Roberto Burgos Cantor - José Fernández de Madrid: Pasión en el Atrato / Fernando Cruz Kronfly - La Última Noche volátil de Ricaurte / Jaime Duarte French - Las Debilidades de Mosquera / Jorge Orlando Melo - Una Maria de Armas Tomar etc. etc. etc.



391 Mariani, Valerio. Michelangelo, the Painter. Milano, Arti Grafiche Ricordi, 1964. 36 cm x 26,5 cm. 151

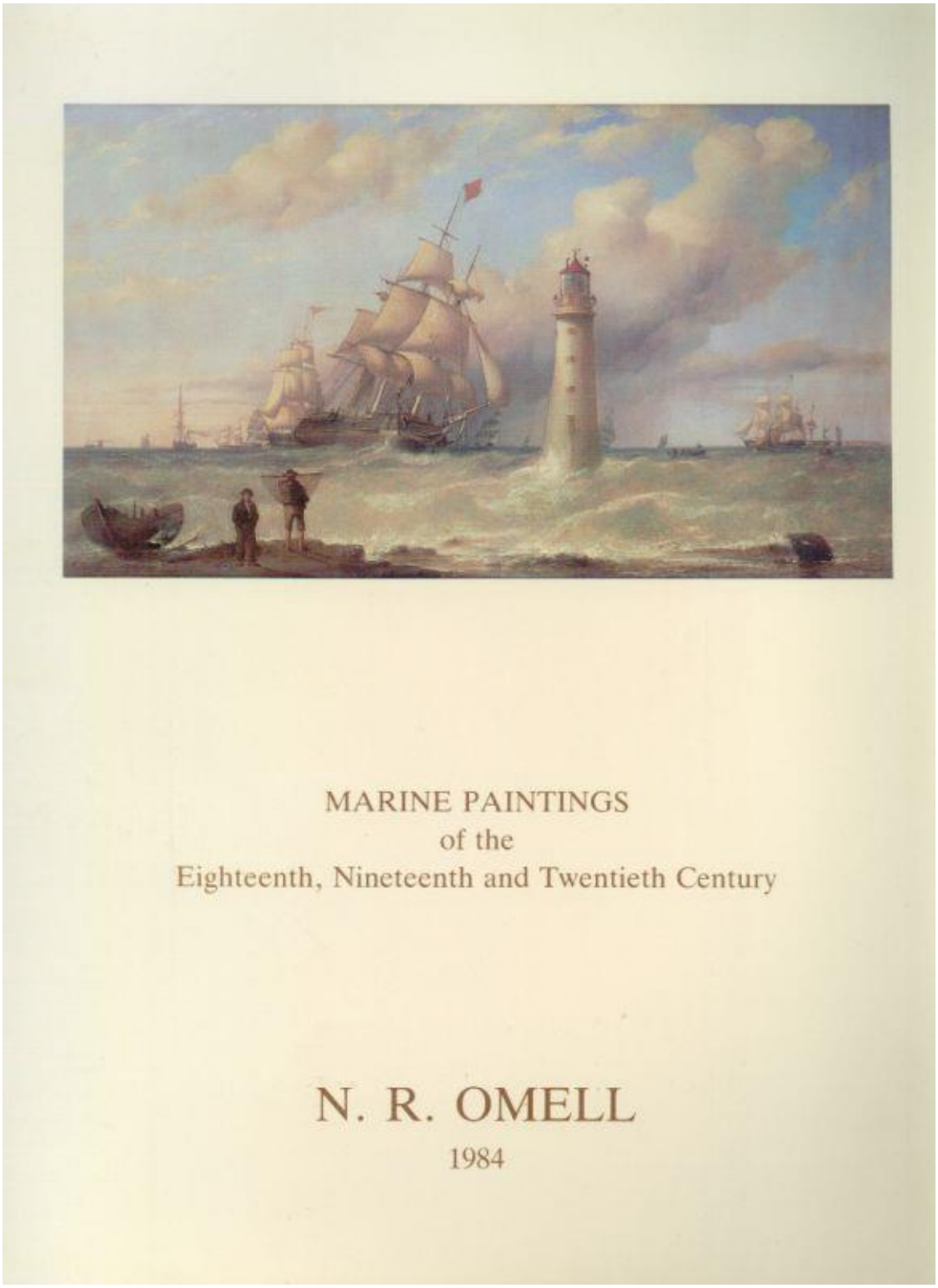
pages text and black-and-white illustrations. 136 colour plates. Original Hardcover. Very good condition with only minor signs of external wear. Name owner with pencil on front free endpaper. Comes with presentation slipcase. 135,--

Includes for example the following essays: Early studies / The Vault of the Sistine Chapel / The Cartoon for 'The Battle of Cascina' in the Palazzo Vecchio / The Pauline Chapel Frescoes / Last Drawings etc etc.



392 **[Marine Painting] Omell, N.R.** Exhibition of Marine Paintings of the Eighteenth, Nineteenth and Twentieth Century. October 2nd to November 2nd, 1984. London, N.R.Omell Gallery, 1984. 4°. 57 pages with beautiful illustrations. Illustrated Softcover. Excellent condition with only minor signs of wear. Rare. 68,--

Paintings by: W. Anderson / I. Bevan / J.E.Butterworth / F. Calvert / J.W.Carmichael / G. Chambers / N.M.Condy / J. Hall / E. Hood / Lai Fong / Several Paintings of the Chinese School / T. Luny / H. Sargeant / R.B.Spencer / etc. etc.



393 **[Mark, Edward Walhouse] Robledo, Eduardo Arias (Editor).** Acuarelas De Mark. Un Testimonio Pictorico De La Nueva Granada. Bogota, Banco de La Republica, 1968. 34,5 cm x 24,5 cm. 348 pages. 152 full colour hand-tipped plates, many of them folding. Original Hardcover. Bound in brown woven cloth with stamped burgundy lettering to front board & to spine. Very good condition. Frontcover shows a minor stain and imprint. Slight tear to front hinges but otherwise sound binding. 180,--

Edward Walhouse Mark was British vice-consul in Colombia (New Granada as it was then named), stationed in Bogota and other places from 1843 to 1856. During his many journeys through the country, he painted these water colors of customs, costumes, scenery and the flora and fauna.

ACUARELAS DE MARK

BANCO DE LA REPUBLICA

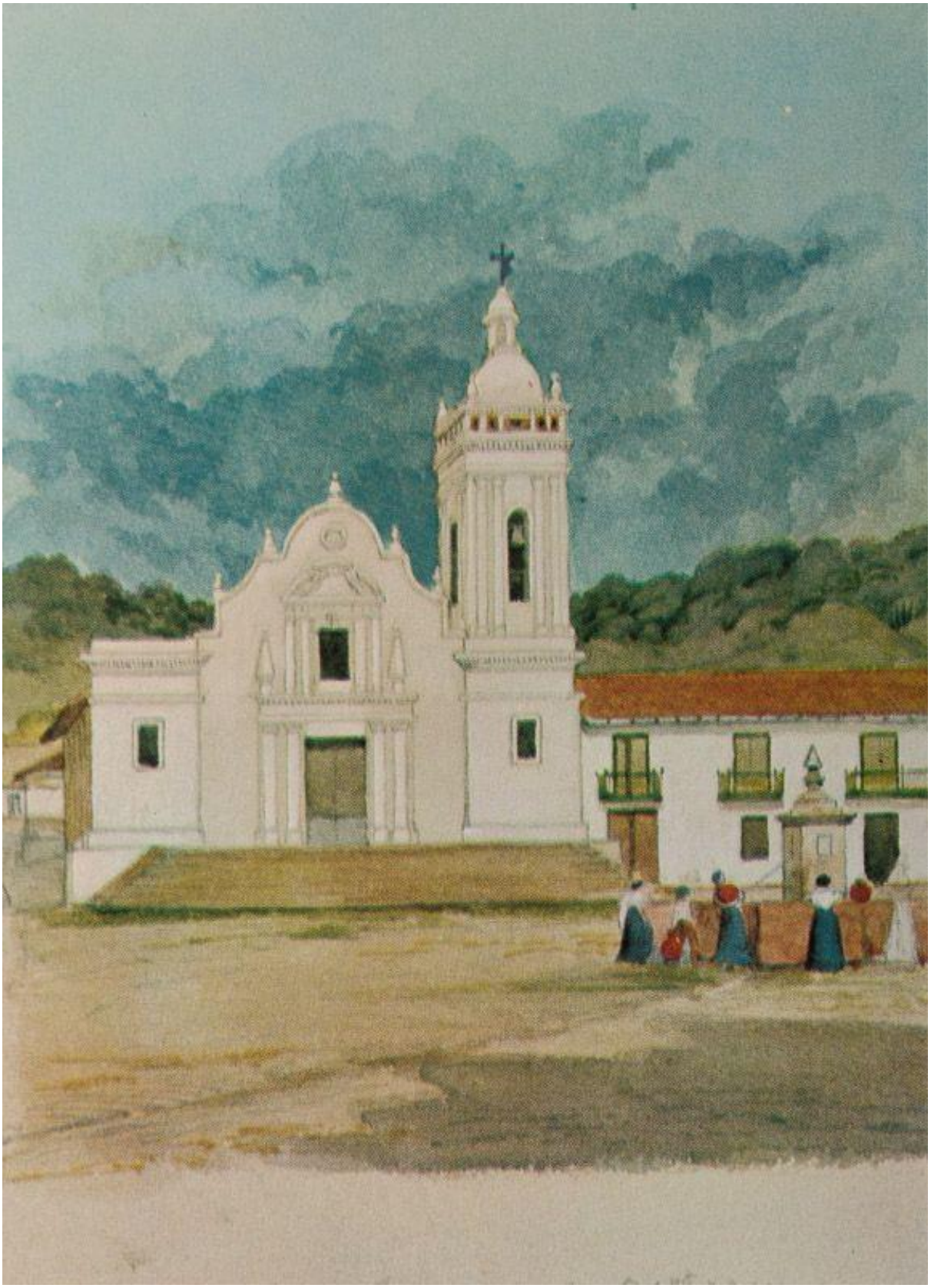
ACUARELAS DE MARK

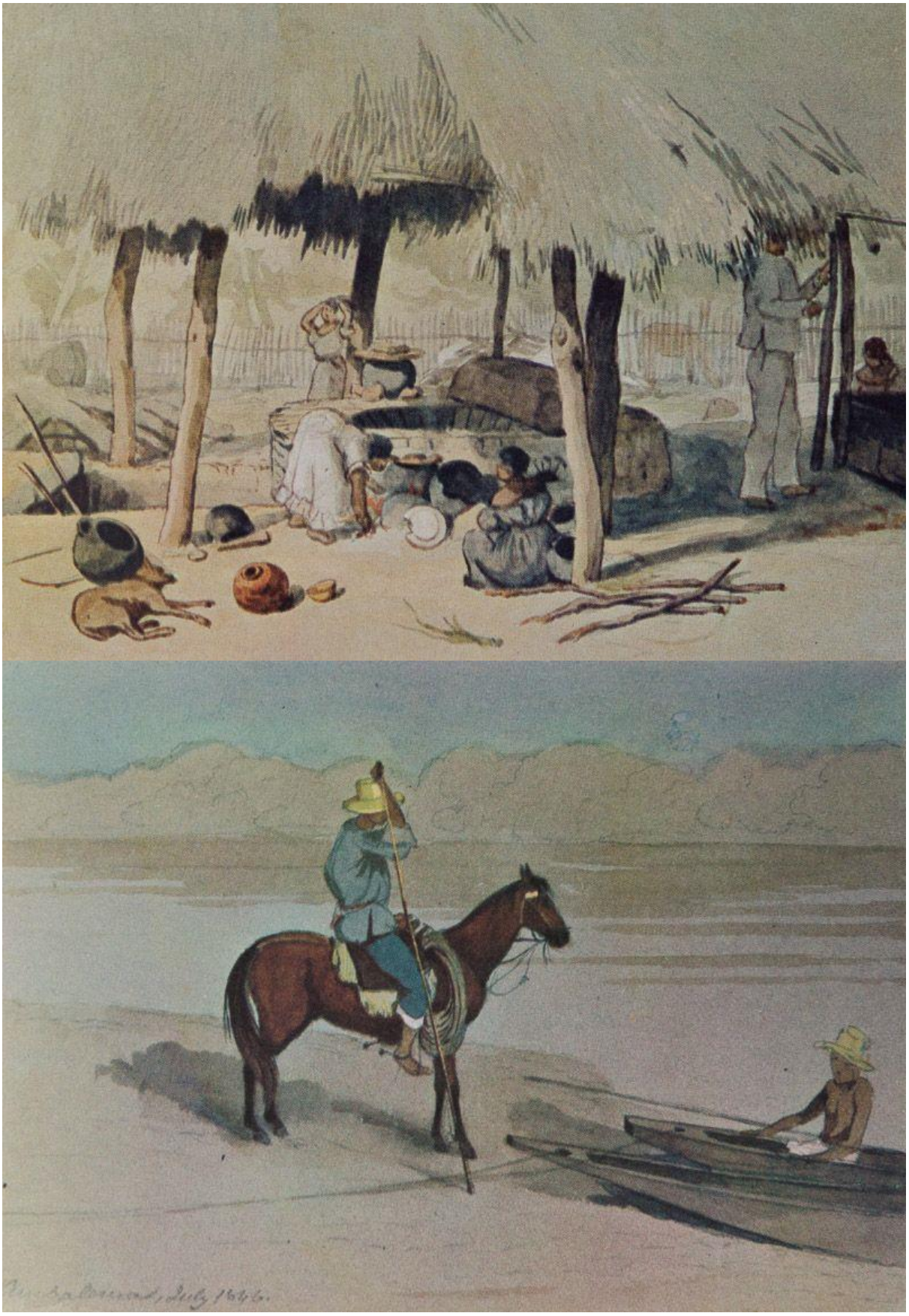
BOGOTA - COLOMBIA

ACUARELAS DE MARK

UN TESTIMONIO PICTORICO
DE LA NUEVA GRANADA

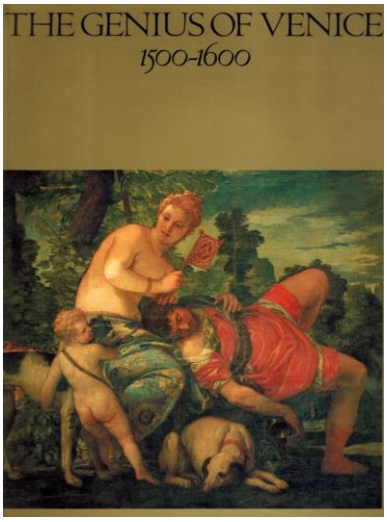
BANCO DE LA REPUBLICA
1923 BOGOTA - COLOMBIA 1963





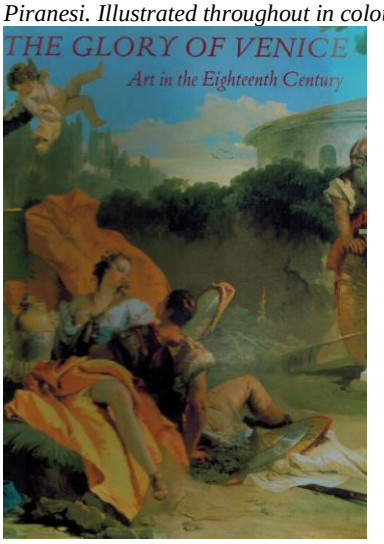
394 **Martineau, Jane, and Hope, Charles.** The Genius of Venice 1500-1600. London, Royal Academy of Arts, 1983. 22 cm x 21.5 cm. 413 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 35,--

Includes for example the following essays: Venice and its Empire, Patronage in Venice, Architecture, Altarpieces, 'Poesie' and Painted Allegories, Titian and Venentian Colour, and Conservation - Restoration and New Findings. Includes a catalogue of Paintings, Drawings, Prints, and Sculpture. Illustrated throughout both in colour and black & white.



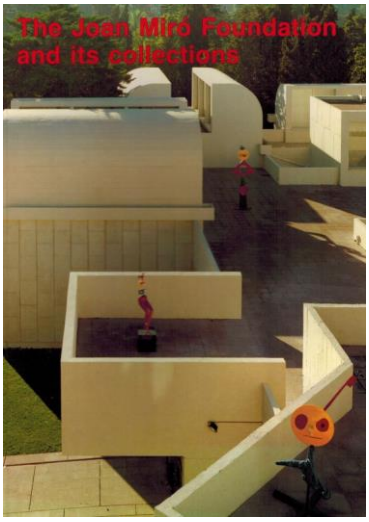
395 **Martineau, Jane, and Robison, Andrew [ed].** The Glory of Venice - Art in the Eighteenth Century. New Haven & London, Yale University Press, 1994. 25 cm x 29.5 cm. 532 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 68,--

Includes for example the following essays: The Glory of Venice, Introduction to 18th-Century Venetian Art, The International Taste for Venetian Art, Aspects of Cultural Politics in 18th-Century Venice, The Piazzetta Paradox, Townscapes and Landscapes, The Neo-Palladians and Mid-Century Landscape, Canaletto, and Giovannia Battista Piranesi. Illustrated throughout in colour and black & white.



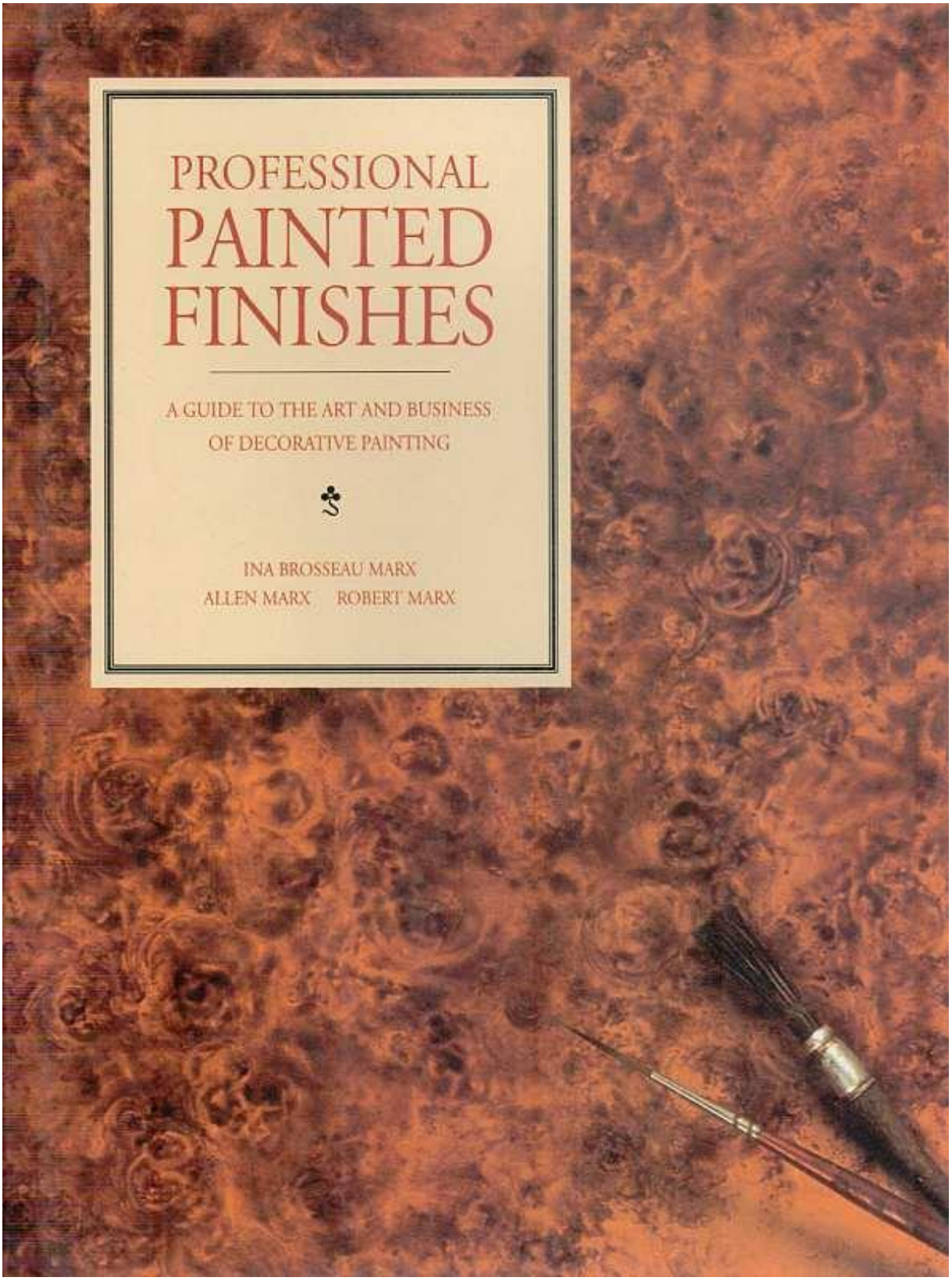
396 **Martinez, Joanna [translation].** The Joan Miro Foundation and its collections. Second Edition. Barcelona, Fundacio Joan Miro, 1990. 20.5 cm x 29.5 cm. 112 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 28,--

Includes for example the following essays: The Joan Miro Foundation and its collections, Origins and Aims, The Building, Plan of the Foundation, Illustrations - Paintings, Sculptures, and Drawings, and a Biography (Chronology) of Joan Miro. Illustrated throughout.

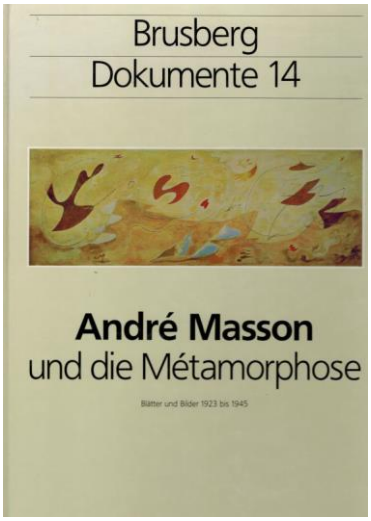


397 **Marx, Ina Brosseau / Marx, Allen / Marx, Robert.** Professional Painted Finishes. A Guide to the Art and Business of Decorative Painting. First Edition. New York, Watson-Guptill Publications, 1991. 22cm x 28.5cm. vi, 282 pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. (Whitney Library of Design). 30,--

Includes for example: Foreword by Kenneth X. Charbonneau. The History of the Painted Finish, Tools, Rendering a painted finish, Preparation of Surface, Finish coats, Designing with painted finishes. Techniques: Glazine, Marbling, Graining. Professional Practice: Building a business, The Decorative painting process.

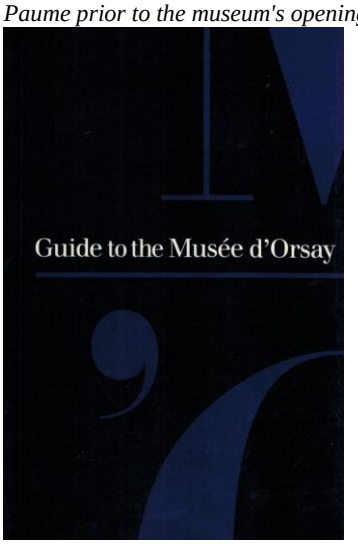


398 **[Masson, André] Schultze, Jürgen / Lichtenstern, Christa (Redaktion).** André Masson und die Métamorphose. Blätter und Bilder 1923 bis 1945. Aus Anlaß der Ausstellung von Adré Masson. Galerie Brusberg, Berlin - Frühjahr 1985 / Paolo Sprovieri, Rom - Herbst 1985. Berlin, Galerie Brusberg, 1985. 33 cm x 23 cm. 81 Seiten mit zahlreiche Farb- und Schwarzweißabbildungen und Illustrationen. Original Hardcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. [Brosburg Dokumente 14] 65,--
Enthält u.a.: Jürgen Schultze - Erzeichnete Malerei, Gemalte Zeichen / Christina Lichtenstern - Ein wiederaufgetauchtes Bild und seine Folgen. André Masson und die Métamorphose etc etc.



399 **Mathieu, Caroline.** Guide to the Musée d'Orsay. Paris, Editions de la Réunion des musées nationaux, 1987. 22 cm x 14,5 cm. 280 pages. With many colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 25,--

The Musée d'Orsay is a museum in Paris, France, on the left bank of the Seine. It is housed in the former Gare d'Orsay, a Beaux-Arts railway station built between 1898 and 1900. The museum holds mainly French art dating from 1848 to 1915, including paintings, sculptures, furniture, and photography. It houses the largest collection of impressionist and post-Impressionist masterpieces in the world, by painters including Monet, Manet, Degas, Renoir, Cézanne, Seurat, Sisley, Gauguin and Van Gogh. Many of these works were held at the Galerie nationale du Jeu de Paume prior to the museum's opening in 1986. (Wikipedia).



400 **[Matisse, Henri] Jedlicka, Gotthard.** Henri - Matisse. [With Four original Pochoir - colour - lithographs]. No.145 of an edition of only 200 numbered copies. Paris, Chroniques du Jour, [1930]. 4°. 50 unnumberd pages including 4 tissue-guarded pochoir-lithographs and 40 black-and-white illustrations. / 50 nicht numerierte Seiten mit vier farbigen Pochoir-Lithographien von Matisse und 40 Schwarz-Weiss-Abbildungen. Original Hardcover Slipcase with all three tying ribbons in place. Aufwendige, deutschsprachige Publikation mit den 4 schönen, farbfrischen pochoirkolorierten Blättern die einzeln auf dem internationalen Graphikmarkt für bis zu 1000 Euro pro Blatt gehandelt werden. Innendeckel der Mappe und der Broschur jeweils mit Exlibris "Haus Henkell". Eines von nur 200 Exemplaren. Kein vollständiges Exemplar auf dem internationalen Markt im Angebot. Text auf Deutsch. 2.800,--

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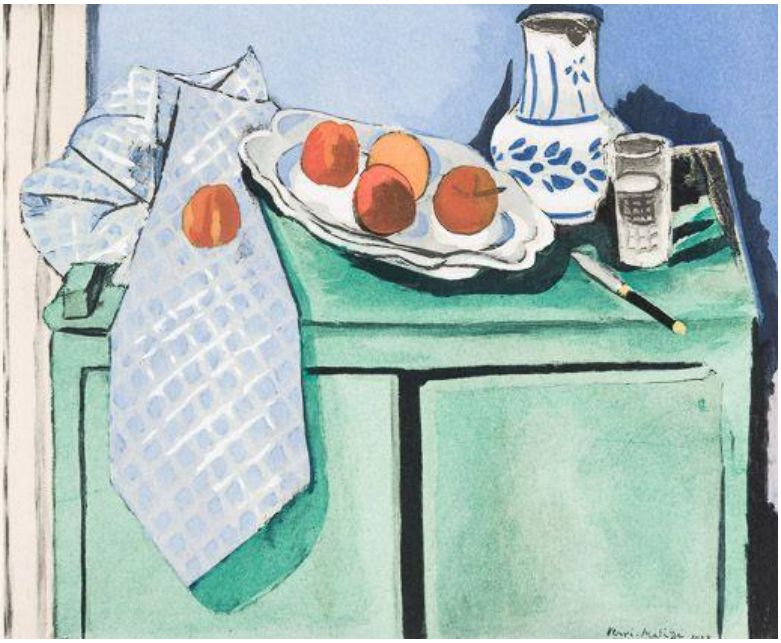

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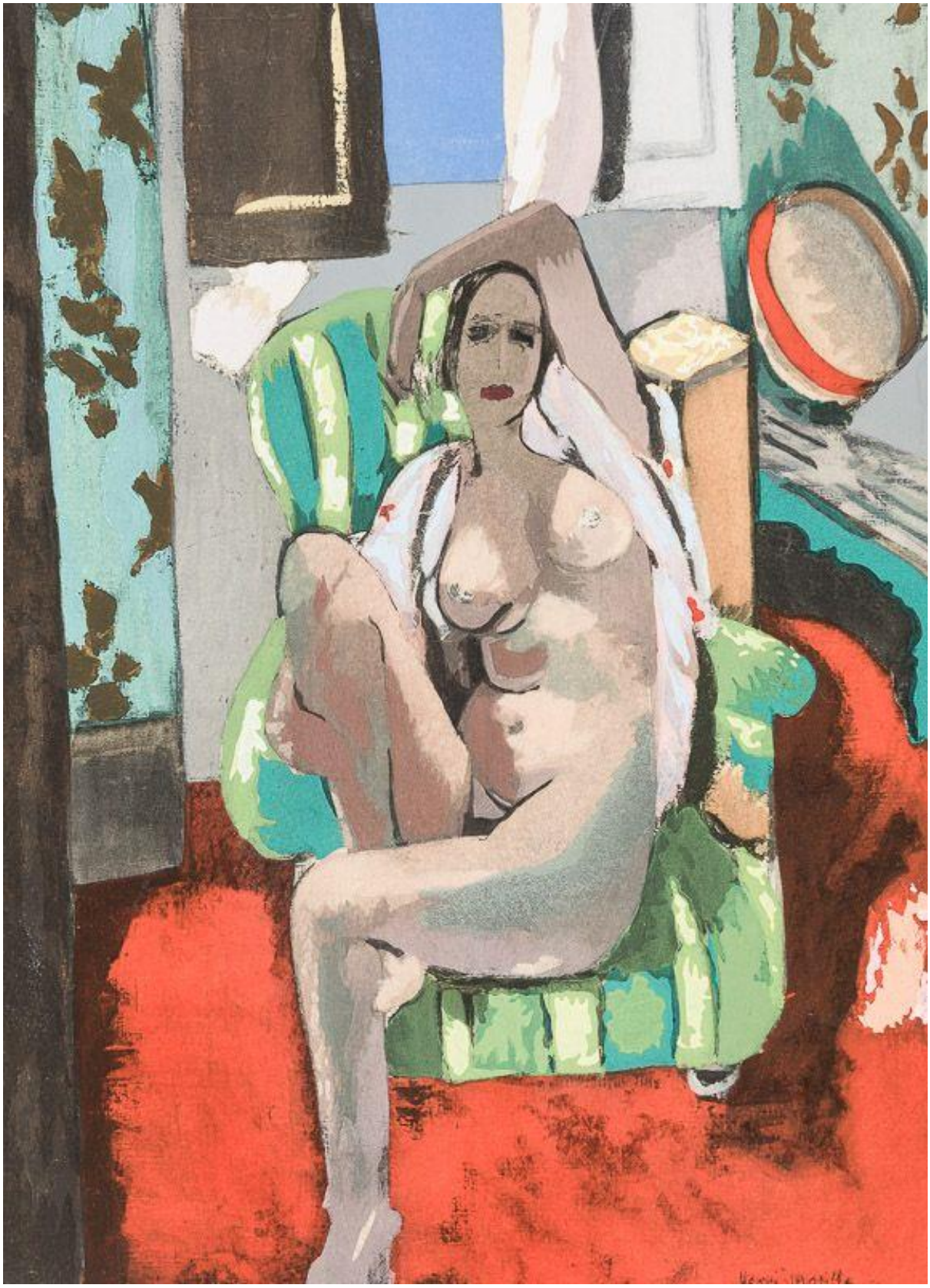
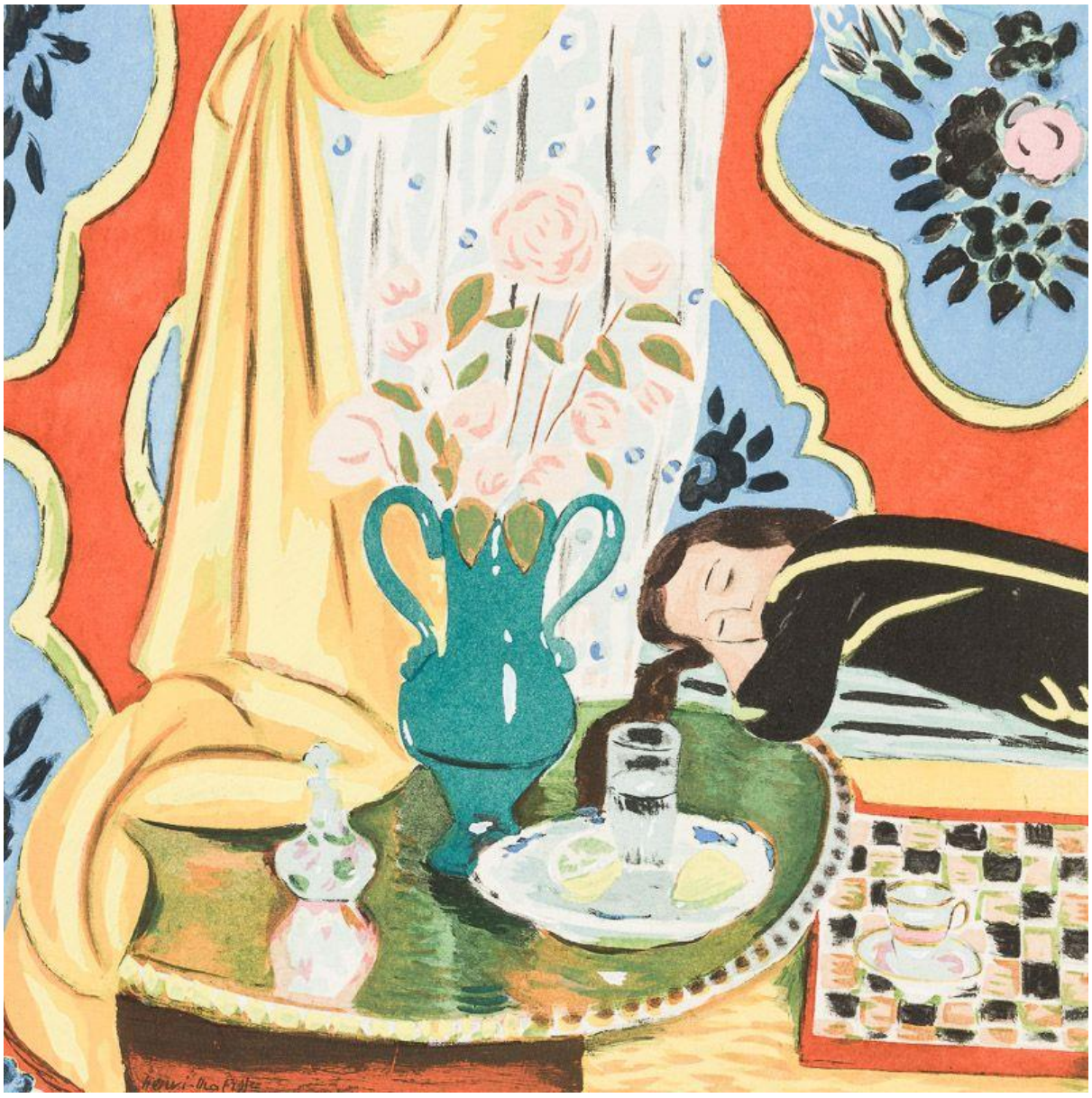
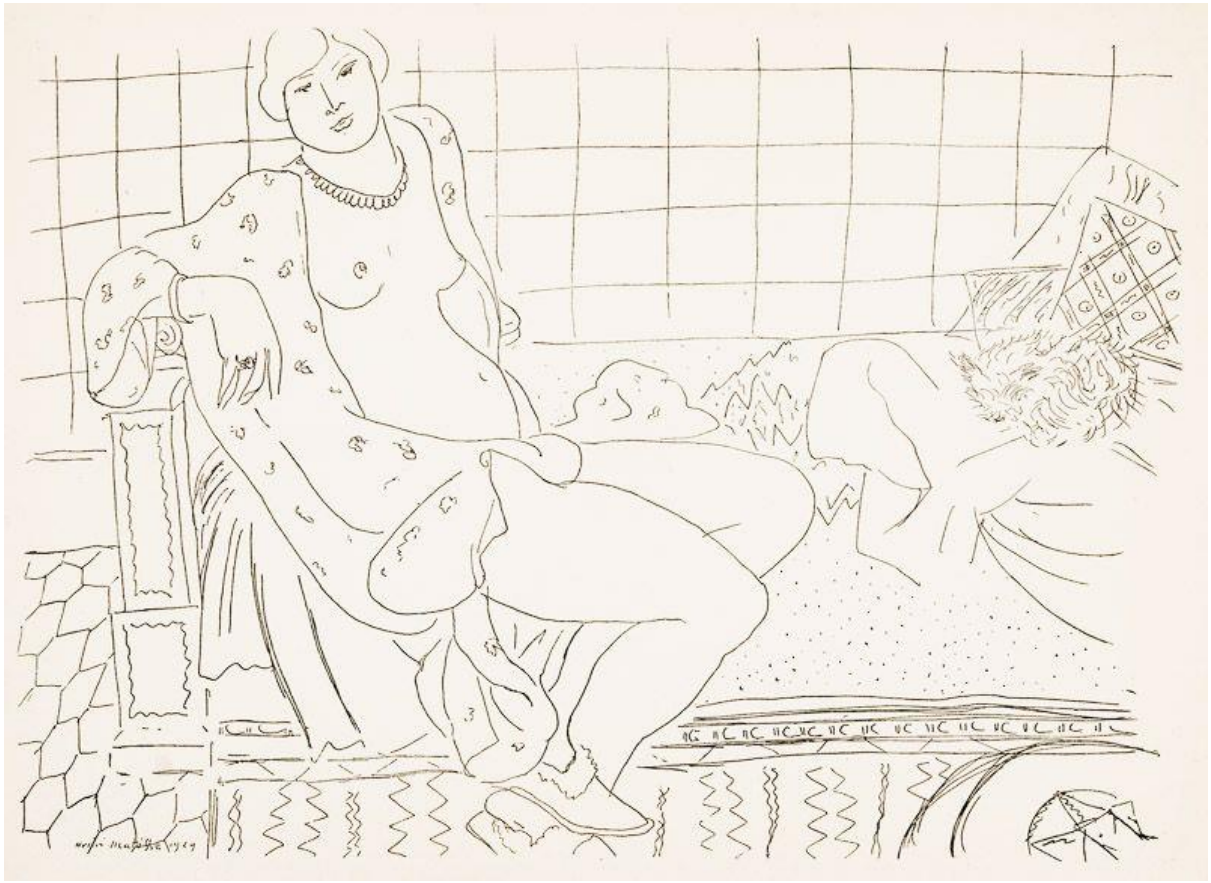
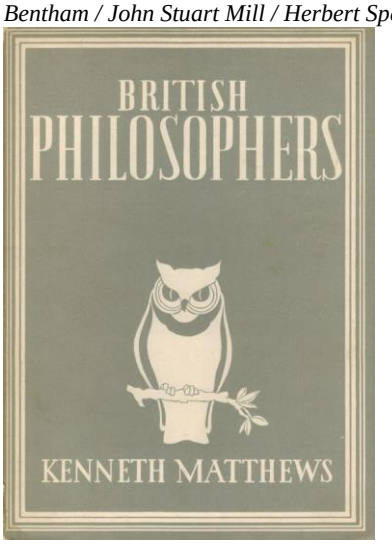






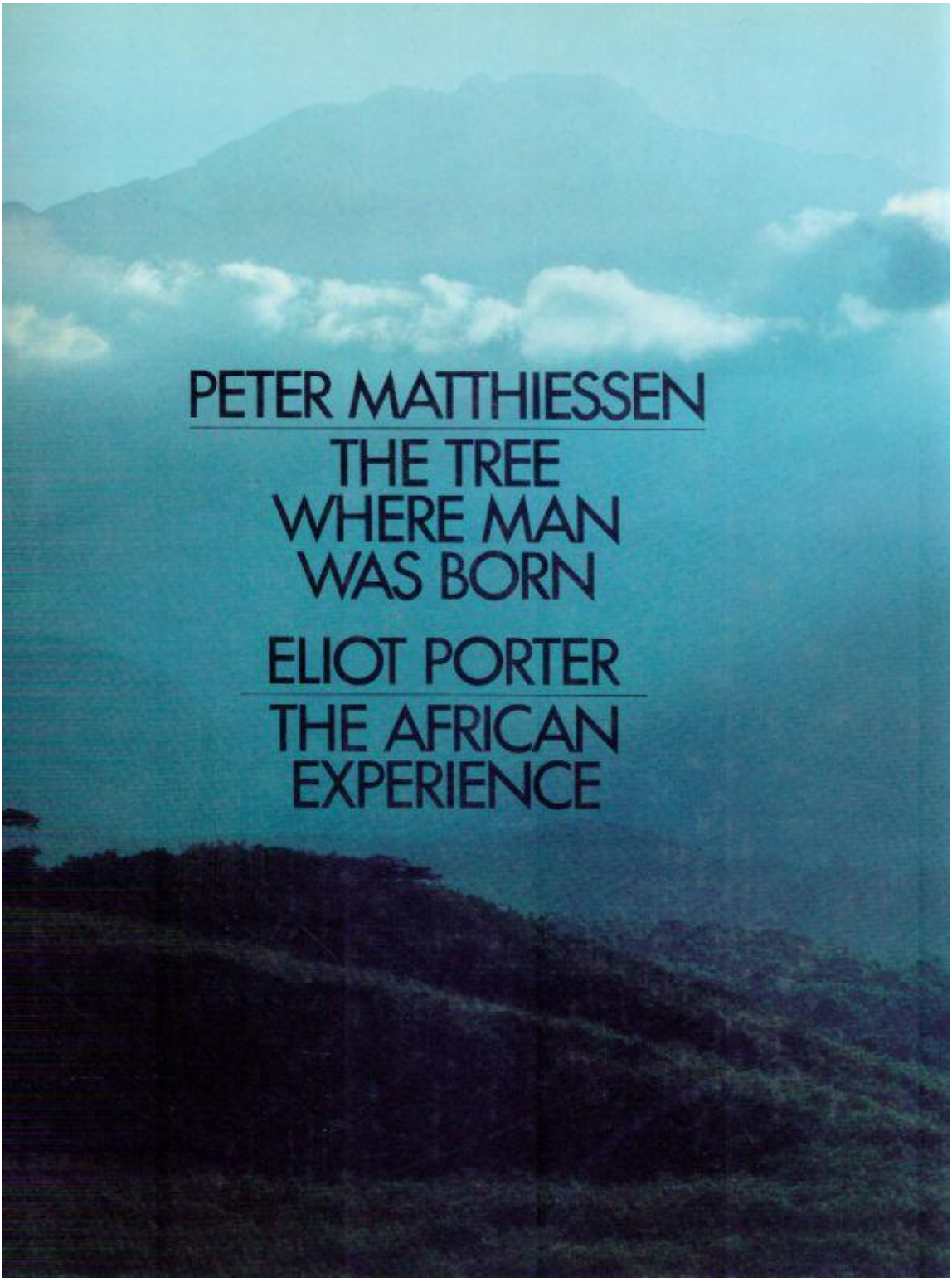
401 **Matthews, Kenneth.** British Philosophers. With 8 plates in colour and 14 illustrations in black and white. First Edition. London, William Collins, 1943. 16.5cm x 23cm. 47, (1) pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. Bookplate of Oliver Piers Stutchbury to pastedown. 45,--

Includes for example: Duns Scotus / John Locke/ The Library of Trinity College Dublin / J.H.Bradley / J.M.E. M'Taggart / Duke Humphreys Library / Thomas Hobbes / George Berkeley/ David Hume / Adam Smith / Jeremy Bentham / John Stuart Mill / Herbert Spencer / Bertrand Russell/



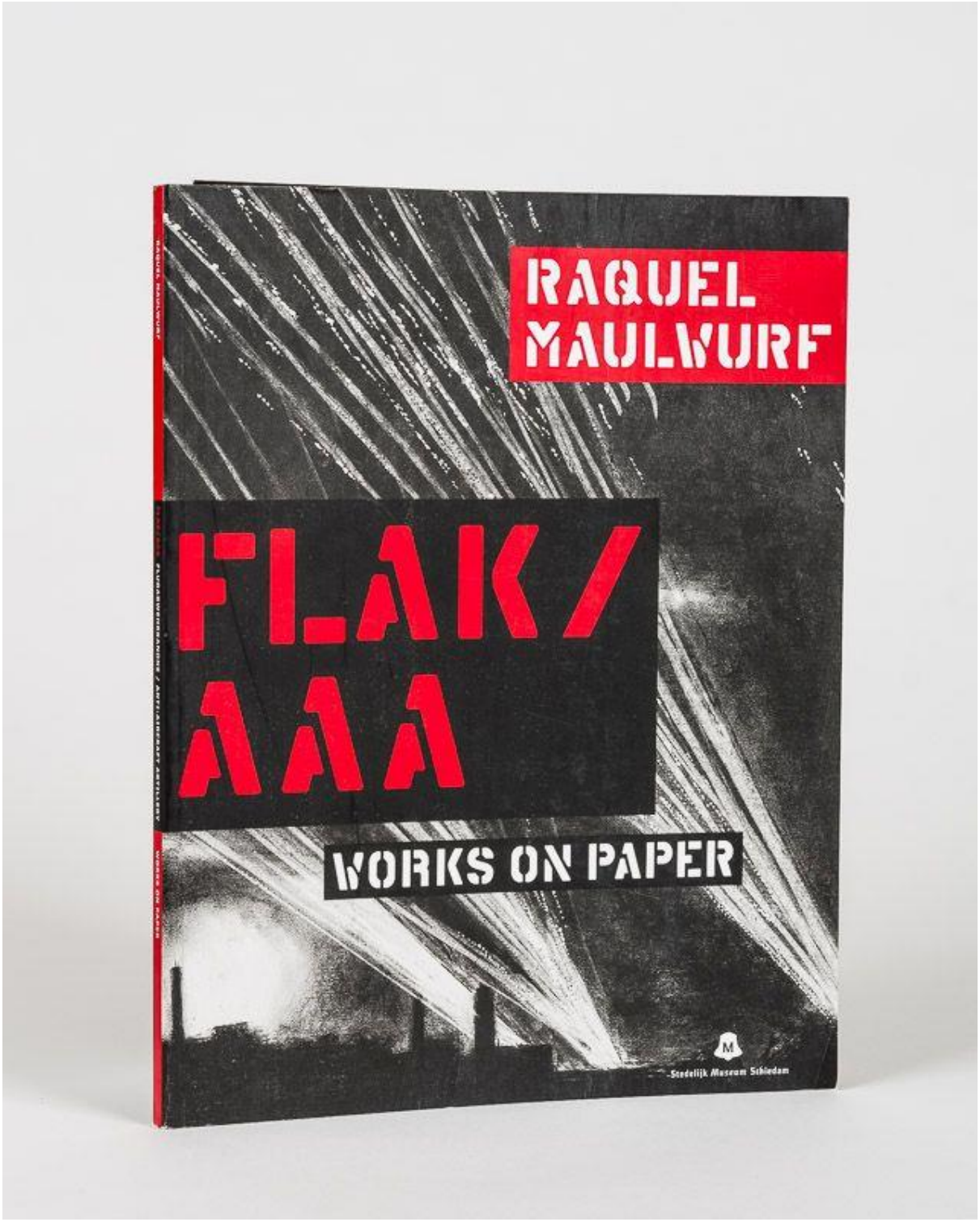
402 **Matthiessen, Peter and Porter, Eliot.** The Tree where Man was Born. The African Experience. First Edition. London, Collins, 1972. 25cm x 29cm. 247 pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 85,--

Includes for example: White Highlands/ Northwest Frontier/ Siringet/ In Maasai Land/ Elephant Kingdoms/ Great Caldron Mountains/ Red God/ At Gidabembe/

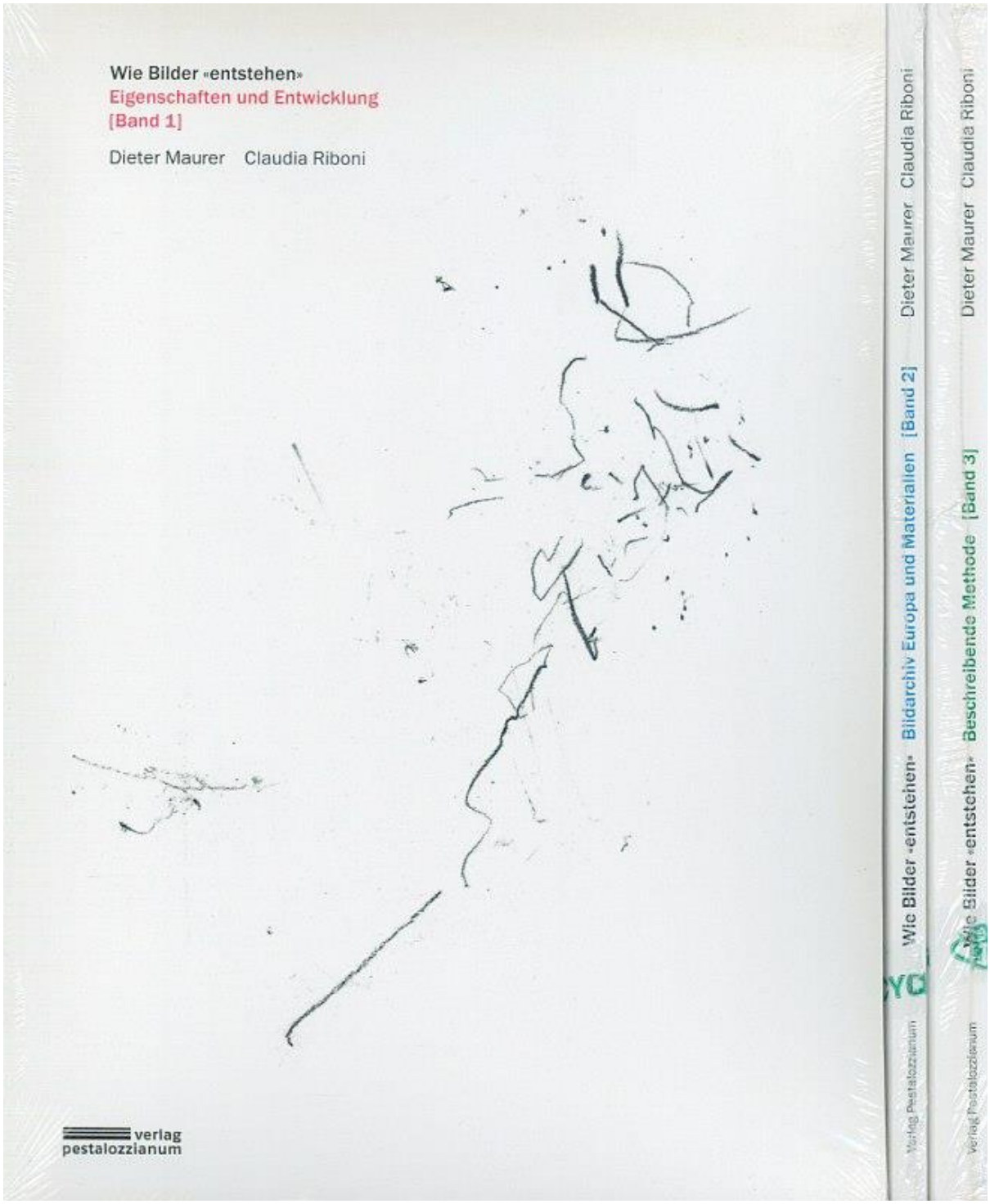


403 **Maulwurf, Raquel.** FLAK/AAA. Works on Paper. The Hague, Livingstone Editions, 2007. 27 cm x 21 cm. 56 pages. With many black-and-white and colour illustrations throughout the book. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 28,--

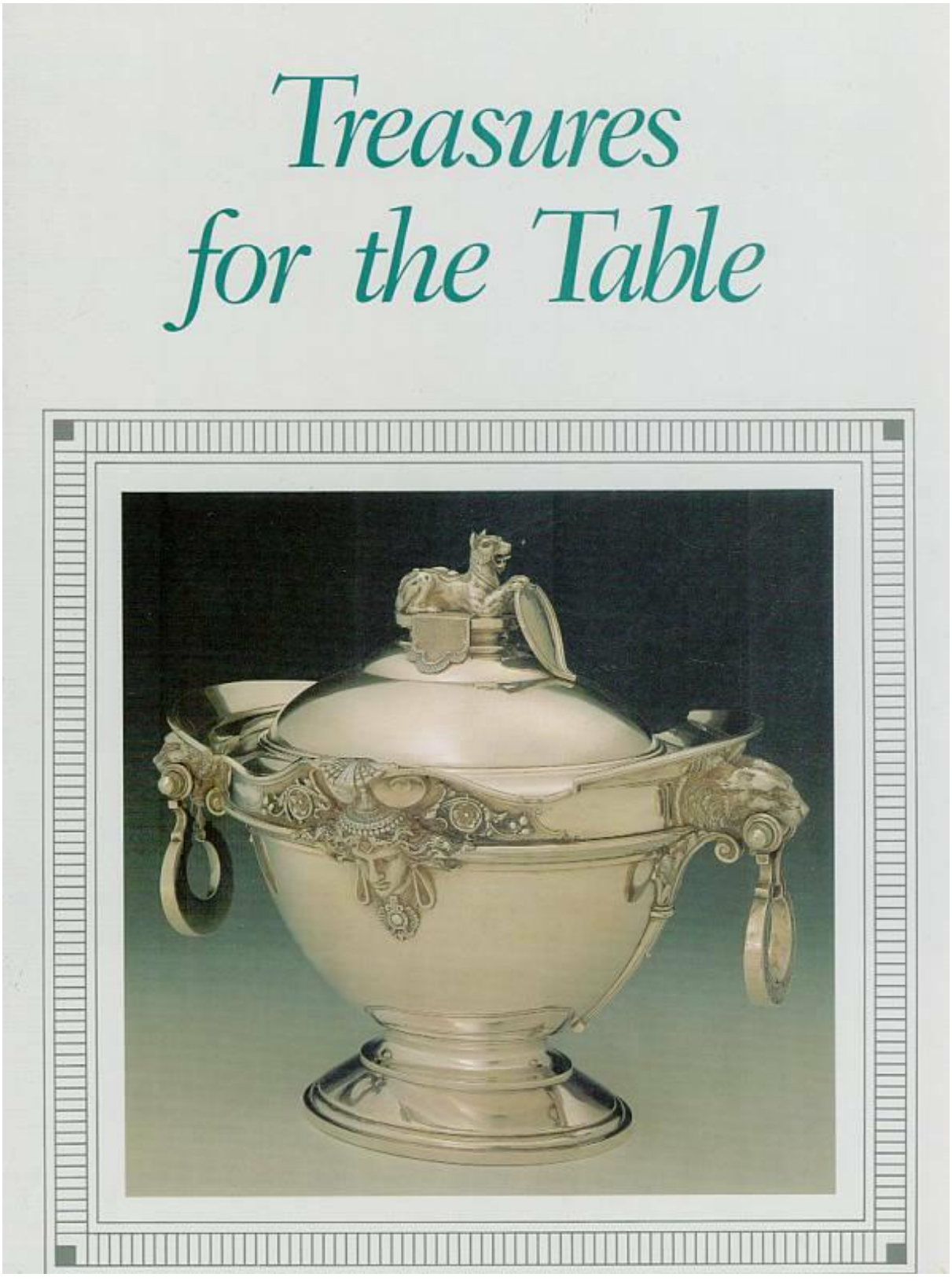
Raquel Maulwurf (1975, Madrid, Spain) lives and works in Amsterdam. Her drawings spring from a fascination with the urge of humans to destroy themselves, each other and their surroundings. Her large-scale charcoal drawings on museum board, often scratched open, literally materialise destruction in both subject and method. (livingstonegallery.nl)



404 **Maurer, Dieter / Riboni, Claudia.** Wie Bilder "entstehen". Zeichnungen und Malereien von Kindern aus Europa in 3 Bänden. Band 1: Eigenschaften und Entwicklung / Band 2: Bildarchiv Europa und Materialien / Band 3: Beschreibende Methode. Zürich, Pestalozzianum, 2010. Gross-Oktav. 312, 96, 220 Seiten. Softcover. 3 Bände (vollständig). Neuwertig. Alle drei Bände noch in Folie eingeschweißt. 95,--



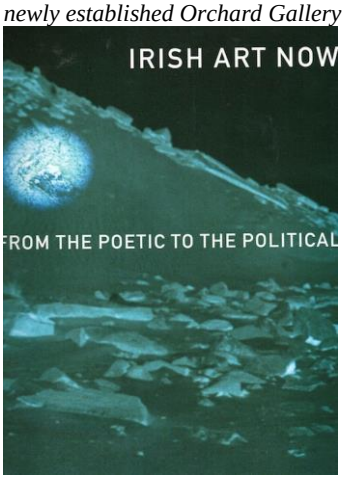
405 **McFadden, David Revere / Clark, Mark A.** Treasures for the Table / Silver from the Chrysler Museum. Essays by David Revere McFadden / Entries by Mark A. Clark. New York, Hudson Hills Press, 1989. 8°. 117 pages. Original Hardcover with illustrated dustjacket. Excellent condition. 30,--
Includes: Silver and Dining / The Architecture of the Table: Centerpieces, Compotes and Epergnes / Refinements of the Tabel: Sauceboats, Tureens, Baskets, Salvers, Platters, Dishes and Casters / Drinking: Ceremony and Conviviality / Tea and Coffee: From Exotic to Everyday //



406 **McGonagle, Declan/ O'Toole, Fintan/ Levin, Kim.** Irish Art Now. From the Poetic to the Political. First Edition. London, Merrell Holberton, 1999. 23 x 28 cm. 96 pages. Original Softcover. Very good condition with minor signs of external wear. 35,--

Declan McGonagle is a prominent figure in Irish contemporary art, most notable for his positions as director at the Orchard Gallery in Derry (for which he was shortlisted for a Turner prize in 1987); director at the Irish Museum of Modern Art from its beginnings in 1990 until 2001, and director of the National College of Art and Design, Dublin since 2008. He has stated that he is committed to raising the profile of Irish art internationally. According to his

profile on the National College of Art and Design website, he is a contributing editor of Artforum, New York, and a member of the International Advisory Panel of Engage, London, and is a former board member of Derry - UK City of Culture 2013, having worked on the bid document and chaired the interim board. He writes, lectures and publishes regularly on art and museum/gallery policy issues, and curates exhibitions with a focus on the relationship between art/artist and society. McGonagle was born in Derry in 1953 and attended St Columb's College in Derry. He studied Fine Art at the College of Art and Design in Belfast (1971-1975), where he also completed a Postgraduate Higher Diploma in Painting in 1976. In the mid seventies and early eighties he worked as a painter and a lecturer of Art and Design at the Regional Technical College, Letterkenny, County Donegal before he took up the post of director at the newly established Orchard Gallery in County Londonderry.



407 **McIntyre, Peter.** Peter McIntyre's New Zealand. First Edition. Wellington Auckland Sydney, A.H. and A.W. Reed, 1964. 29.5cm x 35cm. 124 pages including 56 stunning colour Plates. Original Hardcover with original dustjacket. The book itself in excellent condition with only minor signs of wear. The dustjacket with clear signs of wear and some repaired tears. What a wonderful publication. 245,--
Includes for example: Te Araroa/ Vulcan Lane Auckland/ Whangarei Harbour/ Bay of Islands/ Ngauruhoe from the Learners' Slopes/ Cattle in the Bush/ Raetihi/ Maori Boys/

Peter McIntyre OBE (4 July 1910 - 11 September 1995) was a New Zealand painter and author. He was the son of Peter McIntyre, a lithographic artist from Scotland, and his wife, Isabella Edith Cubitt.

Peter McIntyre was born in Dunedin and attended Otago Boys' High School and Otago University. He attended the Slade School of Art in London and graduated with a Bachelor of Fine Arts. He worked as free-lance commercial artist in Britain, and married Lillian Welbourn. In 1939 he enlisted in the Army, serving as a gunner in Egypt. He was appointed a New Zealand official war artist in January 1941, recording the 2NZEF in Crete, North Africa and Italy.

Returning to Dunedin in 1946, he remarried to Patricia Miles, and moved to Wellington. He was a professional portrait and landscape painter, critical of modernism and modern art. He was successful in art competitions, and was a popular painter in Australia and the USA as well as New Zealand. In 1968 he published The Painted Years and he publish several more books. Peter McIntyre's New Zealand (1964) sold out in six days and remained in print for 20 years. He was awarded the OBE in 1970, and died in Wellington. (Wikipedia)

408 **[McKenzie, Tait] Hussey, Christopher.** Tait McKenzie. A Sculptor of Youth. First Edition. London, Country Life Ltd, 1929. 22.5cm x 29.5cm. XII, 107 pages with illustrations throughout. Original Hardcover (green cloth) with gilt lettering and illustration. Very good condition with only minor signs of wear. Two pages loosened. Minor traces of foxing. 100,--

Includes for Example: Athletic Sculpture. 'The Sprinter'. The Search for Physical Perfection. Football. The Sculptural Moment. The Modern Humanist Ideal. The Joy of Effort. Athletic Reliefs. The War and After. The Youthful Franklin. Living Clay. On War Memorials in General and the Story of a Group. Individual War Memorials. 'The Home Coming' Cambridge. 'The Victor' Woodbury N.J. The Scottish American War Memorial Edinburgh. Wolfe. Three Portrait Statues. Portraits and Medals. Reduced Medals. Cast Medals. Portraits Plaques and Medallions. Diversions.

Robert Tait McKenzie (May 26, 1867 – April 28, 1938) was a Canadian-born sculptor, doctor, soldier, physical educator, athlete and Scouter. Born in Mississippi Mills, Lanark County, Ontario, Canada, he resided in several cities, including Montreal and Philadelphia, before finally residing at the Mill of Kintail in Almonte, Lanark County, Ontario, Canada.

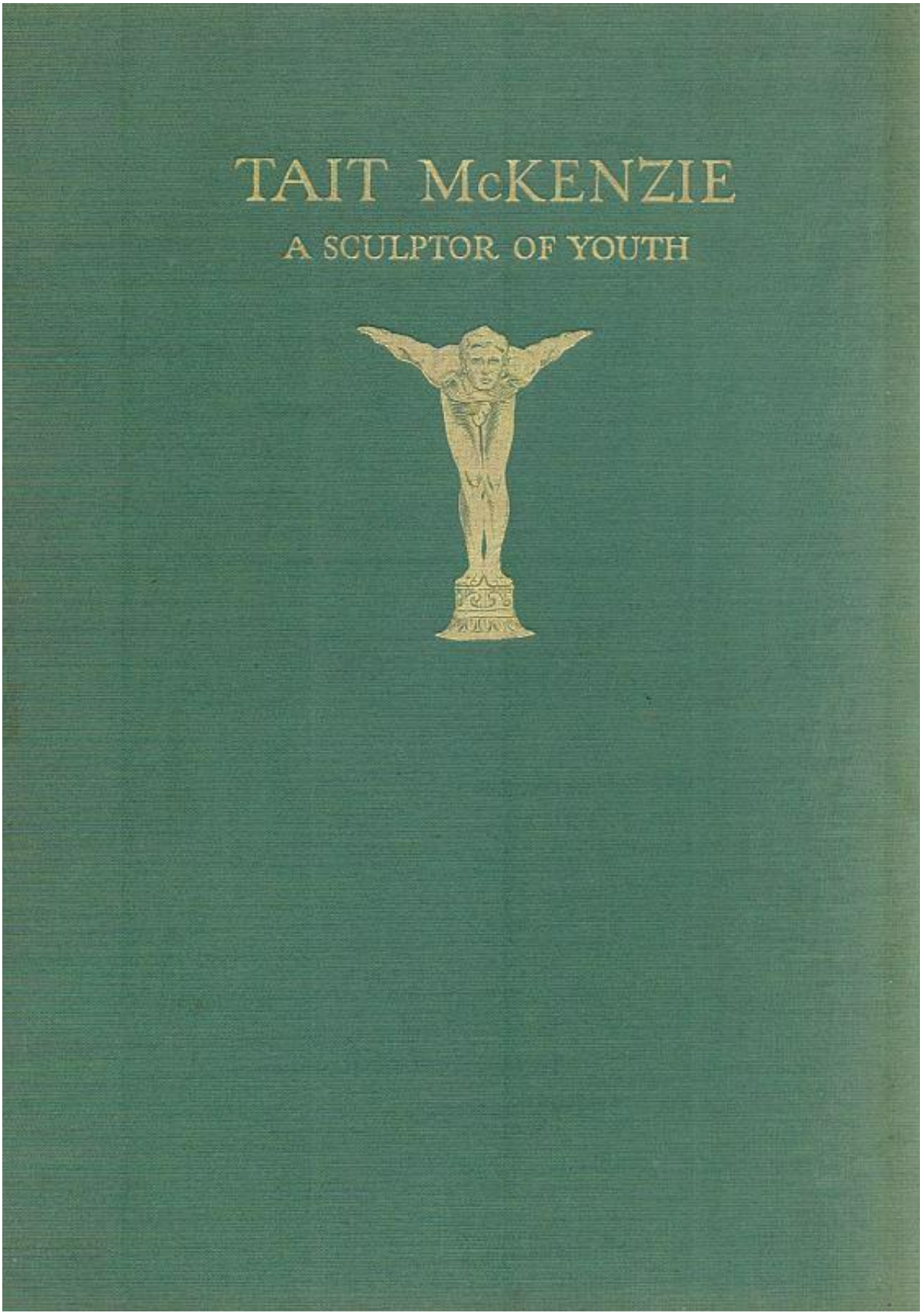
He was born on May 26, 1867 in Mississippi Mills, Lanark County, Ontario, and his childhood friend was James

Naismith, the inventor of Basketball, with whom he attended McGill University. As a child, McKenzie did not regard himself as an athlete, saying,

"Looking back with an eye of memory I see a rather delicate child, sensitive at being called pale-faced, a roamer of the woods and fields with a mind filled with romance that Sir Walter Scott and Fenimore Cooper alone could instill, going unwillingly to school, distracted by thoughts of the Deerslayer...".
R. Tait McKenzie's influence was so strong in the fields of physical education, medicine, the arts, and the military that hundreds of individuals expressed sadness and felt personal loss in his passing. These emotions were demonstrated by the condolences sent to his widow, Ethel. He was a prominent Canadian and modern Renaissance man whose international renown stemmed from his passion for physical health, which was incorporated into all of his various talents. Although he enrolled at McGill University with the intent on pursuing a medical career, it was his many other varied endeavours that led to his identification as a remarkable Canadian. His time at McGill saw him pioneering physical fitness programs in Canada. During the war, his methods and inventions that helped restore and rehabilitate those injured by war have since provided a sound basis for the development of modern physiotherapy practices. He created over two hundred works of art seen around the world today, and even the old gristmill he had lovingly restored, is itself representative of his spirit and a fitting memorial to McKenzie.

A collection of his work can be seen at his former residence, the Mill of Kintail, also known as the R. Tait McKenzie Memorial Museum at the Mississippi Mills Conservation Area in Almonte, Ontario. The Joseph B. Wolffe Collection of R. Tait McKenzie Sculpture of Athletes is housed on the campus of the University of Tennessee.

Near the end of his life, McKenzie expressed a wish that following his death his heart be buried in front of the Scottish-American War Memorial that he had created in Edinburgh, Scotland. When he died in Philadelphia, Pennsylvania, this request was denied by the "corporation of that city", but his heart was subsequently buried at the nearby St. Cuthbert churchyard. An elementary school in Almonte, Ontario was named after him in 1998. (Wikipedia)

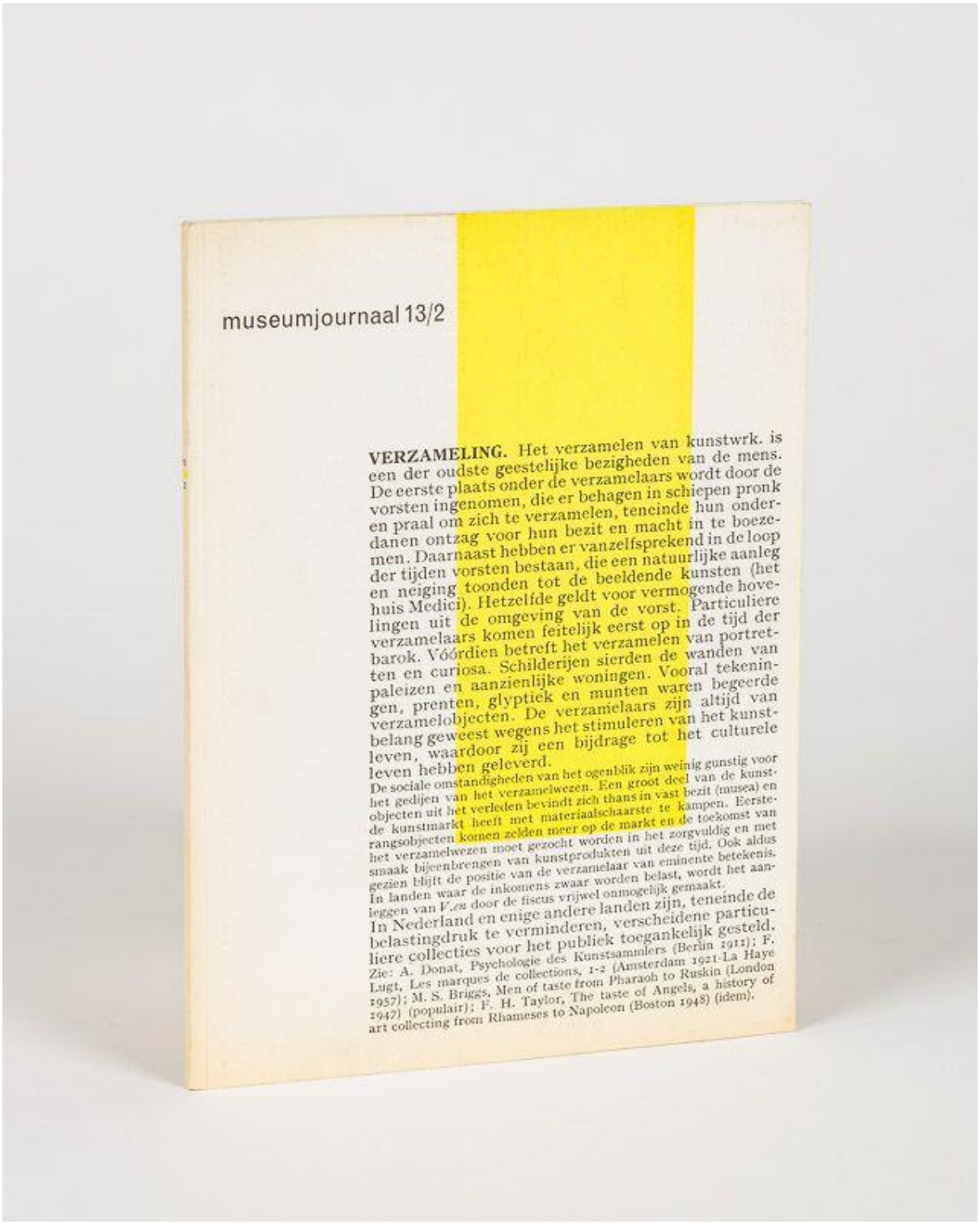


409 **McShine, Kynaston. (Editor).** Berlinart, 1961-1987. Munich, Prestel Verlag, 1987. 30,5 cm x 23 cm. 282 pages. With many black-and-white and colour plates. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. Jacket slightly torn. 68,--
Includes for example the following essays: John Willett - Art in Berlin 1900-1937 / Wieland Schmied - Typical and

Unique: Art in Berlin 1945-1970 / Karl Ruhrberg - Visitors to a City in Exile / Michael Schwarz - Hints of Utopia: Art in Berlin since 1977 / Laurence Kardish - Berlin and Film etc etc.

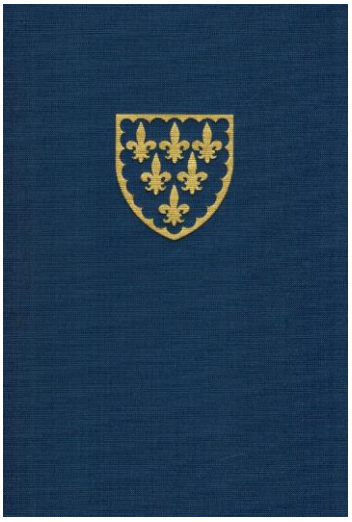
410 **Meerdere auteurs / Several authors.** Museumjournaal 13/2. Periodiek voor moderne kunst van 12 nederlandse musea en culturele centra. Rotterdam, Stichting Kunstpublicaties, 1968. 25 cm x 18,7 cm. 132 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations throughout journal. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. [serie 13 no 2, 1968] 35,--

Met o.a. de volgende hoofdstukken / Includes for example the following essays: L. Leering-van Moorsel - De Collectie Martin en Mia Visser / L. Leering-van Moorsel - De Collectie Geert jan Visser / W.A.L. Beeren - De Collectie Frits en Agnes Becht etc etc.



411 **Meiss, Millard / Beatson, Elizabeth H.** The Belles Heures of Jean, Duke of Berry. New York, George Braziller, 1974. 24.5cm x 18cm. 268 pages. With 93 beautiful illustrations, many of which in gilt. Original Hardcover with slipcase. Excellent condition with only minor signs of external wear. With gilt fleur de lis on cover and spine. 68,--

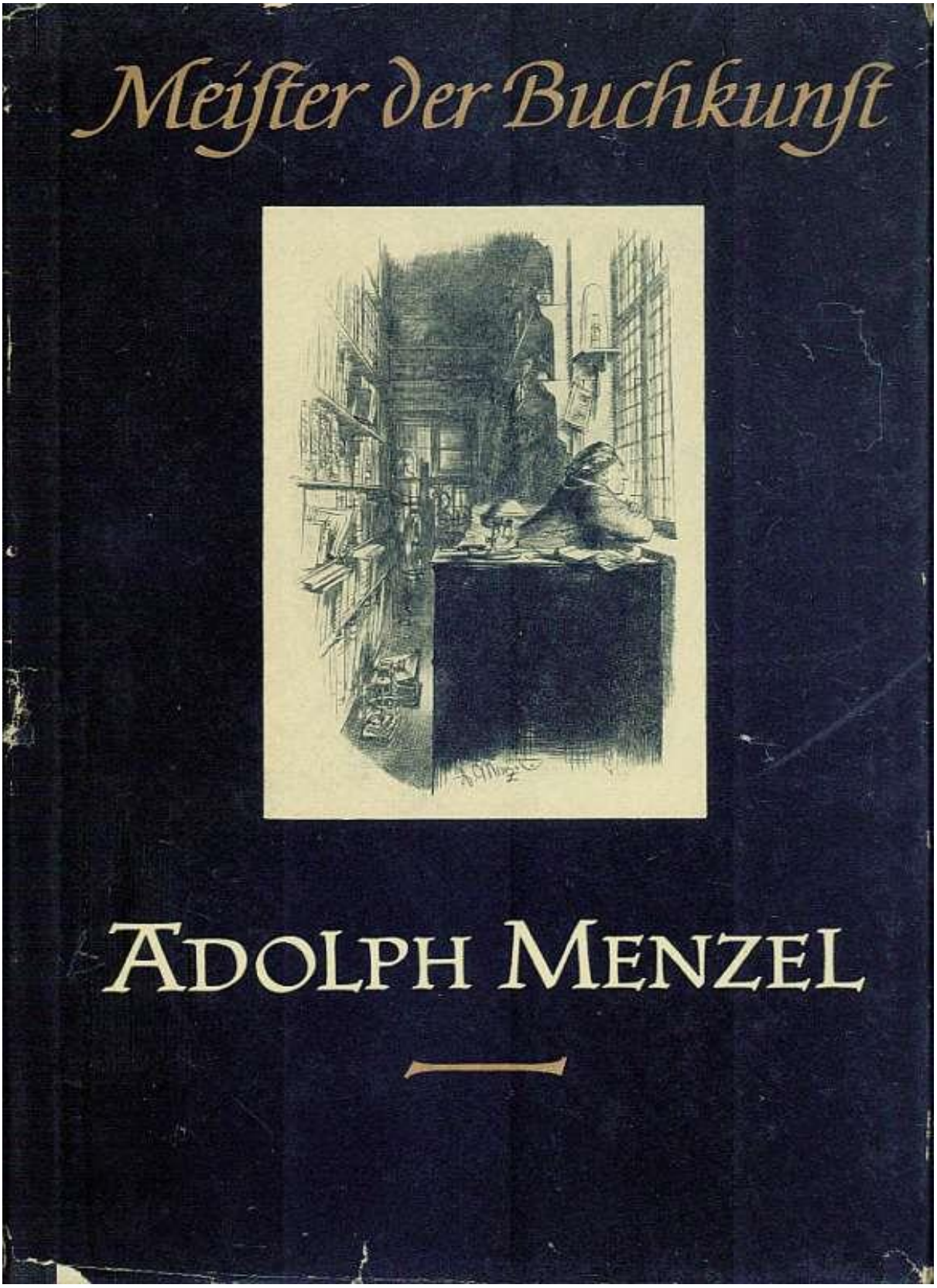
The Belles Heures (Book of Hours) of the Duke of Berry (southern France), in private possession until 1954, is much less well known that the 'Tres Riches Heures.' Also, painted (illuminated) by three Limbourg Brothers, The Belles Heures contains superlative qualities no longer visible in its famous successor. A beautiful edition with gilt illustrations.



412 **[Menzel, Adolph].** Adolph Menzel. Berlin, Henschelverlag, 1956. 17cm x 24.5cm. 104 pages, with 93 illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. [Meister der Buchkunst]. 30,--

Enthält Illustrationsbeispiele zu: Gedenkbuch für das Leben / Emilie Feige - Der kleine Gesellschafter / William Shakespeare - Complete Works / etc.

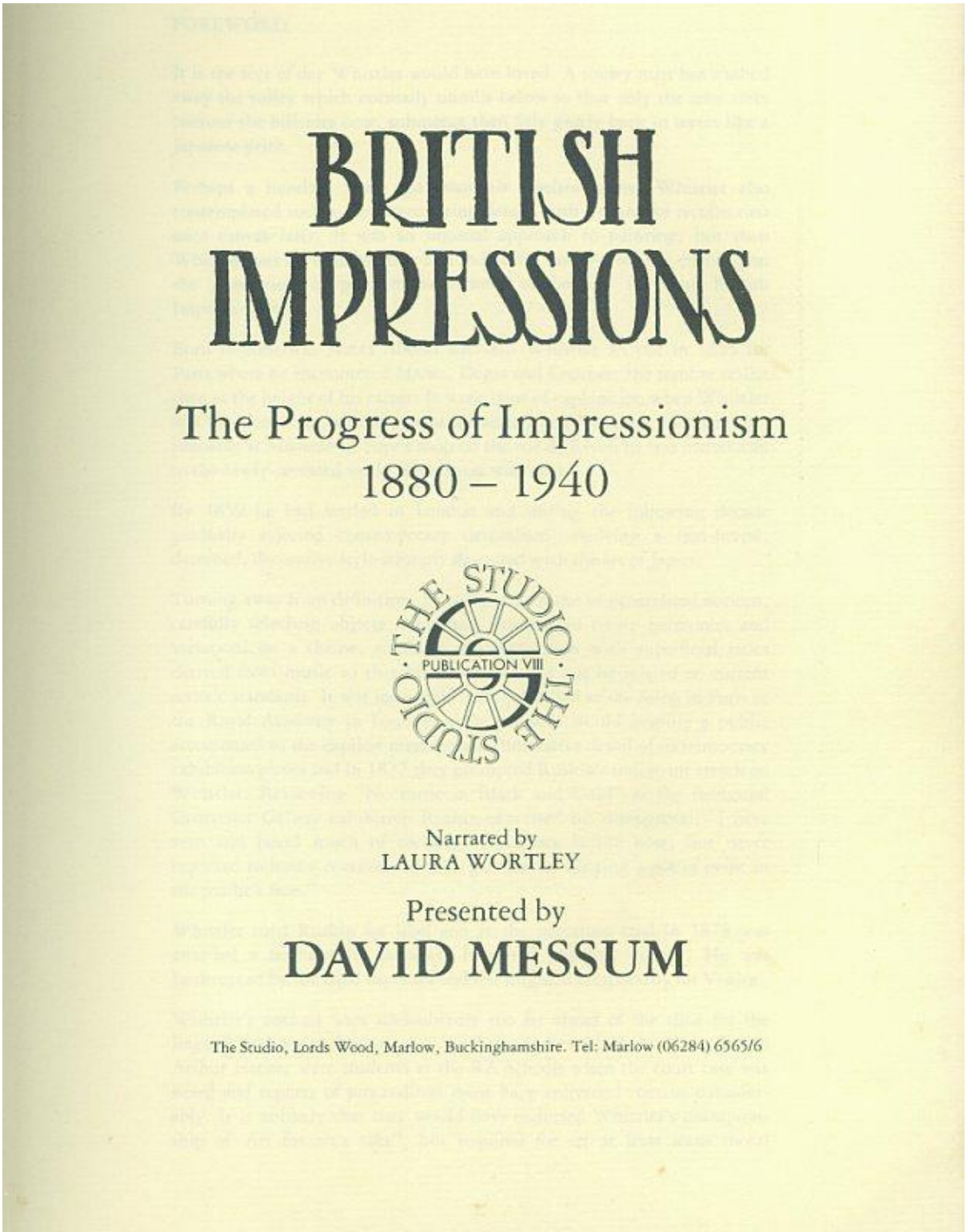
Adolph Friedrich Erdmann von Menzel (December 8, 1815 – February 9, 1905) was a German artist noted for drawings, etchings, and paintings. Along with Caspar David Friedrich, he is considered one of the two most prominent German artists of the 19th century, and was the most successful artist of his era in Germany. His popularity in his native country, owing especially to politically propagandistic works, was such that few of his major paintings left Germany, as many were quickly acquired by museums in Berlin. Menzel's graphic works and drawings were more widely disseminated; these, along with informal paintings not initially intended for display, have largely accounted for his posthumous reputation. Although he traveled in order to find subjects for his art, to visit exhibitions, and to meet with other artists, Menzel spent most of his life in Berlin, and was, despite numerous friendships, by his own admission detached from others. It is likely that he felt socially estranged for physical reasons alone—Menzel had a large head, and stood about four foot six inches. (Wikipedia)



413 **Messum, David.** British Impressions. The Progress of Impressionism 1880-1940. First edition catalogue. Buckinghamshire, The Studio, No Date. 21cm x 26.5cm. 222 pages including 108 colour illustrations. Original paperback (softcover). Very good condition with some stronger signs of external wear. Internally excellent. 30,--

Includes for example: Archibald Barnes/ Samuel John Lamorna Birch,/Margaret Bird/ Henry Bishop/ William Kay Blacklock/ Willaim Marchall Brown/ Francis Campbell Boileau Cadell/ Ema Ciardi/ Walter John Doone/ Patrick

Downie/Thomas Cantrell Dugdale/ John Duncan Fergusson/ Elizabeth Armstrong Forbes/ Stanhope Alexander Forbes/ Eugene Louis Gillot/ Wilfred Gabriel de Glehn/ Thomas Cooper Gotch/ Louis Monro Grier/ Sir Herbert James Gunn/ Sir James Guthrie/ Arthur Hacker/ William Lee Hankey/ George Harcourt/ Harold Harvey/ Alfred Robert Hayward/ George Henry/ Sir Hubert van Herkomer/ Florence Hess/ Edward Atkinson Hornel/ Robert Gemmel Hutchinson/ Richard Jack/ Alexander Jamieson/ James Kay/ Dame Laura Knight/ Arthur Knighton-Hammond/ Walter Langley/ Sir John Lavery/ Sir Wiliam MacTaggart/ james McBey/ Mary McCrossan/ Robert McGregor/ Alexander Mann/ Ruth Mercier/ John MacLauchan Milne/ John Campbell Mitchell/ David Muirhead/ Hugh Munro/ Arthur Nowell/ Julius Olsson/ John Anthony Park/ Samuel John Peploe/ Sir George Pirie/ Dod Procter/ Margaret Fisher Prout/ Frank Richards/ Herbert Davis Richter/ Mark Senior/ Dorothea Sharp/ Charles Simpson/ Arthur Spooner/ Adrian Scott Stokes/ Algernon Talmage/ Albert Chevalier Tayler/ Joseph Alfred Terry/ Henry Herbert La Thangue/ Henry Scott Tuke/ Murray McNeill Caird Urquhart/ Miss Margery Violet Watherston/ Walter Ernest Webster/ Lucy Kemp Welch/ Terrick Williams/ Margaret White/

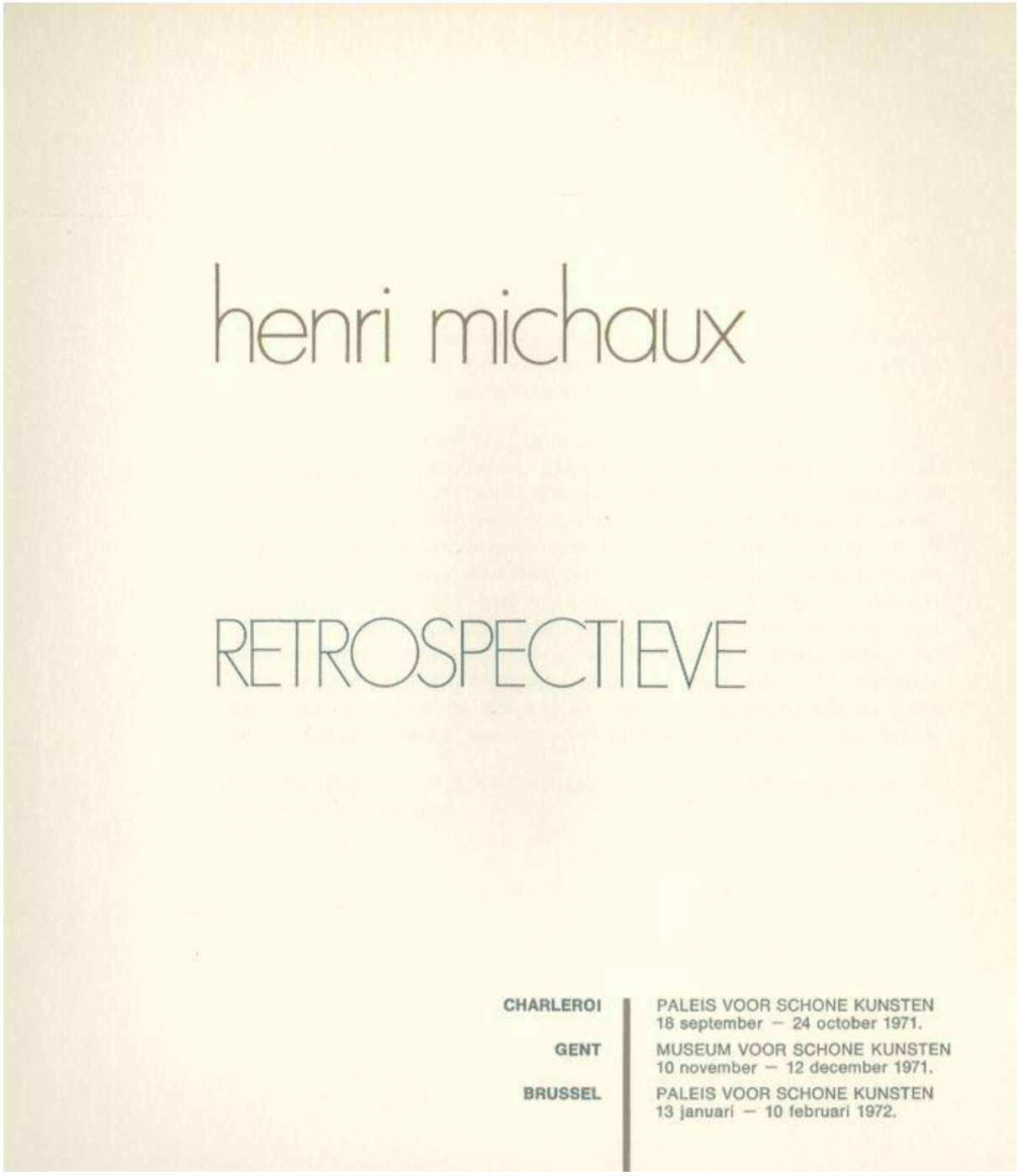


414 **Metropolitan Museum of Art.** Vanity Fair. New York, Metropolitan Museum of Art. 1977. 22,5 cm 22,5 cm. 24 pages. With many black-and-white and colour illustrations throughout the book. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Includes for example the following essays: Jacqueline Kennedy Onassis - A Visit to the High Priestess of Vanity Fair / Polaire Weissman - The Costume Institute, The Early Years etc etc.

415 **Meuris, Jaques.** Rene Magritte. 1898-1967. Köln, Benedikt Taschen Verlag, 1997. 26 x 33 cm. 216 Seiten. Gebundene Ausgabe. Sehr guter Zustand mit nur wenigen Gebrauchsspuren am fargilen Schutzumschlag (einige wenige Knickspuren). 30,--
Enthält unter anderem: Wie wird man so ein Künstler?; Ein Surrealist ohne Dogma; Magritte als Realist - Imagination und Inspiration; Von der Realität zu Poesie und Mysterium; Unterhaltung, Ironie und Spott - Die Malerei der "Renoir" und "Vache-Periode" etc. etc.

416 **Michaux, Henri.** Retrospectieve [Retrospective]. First Edition. Brussels, Charleroi Gent, 1970. 19.5cm x 21cm. 90 pages with 38 illustrations. Original paperback (softcover). Very good condition with only minor signs of wear. 48,--



417 **[Michelangelo] de Vecchi, Pierluigi / Colalucci, Gianluigi.** Michelangelo. The Vatican Frescoes. With an essay on the Restoration by Gianluigi Colalucci. New York a.o, Abbeville Press Publishers, 1996. 25.5cm x 34cm. 271 pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 70,--

Includes for Example: The Lunettes/ Eleazar/ Matthan/ Jacob/ Joseph/ Achim/ Eliud/ Azor/ Zadok/ Zerubbabel/ Abiud/ Eliakim/ Josiah/ Jechoniah/ Shealtiel/ Hezekiah/ Manasseh/ Amon/ Uzziah/ Jotham/ Ahaz/ Asa/ Jehoshaphat/ Joram/ Rehoboam/ Abijah/ Jesse/ David/ Solomon/ Salmon/ Boaz/ Obed/ Nahshon/ Amminadab/ The Ceiling: The Spandrels and pendentives over the entry door/ Judith and

Holofernes/ The Prophet Zechariah/ David and Goliath/ First Bay of the Ceiling/ The Prophet Joel/ The Drunkeness of Noah/ Ignudi/ Medallions/ The Delphic Sibyl/ Second bay of the Ceiling/ The Deluge/ Third Bay of the Ceiling/ The Erythraean Sibyl/ The Sacrifice of Noah/ Ignudi/ Medallions/ The Prophets Isaiah/ Fourth bay of the ceiling/ Spanrels with ancestors of Christ/ the Temptation and fall of Adam and Eve/ Fifth bay of the ceiling/ The Prophet Ezekiel/ The Creation of Eve/ Ignudi/ Medallions/ The cumaean Sibyl/ Sixth bay of the ceiling/ Creation of Adam/ Seventh bay of the ceiling/ The Persian Sibyl/ The Separation of the earth from the waters/ The Prophet Daniel/ Eighth bay of the ceiling/ Creation of the plants and of the sun and the moon/ Ninth bay of the ceiling/ The prophet

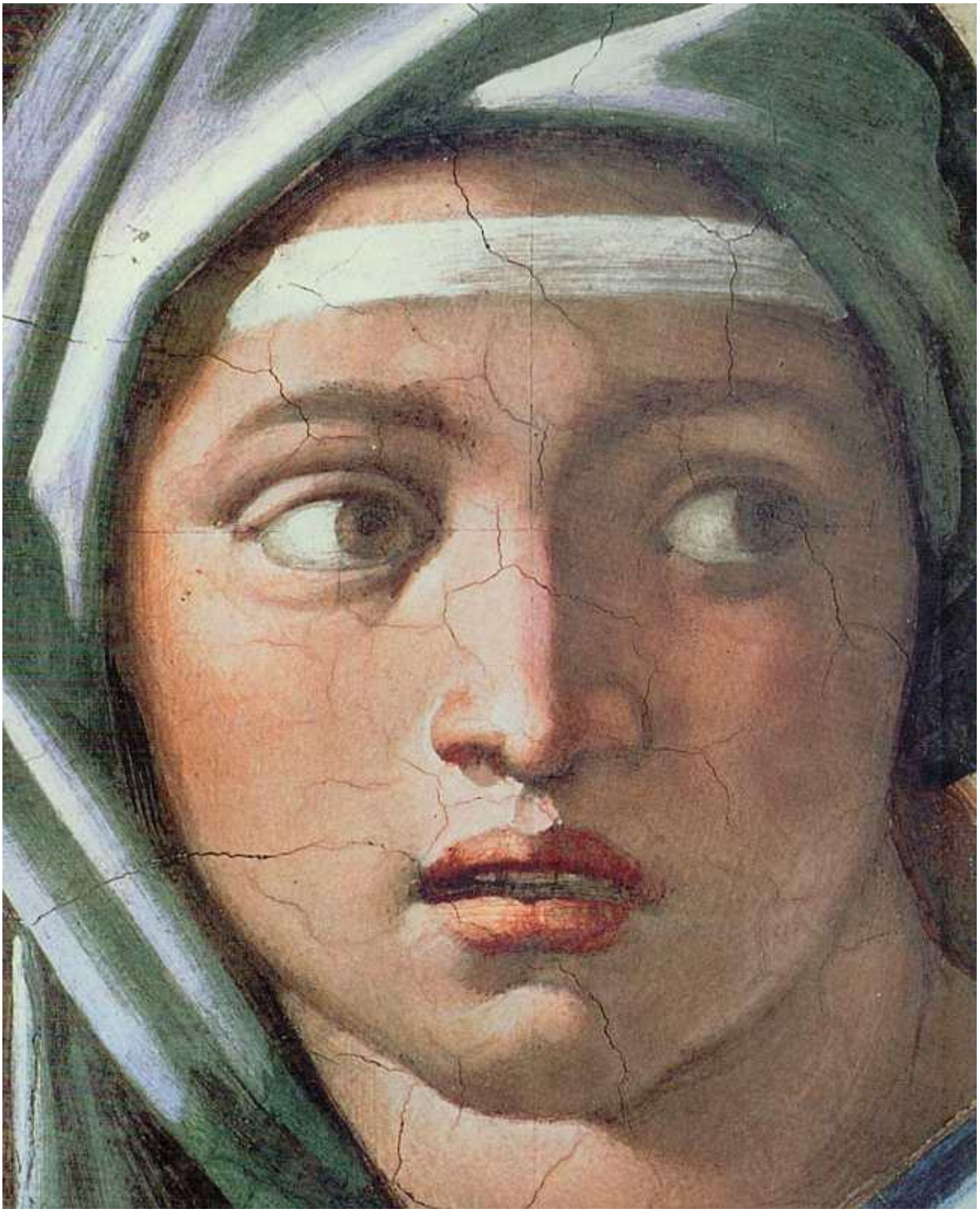
Jeremiah/ The separation of light from Darkness/ The Libyan Sibyl/ Above the Altar Wall/ The punishment of Haman/ The Prophet Jonah/ The Brazen Serpent/ The last Judgement/ The Angels with the Instruments of the passion/ Christ the Judge and the virgin Mary among apostles, Patriarchs and the blessed/ The End of Time/ The Restoration/

Originally painted by Michelangelo in the late 1400s, the Vatican's Sistine Chapel frescoes were painstakingly restored between 1981 and 1995, provoking great controversy. Michelangelo's original task hard required him to construct elaborate scaffolding and to spend years of his life lying on his back to pain the ceiling; the restoration was no less difficult. For centuries dust and soot had obscured the brilliance of the frescoes' coloration, the intricacy of their detail, and the eloquence of their design. Now, however, every lunette, every ceiling fresco, and the magnificent just-restored Last Judgment can be seen in a new light in the full-color illustrations of this exciting book. Each New and Old Testament scene is identified and explained in great detail, with investigations into the evolution of their designs. Photographs and descriptions of the restoration process will prove endlessly fascinating, and the insights of the project's technical overseer provide readers with an inside look at the past, present, and future of the Sistine Chapel.

Michelangelo di Lodovico Buonarroti Simoni (6 March 1475 - 18 February 1564), commonly known as Michelangelo, was an Italian Renaissance sculptor, painter, architect, poet, and engineer who exerted an unparalleled influence on the development of Western art. Despite making few forays beyond the arts, his versatility in the disciplines he took up was of such a high order that he is often considered a contender for the title of the archetypal Renaissance man, along with fellow Italian Leonardo da Vinci.

Michelangelo was considered the greatest living artist in his lifetime, and ever since then he has been held to be one of the greatest artists of all time. A number of his works in painting, sculpture, and architecture rank among the most famous in existence. His output in every field during his long life was prodigious; when the sheer volume of correspondence, sketches, and reminiscences that survive is also taken into account, he is the best-documented artist of the 16th century. Two of his best-known works, the Pietà and David, were sculpted before he turned thirty. Despite his low opinion of painting, Michelangelo also created two of the most influential works in fresco in the history of Western art: the scenes from Genesis on the ceiling and The Last Judgment on the altar wall of the Sistine Chapel in Rome. As an architect, Michelangelo pioneered the Mannerist style at the Laurentian Library. At 74 he succeeded Antonio da Sangallo the Younger as the architect of St. Peter's Basilica. Michelangelo transformed the plan, the western end being finished to Michelangelo's design, the dome being completed after his death with some modification.

In a demonstration of Michelangelo's unique standing, he was the first Western artist whose biography was published while he was alive. Two biographies were published of him during his lifetime; one of them, by Giorgio Vasari, proposed that he was the pinnacle of all artistic achievement since the beginning of the Renaissance, a viewpoint that continued to have currency in art history for centuries. In his lifetime he was also often called Il Divino ("the divine one"). One of the qualities most admired by his contemporaries was his terribilità, a sense of awe-inspiring grandeur, and it was the attempts of subsequent artists to imitate Michelangelo's impassioned and highly personal style that resulted in Mannerism, the next major movement in Western art after the High Renaissance. (Wikipedia)



418 **[Michelangelo] de Vecchi, Pierluigi.** Michelangelo. Translated by Alexandra Campbell. Second Edition. London a.o, BCA, 1992. 24.5cm x 33cm. 160 pages with illustrations throughout. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 35,--
Includes for example: The Ghirlandaio Workshop/Pieta/ A Commission from the Republic of Florence: David/ The Bruges Madonna/The Sculpted Tondi/ Decoration of the Palazzo Vecchio/ Sistine Chapel in the Vatican/ Studies for the Sistine/ Tomb of Julius II/ The Slaves/ Art and Friendship/ A Commission from the Medicis/ Biblioteca Laurenziana/ A Christ without Wounds/ Divine Heads/ Saint Peter and Saint Paul: founders of the Church of Rome/ The Last Architectural Works/

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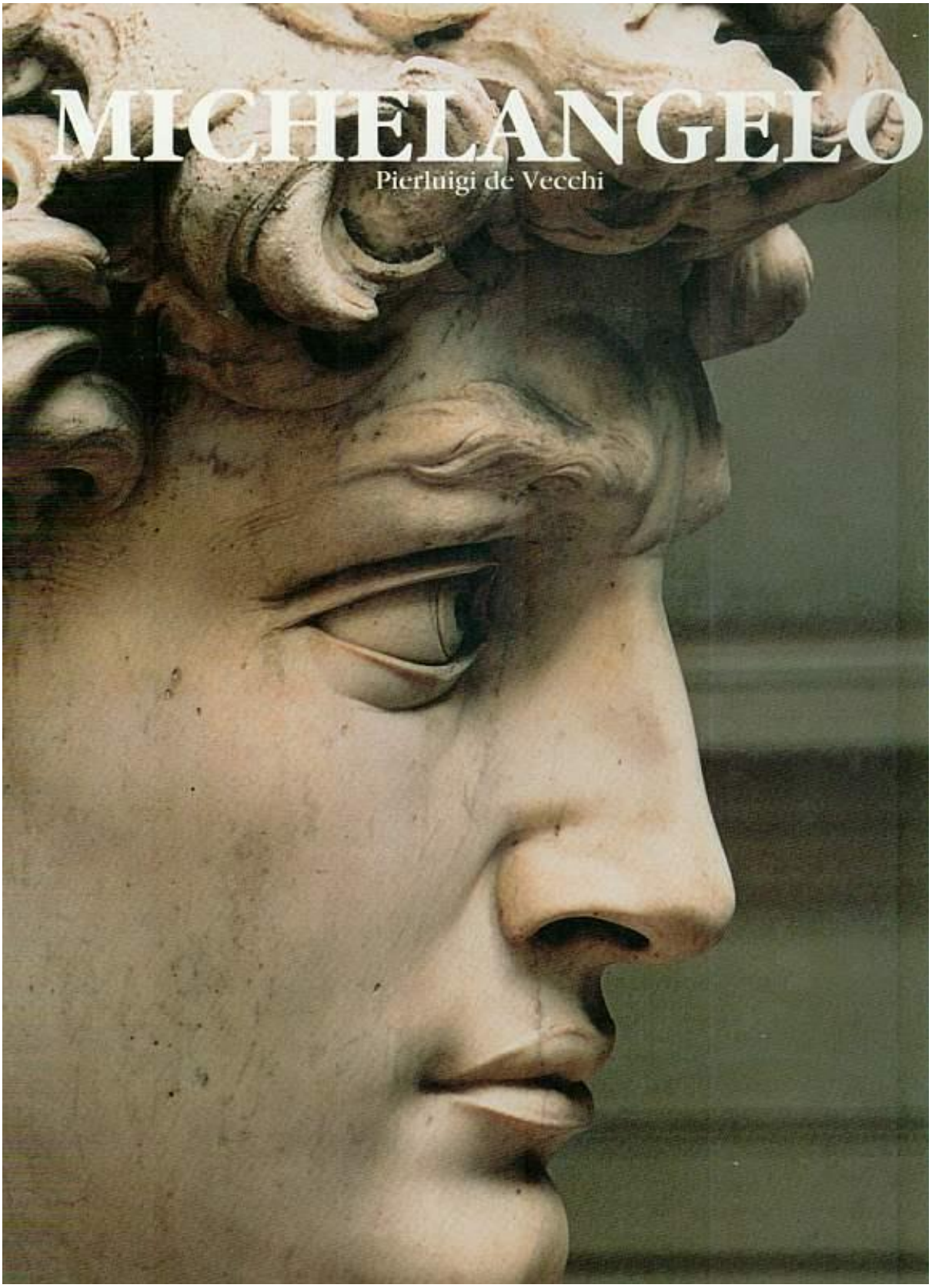
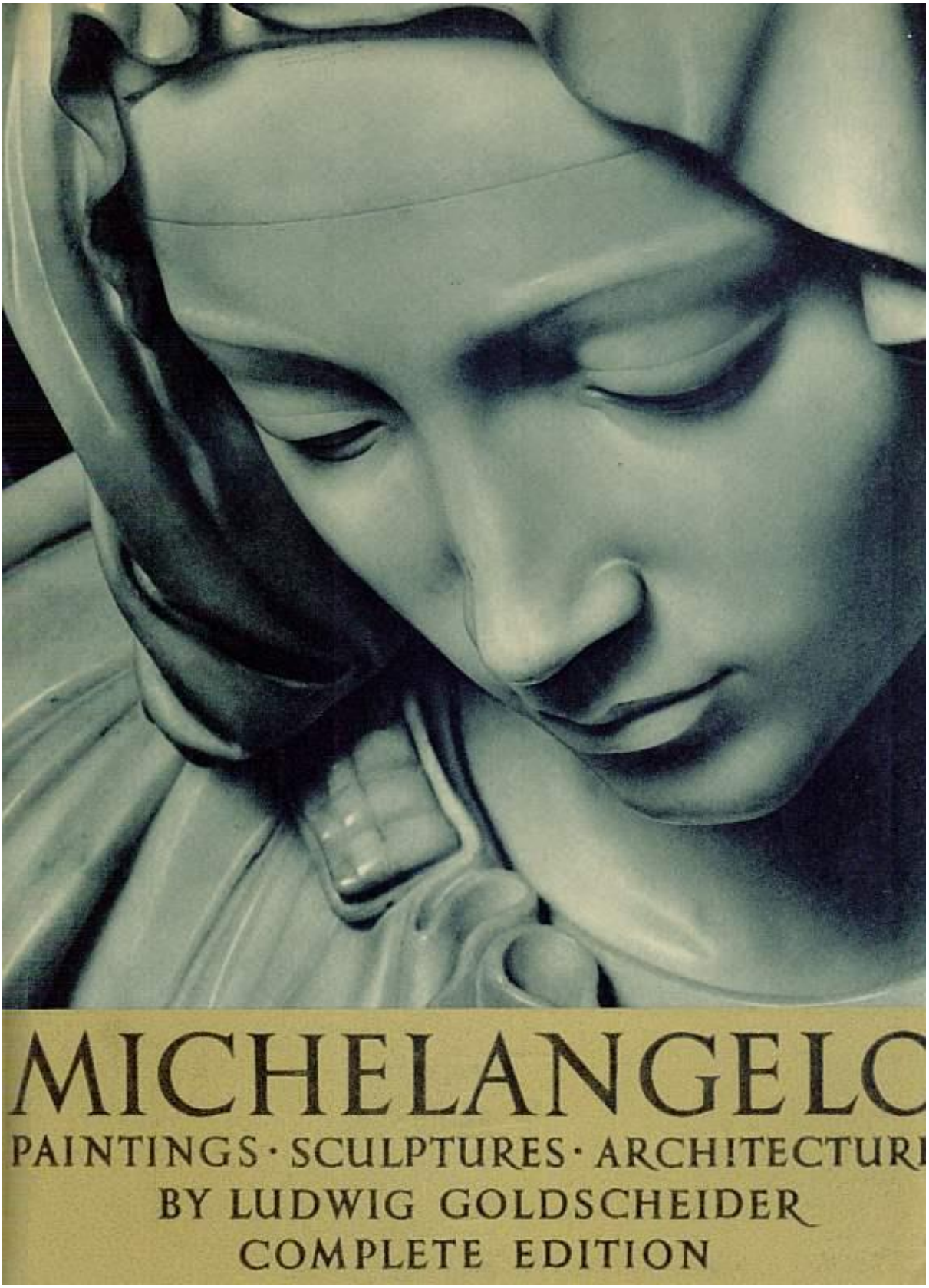


419 **[Michelangelo] Goldscheider, Ludwig.** Michelangelo. Paintings, Sculptures, Architecture. Complete edition. With 400 illustrations. Fourth edition reprinted. London, The Phaidon Press, 1964. 22.5cm x 31cm. 262, (2) pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 55,--
Includes for example: Architecture: In Florence: Model for the Facade of San Lorenzo/ Window of the Medici

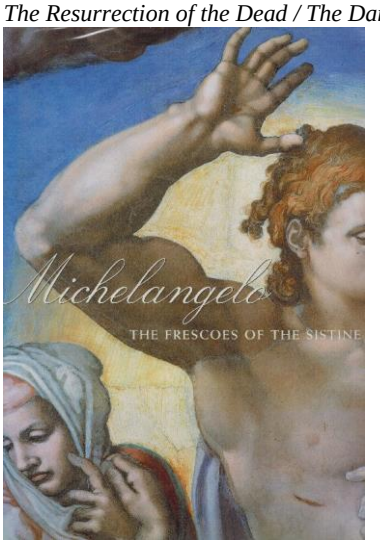
Palace/ The Pergamo of San Lorenzo/ The Biblioteca Laurenziana/ The Medici Chapel/ In Rome: Facade of a chapel at Castel Sant Angelo/ Julius Monument/ The Capitol/ Palazzo Farnese/ Tomb of Cecchino Bracci/ The Large Niche of the Belvedere/ Porta Pia/ St Peters/ Santa Maria degli Angeli/ Sforza Chapel/ Paintings: Panel Painting: Madonna Doni/ Attributions/ Ceiling of the Sistine Chapel: General View/ The Nine Biblical naratives/ The Miraculous Deliverances of Israel/ David and Goliath/The Brazen Serpent/ Judith and Holofernes/ Ester and Haman/ the twenty nine youths/ Bronze coloured decorations/The Geneaology of Christ/ The Eight Spandrels/ The Fourteen Lunettes/ The five Sybyls/ The Seven Prophets/ The Last Judgement/ Cappella Paolina Frescoes: The Conversion of St Paul/ The Crucifixion of Peter/ Cartoon for a wall painting: The Battle of Cascina/ Sculptures: The Madonna of the Stairs/ The Centaur Relief/ The Trhee statues of San Domenico/ Bacchus/ The Pieta of St Peters/ David/ The Statues of the Piccolomini Altar in Siena/ The Madonna of Bruges/ Madonna Taddei London/ Madonna Pitti Florence/ St Matthew/ The Risen Christ/ The Medici Chapel/ Victory/ Apollo/ Crouching Boy/ Brutus/ The Tomb of Pope Julius/ Moses/ Two Captives Louvre/ The Four Boboli Captives/ Rachel and Leah/ Ornamental Reliefs/ The Florentine Pieta/ The Rondanini Pieta/ The Palestrina Pieta/ Descent from the Cross/ Lost Sculptures/ Models: Clay model for a River God/ Clay Model for a Victory Group/ Models for the Julius Monument/ Models for the Medici Chapel/



420 **[Michelangelo] Hall, Marcia.** Michelangelo - The Frescoes of the Sistine Chapel. Photographs by Takashi Okamura. New York, Harry N. Abrams, Incorporated, 2002. 30.5cm x 25.2cm. 239 pages. With 93 beautiful illustrations. Original Hardcover with dustjacket. Excellent condition with only minor signs of external wear. 65,--

Includes for example the following chapters: The Vault / The Nine Central Panels: The Narrative Cycle / The

Lunettes: The Ancestors of Christ / The Ignudi / The Last Judgment / The Trunpeting Angels / Christ and the Virgin / The Resurrection of the Dead / The Damned, etc.



421 **[Michelangelo] Rossi, Francesco.** Michelangelo and Raphael with Botticelli, Perugino, Signorelli, Ghirlandaio and Rosselli in the Vatican. All the Sistine Chapel, the Stanzas and the Loggias. First Edition special edition. Vatican City, Vatican Polyglot Press, 1983. 24.5cm x 31cm. 211 pages including 146 colour plates. Original paperback (softcover). Very good condition with only minor signs of wear. 50,--
Includes for example: Sistine Chapel: Decoration of the Walls/ The Ceiling/ The Tapestries/ The Last Judgement/ Raphael Stanzas: Stanza of the Signature/ Stanza of Heliodorus/ Stanza of the Borgo Fire/ Stanza of Constantine/ Raphael Loggias.

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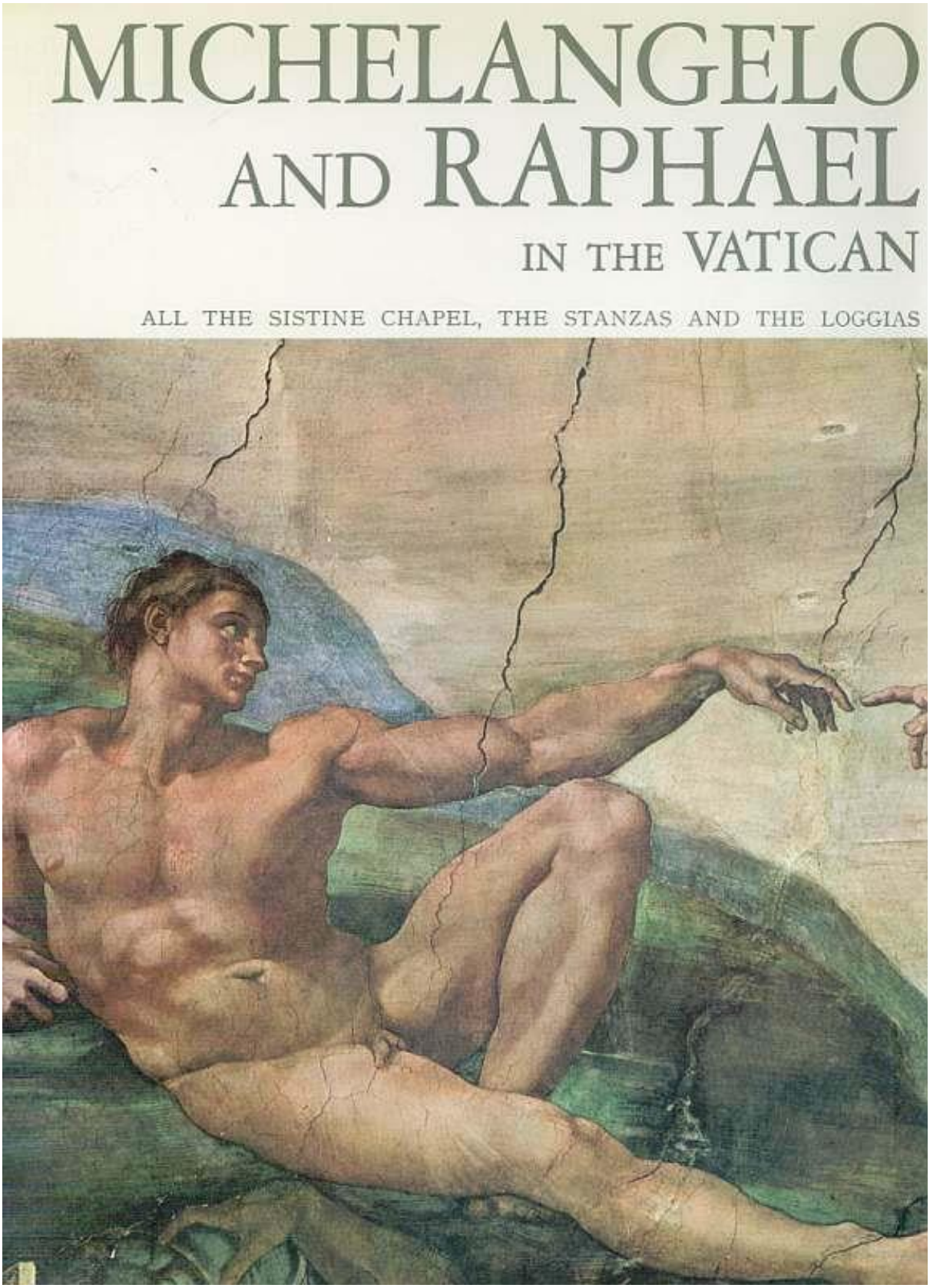
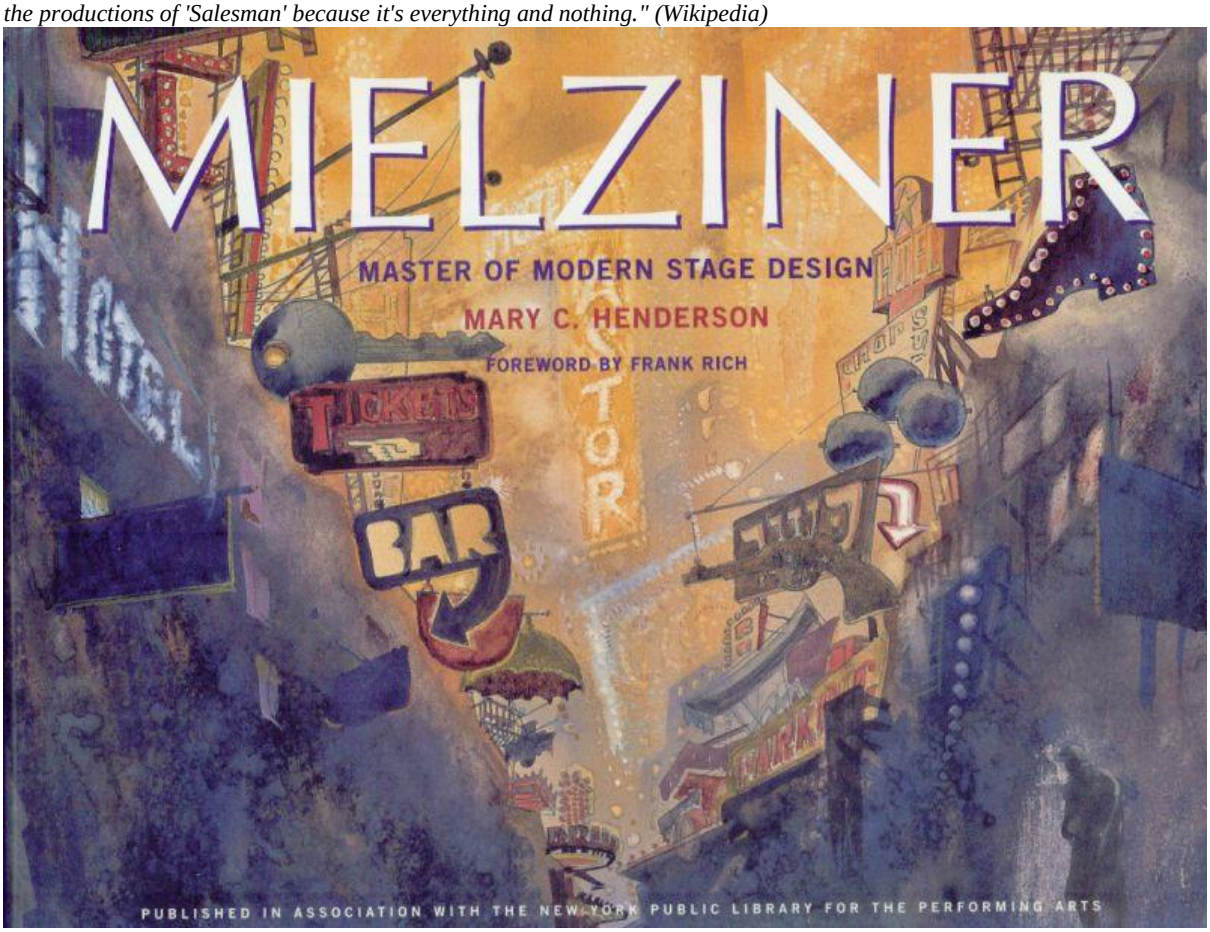


422 **[Mielziner, Joseph "Jo"] Henderson, Mary C.** Mielziner - Master of Modern Stage Design. Foreword by Frank Rich. New York, Back Stage Books, 2001. Oblong-Quarto. 320 pages. Original Hardcover with illustrated dustjacket. Excellent condition with only minor signs of wear. Rare Out-of-Print-title ! 178,--
Joseph "Jo" Mielziner (March 19, 1901, in Paris - March 15, 1976, in New York City) was an American theatrical scenic, and lighting designer born in Paris, France. He is "the most successful set designer of the Golden era of

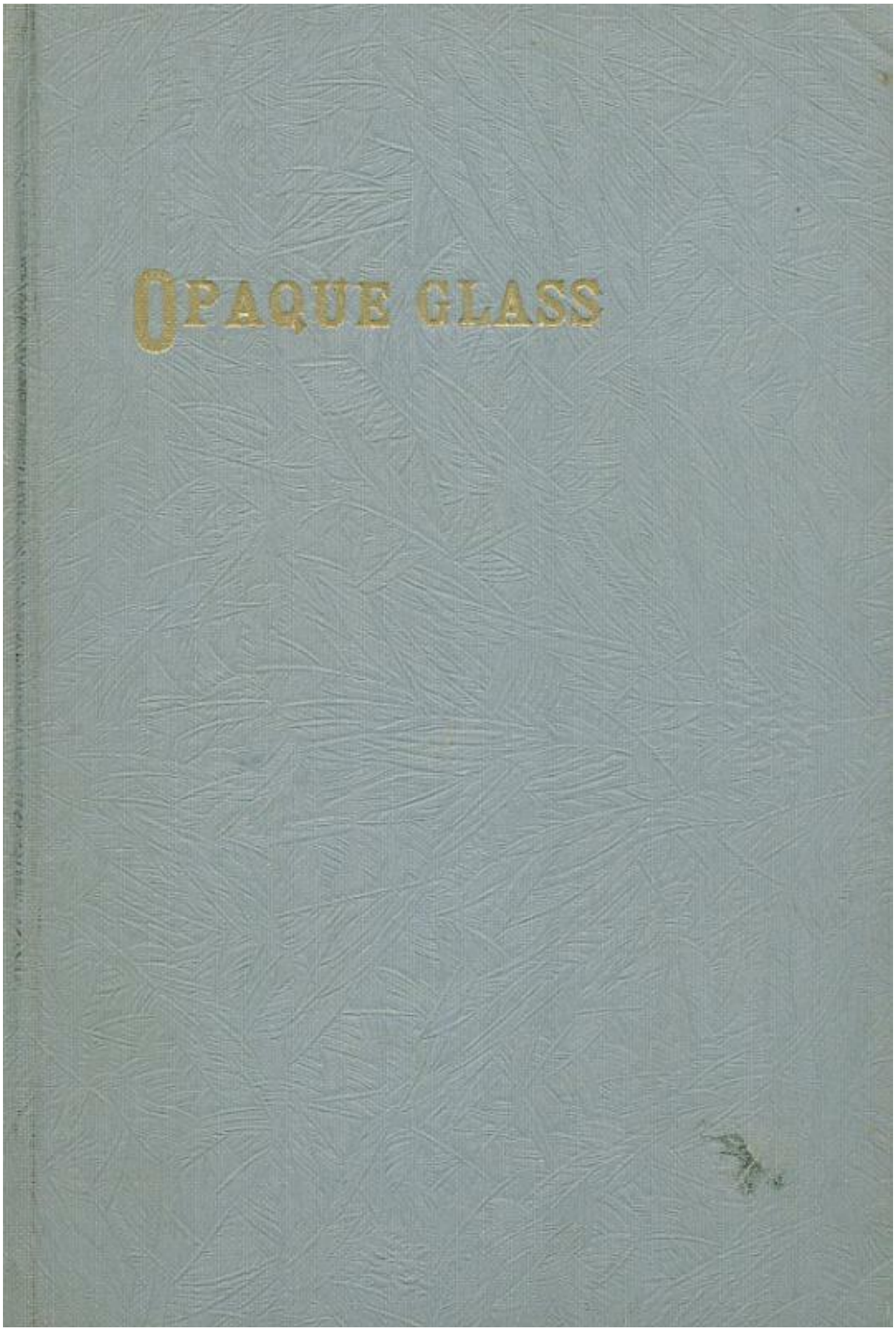
Broadway", and worked on both stage plays and musicals.
He was the son of artist Leo Mielziner, Sr. (son of a rabbi), and Ella (née Friend), a writer, and brother of actor-director Kenneth MacKenna. He studied at the Art Students League and the Pennsylvania Academy of the Fine Arts. Mielziner was considered one of the most influential theatre designers of the 20th century, designing the scenery and often the lighting for more than 200 productions, many of which became American classics. He "pioneered 'selective realism' in scenic design". According to his obituary, he was perhaps "praised most often...for his sweeping canvas of people under the Brooklyn Bridge, used as a backdrop for Maxwell Anderson's Winterset.

After his education and spending 13 months in Europe "absorbing the revolutionary changes occurring in traditional stage design", in 1923 he worked for the Theatre Guild in New York as an assistant stage manager and bit actor. Mielziner's Broadway debut as a designer was in 1927 with The Guardsman, for which he designed the scenery and lighting. His other Broadway credits include the original productions of Sweet and Low, Another Part of the Forest, Winterset, Oh, Captain!, Dodsworth, Strange Interlude, Carousel, South Pacific, Guys and Dolls, The King and I, A Streetcar Named Desire, Death of a Salesman, Cat on a Hot Tin Roof, Gypsy, and The Prime of Miss Jean Brodie, as well as the film Picnic and the ballet Who Cares?. He won the Academy Award for best color art direction for his work on Picnic.
During World War II, Mielziner worked as a camouflage specialist with the United States Air Force.
In the course of his career, Mielziner won seven Tony Awards and was nominated for another five. His influence extended outside of the theatre. He was acquainted with the American artist Edward Hopper, who is said to have modeled his well-known painting Early Sunday Morning after Mielziner's set for Elmer Rice's play Street Scene, produced in 1929.
Mielziner designed the theater at Wake Forest University and co-designed the Vivian Beaumont Theater at Lincoln Center with architect Eero Saarinen.
He resided for many years at The Dakota and can be seen working in his studio in an exterior shot in the film Rosemary's Baby. He died on March 15, 1976, in New York City.
Recently, his scenic designs for the original production of Arthur Miller's Death of a Salesman were re-created for the 2012 Broadway revival starring Academy Award winner Philip Seymour Hoffman, Andrew Garfield and Linda Emond. Director Mike Nichols stated that he felt he needed Mielziner's original set because it was "intimately connected with the way the play developed." He went on to say he has never seen anything "near as good in any of the productions of 'Salesman' because it's everything and nothing." (Wikipedia)



423 **Millard, S.T.** Opaque Glass. A book showing a major portion of Opaque Glass in their various forms. A nomenclature is here promulgated with a view to making uniform the vast production of this type of glass. First Edition. Topeka Kansas, Central Pres, 1941. 15cm x 22cm. 249 unnumbered pages. Original

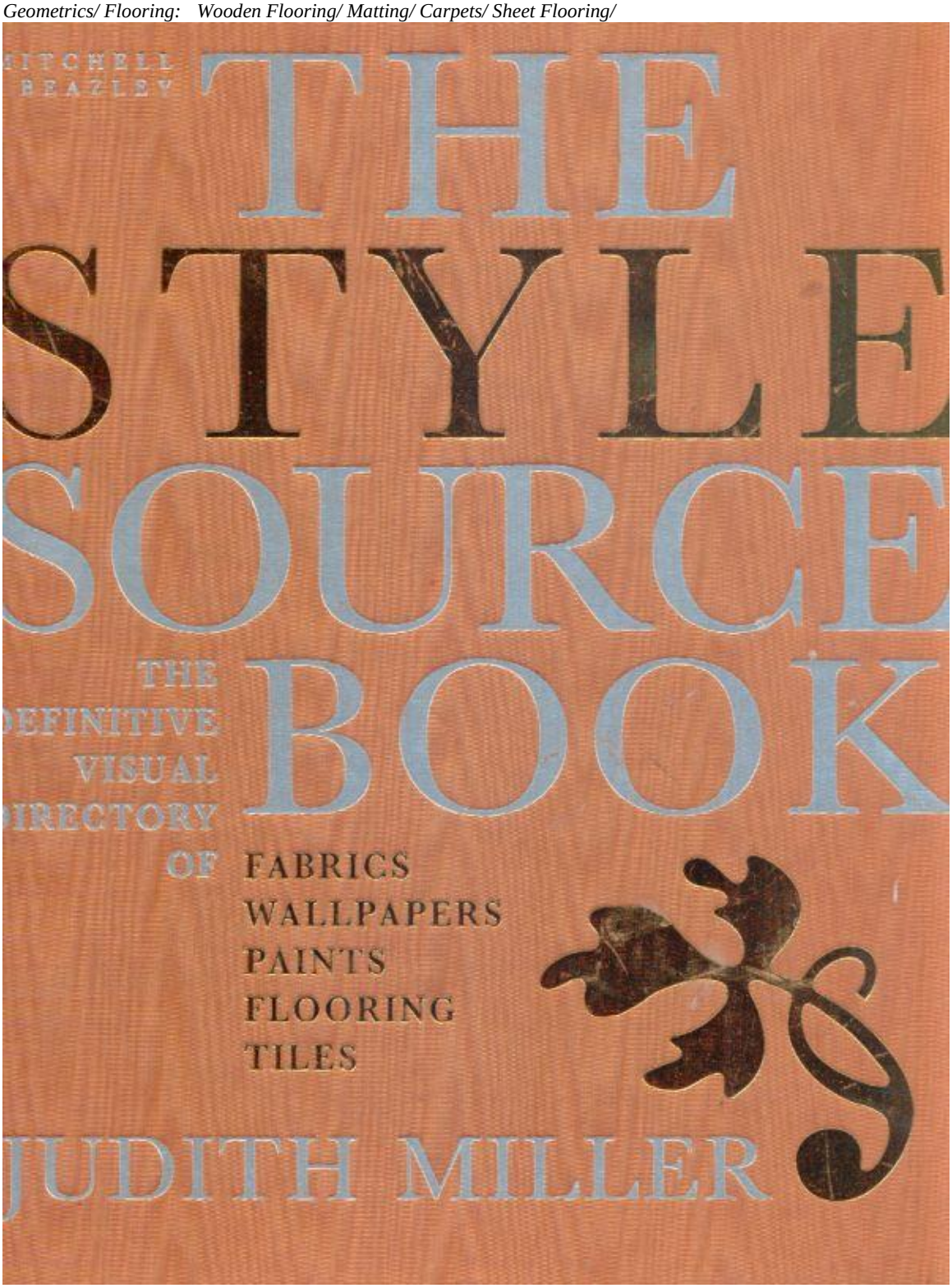
Hardcover. Very good condition with only minor signs of wear. Paper browned as usual. Heavily illustrated. 30,--



424 Miller, Judith. The Style Sourcebook. First Edition. London, Mitchell Beazley, 1998. 24.5cm x 28.5cm.

401 pages. Original Hardcover. Very good condition with only minor signs of wear. Small dampstain to rear cover. 30,--

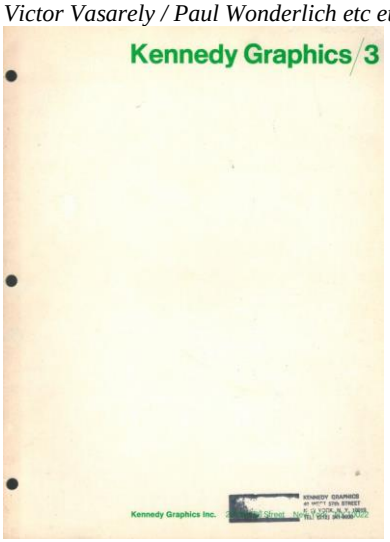
Includes for example: Medieval to pre-16th Century/ 16th and 17th Century/ Early 18th Century/ Late 18th Century/ Early 19th Century/ Mid-19th Century/ Late 19th Century/ Early 20th Century/ Late 20th Century/ Fabrics: Plains/ Patterned Pile/ Damask and Brocade/ Tapestry/ Motifs/ Florals/ Pictorials/ Overall Pattern/ Geometrics/ Lace and Sheers/ Braids and trimmings/ Wallpapers: Plains/ Motifs/ Florals/ Pictorials/ Overall pattern/ Geometrics/ Paints and Finishes/ Specialist Paints and Waxes/ Wood finishes/ Tiles: Plains/ Motifs/ Florals/ Pictorials/ Overall Pattern/ Geometrics/ Flooring: Wooden Flooring/ Matting/ Carpets/ Sheet Flooring/



425 **[Miró, Joan] Kennedy Graphics Inc.** Kennedy Graphics / 3. New York, Kennedy Graphics, 1972. 28 cm x 21,5 cm. 23 pages. With 20 full color plates. Original Softcover. Very good condition with only

minor signs of external wear. 95,--

Includes for example the following artists: Colleen Browning / Akexander Calder / Ibram Lassaw / Abraham Rattner / Victor Vasarely / Paul Wonderlich etc etc.



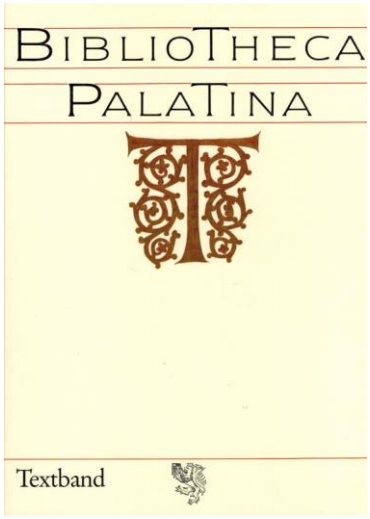
426 **Misheff, Alzek.** Excuses, Justifications and Other Stories / Scuse, Giustificazioni e Altre Storie. Bilingual: English / Italiano. Giubiasco, Edizioni Gamma, 1976. 29,5 cm x 21 cm. 30 pages. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 38,--

Alzek Misheff (October 8, 1940) is a popular Italian artist born in Dupnica, Bulgaria. Misheff graduated in 1966 with a degree in painting from the Academy of Fine Arts in Sofia. In 1971 he left Bulgaria for Italy where he currently lives and works in Milan, Italy. (Wikipedia).

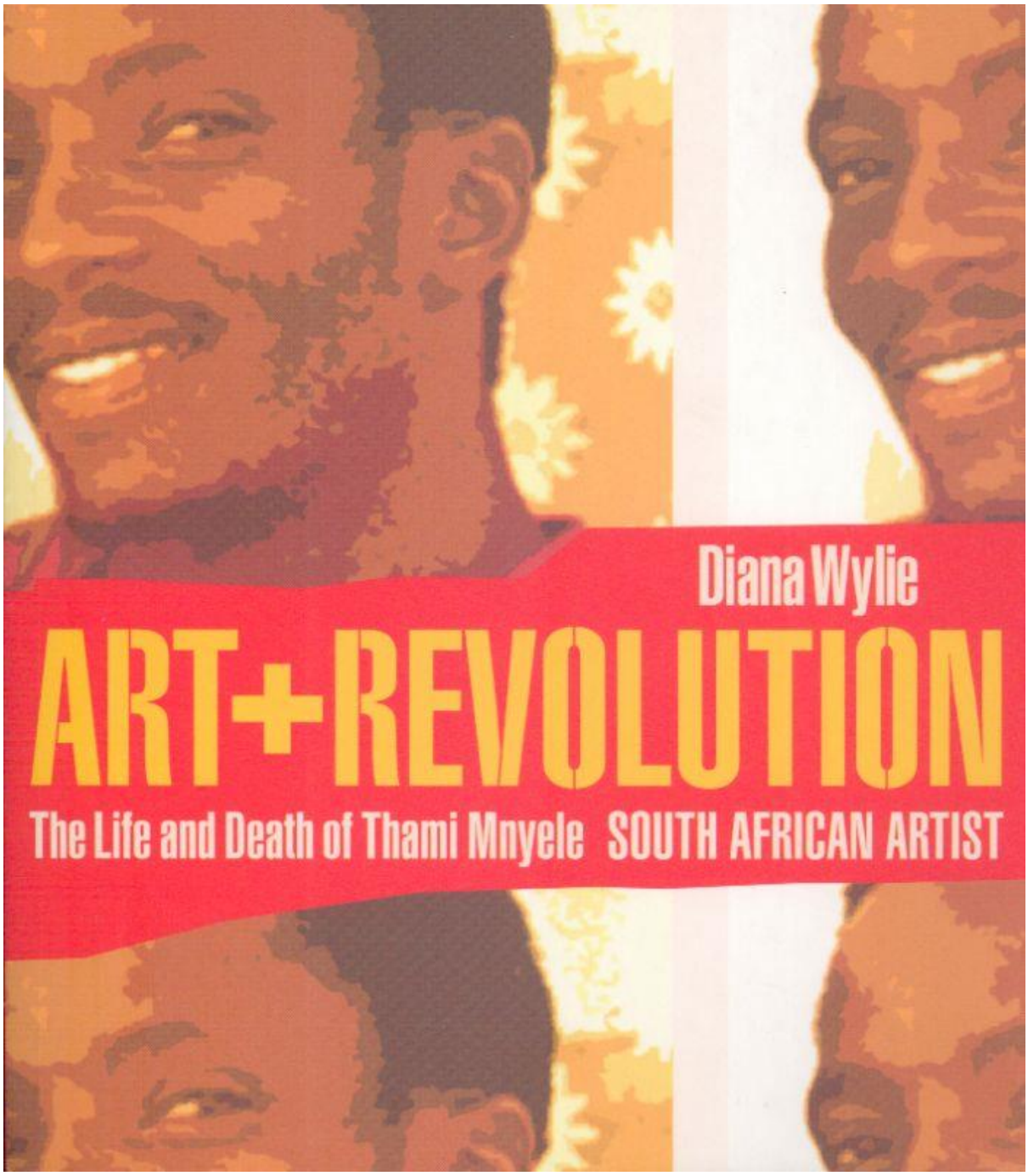
427 **Mitoraj, Igor.** Archéologies. Préface de Jacques Lassaigne. Texte de Jean-Marie Benoist. Paris, Artcurial, 1978. 21 cm x 21 cm. 32 pages. With many colour illustrations throughout book. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Igor Mitoraj (March 26, 1944 – October 6, 2014) was a Polish artist born in Oederan, Germany. (Wikipedia).

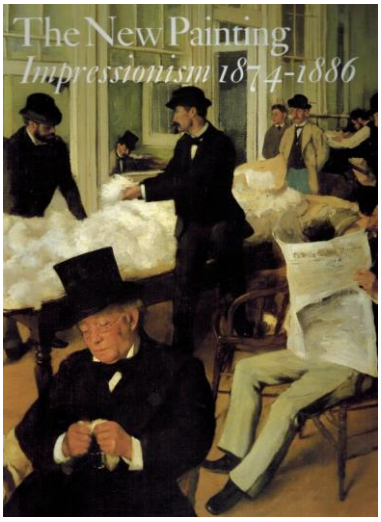
428 **Mittler, Elmar.** Bibliotheca Palatina. Katalog zur Austellung vom 8. Juli bis 2. November 1986 Heiliggeistkirche Heidelberg Textband Herausgegeben von Elmar Mittler in Zusammenarbeit mit Walter Berschin, Jurgen Miethke, Gottfried Seebab, Vera Trost, Wilfried Werner./ Katalog zur Austellung vom 8. Juli bis 2. November 1986 Heliggeistkirche Heidelberg Bildband Herausgegeben von Elmar Mittler in Zusammenarbeit mit Vera Trost, Markus Weis. First Edition. Two Volumes (complete). Heidelberg, Edition Braus, 1986. 21.5cm x 29cm. 552/328 pages. Original Hardcover. Very good condition with only minor signs of wear. 95,--



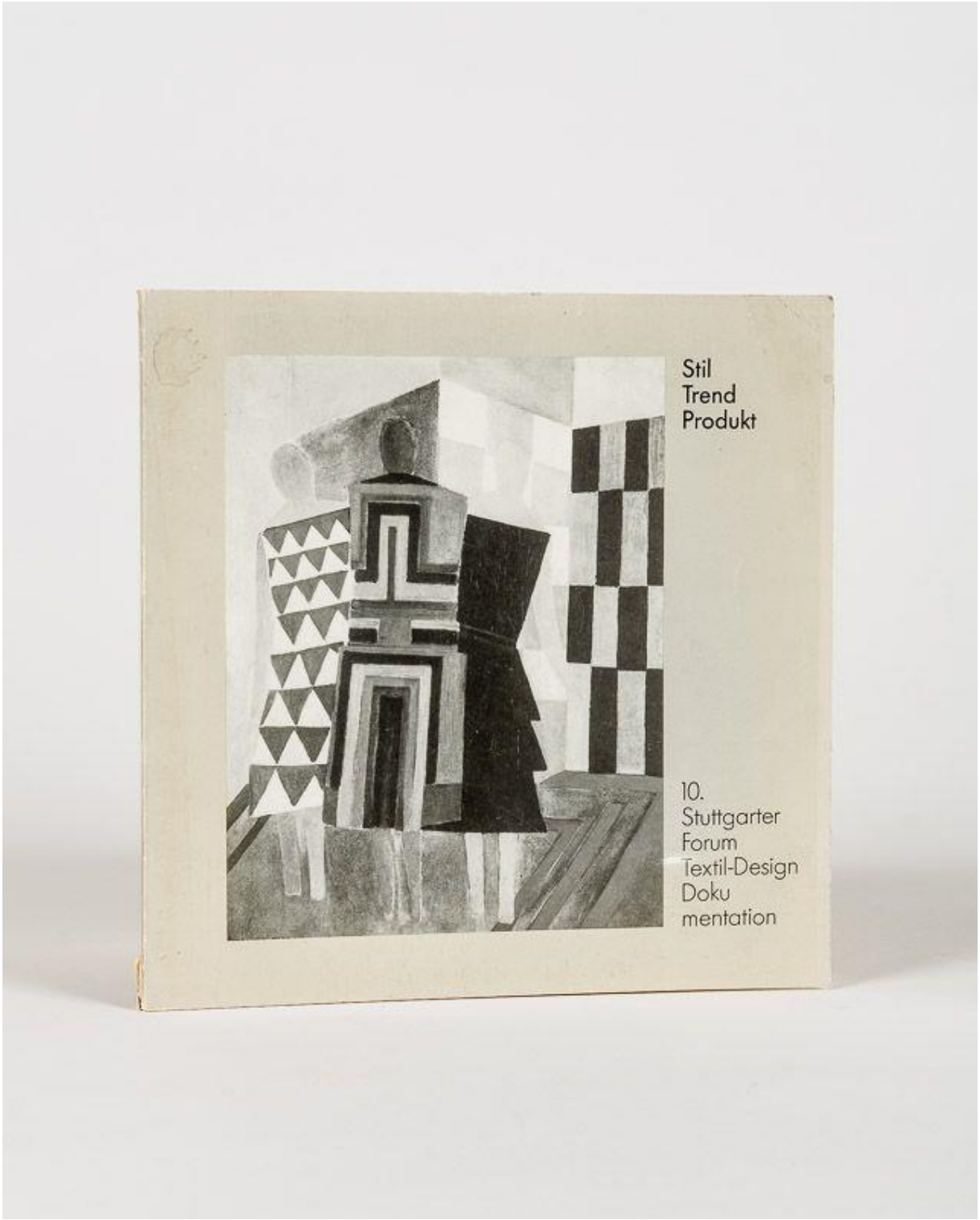
429 **[Mnyele, Thami] Wylie, Diana.** Art and Revolution. The Life and Death of Thami Mnyele South African Artist. First Edition. Charlottesville, University of Virginia Press, 2008. 18cm x 21cm. 258 pages. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--



430 **Moffett, Charles S.[ed].** The New Painting - Impressionism 1874-1886. An exhibition organized by The Fine Arts Museums of San Francisco with the National Gallery of Art, Washington. San Francisco, The Fine Arts Museums of San Francisco, 1986. 23 cm x 28 cm. 509 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 48,--
Includes for example the following essays: The Impressionists and Edouard Manet, The Intransigent Artist or How the Impressionists Got Their Name, The First Exhibition 1874, The Rhetoric of Independence and Innovation, and The End of Impressionism. Appendices include an index of Artists. Introductory section includes a note of the Lenders to the Exhibition. Illustrated throughout, for example Claude Monet's Falaises des Petites-Dalles, 1880.



431 **Molenaar, Frans / Several Authors.** Stil Trend Produkt. Stuttgart, Design Center Stuttgart, 1982. 20,5 cm x 20,5 cm. 85 seiten. Mit original zeichnungen und photographischen aufnahmen. Illustrated Softcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. [10 Stuttgart Forum Textil-Design Dokumentation] 35,--
Enthält u.a.: Renate Kübler-Reiser - Der Wandel als Rhythmus der Zeit / Wilhelm Platen - Der Stoffdruck, eine farbenfrohe Textilsparte / Frans Molenaar - Bekleidung, Designprozess der Mode etc etc.



432 **[Mondriaan, Piet] Friedman, Mildred (Editor).** De Stijl 1917-1931. Stedelijk Museum Amsterdam. Rijksmuseum Kröller-Müller Otterlo. Amsterdam, Meulenhoff / Landshoff, 1982. 28 cm x 23 cm. 254 pagina's / pages. Met talrijke illustraties in kleur en zwart-wit / With many black-and-white and colour illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar / Very good condition with only minor signs of external wear. 75,--
Met o.a. de volgende hoofdstukken / Includes for example the following essays: Robert P. Welsh / De Stijl, een hernieuwde kennismaking / Ger Harmsen - De Stijl en de Russische revolutie / Joop M. Joosten - De vrije kunst binnen het verband van De Stijl / Kenneth Frampton - Neoplasticisme en architectuur: formatie en transformatie / Kees Broos - Van De Stijl naar een nieuwe typografie / Nancy J. Troy - De abstracte leefomgeving van De Stijl etc etc.

433 **[Mondriaan, Piet] Henkels, Herbert (Redactie / Editor).** Gedurende een wandeling van buiten naar de stad. Set of 2 volumes. Den Haag, Haags Gemeentemuseum, 1986. 32 cm x 26,5 cm. Vol I, 88 pagina's / Vol II, 79 pagina's. Met talrijke illustraties in kleur en zwartwit / Vol I, 88 pages, Vol II, 79 pages. With many black-and-white and colour illustrations throughout book. Original Softcover. Komt met kartonnen hoes ter bescherming / Comes in presentation slipcase (Softcover). In zeer goede staat met slechts weinig sporen van slijtage / Very good condition with only minor signs of external wear. 95,--
Met o.a. de volgende hoofdstukken / Includes for example the following essays:

Natuurlijke en abstracte realiteit / Dialoog en Trialoog over de Nieuwe Beelding / Piet Mondriaan gedurende een wandeling van buiten naar de stad.

Pieter Cornelis (Piet) Mondriaan (Amersfoort, 7 maart 1872 – New York, 1 februari 1944) was een Nederlandse kunstschilder en kunsttheoreticus, die op latere leeftijd in het buitenland woonde en werkte. Mondriaan wordt algemeen gezien als een pionier van de abstracte en non-figuratieve kunst. Vooral zijn latere geometrisch-abstracte werk, met de kenmerkende horizontale en verticale zwarte lijnen en primaire kleuren, is wereldberoemd en dient als inspiratiebron voor vele architecten en ontwerpers van toegepaste kunst. Hij was een van de belangrijkste medewerkers van het tijdschrift De Stijl en ontwikkelde een eigen kunsttheorie, die hij Nieuwe Beelding of neoplasticisme noemde. Hij is in het buitenland beter bekend als Mondrian, een wijziging die hij zelf invoerde nadat hij in Parijs was gaan wonen. (Wikipedia).

Pieter Cornelis "Piet" Mondriaan, after 1906 Mondrian (March 7, 1872 – February 1, 1944), was a Dutch painter.
He was a contributor to the De Stijl art movement and group, which was founded by Theo van Doesburg. He evolved a non-representational form which he termed neoplasticism. This consisted of white ground, upon which he painted a grid of vertical and horizontal black lines and the three primary colors.
Mondrian's arrival in Paris from the Netherlands in 1911 marked the beginning of a period of profound change. He encountered experiments in Cubism and with the intent of integrating himself within the Parisian avant-garde removed an 'a' from the Dutch spelling of his name (Mondriaan). (Wikipedia).

GEDURENDE
EEN WANDELING VAN
NAAR DE STAD

434 **[Monet, Claude] Geelhaar, Christian.** Claude Monet: Nympheas. Impression Vision. Zürich, SV International, 1986. 28cm x 23.5cm. 181 pages. Original Softcover (Paperback). Very good condition with only minor signs of wear. German Edition / Deutsche Ausgabe. 35,--

Includes for example: Claude Monets Nympheas in Basel 1949 und 1969 Leihgeber/ 'Le Spleen de Giverny' Massifs de Chrysanthemes/ Zufluchtsort einer ungestorte Meditation/ Le Bassin aux nympheas/ Paysages d'eau et de reflets/ Eine Wenig Banale Ausstellung/ Wasser, Seerosen, Planzen auf einer sehr grossen Flache/ Verjungende Aufschwunge un grausame Enttauschungen anmerkungen/ Srom ohne Ufer/ Anmerkungen zu Claude Monets Seerosen/ Jenseits des Impressionismus? / Monet Sehen/ Der Neue Bildbau/ Unter dem Horizont/ Bilder einer stromenden Welt/ Bild und Betrachter/ Monets Welt in Giverny/ Das 'Monet revival' der funfziger Jahre Anmerkungen/

Claude Monet (14 November 1840 - 5 December 1926) was a founder of French impressionist painting, and the most consistent and prolific practitioner of the movement's philosophy of expressing one's perceptions before nature, especially as applied to plein-air landscape painting. The term Impressionism is derived from the title of his painting Impression, Sunrise (Impression, soleil levant).

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On 1 April 1851, Monet entered Le Havre secondary school of the arts. Locals knew him well for his charcoal caricatures, which he would sell for ten to twenty francs. Monet also undertook his first drawing lessons from Jacques-François Ochard, a former student of Jacques-Louis David. On the beaches of Normandy in about 1856/1857, he met fellow artist Eugène Boudin, who became his mentor and taught him to use oil paints. Boudin taught Monet "en plein air" (outdoor) techniques for painting. Both received the influence of Johan Barthold Jongkind. On 28 January 1857, his mother died. At the age of sixteen, he left school and went to live with his widowed childless aunt, Marie-Jeanne Lecadre.

When Monet traveled to Paris to visit the Louvre, he witnessed painters copying from the old masters. Having brought his paints and other tools with him, he would instead go and sit by a window and paint what he saw. Monet was in Paris for several years and met other young painters who would become friends and fellow impressionists; among them was Édouard Manet.

In June 1861, Monet joined the First Regiment of African Light Cavalry in Algeria for a seven-year commitment, but, two years later, after he had contracted typhoid fever, his aunt intervened to get him out of the army if he agreed to complete an art course at an art school. It is possible that the Dutch painter Johan Barthold Jongkind, whom Monet knew, may have prompted his aunt on this matter. Disillusioned with the traditional art taught at art schools, in 1862 Monet became a student of Charles Gleyre in Paris, where he met Pierre-Auguste Renoir, Frédéric Bazille and Alfred Sisley. Together they shared new approaches to art, painting the effects of light en plein air with broken color and rapid brushstrokes, in what later came to be known as Impressionism.

Monet's Camille or The Woman in the Green Dress (La femme à la robe verte), painted in 1866, brought him recognition and was one of many works featuring his future wife, Camille Doncieux; she was the model for the figures in Women in the Garden of the following year, as well as for On the Bank of the Seine, Bennecourt, 1868, pictured here. Camille became pregnant and gave birth to their first child, Jean in 1867.

After the outbreak of the Franco-Prussian War (19 July 1870), Monet took refuge in England in September 1870, where he studied the works of John Constable and Joseph Mallord William Turner, both of whose landscapes would serve to inspire Monet's innovations in the study of color. In the spring of 1871, Monet's works were refused authorisation for inclusion in the Royal Academy exhibition.

In May 1871, he left London to live in Zaandam, in the Netherlands, where he made twenty-five paintings (and the police suspected him of revolutionary activities). He also paid a first visit to nearby Amsterdam. In October or November 1871, he returned to France. Monet lived from December 1871 to 1878 at Argenteuil, a village on the right bank of the Seine river near Paris, and a popular Sunday-outing destination for Parisians, where he painted some of his best known works. In 1874, he briefly returned to Holland.

In 1872, he painted Impression, Sunrise (Impression, soleil levant) depicting a Le Havre port landscape. It hung in the first Impressionist exhibition in 1874 and is now displayed in the Musée Marmottan Monet in Paris. From the painting's title, art critic Louis Leroy coined the term "Impressionism", which he intended as disparagement but which the Impressionists appropriated for themselves. Also in this exhibition was a painting titled Boulevard des Capucines, a painting of the boulevard done from the photographer Nadar's apartment at no. 35. There were, however, two paintings by Monet of the boulevard: one is now in the Pushkin Museum in Moscow, the other in the Nelson-Atkins Museum of Art in Kansas City. It has never become clear which painting appeared in the

groundbreaking 1874 exhibition, though more recently the Moscow picture has been favoured.

Monet and Camille Doncieux had married just before the war (28 June 1870) and, after their excursion to London and Zaandam, they had moved to Argenteuil, in December 1871. It was during this time that Monet painted various works of modern life. Camille became ill in 1876. They had a second son, Michel, on 17 March 1878, (Jean was born in 1867). This second child weakened her already fading health. In that same year, Monet moved to the village of Vétheuil. On 5 September 1879, Camille Monet died of tuberculosis at the age of thirty-two; Monet painted her on her death bed. (Wikipedia)

435 **[Monet, Claude] Rouart, Denis and Rey, Jean-Dominique.** Monet Water-Lilies. Or the mirror of time followed by a descriptive catalogue by Robert Maillard. Translated from the French by Wade Stevenson. First American Edition. New York, Leon Amiel Publisher, 1974. 22.5cm x 29.5cm. 149, (50) page with 316 illustrations, 28 in colour. Original Hardcover with original dustjacket. Very good condition with only some stronger signs of wear to the dustjacket (minor tears). From the library of Margot Fonteyn-photographer and artist Keith Money. With his name to the endpaper. 100,--

Includes for example: Appearances and Reflections: From Caricature to Painting/ Monet and the vegetable world/ The Sky and the Atmosphere/ Water and Reflections/ The Water Lilies/ Beyond Painting: Approaches to Monet/ The Rebirth of Monet/ The Inventor of the Future/

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436 **[Monet, Claude] Seitz, William C.** Claude Monet. Text by William C. Seitz Associate Curator, Department of Painting and Sculpture Exhibitions, The Museum of Modern Art, New York. First Edition. London, Thames and Hudson, 1960. 24.5cm x 32.5cm. 158, (2) pages with 48 colour plates and 84 black and white plates. Original Hardcover. Very good condition with only minor signs of wear. From the library of Margot Fonteyn-photographer Keith Money. With his name to the endpaper. 50,--

With a biographical outline and list of major exhibitions.

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On 1 April 1851, Monet entered Le Havre secondary school of the arts. Locals knew him well for his charcoal caricatures, which he would sell for ten to twenty francs. Monet also undertook his first drawing lessons from Jacques-François Ochard, a former student of Jacques-Louis David. On the beaches of Normandy in about 1856/1857, he met fellow artist Eugène Boudin, who became his mentor and taught him to use oil paints. Boudin taught Monet "en plein air" (outdoor) techniques for painting. Both received the influence of Johan Barthold Jongkind. On 28 January 1857, his mother died. At the age of sixteen, he left school and went to live with his widowed childless aunt, Marie-Jeanne Lecadre.

When Monet traveled to Paris to visit the Louvre, he witnessed painters copying from the old masters. Having brought his paints and other tools with him, he would instead go and sit by a window and paint what he saw. Monet was in Paris for several years and met other young painters who would become friends and fellow impressionists; among them was Édouard Manet.

In June 1861, Monet joined the First Regiment of African Light Cavalry in Algeria for a seven-year commitment, but, two years later, after he had contracted typhoid fever, his aunt intervened to get him out of the army if he agreed to complete an art course at an art school. It is possible that the Dutch painter Johan Barthold Jongkind, whom Monet knew, may have prompted his aunt on this matter. Disillusioned with the traditional art taught at art schools, in 1862 Monet became a student of Charles Gleyre in Paris, where he met Pierre-Auguste Renoir, Frédéric Bazille and Alfred Sisley. Together they shared new approaches to art, painting the effects of light en plein air with broken color and rapid brushstrokes, in what later came to be known as Impressionism.

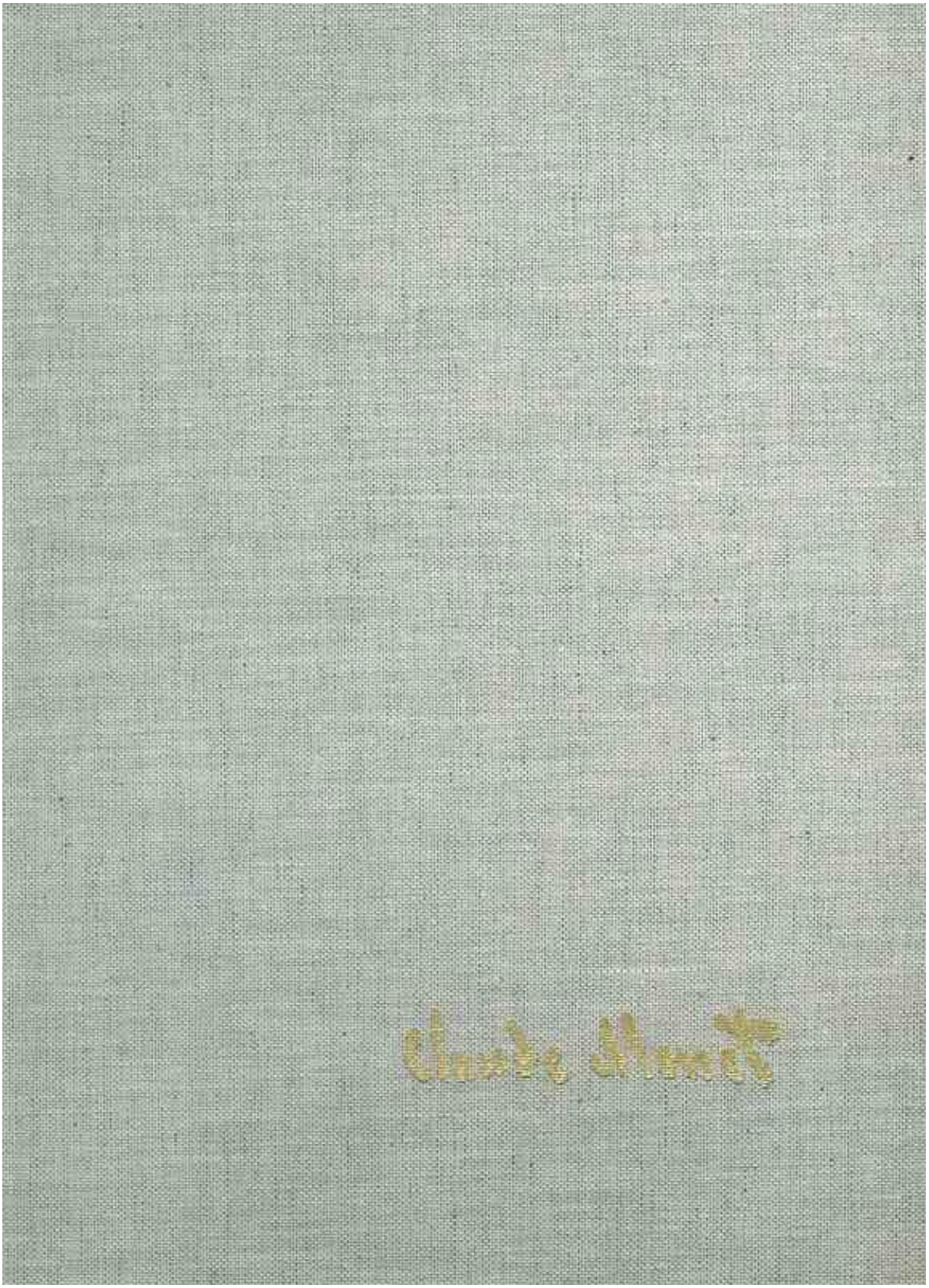
Monet's Camille or The Woman in the Green Dress (La femme à la robe verte), painted in 1866, brought him recognition and was one of many works featuring his future wife, Camille Doncieux; she was the model for the figures in Women in the Garden of the following year, as well as for On the Bank of the Seine, Bennecourt, 1868, pictured here. Camille became pregnant and gave birth to their first child, Jean in 1867.

After the outbreak of the Franco-Prussian War (19 July 1870), Monet took refuge in England in September 1870, where he studied the works of John Constable and Joseph Mallord William Turner, both of whose landscapes would serve to inspire Monet's innovations in the study of color. In the spring of 1871, Monet's works were refused authorisation for inclusion in the Royal Academy exhibition.

In May 1871, he left London to live in Zaandam, in the Netherlands, where he made twenty-five paintings (and the police suspected him of revolutionary activities). He also paid a first visit to nearby Amsterdam. In October or November 1871, he returned to France. Monet lived from December 1871 to 1878 at Argenteuil, a village on the right bank of the Seine river near Paris, and a popular Sunday-outing destination for Parisians, where he painted some of his best known works. In 1874, he briefly returned to Holland.

In 1872, he painted Impression, Sunrise (Impression, soleil levant) depicting a Le Havre port landscape. It hung in the first Impressionist exhibition in 1874 and is now displayed in the Musée Marmottan Monet in Paris. From the painting's title, art critic Louis Leroy coined the term "Impressionism", which he intended as disparagement but which the Impressionists appropriated for themselves. Also in this exhibition was a painting titled Boulevard des Capucines, a painting of the boulevard done from the photographer Nadar's apartment at no. 35. There were, however, two paintings by Monet of the boulevard: one is now in the Pushkin Museum in Moscow, the other in the Nelson-Atkins Museum of Art in Kansas City. It has never become clear which painting appeared in the groundbreaking 1874 exhibition, though more recently the Moscow picture has been favoured.

Monet and Camille Doncieux had married just before the war (28 June 1870) and, after their excursion to London and Zaandam, they had moved to Argenteuil, in December 1871. It was during this time that Monet painted various works of modern life. Camille became ill in 1876. They had a second son, Michel, on 17 March 1878, (Jean was born in 1867). This second child weakened her already fading health. In that same year, Monet moved to the village of Vétheuil. On 5 September 1879, Camille Monet died of tuberculosis at the age of thirty-two; Monet painted her on her death bed. (Wikipedia)



437 **[Monet, Claude]. Tucker, Paul Hayes [ed].** Monet in the 20th Century. New Haven and London, Yale University Press, 1999. 24.5 cm x 28.5 cm. X, 304 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 38,--

Includes for example the following essays: Monet - The Last Impressionist?, The Revolution in the Garden - Monet in the Twentieth Century, Oceanic Sensations - Monet's Grandes Decorations and Mural Painting in France from 1927

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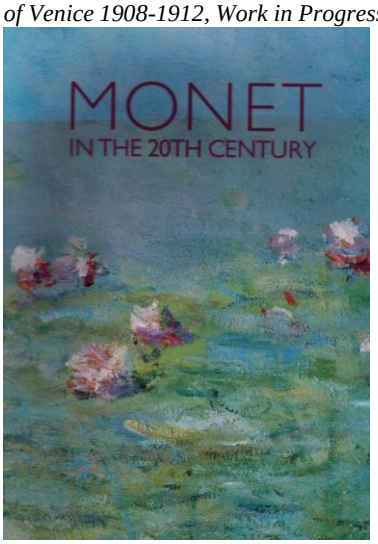
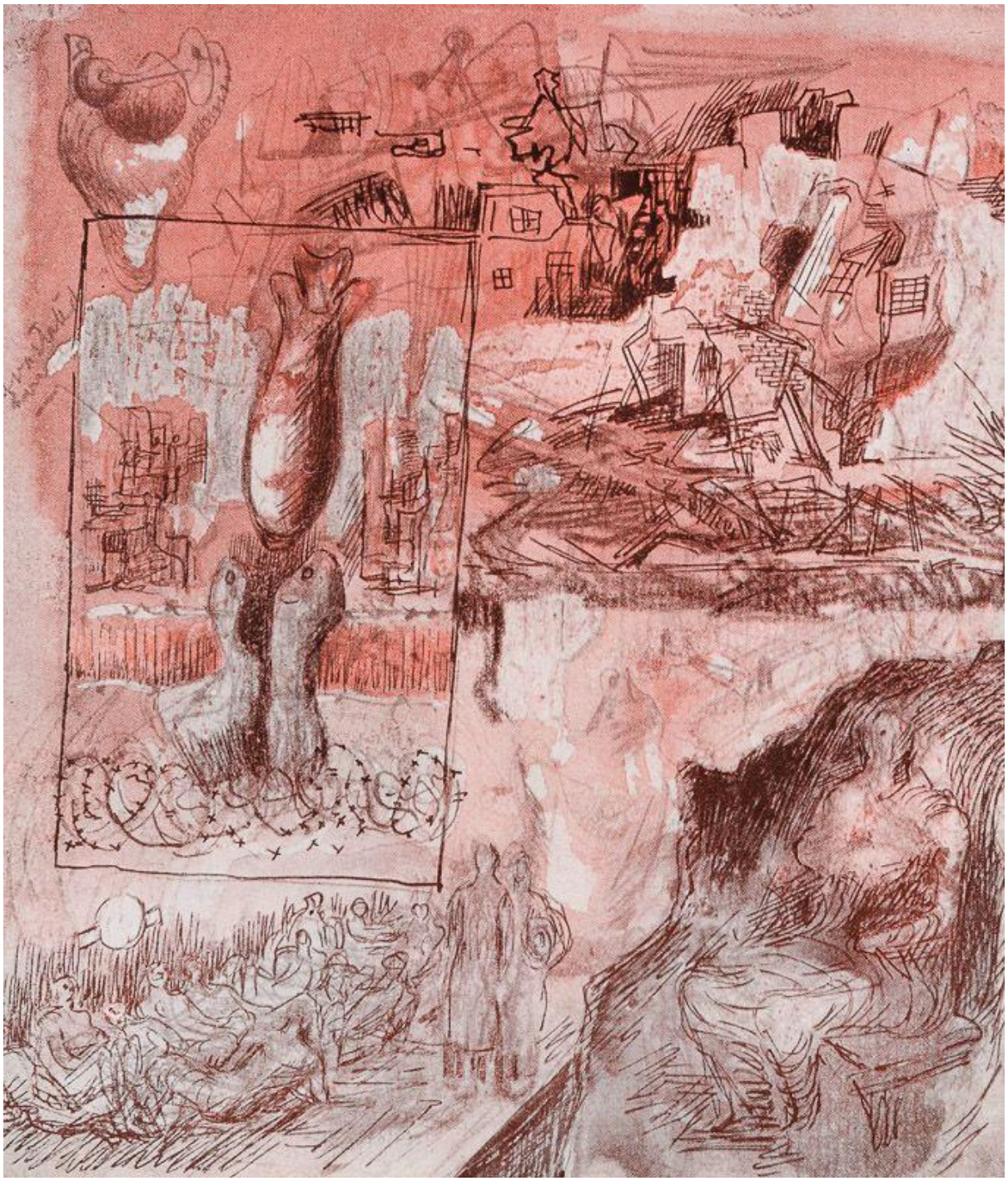
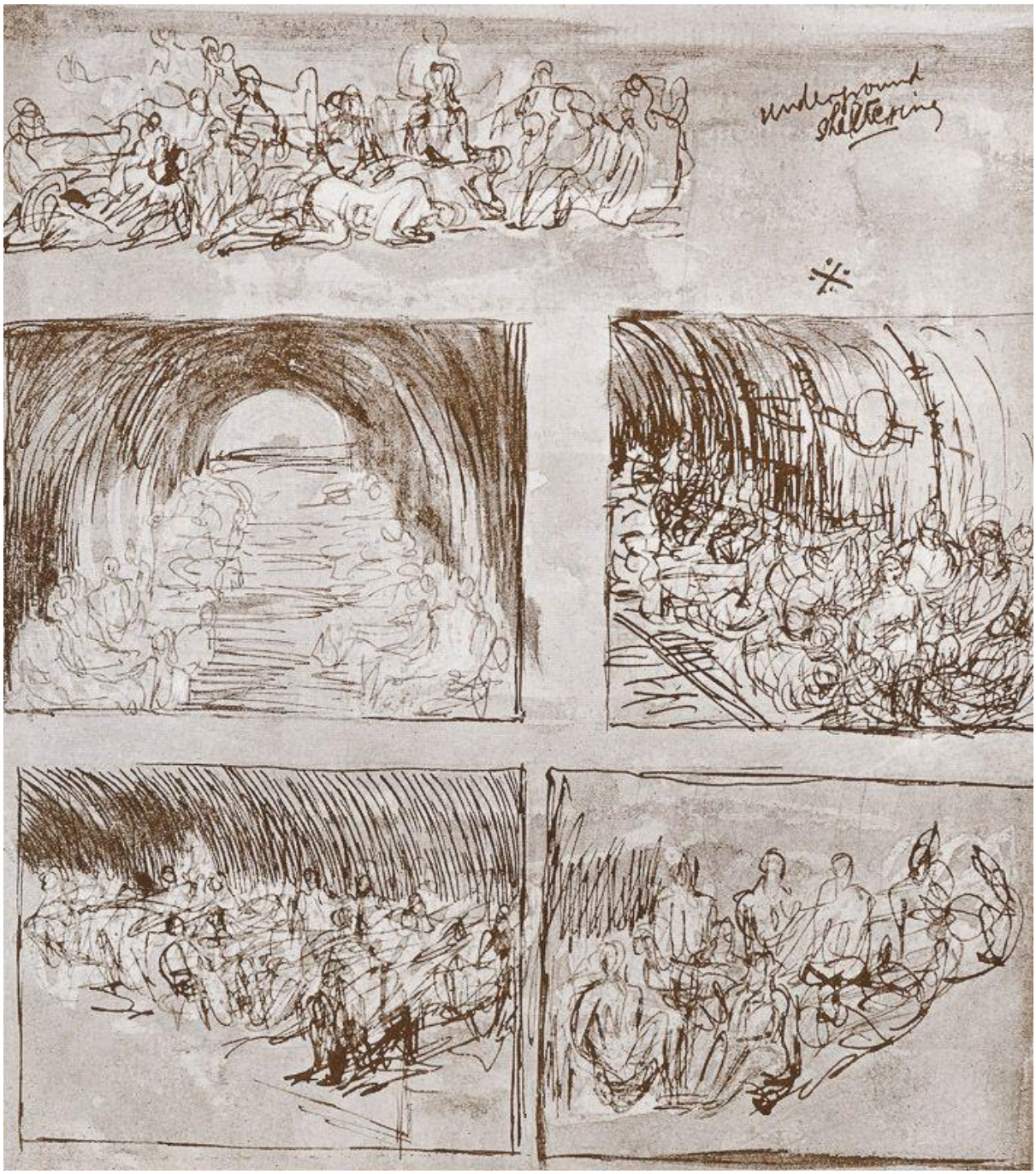


438 **Moore, Henry.** Shelter Sketch Book. First Edition. London, Editions Poetry, [c.1945]. Oblong Octavo. 82 pages with facsimile reproductions of 82 drawings (some in colour) taken from two original sketch books in the possession of Sir Kenneth Clark and the artist's wife. Original Hardcover with original, illustrated dustjacket (the rare dustjacket is not price-clipped). Very good condition with only minor signs of external wear. Dustjacket in protective Mylar with considerable tear to the front and the spine. Rare ! 280,--

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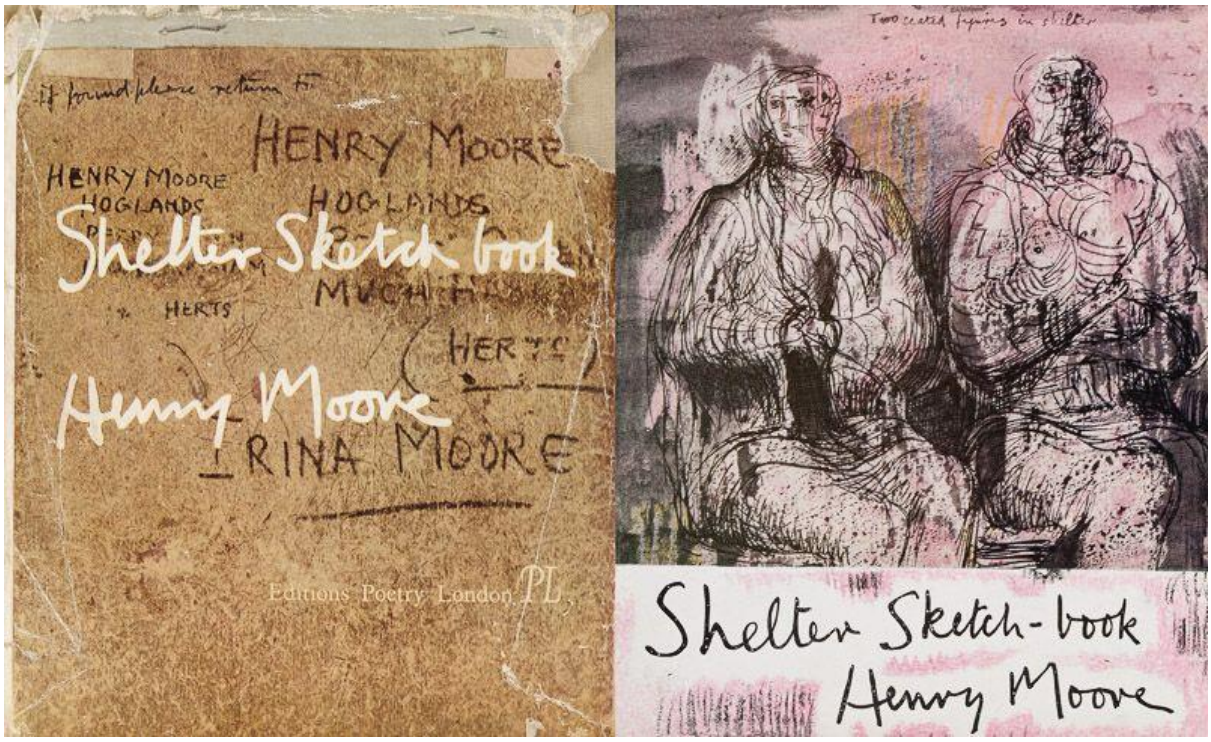
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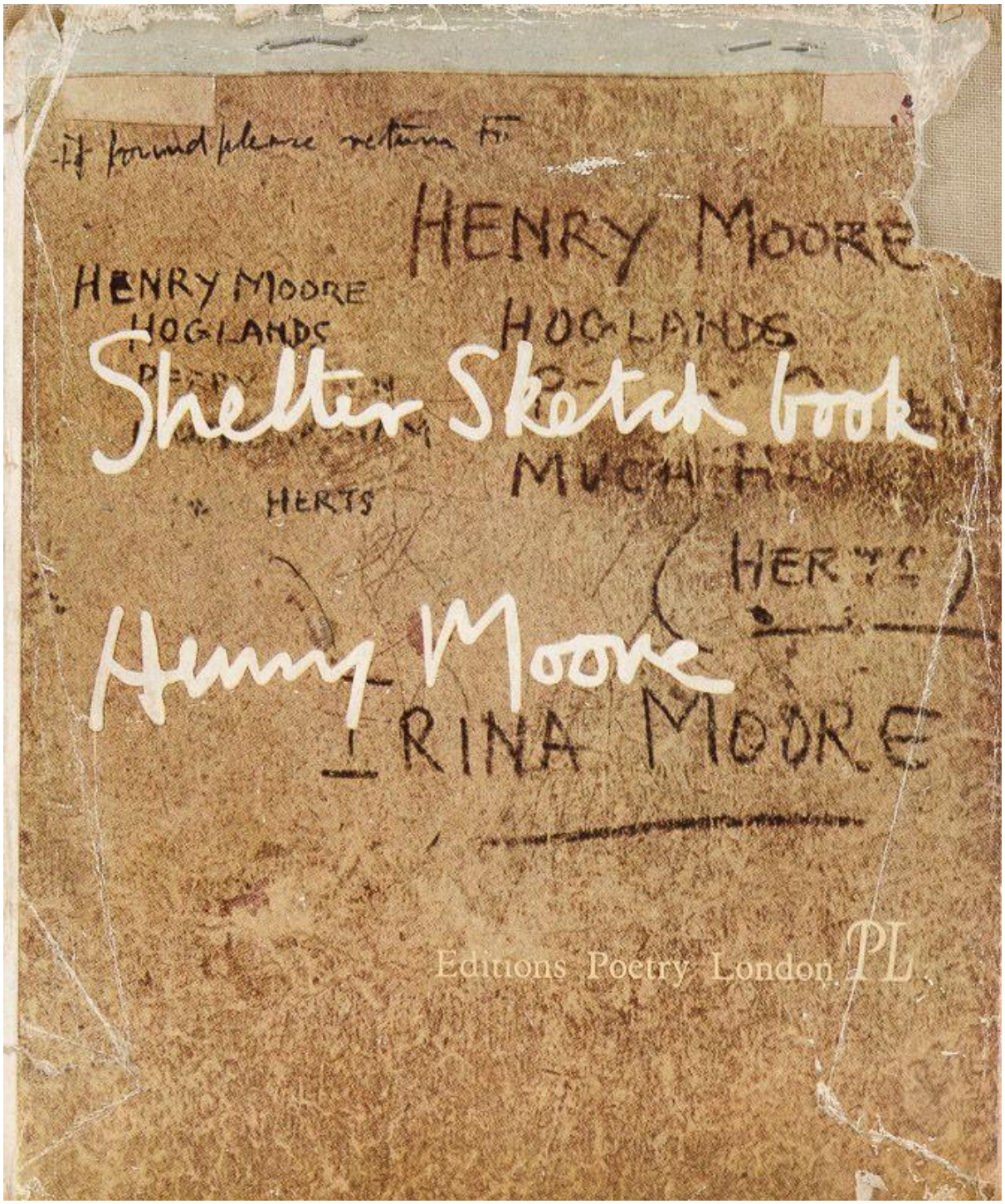
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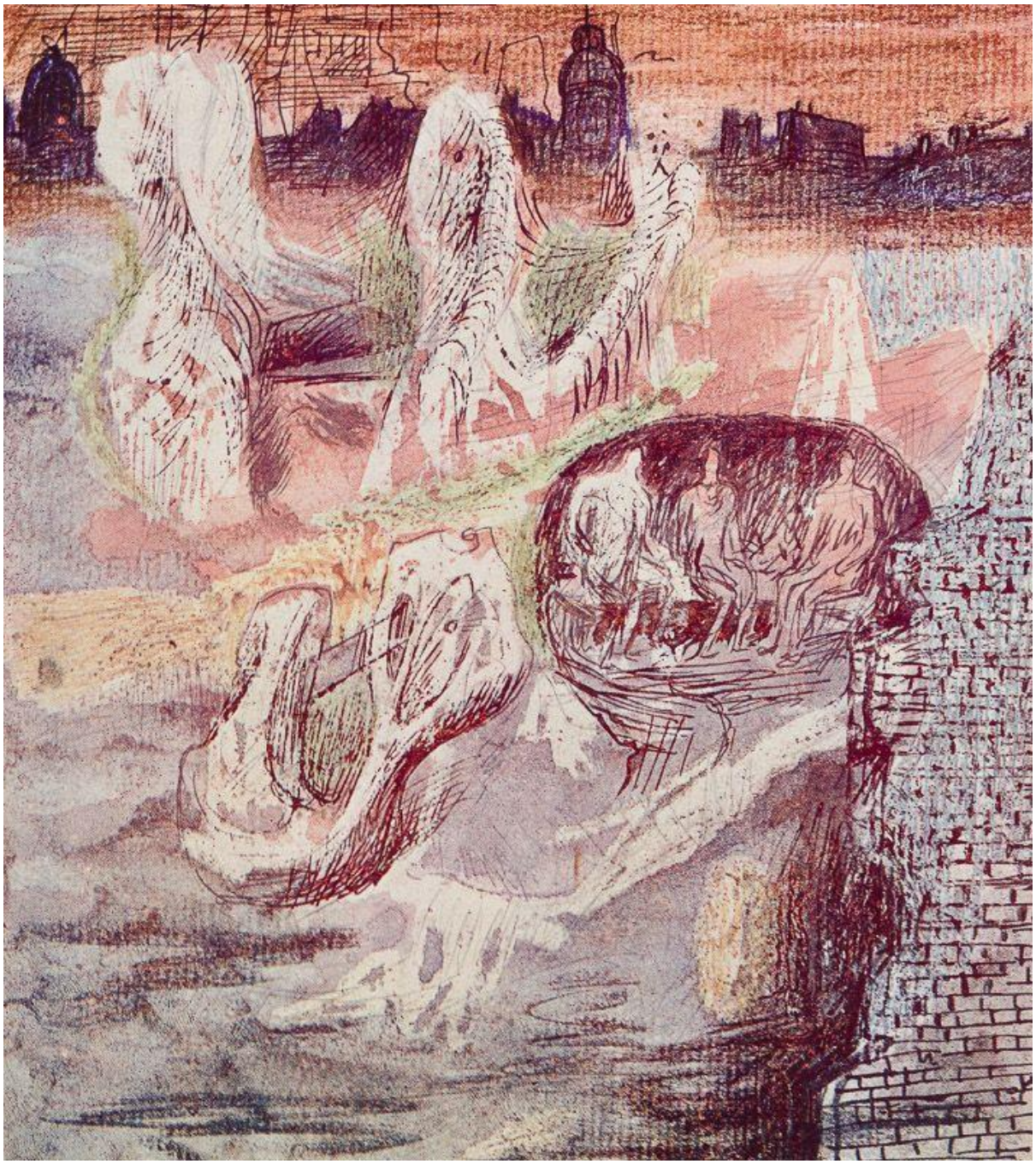
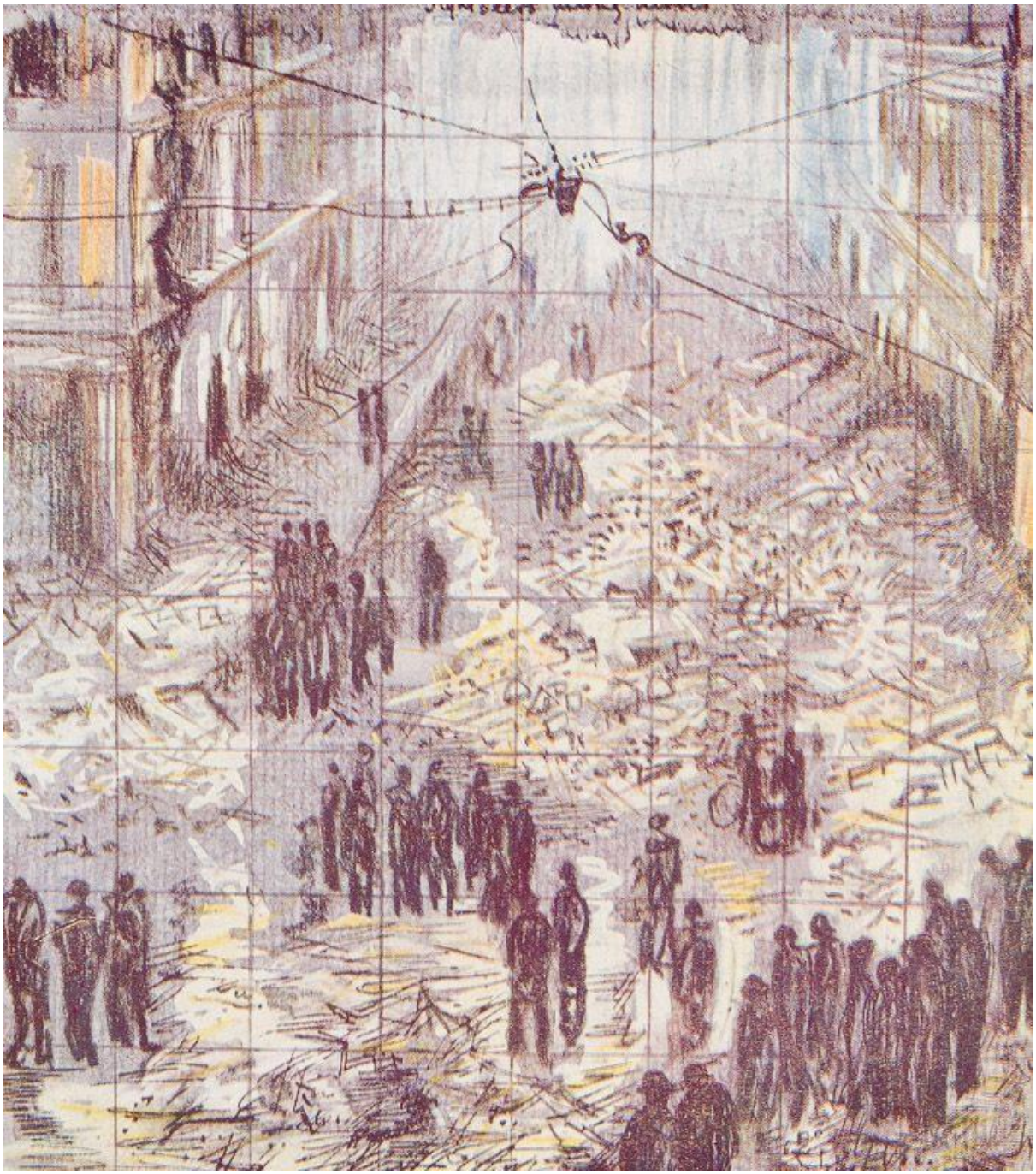




439 [Moreau, Gustave] Paladilhe, Jean and Pierre, Jose. Gustave Moreau. 106 Illustrations, 32 in Colour. First English Edition. London, Thames and Hudson, 1972. 23.5cm x 29.5cm. 171, (5) pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 35,--

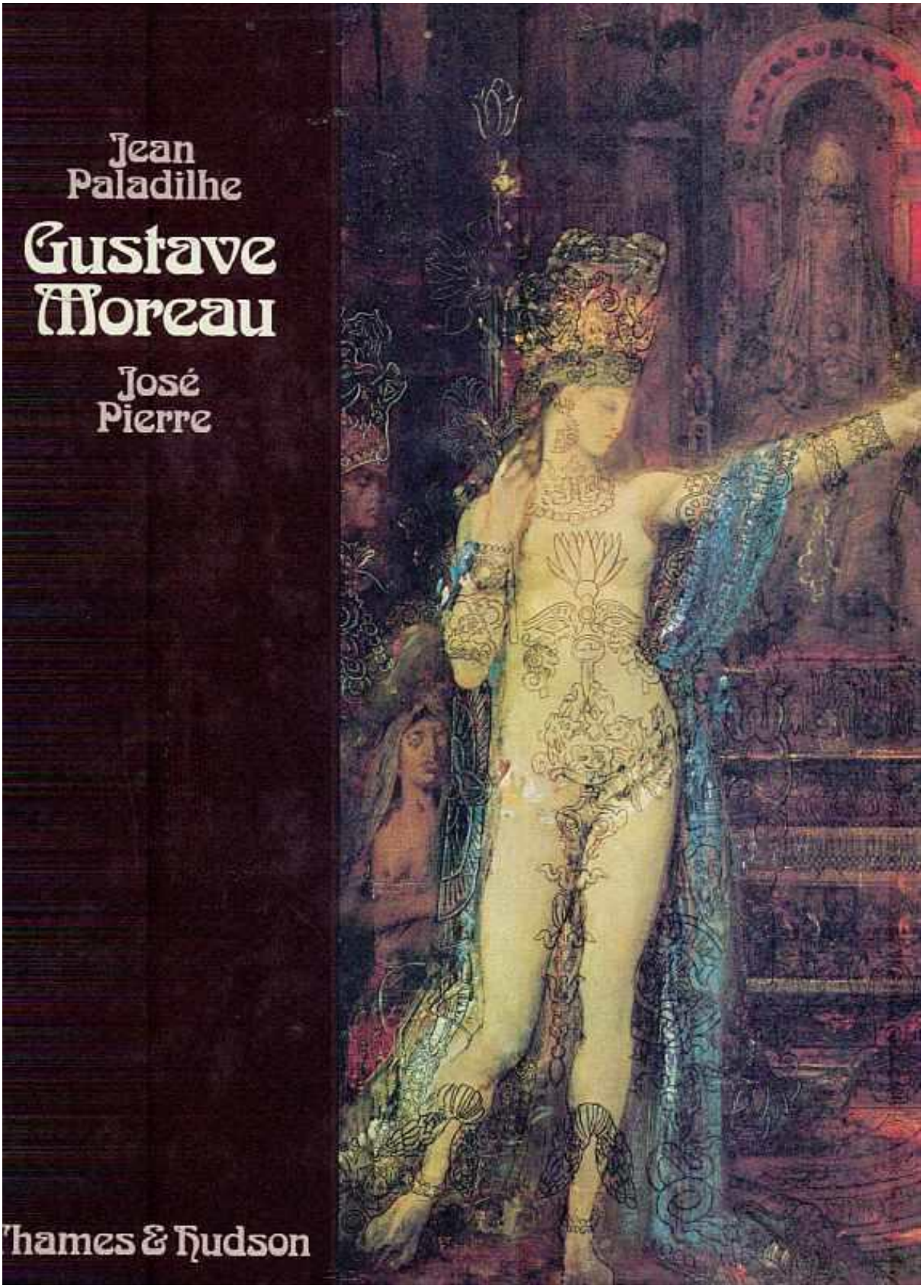
Friendship and Influence of Chasseriau/ Italian Travels/ Success at the 1864 Salon/ Election ot the Academie des Beaux-Arts/ Professor at the Ecole des Beaux-Arts/ Gustave Moreau through the eyes of succeeding generations/ Moreau the Romantic/ Moreau the Symbolist/ Moreau the Expressionist, Fauve and Tachiste/ Moreau the Surrealist.

Gustave Moreau (6 April 1826 – 18 April 1898) was a French Symbolist painter whose main emphasis was the illustration of biblical and mythological figures. As a painter, Moreau appealed to the imaginations of some Symbolist writers and artists.

Moreau was born in Paris. His father, Louis Jean Marie Moreau, was an architect, who recognized his talent. His mother was Adele Pauline des Moutiers. Moreau initially studied under the guidance of François-Édouard Picot and became a friend of Théodore Chassériau, whose work strongly influenced his own. Moreau had a 25-year personal relationship, possibly romantic, with Adelaide-Alexandrine Dureux, a woman whom he drew several times. His first painting was a Pietà which is now located in the cathedral at Angoulême. He showed A Scene from the Song of Songs and The Death of Darius in the Salon of 1853. In 1853 he contributed Athenians with the Minotaur and Moses

Putting Off his Sandals within Sight of the Promised Land to the Great Exhibition.
Oedipus and the Sphinx, one of his first symbolist paintings, was exhibited at the Salon of 1864.

Moreau became a professor at Paris' École des Beaux-Arts in 1891 and among his many students were the fauvist painters, Henri Matisse and Georges Rouault. Jules Flandrin, Theodor Pallady and Léon Printemps also studied with Moreau.
Moreau died in Paris and was buried there in the Cimetière de Montmartre. During his lifetime, Moreau produced more than 8,000 paintings, watercolors and drawings, many of which are on display in Paris' Musée national Gustave Moreau at 14 rue de la Rochefoucauld (IXe arrondissement). The museum is in his former workshop, and began operation in 1903. André Breton famously used to "haunt" the museum and regarded Moreau as a precursor of Surrealism. (Wikipedia)



440 **[Morellet, François] Bless, Fris / Morellet, François (Editors).** Fran_çois Morellet. Van Reekum Museum Apeldoorn 13 september - 15 november 1992. Bilingual: Nederlands / English. Apeldoorn, Van Reekum Museum, 1992. 23 cm x 23 cm. 62 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage. Geschreven

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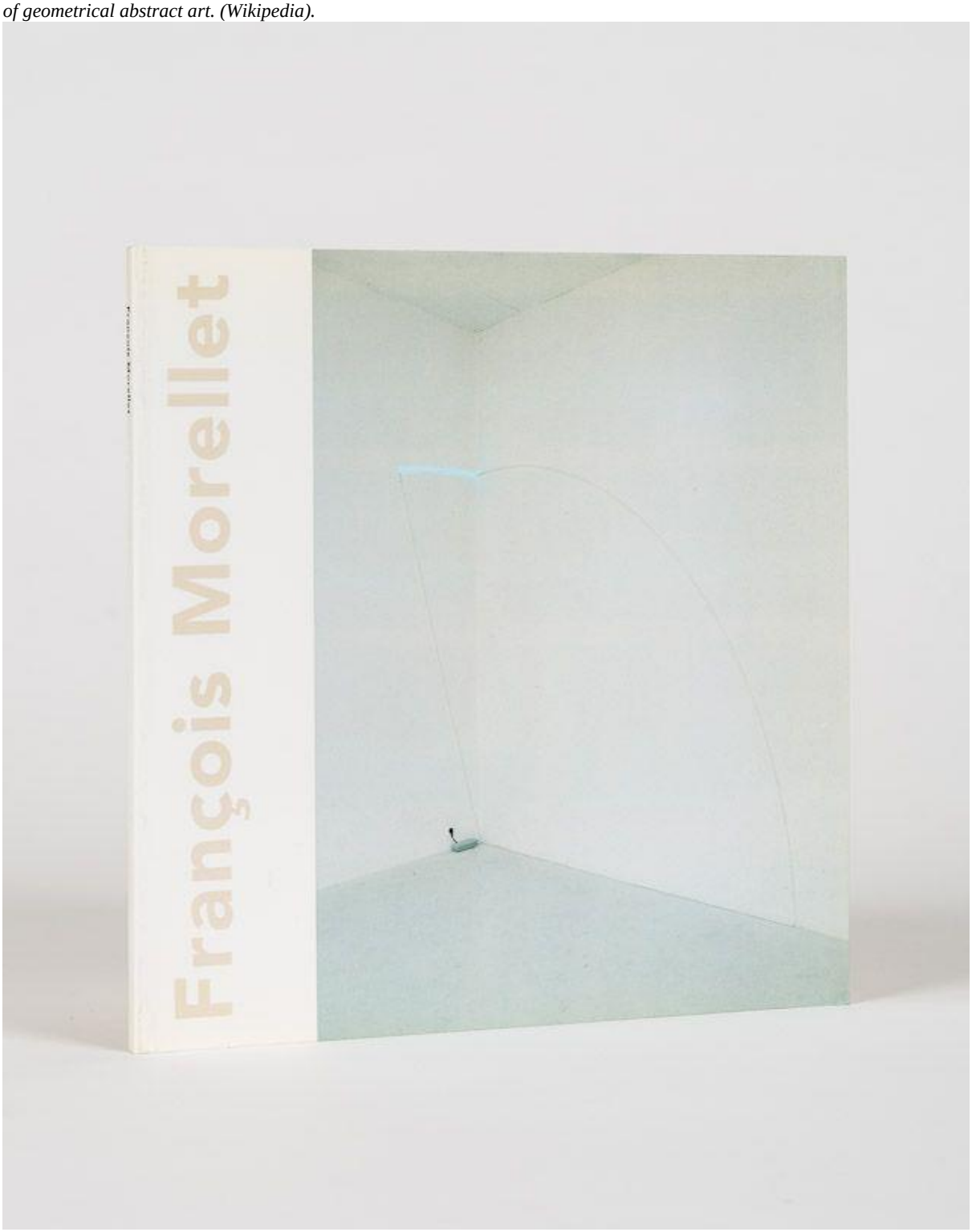
François Morellet (born 1926, Cholet, Maine-et-Loire) is a contemporary French painter, sculptor and light artist. His early work prefigured Minimal art and Conceptual art, and he has played an important role in the development of geometrical abstract art. (Wikipedia).



441 [Morellet, François] Bonnefoy, Françoise / Clément, Sarah (Editors). Morellet. Paris, Galerie nationale du Jey de Paume. 28 novembre 2000 - 21 janvier 2001. Paris, Jeu de Paume, 2000. 27 cm x 22 cm. 242 pages. With many colour illustrations throughout the book. Original Softcover. From the library

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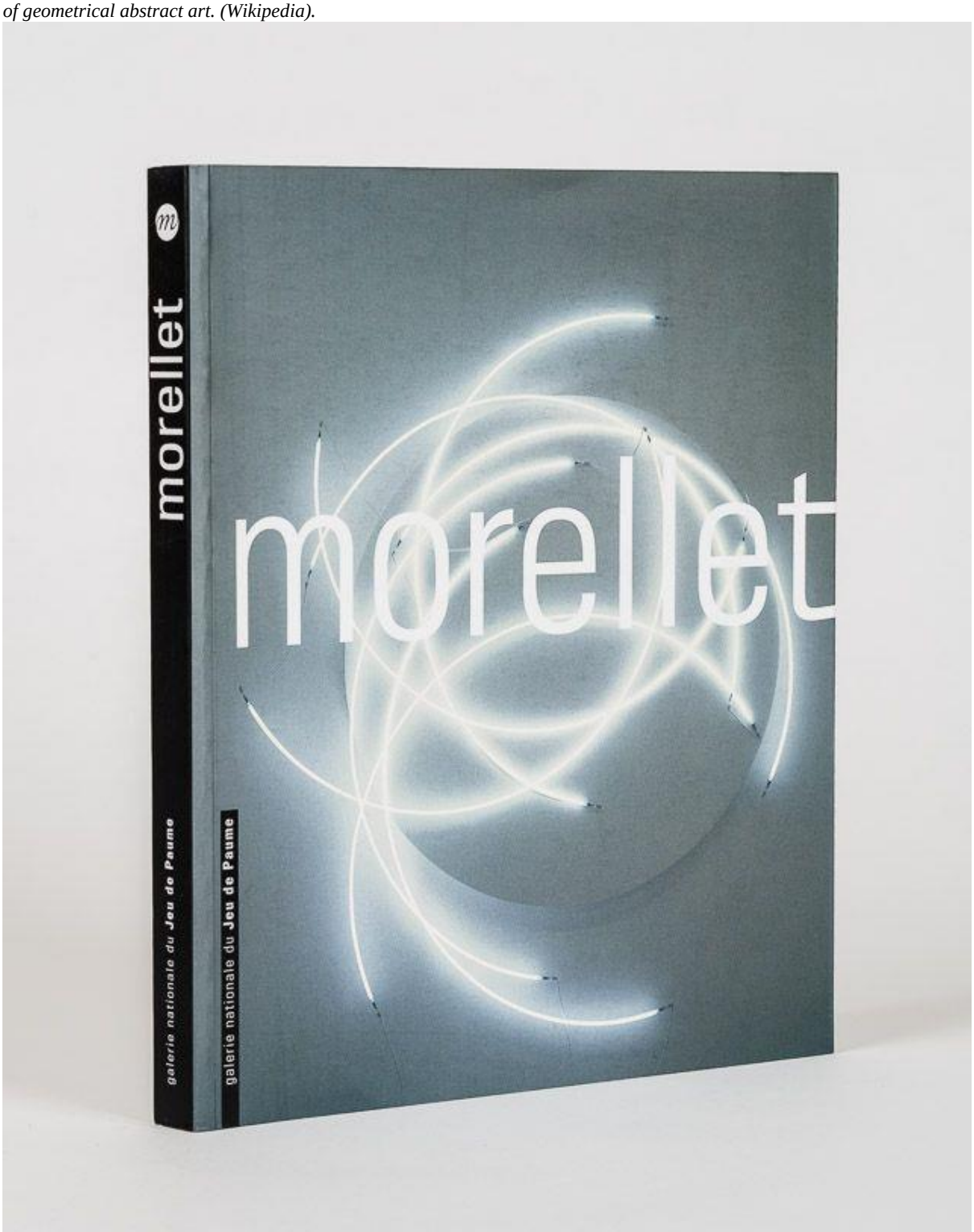

442 **[Morellet, François] Holeczek, Bernhard (Editor).** François Morellet. Werke/Works 1976-1983. Bottrop - Ludwigshafen/Rh. 1983-84. Bilingual: Deutsch/English. Ludwigshafen/Rh. Wilhelm-Hack-Museum, 1983. 29,5 cm x 21 cm. 75 seiten / pages. Mit original zeichnungen und

photographischen aufnahmen / With many black-and-white illustrations throughout the book. Original Softcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 38,--

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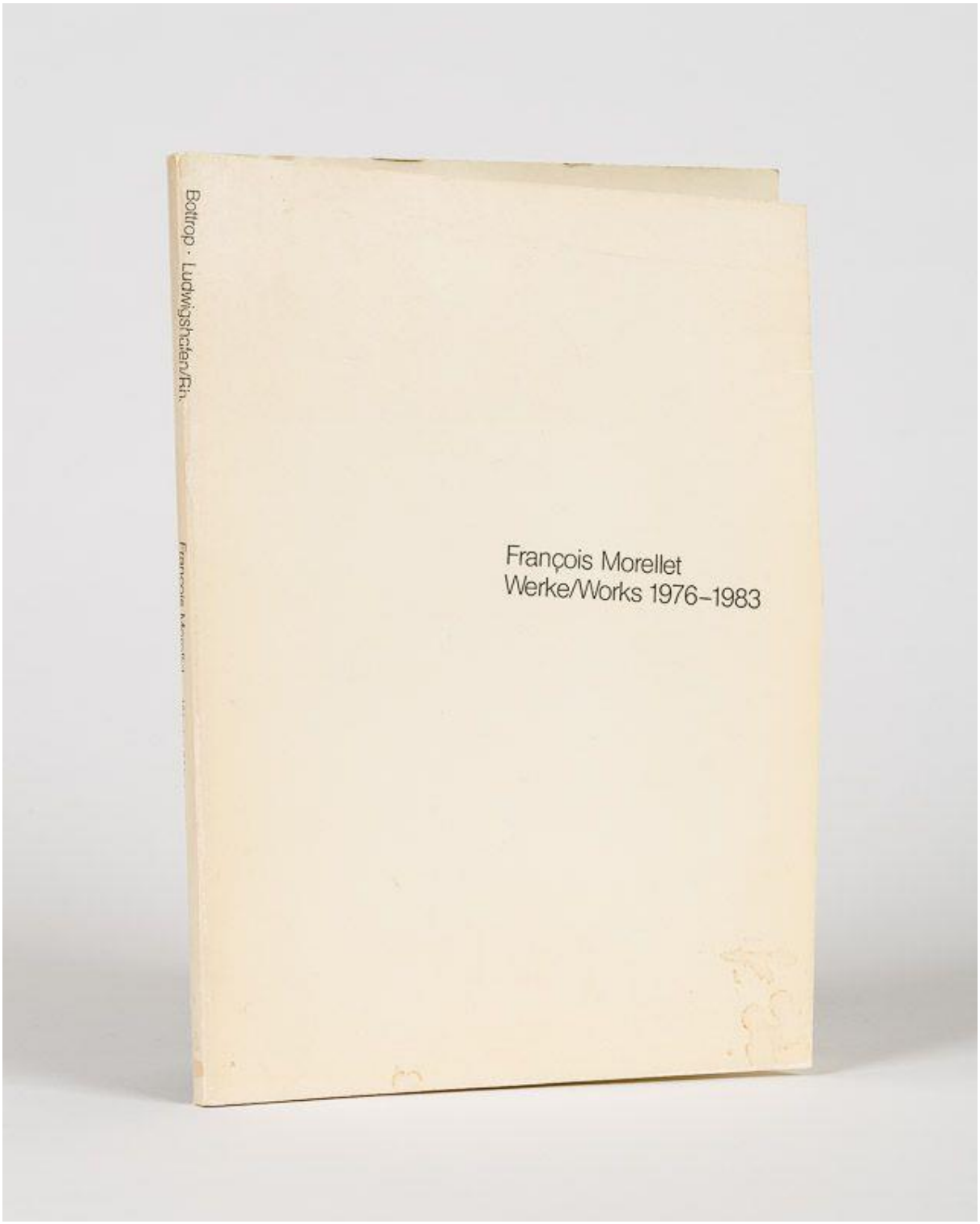

443 **[Morellet, François] Honisch, Dieter / Peters, Hans Albert / Lassaigne, Jacques (Editors).** François Morellet. Nationalgalerie Berlin, Staatliche Museen Preussischer Kulturbesitz 15. Januar bis 20. Februar 1977 / Staatliche Kunsthalle Baden-Baden 22. April bis 12. Juni 1977 / Musée d'Art Moderne de la ville de Paris 23. September bis 30. Oktober 1977. Trilingual: Deutsch / English / Français. Berlin, Nationalgalerie, 1977. 29,5 cm x 21 cm. 185 seiten / pages. Mit original zeichnungen und photographischen aufnahmen / With many black-and-white illustrations throughout the book. Original Softcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 45,--
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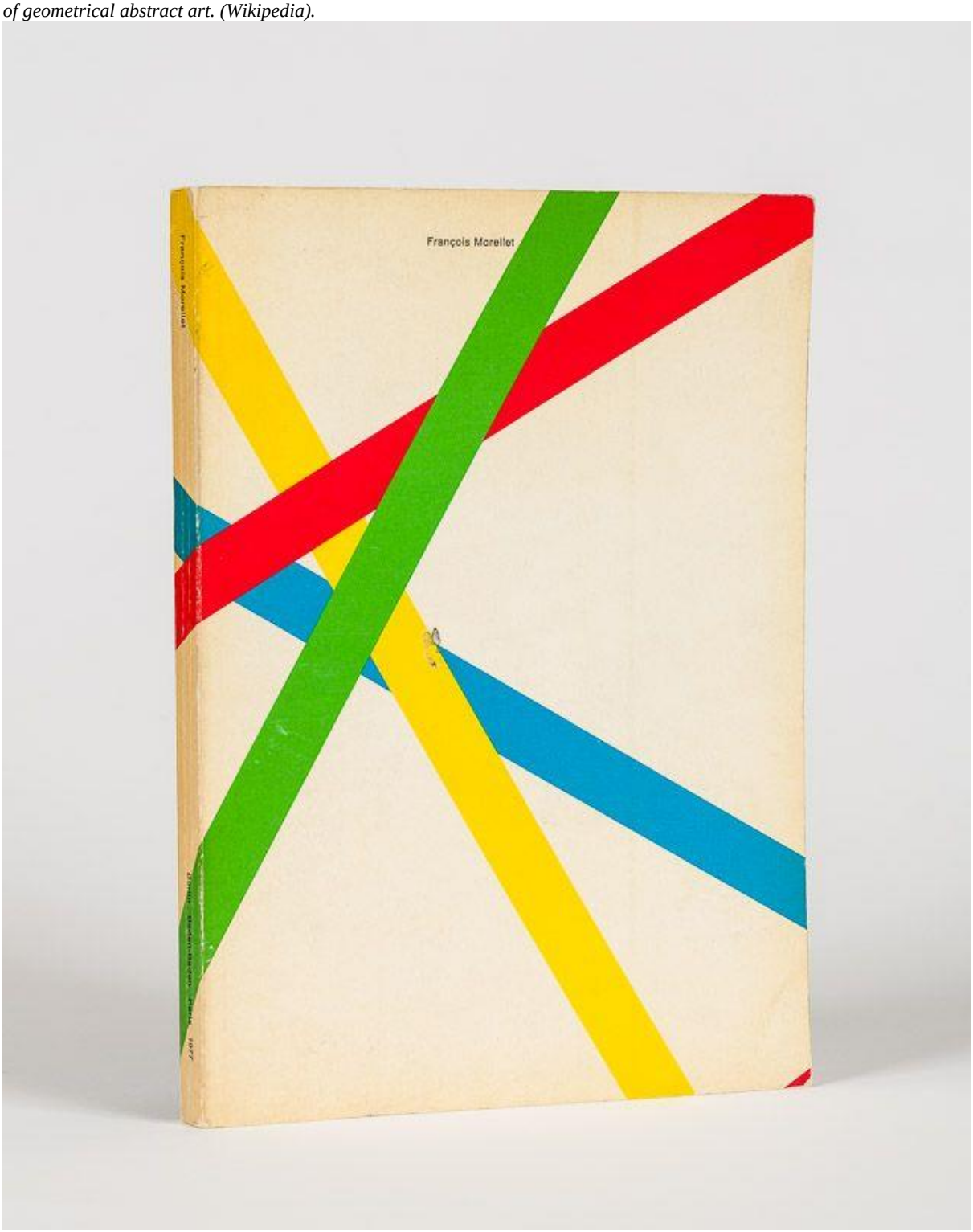

444 **[Morellet, François] Molderings, Herbert (Editor).** François Morellet. Lichtobjekte. Westfälischer Kunstverein Münster 3. September bis 3. Oktober 1976 / Kunsthalle zu Kiel 1. Mai bis 5. Juni 1977. Münster, Westfälischer Kunstverein Münster, 1976. 29,5 cm x 21 cm. 84 seiten. Mit zahlreichen schwarz-weißen Abbildungen und Illustrationen.. Original Softcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 29,--

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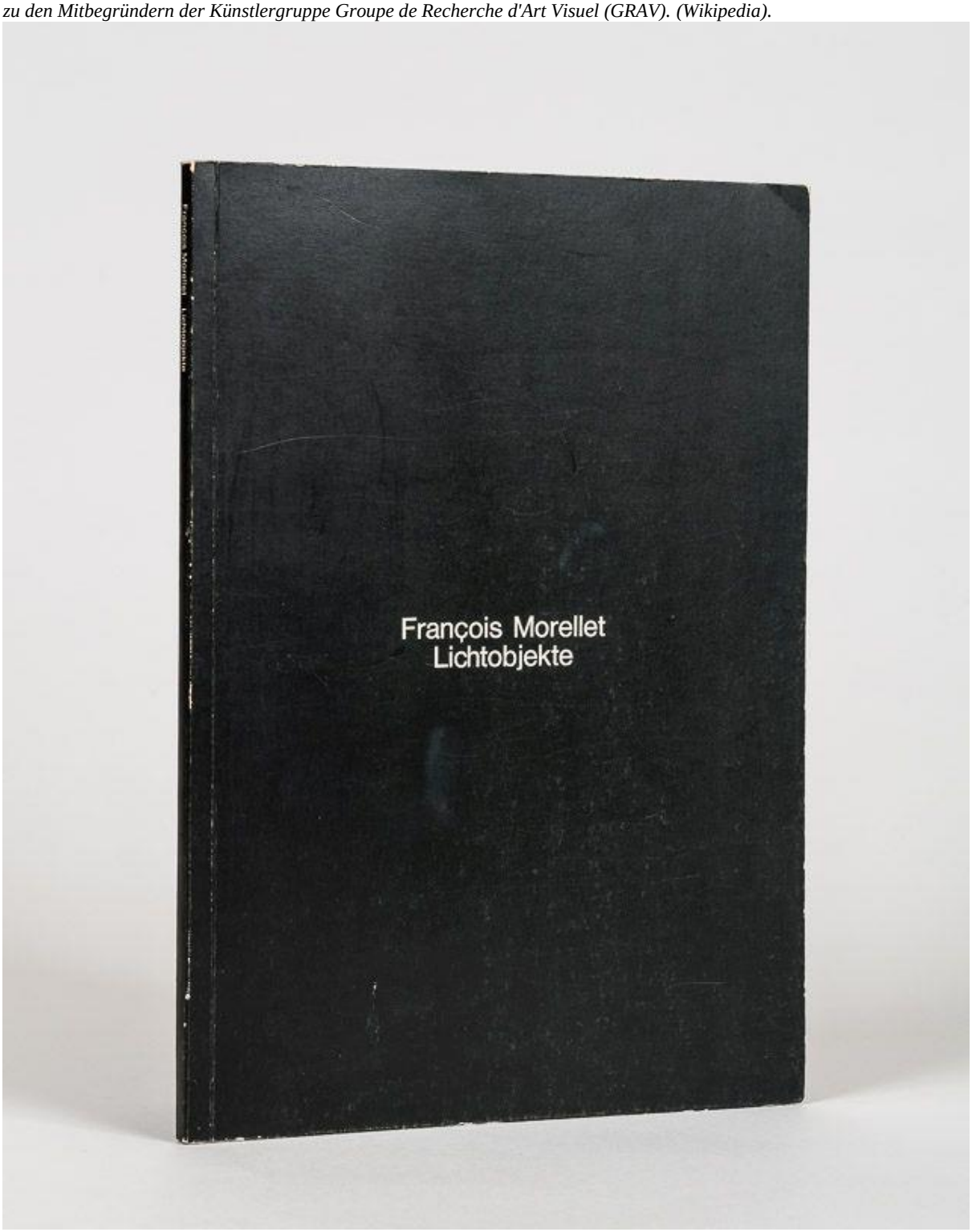

445 **[Morellet, François] Poirier, Matthieu (several authors).** François Morellet. Réinstallations. Ouvrage publié à l'occasion de l'exposition présentée au Centre Pompidou, Galerie 2, du 2 mars au 4 juillet 2011. Bilingual: Français / English. Paris, Centre Pompidou, 2011. 28 cm x 22,5 cm. 285 pages. With many colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--
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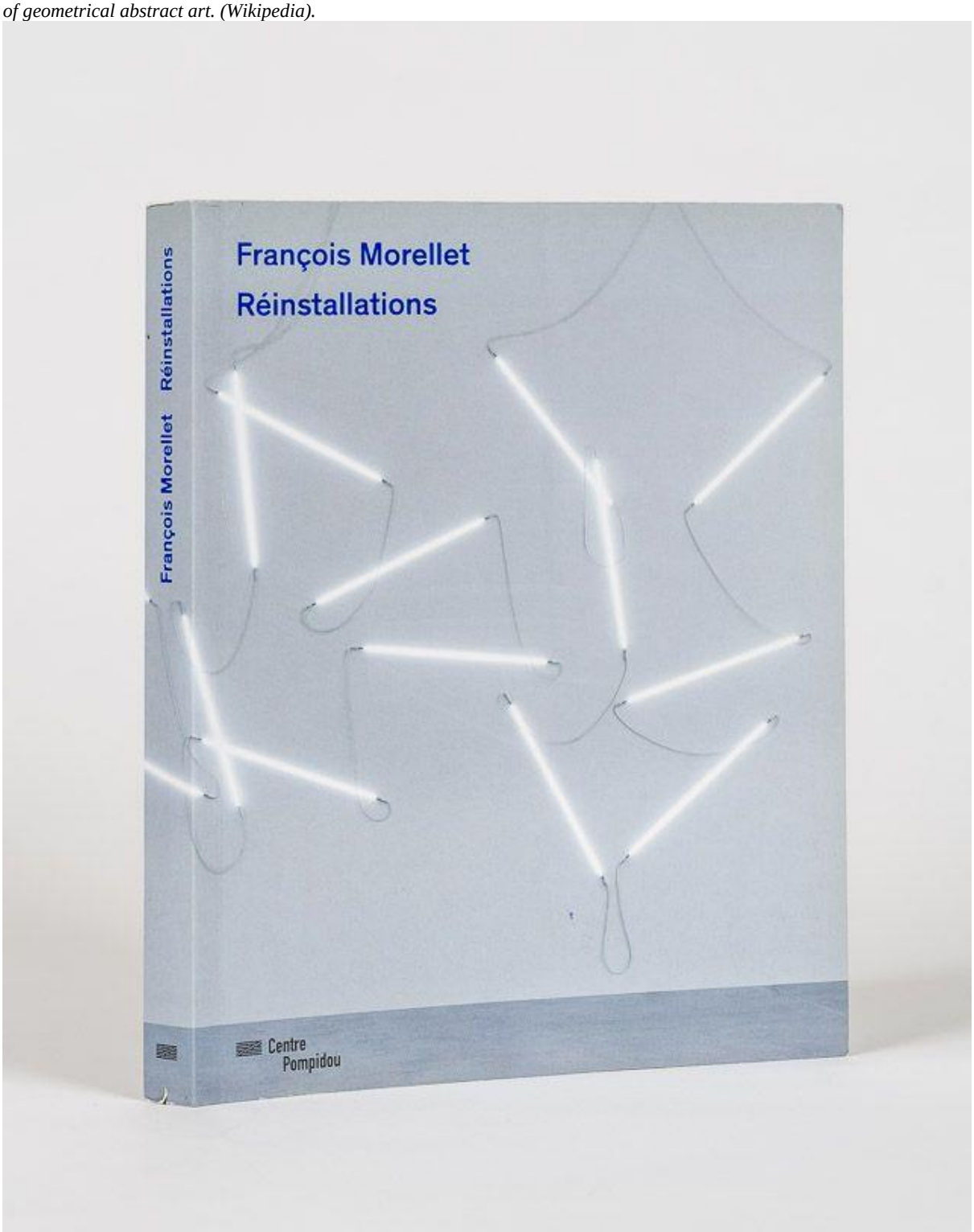

446 **Morellet, François.** François Morellet. Berlin, Staatliche Museen zu Berlin - Preußischer Kulturbesitz, 1977. 29.7cm x 27.2cm. 187 pages. With 26 illustrations. Original Softcover Very good condition with only minor signs of external wear. 40,--

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Includes translations from the German to English and French.

447 **Morellet, François.** François Morellet. Van Abbe Museum, Eindhoven 22.1 - 28.2.1971 / Centre national d'art contemporain, Paris 10.3.13.4.1971 / Kunstverein, Hamburg 7.5-6.6.1971 / Städtisches Museum Schloss Morsbroich, Leverkusen 18.6.-30.7.1971 / Kunsthalle, Basel 22.1-19.2.1972 / Palais des Beaux Arts, Bruxelles 1972. Bilingual: Nederlands / Deutsch. Eindhoven, Van Abbe Museum, 1971. 23,5 cm x 26,5 cm. 54 pagina's / seiten. Met talrijke illustraties in kleur / Mit zahlreichen farbige Abbildungen. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. Boekblok komt los van rug, verder goede conditie / Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar / Sehr guter Zustand mit nur geringen Gebrauchsspuren. 28,--

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448 **[Morisot, Berthe] Mongan, Elizabeth.** Berthe Morisot. Drawings / Pastels / Watercolors. New York, Shorewood Publishing Co., Inc., 1960. 28 cm x 22 cm. 35 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 30,--

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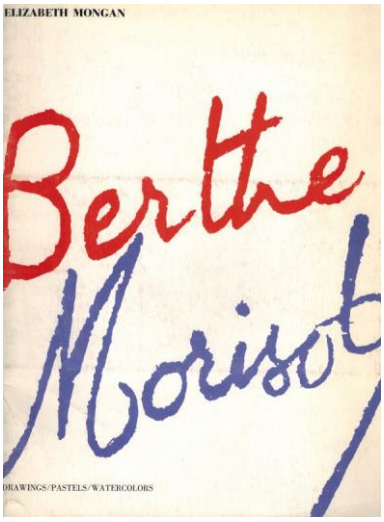
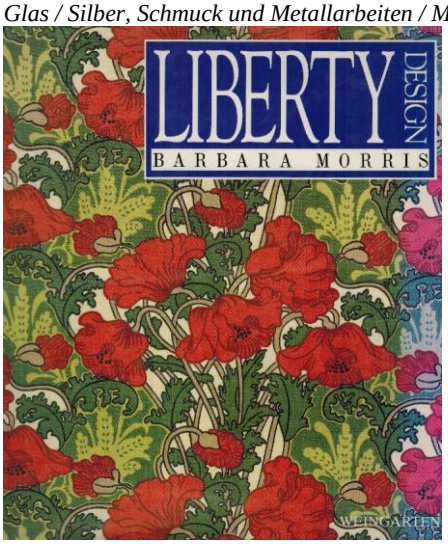
Berthe Marie Pauline Morisot (January 14, 1841 – March 2, 1895) was a painter and a member of the circle of painters in Paris who became known as the Impressionists. She was described by Gustave Geffroy in 1894 as one of "les trois grandes dames" of Impressionism alongside Marie Bracquemond and Mary Cassatt.
In 1864, she exhibited for the first time in the highly esteemed Salon de Paris. Sponsored by the government, and judged by Academicians, the Salon was the official, annual exhibition of the Académie des beaux-arts in Paris. Her work was selected for exhibition in six subsequent Salons until, in 1874, she joined the "rejected" Impressionists in the first of their own exhibitions, which included Paul Cézanne, Edgar Degas, Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, and Alfred Sisley. It was held at the studio of the photographer Nadar.
She was married to Eugène Manet, the brother of her friend and colleague Édouard Manet. (Wikipedia).



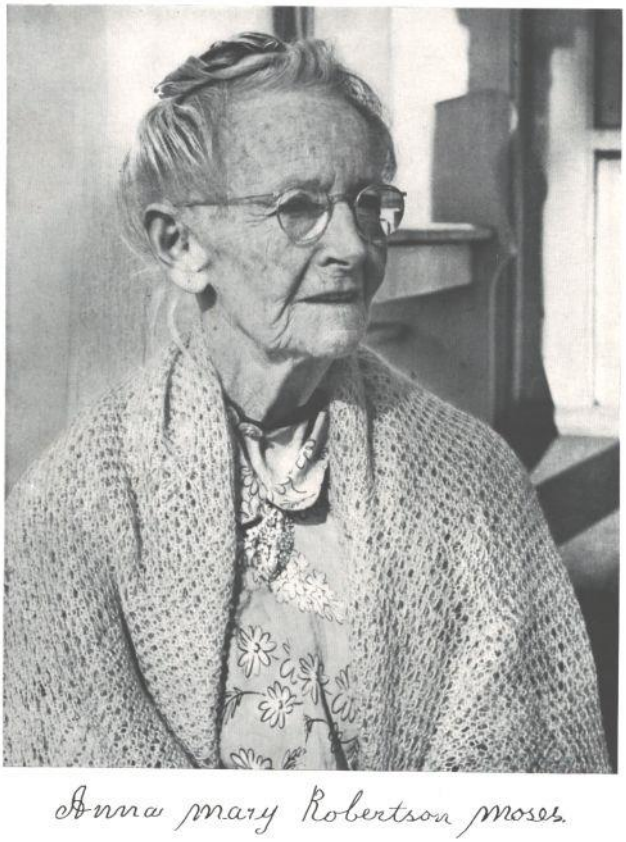
449 **Morris, Barbara.** Liberty Design 1874-1914. Weingarten, Kunstverlag Weingarten GmbH, 1991. 25cm x 23.7cm. 128 pages. Including 33 beautiful illustrations. Original Hardcover with dustjacket. Excellent condition with only minor signs of external wear. 38,--

Includes for example the following chapters: Textilien, Tapeten und Teppiche, Kleider und Stickereien / Keramik und Glas / Silber, Schmuck und Metallarbeiten / Möbel und Inneneinrichtung / Quellenverzeichnis.



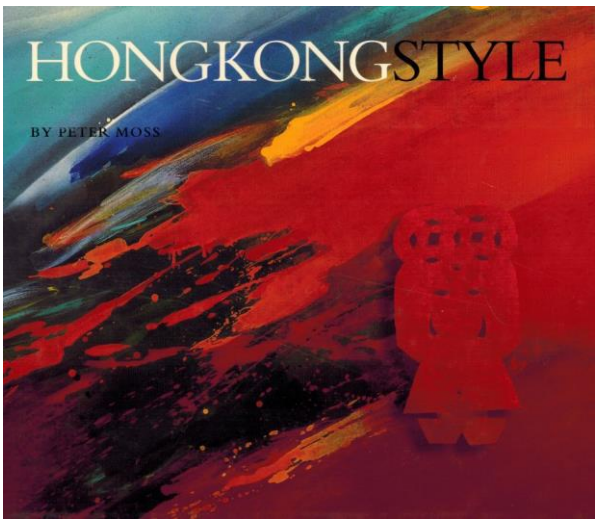
450 **[Moses, Anna Mary Robertson] Kallir, Otto (ed.).** Grandma Moses. American Primitive - Forty Paintings with Comments by Grandma Moses - Together with her Life's History. Introduction by Louis Bromfield. Edited by Otto Kallir. Garden City, Doubleday, 1947. 22 x 28,5 cm. 136 pages. Original Hardcover. Very good condition with minor signs of external wear. 75,--

Anna Mary Robertson Moses (September 7, 1860 – December 13, 1961), known by her nickname Grandma Moses, was a renowned American folk artist. Having begun painting in earnest at the age of 78, she is often cited as an example of an individual successfully beginning a career in the arts at an advanced age. Her works have been shown and sold in the United States and abroad and have been marketed on greeting cards and other merchandise. Moses' paintings are among the collections of many museums. The Sugaring Off was sold for US$1.2 million in 2006. Moses has appeared on magazine covers, television, and in a documentary of her life. She wrote her autobiography, won numerous awards and was awarded two honorary doctoral degrees. The New York Times said of her: "The simple realism, nostalgic atmosphere and luminous color with which Grandma Moses portrayed simple farm life and rural countryside won her a wide following. She was able to capture the excitement of winter's first snow, Thanksgiving preparations and the new, young green of oncoming spring... In person, Grandma Moses charmed wherever she went. A tiny, lively woman with mischievous gray eyes and a quick wit, she could be sharp-tongued with a sycophant and stern with an errant grandchild." Starting at 12 years of age and for a total of 15 years, she was a live-in housekeeper. One of the families that she worked for, who noticed her appreciation for their prints made by Currier and Ives, supplied her with art materials to create drawings. Moses and her husband began their married life in Virginia, where they worked on farms. In 1905 they returned to the Northeastern United States and settled in Eagle Bridge, New York. The couple had five children who survived infancy. Her interest in art was expressed throughout her life, including embroidery of pictures with yarn, until arthritis made this pursuit too painful. (Wikipedia)



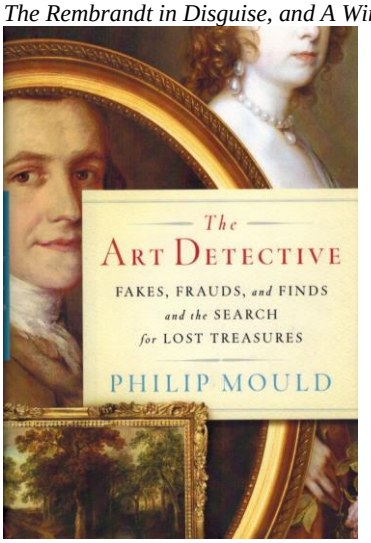
451 **Moss, Peter.** Hong Kong Style. First Edition. Hong Kong, FormAsia Books Ltd., 1999. 26 x 16 cm. 119 pages. Original Hardcover with original dustjacket. Excellent, close to new condition. 35,--

Description: Style, that enigmatic ingredient of good taste, has woven an elusive thread through the volatile history of Hong Kong. More than any other, this city has stood at the crossroads of East and West, its identity evolving amid often conflicting currents. Since emerging from colonial rule, Hong Kong has increasingly embraced its Chinese origins, drawing on old and tenacious roots. This copiously illustrated volume delves into the diverse and intangible influences behind Hong Kong's faade, exploring the varied elements that contribute to its particular lan. Hong Kong Style is concerned not with the private domain of exclusive domiciles, but with the wholly accessible style reflecting the personality of Hong Kong as it has evolved over the last 160 years. (Amazon).



452 **Mould, Philip.** The Art Detective - Fakes, Frauds and Finds and the Search for Lost Treasures. First American Edition. New York, Viking, 2010. 14.5 cm x 21.5 cm. 261 pages. Original Hardcover, with original dustjacket. Excellent condition. 22,--

Includes for example the following essays: The Case of the Hidden Hoard, The Mystery of the Missing Gainsborough, The Rembrandt in Disguise, and A Winslow Homer Lost and Found.

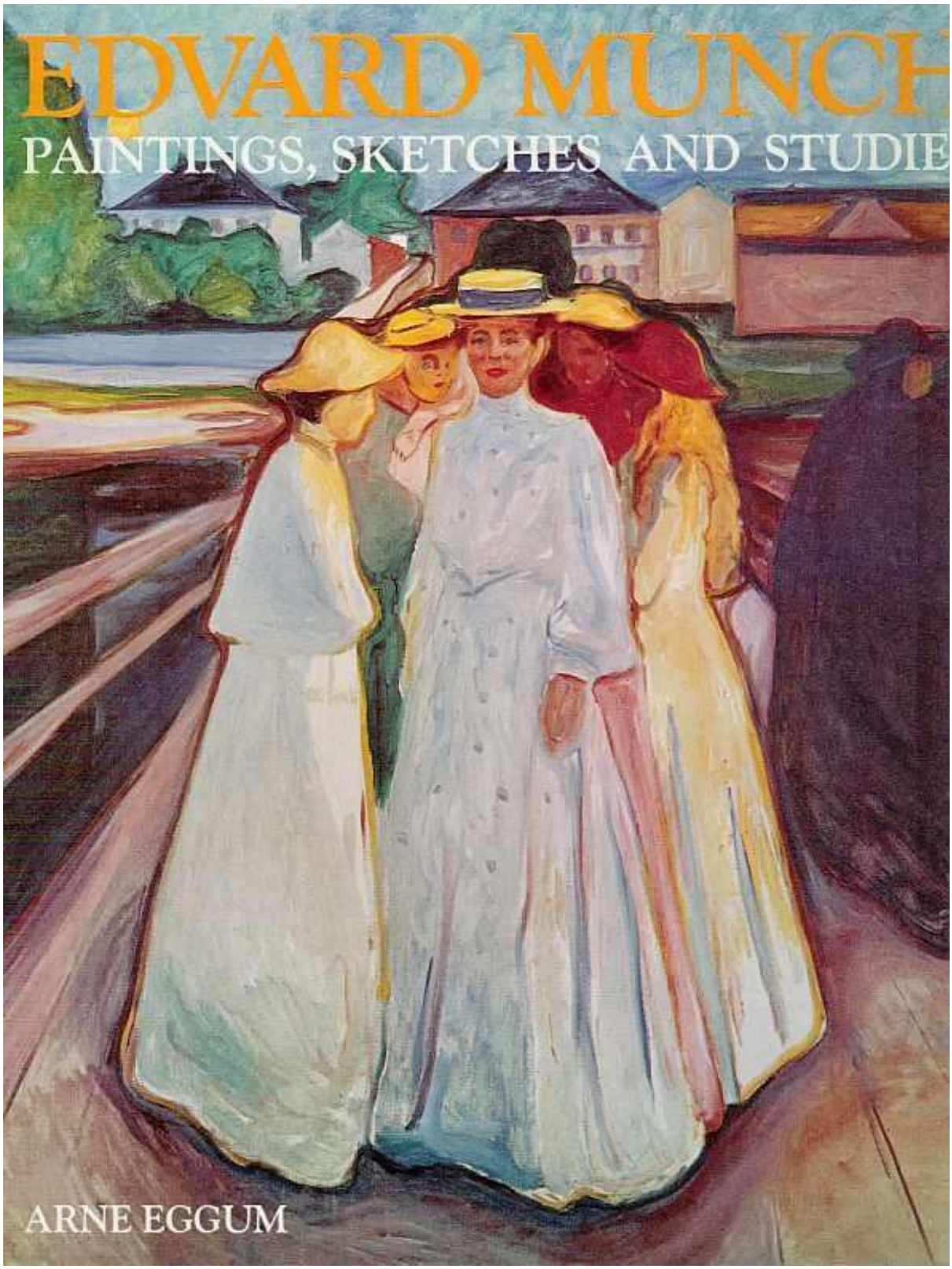


453 **Müller-Hauck, Dr. Janni (Editor).** 4. documenta / Documenta 4. Internationale Ausstellung 27.Juni bis 6.Oktober 1968 Kassel. Galerie Schöne Aussicht. Museum Fridericianum Friedrichplatz. Orangerie Karlsaue. 2 Bande. Kassel, Documenta, 1968. 27,5 cm x 22,5 cm. Volume I: 328 Seiten, Volume II: 160 Seiten. Mit zahlreichen schwarz-weißen Abbildungen und Illustrationen. Original Hardcover. Guter Zustand mit nur geringen Gebrauchsspuren. 170,--

Enthält u.a.: Oberbürgemeister Dr. Karl Branner - Vorwort / Max Imdahl - Probleme der Pop Art / Jean Leering - Post Painterly Abstraction / Jürgen Harten - Tagebuch / Günther Gercken - Graphik und Objekte : Vervielfältigte Kunst / Werner Spies - op art und Kinetik etc etc.

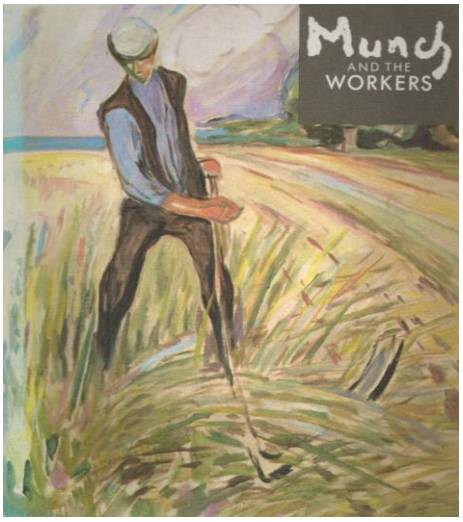
David Hockney / Robert Indiana / Raymond Hains / Al Held / Edward Higgins / Jasper Johns / R.B. Kitaj / Morris Louis / Barnett Newman / Bridget Riley / Sol Lewitt / William Turnbull / Tom Wesselmann / Edgar Negret etc etc.

454 **[Munch, Edvard] Eggum, Arne.** Edvard Munch - Paintings, Sketches and Studies. Translated by Ragnar Christophersen. Oslo, J.M.Stenersens Forlag, 1986. 4°. 305 pages. Second Edition. English Edition. Oslo, J.M.Stenersens Forlag, 1986. Original Hardcover with dustjacket. Excellent - FINE - condition. 45,--



455 **[Munch, Edvard]. Wood, Mara-Helen.** Munch and the Workers. Newcastle, Polytechnic Gallery, 1984. 21 cm x 23.5 cm. 93 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 38,--

Includes for example the following essays: Now is the Time of the Workers, Munch's Early Concern with Themes of Work 1880-1900, Fishermen Farmers Beggars and Workers in Germany and Norway, Workers in the Snow, and City Motifs - Building Work; Construction of the Studio. Foreword by Mara-Helen Wood of Newcastle Polytechnic Gallery. Illustrated in colour and black & white.

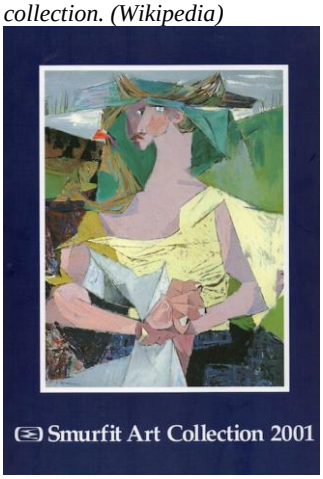


456 **[Murillo, B.E.]. Royal Academy of Arts London.** Bartolome Esteban Murillo 1617-1682. London, Weidenfeld and Nicolson, 1982. 21.5 cm x 27.5 cm. 239 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 28,--

Includes for example the following essays: Murillo - His Life and Work, Murillo's Seville, Art and Decline in Seventeenth-Century Spain, Murillo as a Draughtsman, and The Influence of Murillo on Painting in Seville. Appendix includes an index of paintings and drawings. Illustrated throughout with both colour and black & white plates.

457 **Murphy, Tara (ed.).** Smurfit Art Collection 2001. First Edition. Dublin, Smurfit Communications, 2001. 23,5 x 30 cm. 175 pages. Original Softcover. Very good condition with minor signs of external wear. 28,--

Smurfit Art Collection is a collection of art work by the businessman Michael Smurfit. The Smurfit art collection contains work by such artists as Jack Butler Yeats, Louis Brocquy, Sir John Lavery, Donald Teskey, Peter Collis, Martin Mooney, Norah McGuinness, and Anne Madden. The collection contains 500 pieces built up over 20 years of collection. (Wikipedia)

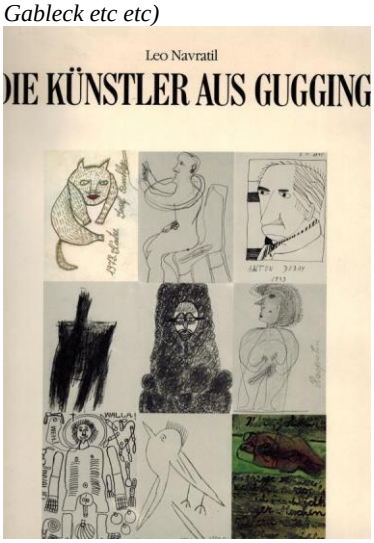


458 **Musées et Palais Nationaux.** Les Bronzes de France. Style Gothique, Renaissance, Empire, Louis XIII, Louis XIV, Louis XV, Louis XVI. Planches Classées par Styles et par Ordre Alphabétique. Montreuil, no year (ca. 1990). 4°. VI, 247 planches. Reliure originale / Original Hardcover. Extremely Rare, facsimiled Catalogue of Béquilles', Boucles, Boutons, Boutons Fixes ou de Tirage, Coulisseaux ou Tirages de Sonnettes, Crémones, Pentures, Plaques de Propreté, Poignées, Poussoirs, Rosettes, Serrures, Targettes, Vases de Rampe, Verrous. 220,--

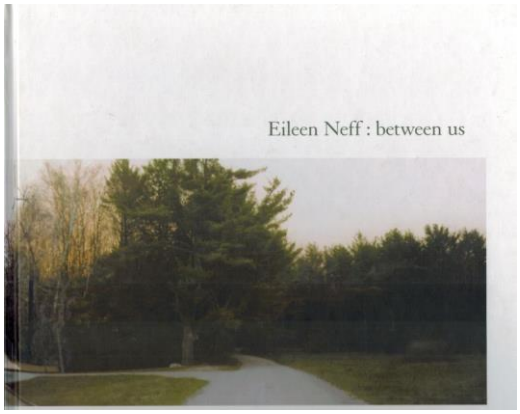
Includes: Bequilles Style Louis XVI, Boutons Modernes - Boutons Ronds Unis, Boutons Ronds Style Gothique, Coulisseaux e Sonnettes (Unis et Renaissance), Cremones Styles Gothique et Renaissane / Renaissance et Louis XIII, Cremones Styles Louis XVI, Espagnolettes Style Louis XVI, Entrees Longues Styles Gothique et Renaissance, Marteaux de Portes Style Louis XVI, Marteaux de Portes Styles Louis XVI, Empire, Mauresque et Moderne, etc. etc. etc. Serrures Horizontales a Coffre, Style Empire et Style Moderne etc. etc. Espagnolettes Unies, Styles Hindou, Japonais et Mauresque etc.

459 **Navratil, Leo.** Die Künstler aus Gugging. Wien, Medusa, 1983. 33 cm x 24 cm. 447 Seiten mit 489 Farb- und Schwarzweißabbildungen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 65,--

Enthält u.a.: Dieter Ronte: Museum und zustandsgebundene Kunst / Peter Baum: Die Sammlung Leo Navratil / Alois Marksteiner: Kunstpsychotherapie und Psychiatrisches Krankenhaus / Art Brut und Psychiatrie / Das Haus der Künstler in Gugging / Die Künstler (zum beispiel Franz Artjenjak, Artur, Josef Bachler, Alois Fischbach, Franz Gableck etc etc)



460 **[Neff, Eileen] Murphy, Patrick T. / Schaffner, Ingrid.** Eileen Neff: between us. Dublin/Philadelphia, Institute of Contemporary Art / University of Pennsylvania 2007. 8°. 64 pages. Illustrated Hardcover. Very good condition with only minor signs of wear. 85,--



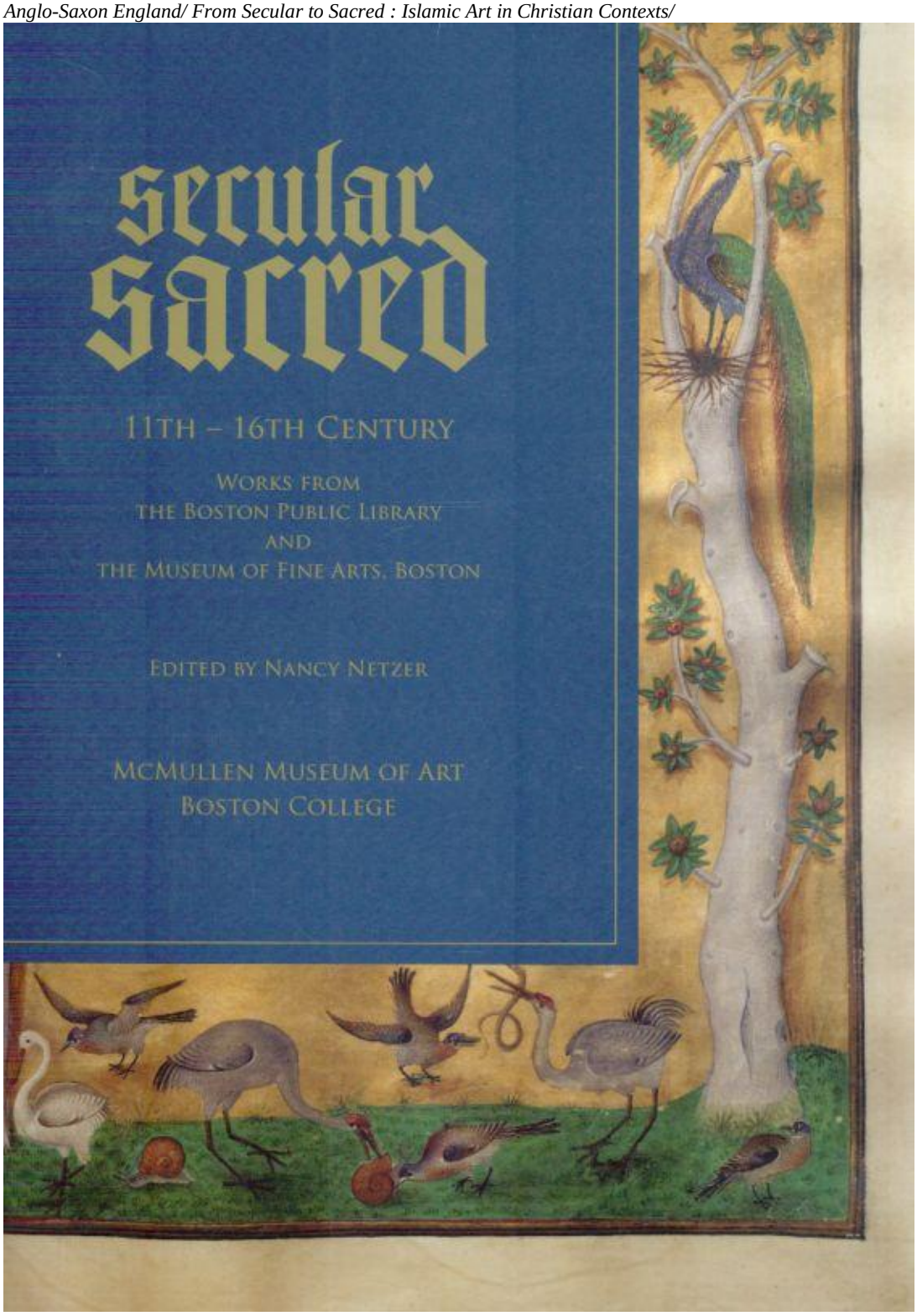
461 **Néret, Gilles.** Die Kunst der Zwanziger Jahre. Malerei. Dekoration. Grafik. Design. Architektur. Plastik. Fotografie. Film. Zürich, Orell Füssli, 1986. 31,5 cm x 29 cm. 248 seiten. Mit zahlreichen schwarz-weißen und farbige Abbildungen und Illustrationen. Original Hardcover with dustjacket. In protective mylar. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 75,--

Enthält u.a.: Die Verrückten Zwanziger Jahre / Malerei / Plastik / Architektur / Design / Dekoration / Grafik / Fotografie / Film / Zeittafel etc etc.

"Die Kunst der zwanziger Jahre" kann auf verschiedene Arten gelesen werden. Der allgemeine Text si tuiert die Künstler und Gruppen, stellt ihre Theorien vor und erläutert die abgebildeten Werke. Die bildlegenden liefern alle wichtigen Informationen zum Einzelwerk. In Randkommentaren wird auf bestimmte Bewegungen und Künstler näher eingegangen. So durchdringen sich für den Leser und Betrachter Gesellschaft, Politik, Literatur, Musik, bildende Kunst und Wissenschaft zu einer eindrücklichen Lebenseinheit. (Orell Füssli Verlag).

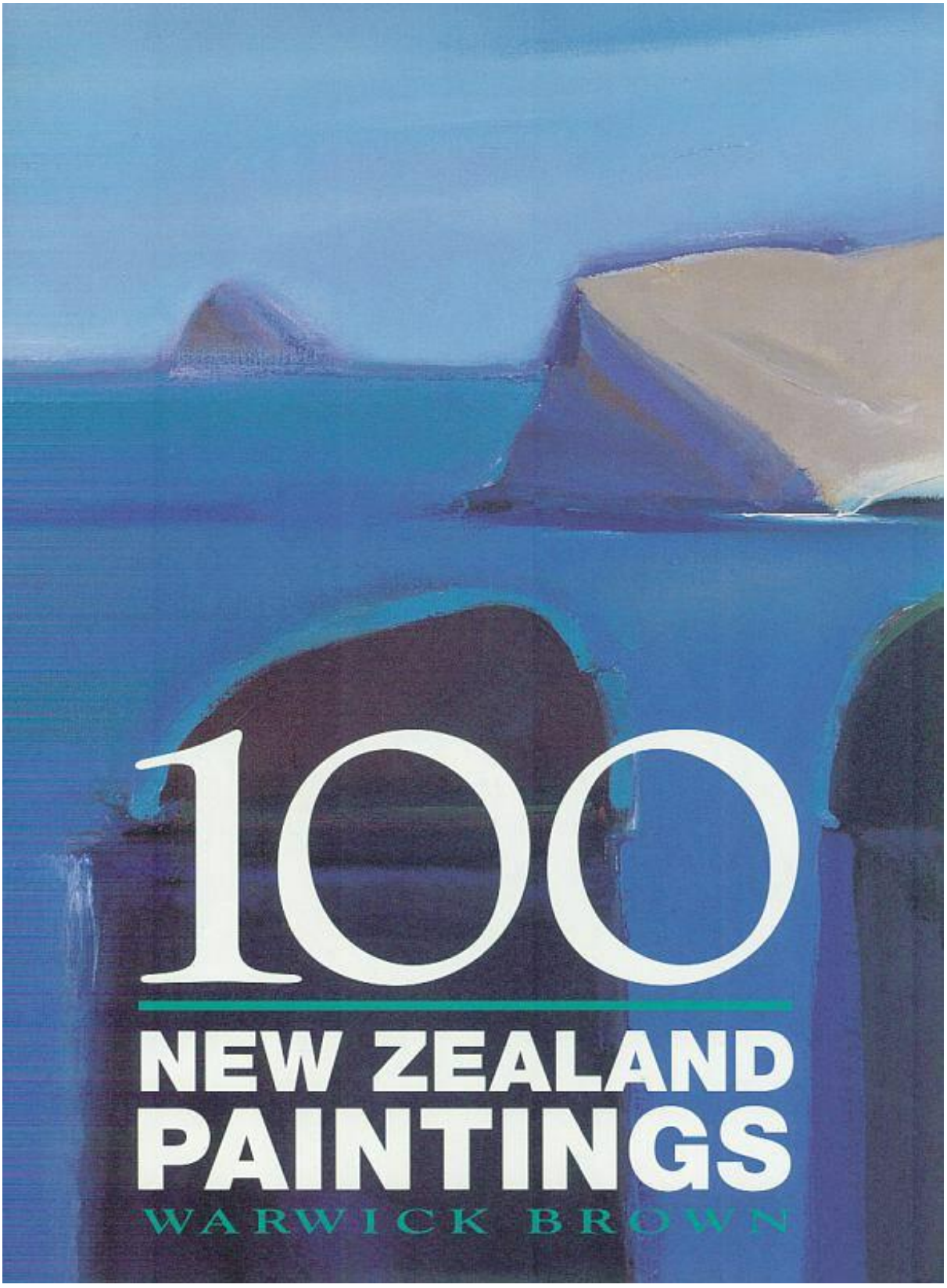
462 **Netzer, Nancy.** Secular Sacred. 11th -16th Century works from the Boston Public Library and The Museum of Fine Arts, Boston. First Edition. Boston, McMullen Museum of Art Boston College, 2006. 23cm x 31cm. 119 pages followed by 96 colour plates, Original paperback (softcover). Very good condition with only minor signs of wear. 48,--
Includes for example : Secular and Sacred Objects fromthe Middle Ages : Illuminating the history of Classification/

Fierce Lions, Clever Foxes, Diabolical Dragons: Animals tell tales in Medieval arts and letters/ Scrolling through history: La Chronique universelle, Boston Public Library/ The Two Swords: Secular Magistracy and Sacred Ministry in Medieval and Renaissance Art/ Mary as Model : The Scared becomes secular in Medieval Art/ The Nuns of the Ronceray d'Angers and their tapestries of the Eucharist/ Marking Time: The Lives of the Young in Fifteenth Century Tuscany/ In Vogue in Fifteenth Century Florence : THe Material Culture of Marriage/ Illustrated Religious Books/ Kidnapping the Gospels/ Avarice, Money and Judgement Day/ Status Sanctitiy and Silk in Late Anglo-Saxon England/ From Secular to Sacred : Islamic Art in Christian Contexts/

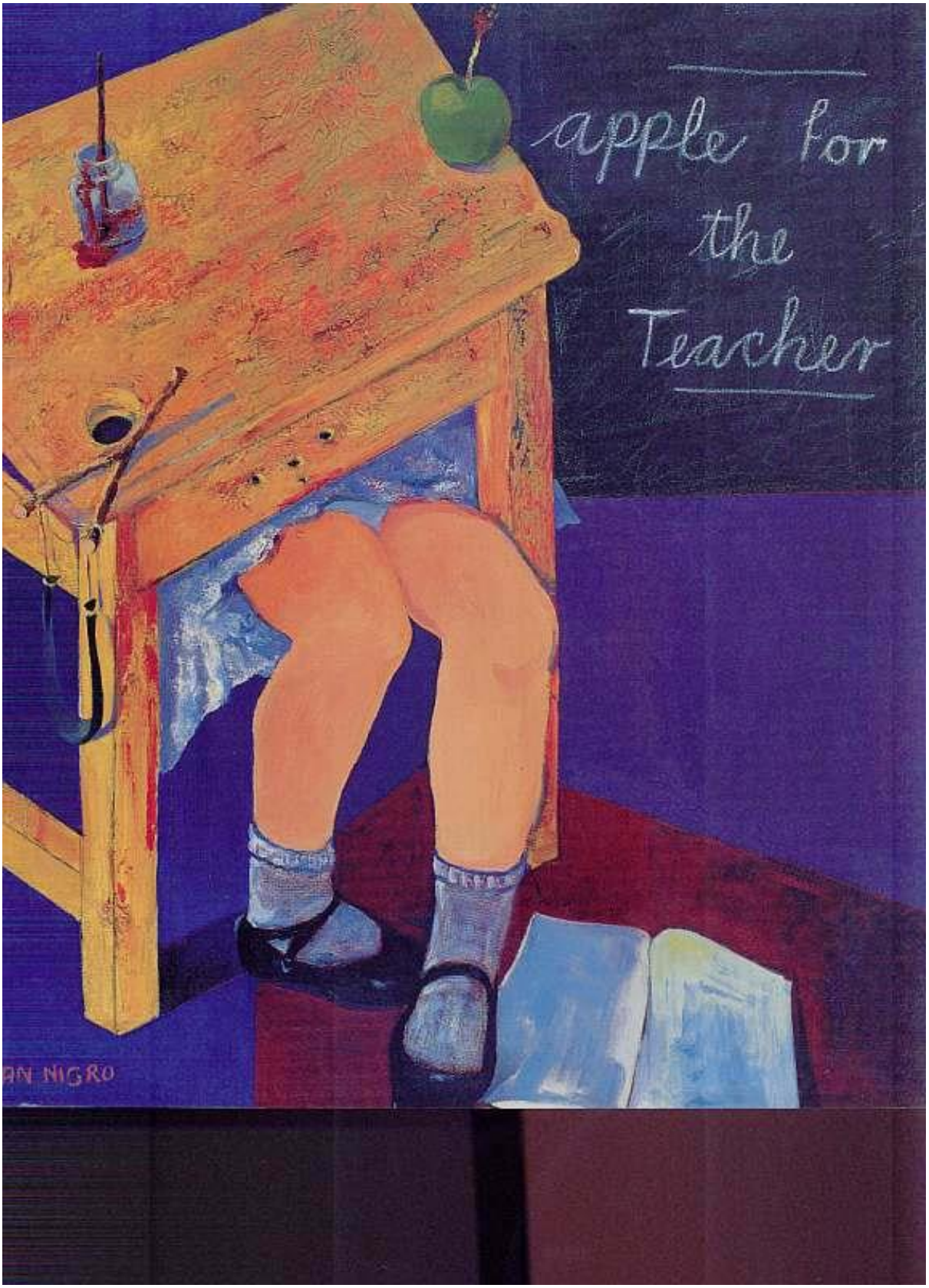


463 **[New Zealand] Brown, Warwick.** 100 New Zealand Paintings by 100 New Zealand artists. Auckland, Godwit, 1995. 22cm x 29cm. CCXVI pages. Original Hardcover with original dustjacket. Excellent, close to new condition with only minor signs of wear. 135,--

Includes for example: Gretchen Albrecht/ Rita Angus/ Billy Apple/ George Baloghy/ Stephen Bambury/ Don Binney/ Philippa Blair/ Joanna Braithwaite/ Mark Braunias/ Nigel Brown/ Dean Buchanan/ Keggie Carew/ Gavin Chilcott/ Philip Clairmont/ Ruth Cole/ Shane Cotton/ Mark Cross/ Arthur Dagley/ Nancy de Freitas/ Jenny Dolezel/ Robert Ellis/ Jacqueline Fahey/ Tony Fomison/ Luise Fong/ Neil Frazer/ Gary Freemantle/ Dick Frizzell/ Peter Gibson-Smith/ Max Gimblett/ Gail Haffern/ Bill Hammond/ Pat Hanly/ Jeffrey Harris/ Paul Hartigan/ Louise Henderson/ Michael Hight/ Ralph Hotere/ Robyn Hughes/ Michael Illingworth/ Russell Jackson/ Emily Karaka/ Richard Killeen/ Tony Lane/ Gerda Leenards/ Ron Left/ Doris Lusk/ Quentin MacFarlane/ Alan Maddox/ Karl Maughan/ Colin McCahon/ Mary McIntyre/ Simon McIntyre/ John McLean/ Robert McLeod/ Richard McWhannell/ Trevor Moffitt/ Simon Morris/ Milan Mrkusich/ Alistair Nisbet-Smith/ Maria Olsen/ Stanley Palmer/ Alvin Pankhurst/ John Papas/ Chris Pearson/ Don Peebles/ Johanna Pegler/ Megan Phillips/ Claudia Pond Eyley/ John Pule/ Paul Radford/ Jude Rae/ Glenda Randerson/ David Reid/ John Reynolds/ Bruce Rickard/ Ross Ritchie/ Ken Robinson/ Peter Robinson/ James Ross/ Ian Scott/ Michael Shepherd/ Peter Siddell/ Michael Smither/ Eion Stevens/ Barbara Strathdee/ William Sutton/ Grahame Sydney/ Rob Taylor/ Pauline Thompson/ Ray Thorburn/ Philip Trusttum/ Barbara Tuck/ Gordon Walters/ Denys Watkins/ Hilary Weeks/ Mervyn Williams/ Pamela Wolfe/ Brent Wong/ Toss Woollaston/ Jane Zusters.

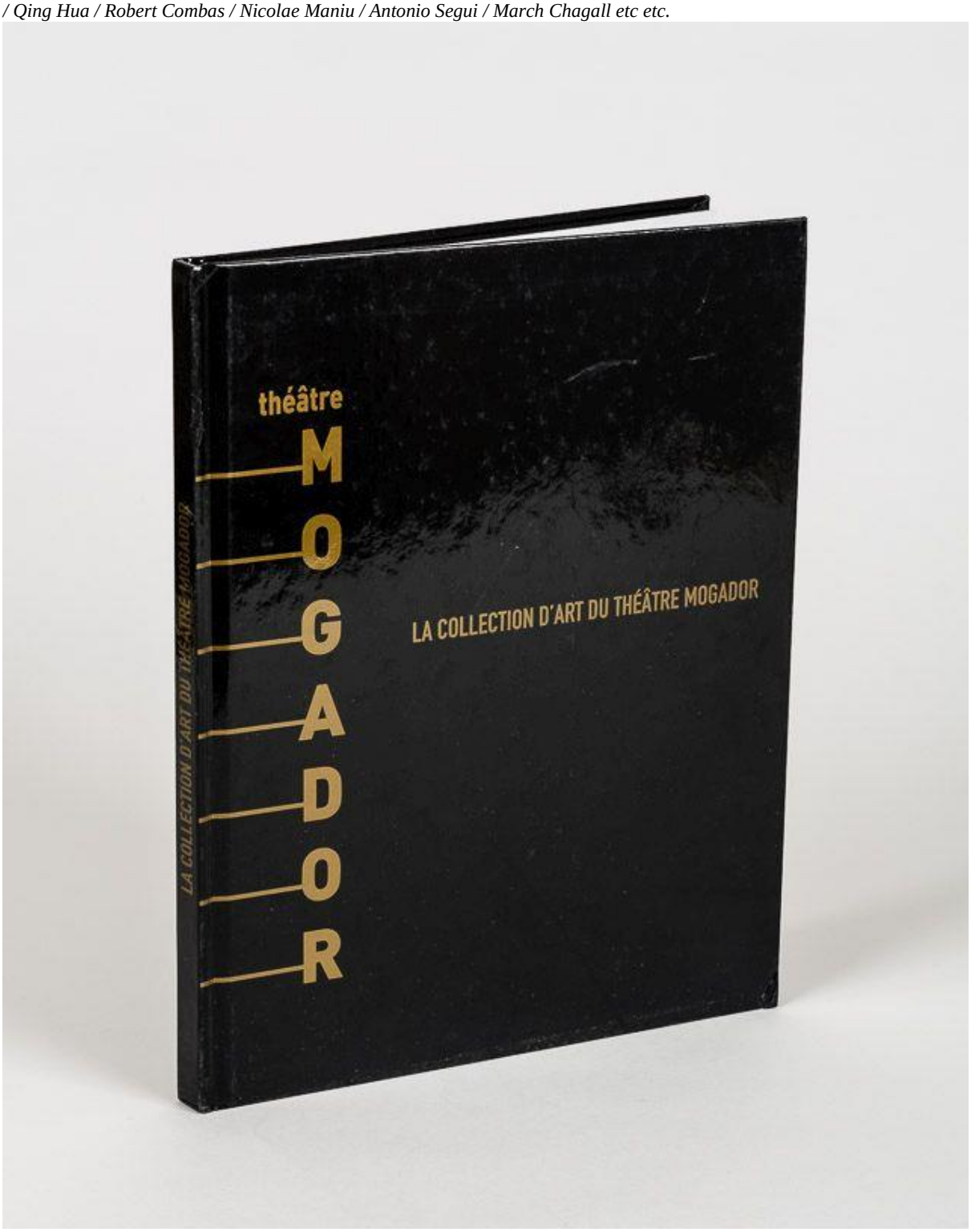


464 **Nigro, Jan.** Apple for the teacher. First Edition. Auckland, David Bateman, 1996. 22cm x 25.5cm. 207 pages. Original Softcover (Paperback). Excellent condition with only minor signs of wear. 95,--
Includes for example: Napier Earthquake/ Elam School of Fine Arts/ Rotorua 1951- 1960/ Auckland/ New Zealand Women Painters 1845-1968/ Waiheke Island/ The Anzac Series/ Europe/ Suzy 1977/ The Eighties/ Apple for the Teacher/ The Australian Connection/ Mr Aislabie's Gardens/ Travels with Jennie/



465 **Nispen, Maarten van / Amer, Fatiha.** La Collection d'Art du Théâtre Mogador. Bilingual: Français / English. Paris, Stage Entertainment France, 2007. 31,5 cm x 24,5 cm. 125 pages. With many colour illustrations throughout the book. Original Hardcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 75,--
Includes for example the following essays: Preface by Joop and Janine van den Ende / Once Upon a Time.. the

Théâtre Mogador / The Théâtre Mogador collection by Opera Gallery / The Artists of the Collection: Marcel Mouly / Qing Hua / Robert Combas / Nicolae Maniu / Antonio Segui / March Chagall etc etc.

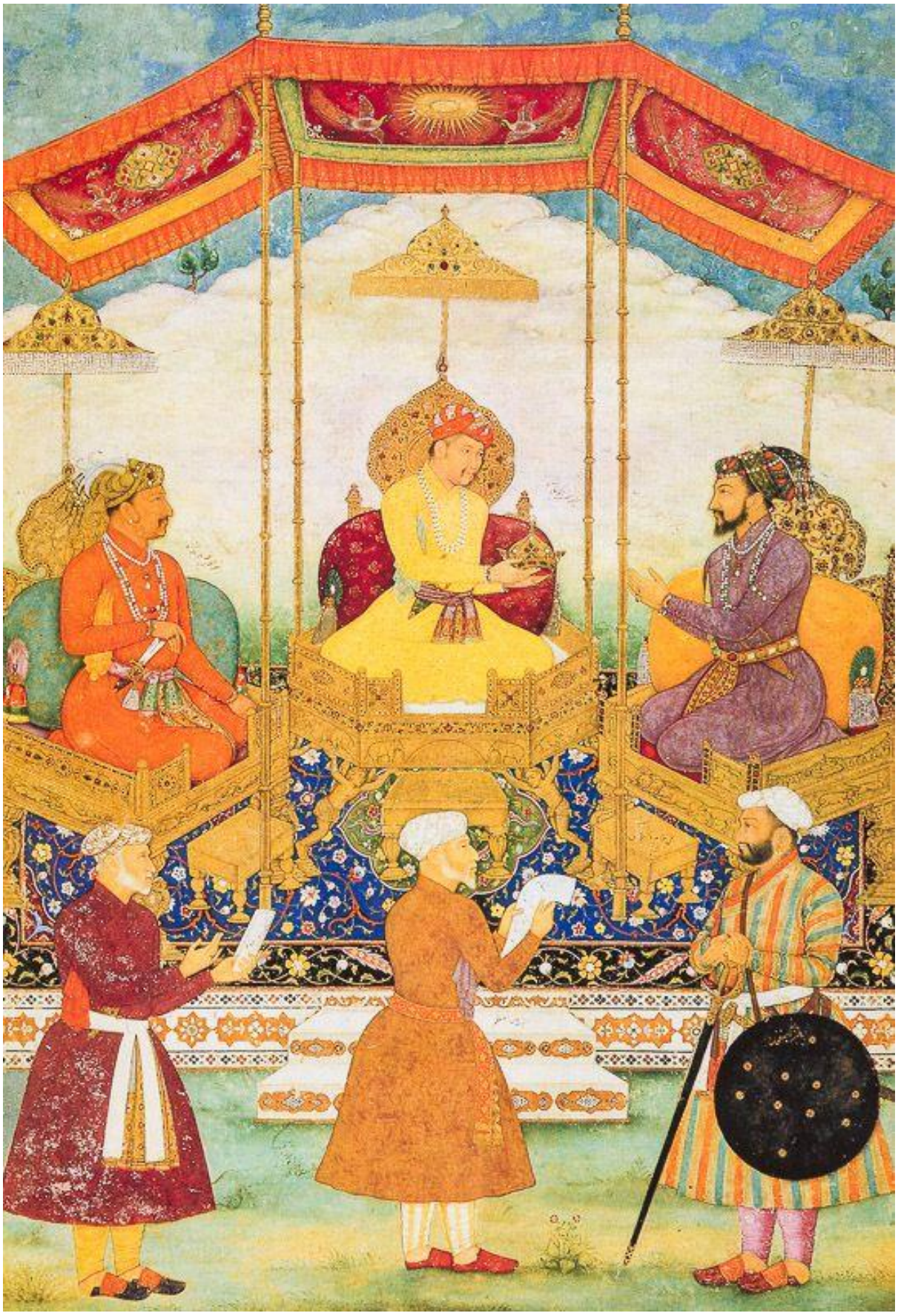


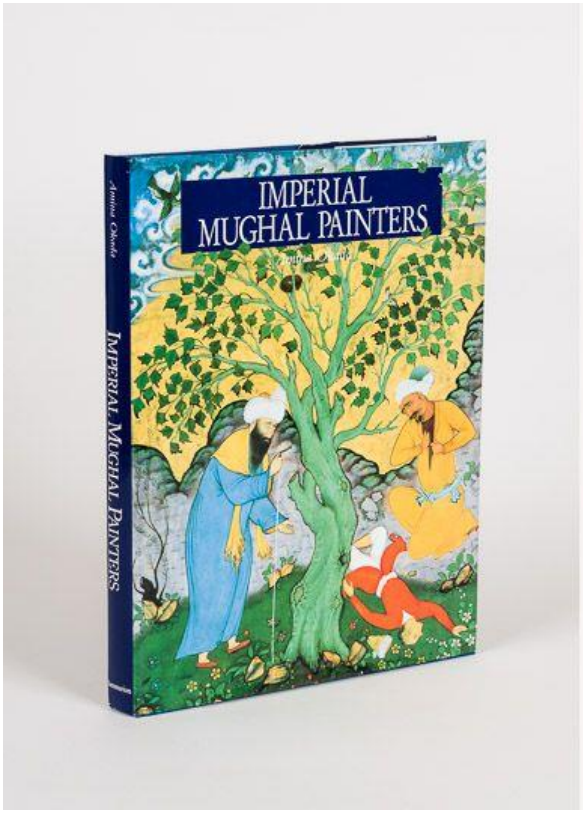
466 **Ó Cuív, Ruairí (Editor).** Artists' Century. Irish Self-Portraits and Selected Works, 1900-2000. A Millennium Collaboration by the Royal Hibernian Academy, Ormeau Baths Gallery and the National Self-Portrait Collection of Ireland. Cork, Gandon Editions, 2000. 22,5 cm x 22,5 cm. 228 pages. With many colour illustrations throughout the book. Illustrated Softcover. Very good condition with only minor signs of external wear. Very rare! 65,--

Includes an essay by Paula Murphy: Observations for an Artists' Century.

Includes for example the following artists: Robert Ballagh / Louis le Brocquy / David Crone / Conor Fallon / Graham Singles / Sonja Landweer / Tony O'Malley / Imogen Stuart etc etc.

467 **Okada, Amina.** Imperial Mughal Painters - Indian Miniatures from the Sixteenth and Seventeenth Centuries. Translated by Deke Dusinberre. Paris, Flammarion, 1992. Quarto. 239 pages with many illustrations throughout the book. Original Hardcover with illustrated dustjacket. Important: While this book looks like new, the Binding a little fragile while it is slightly cracked at the border to the endpapers. Otherwise excellent and very clean ! Very Rare ! 120,--





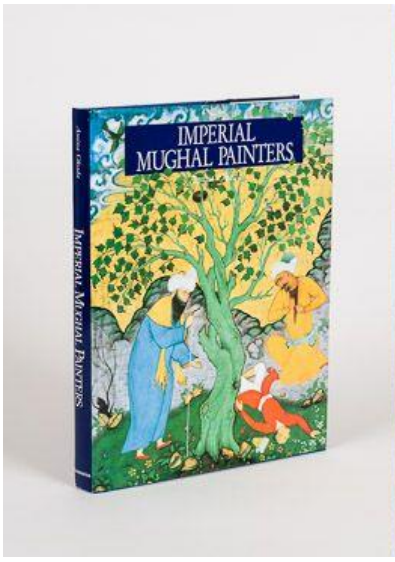
IMPERIAL MUGHAL PAINTERS

INDIAN MINIATURES FROM THE SIXTEENTH AND SEVENTEENTH CENTURIES

Amina Okada

Translated by Deke Dusinberre

Flammarion



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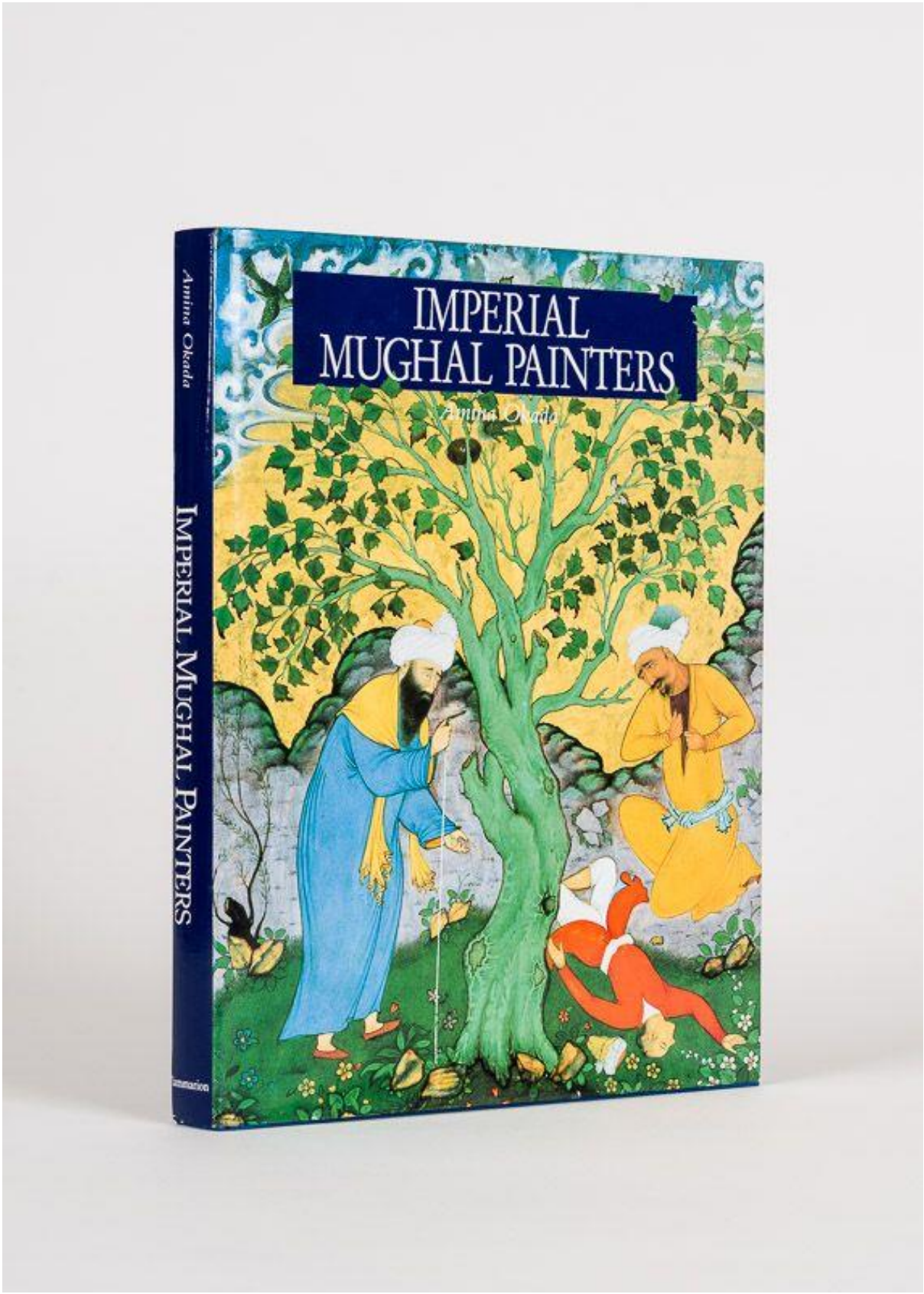


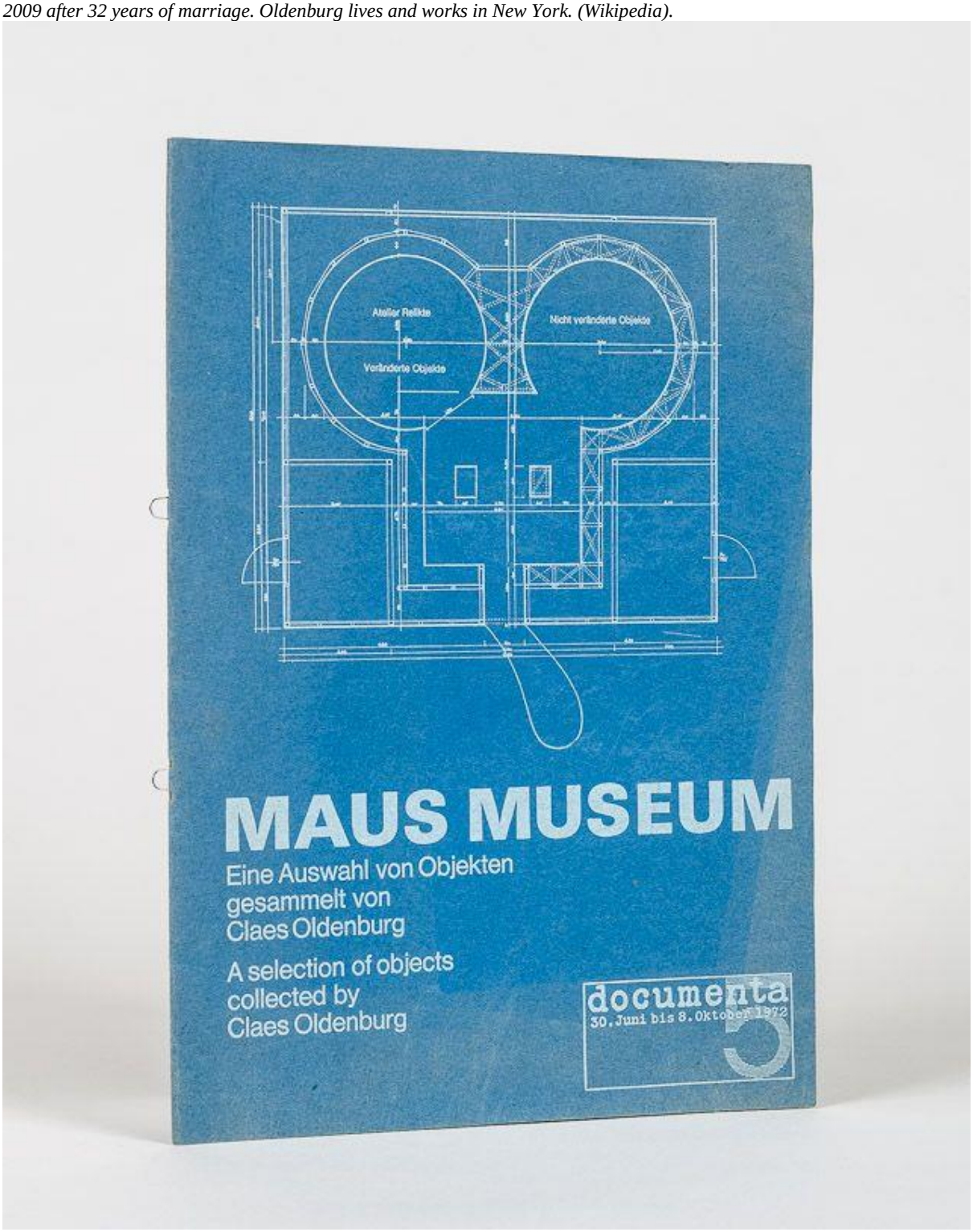
468 **Oldenburg, Claes.** Maus Museum. Eine Auswahl von Objekten gesammelt von Claes Oldenburg. A selection of objects collected by Claes Oldenburg. - Rare Exhibition catalogue with nice photograph of Oldenburg on page 11. Documenta. 30.Juni bis 8.Oktober 1972. Bilingual (Deutsch/English). Kassel, Documenta Verlag, 1972. 29,5 cm x 21 cm. 32 seiten / pages. Mit original zeichnungen und photographischen aufnahmen / With several black-and-white illustrations. Original Softcover. Sehr guter

Zustand mit nur geringen Gebrauchsspuren / Very good condition with only minor signs of external wear.

75,--

Claes Oldenburg (28. Januar 1929 in Stockholm als Claes Thure Oldenburg) gehört neben Andy Warhol und Roy Lichtenstein zu den bedeutendsten Vertretern der amerikanischen Pop Art. Besonders bekannt wurde er durch Skulpturen, die aus einfachen Werkstoffen hergestellt sind oder Alltagsgegenstände darstellen. Oldenburg arbeitete seit 1976 mit der niederländischen Künstlerin Coosje van Bruggen (1942–2009) zusammen; sie waren seit 1977 verheiratet. (Wikipedia).*

Claes Oldenburg (born January 28, 1929) is an American sculptor, best known for his public art installations typically featuring very large replicas of everyday objects. Another theme in his work is soft sculpture versions of everyday objects. Many of his works were made in collaboration with his wife, Coosje van Bruggen. Coosje died in 2009 after 32 years of marriage. Oldenburg lives and works in New York. (Wikipedia).



469 **O'Neill, Mark.** Mark O'Neill. The Frederick Gallery. Monday 14th May, 2001 5.30 p.m. - 7.30 p.m. Dublin, The Frederick Gallery, 2001. 21 cm x 21 cm. 23 pages. With several colour illustrations throughout the book. Illustrated Softcover. Very good condition with only minor signs of external wear. 25,--

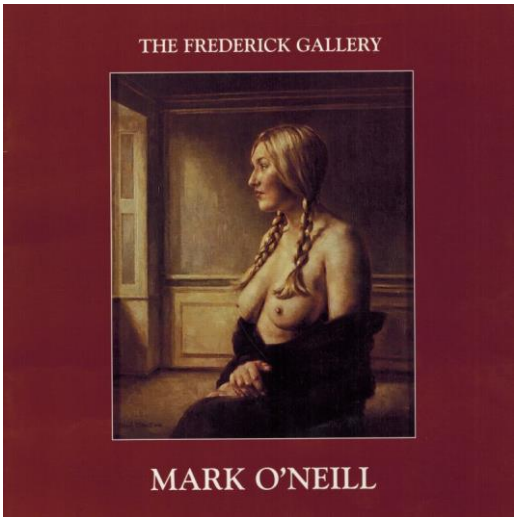
Mark O'Neill was born of Irish parents in Lancashire in 1963. He studied at Kingston College of Art, London where he graduated with First Class Honours. His early working life was spent as a very successful illustrator.

His clients included Harrods, Guinness, Southern Comfort and Royal Mail. He also designed several movie posters for Warner Brothers. Mark's illustration work has also appeared on many book jacket covers for Catherine Cookson. His work has also featured on the cover of books by such notable authors as James Herriot, Frederick Raphael and Noel Virtue.

He moved to Ireland in the late eighties and has had many sell-out shows around the country. He won many awards at prominent exhibitions including the Arnotts National Portrait Exhibition, Dublin and as far back as 1991 his talent was recognised by the Auctioneers, James Adam and Sons when he won their "Artist for Future Appreciation Award" at the annual Royal Hibernian Academy Exhibition. Six of Mark's pictures were included in an exhibition of Irish art in New York, "Ireland: Crossing Borders" at Gallery Revel (Sept/Oct 1998) where he was very well received and all his paintings sold.

The great demand for Mark O'Neill continues to grow despite the fact that his price levels took a surge in June '06 and June '07 when James Adams held an auction of a large body of his works. During the'06 auction the majority sold for considerably more than the top end of the guide price. About one third of the collection sold in excess of €10,000 each and two crossed the €20,000 barrier. The same high success rate was maintained in '07. Mark is probably the fastest selling exhibition artist in Ireland and the top of most art collector's want-list.

He has the confidence to paint and execute with precision any subject matter one can contemplate. Noted for his versatility, the range of his subject matter can be quite staggering - still lifes, animals, interiors, sporting occasions, architectural facades, nudes, gardens, derelict ruins - the list is endless. His pictures often portray a message and can be very evocative- nature fighting back (a crumbling building) or a depiction of old Ireland (a pair of old boots beside a chair in a country cottage). A Mark O'Neill becomes an interior designer's focal point, a centrepiece to embellish the furnishings and décor of the room. The texture of his brush strokes, the rich diversity of his colours and the overall arrangement of his layout are a talent to behold and cherish.(www.treasuresirishart.com)



470 **Ono, Ichiro.** Divine Excess. Mexican Ultra-Baroque. Second edition. San Francisco, Chronicle Books, 1996. 15,5cm x 20.5cm. 88, (1) pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 30,--

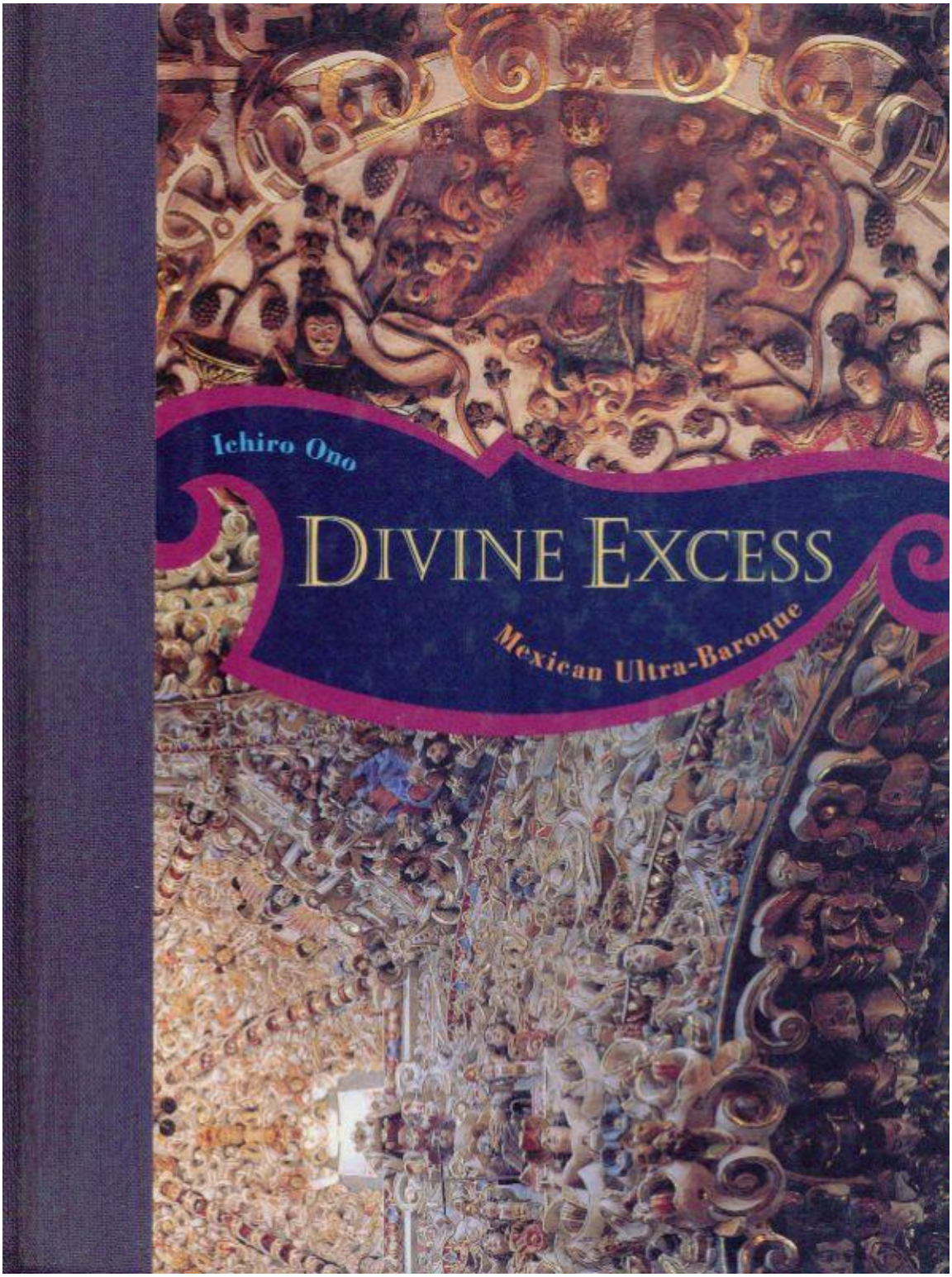
This book contains photographs without commentary - it is not a study of Mexican Baroque/folk style but rather an opportunity to experience something of the Mexican style without traveling.

The churchs are all Mexican with the exception of one in Antigua Guatemala. The northernmost is in Zacateca, the southernmost in Mexico is in Tlacholula - some 20+ locations in all.

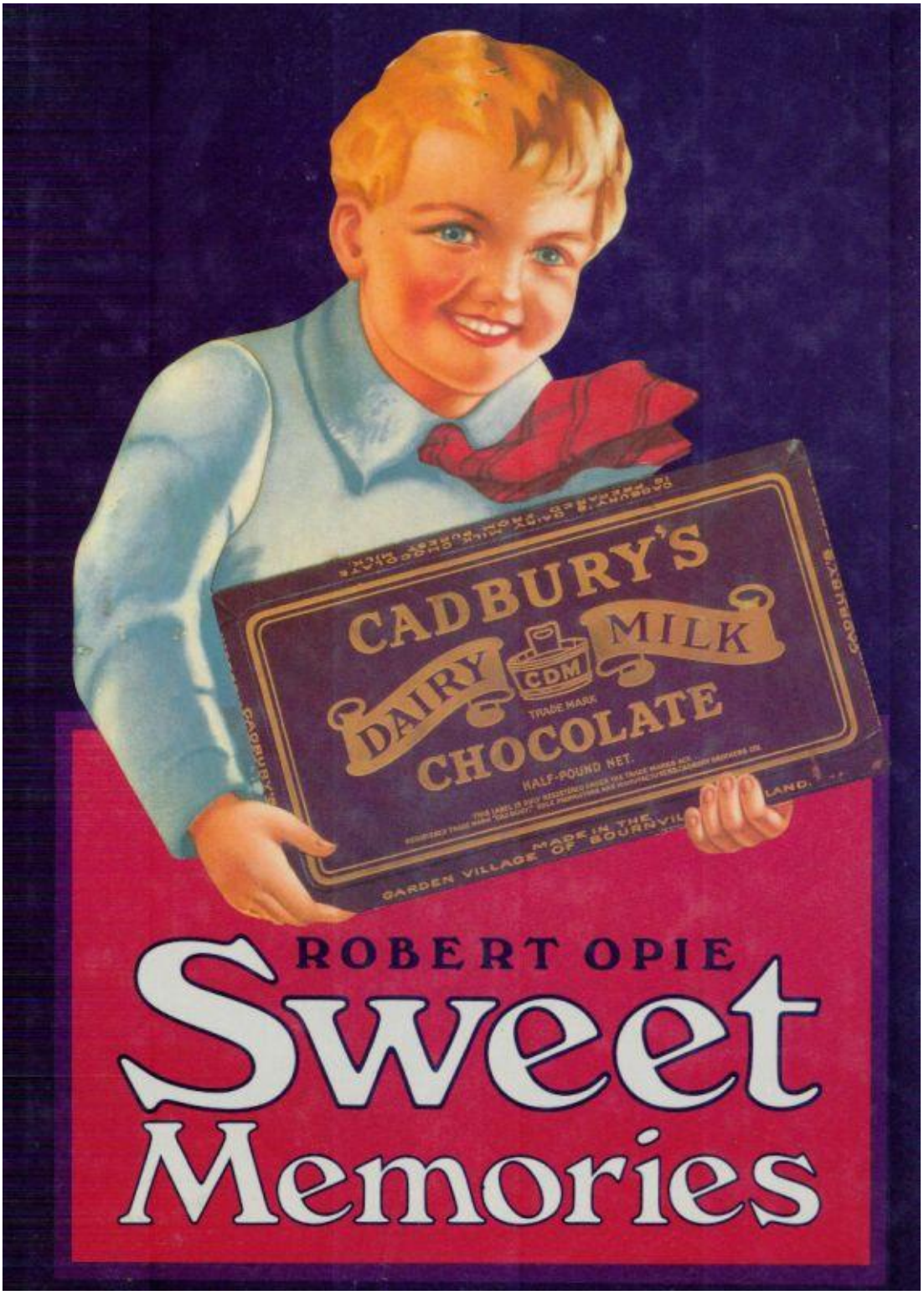
Many of the black and white photos lack sufficient differentiation in the book so that some sections of the photo lacks detail. The composition of the photographs is excellent.

Photos of particular interest to me: The Church of Santa Maria in Jolalpan with its very brightly painted exterior, the Day of the Dead colorful skeletons, the very ornate Chapel of the Rosary in Puebla, the vine/saint motif in the Church of Santa Domingo in Oaxaca.

If you are interested in folk religion or religious architecture, this volume is recommended. (Review by M.J.Smith)



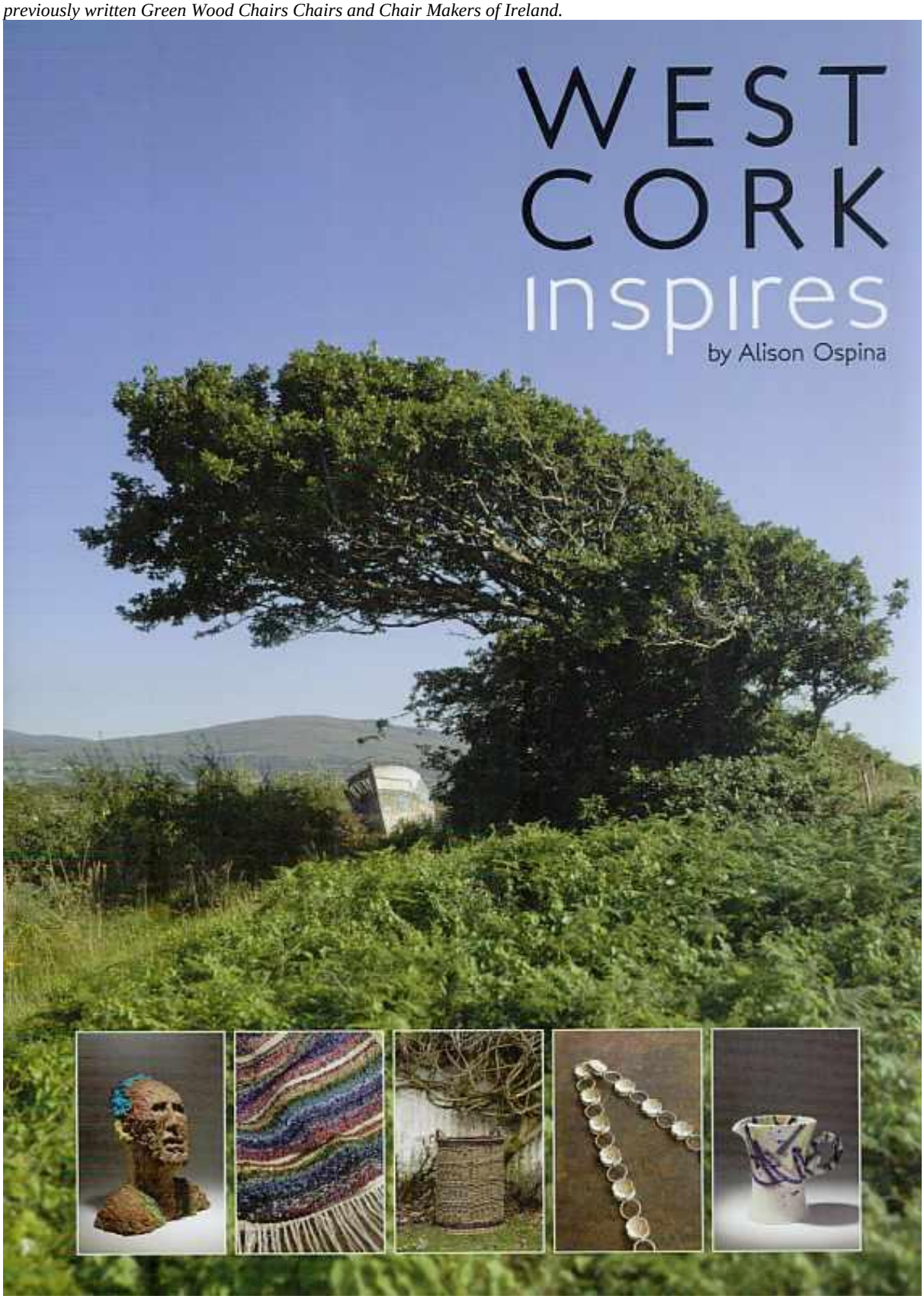
471 **Opie, Robert.** Sweet Memories. A Selection of Confectionery Delights. Sampled by Robert Opie. London, Pavilion Books, 1988. 22cm x 31cm. 119, (1) pages. Original Hardcover with original dustjacket. Very rare Hardcover Edition. Excellent condition with only minor signs of wear. 90,--
Includes for Example: Advertising and Promotion/ A Century of Images/ The Manufacturers
Shows chocolate - advertising, Butterscotch ads, 19th century Confectionery ads etc. etc.



472 **Ospina, Alison.** West Cork Inspires. With photography by Roland Paschhoff. Ammanford, Stobart Davies Limited, 2011. 4°. 175 pages. Original Hardcover with dustjacket. Excellent - as new - condition. Signed by the author. 39,--

During the 1960s and the following decades a significant number of artists and craftspeople began moving to West Cork, following their dream of a simple life in an unspoilt landscape. They were attracted to West Cork in particular by the stunning landscapes and low property prices but as the creative community grew, it became an attraction in its own right. For a brief period, a rare combination of circumstances existed in the region which facilitated the growth of arts and crafts in West Cork and gained the region a glowing reputation for its unique culture, combining a laid back life style with traditional country living. West Cork Inspires tells the story of the creative community in West Cork and profiles twenty-two of its most outstanding protagonists.

Alison Ospina lives in The Wooden House with her husband José, near Skibbereen, in the heart of West Cork. Through her work as a green wood chair maker, she has become deeply fascinated by the exceptional work created by outstanding craftspeople in the region. Alison is a member of the West Cork Craft and Design Guild and has previously written Green Wood Chairs Chairs and Chair Makers of Ireland.



473 Pagé, Suzanne / Laffon, Juliette / Audinet, Gérard / Munck, Jacqueline (Editors). Le fauvisme ou

"l'épreuve de feu". Éruption de la modernité en Europe. Musée d'Art moderne de la Ville de Paris. 29 octobre 1999 - 27 février 2000. Paris, Paris Musées, 1999. 28 cm x 23 cm. 491 pages. With many colour illustrations throughout the book. Original Hardcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 75,--

474 **Pal, Pratapaditya. [Photographs by Fournier, Lionel.]** A Buddhist Paradise The Murals of Alchi Western Himalayas. First edition. New Delhi, Ravi Kumar, Lilakala Ag Vaduz Basilius Presse, 1982. 23 x 29 cm. 67 pages, 151 additional pages with illustrations. Original Hardcover with original dustjacket. Excellent, close to new condition. 65,--

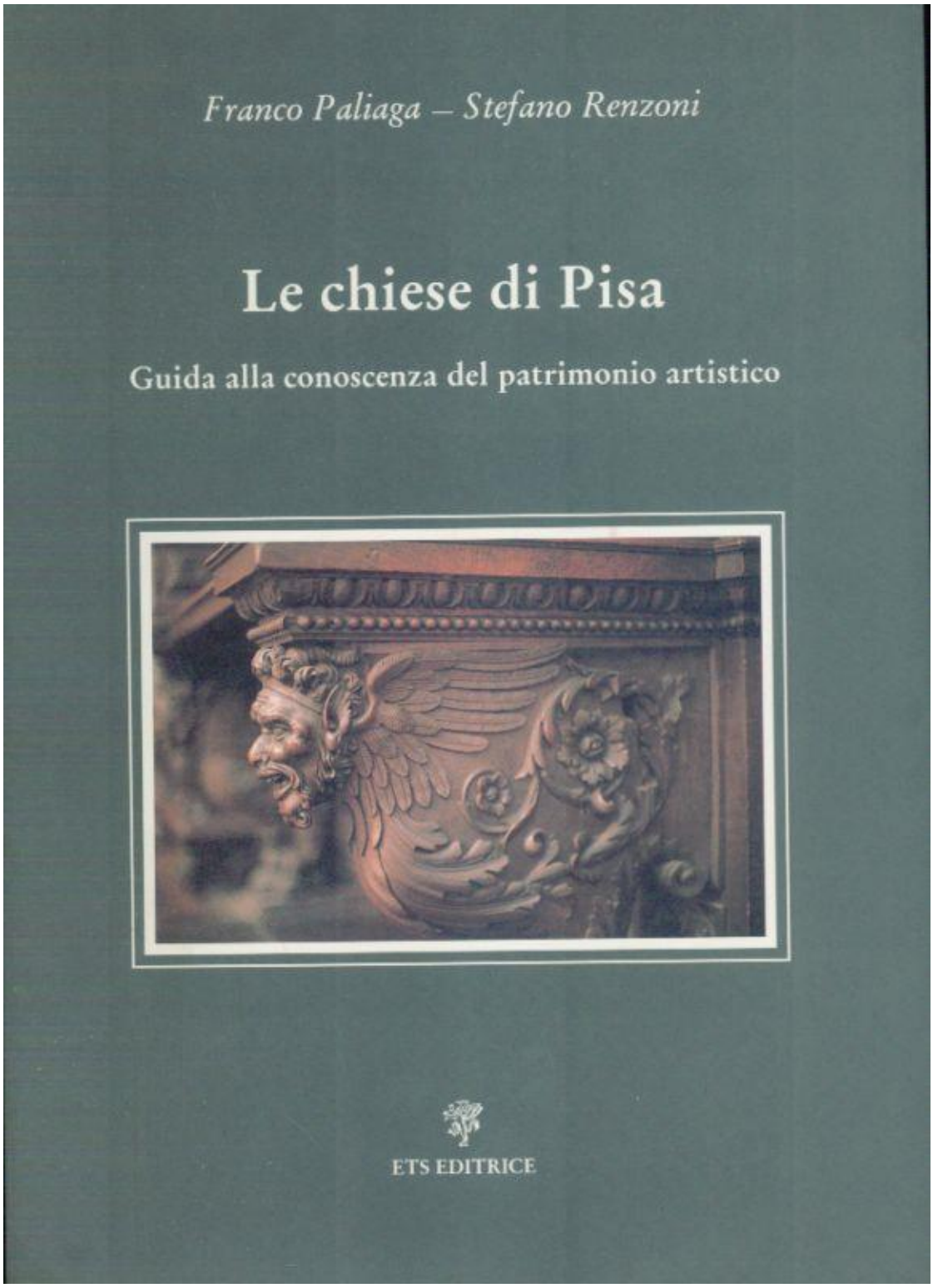
Includes for example the following chapters: The Sacred Enclave of Alchi, The Artistic Milieu, The Religious Background, Styles and Aesthetic, Illustrations of Dukhang, Illustration of Sumtsek's first story, Illustration of

Sumtsek's second and third stories, Illustration of Lhakhang Soma, Illlustration of Lotsawa, Mañjusrî Lhakhang.

475 **Palace Museum.** 50 Selected Gems of Cultural Relics – newly collected in the Palace Museum in the last fifty years. Beijing, Forbidden City Publishing House, 1999. 4°. 361 pages. Original Hardcover with original dustjacket. Some signs of usage to the dustjacket. Else in excellent, near Fine condition. Extremely Rare publication. 125,--

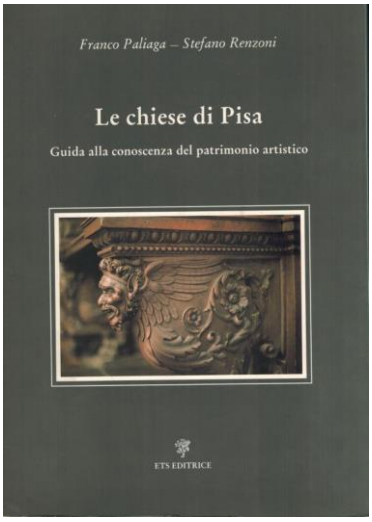
476 **Palace Museum.** A Contrast between Genuine and Fake Porcelain and The Porcelain Specimens from Ancient Kiln Sites - Collected in the Palace Museum (Pictorial Album). Beijing, Forbidden City Publishing House, 1998. 4°. 280 pages. Original Hardcover with illustrated dustjacket. Near fine in like dustjacket. The complete publication is in Chinese language. 175,--
Prefaces by Yang Xin, Geng Baochang, Li Huibing, Lu ChengLong / Plates show: Imitation of ancient porcelain of the Ming Dynasty / Imitation of ancient porcelain in the reigns of Kangxi, Yongzheng and Qianlong of the Qing Dynasty / Imitation of ancient porcelain on the period from Guangxu's reign of the Qing Dynasty to the Republic of China / Imitation of ancient porcelain in recent times / Porcelain specimens from important kiln sites / Appendix I - Investigation summary of kiln sites over the years / Appendix II - List of treatises on the investigation of kilns sites through the ages.

477 **Paliaga, Franco and Renzoni, Stefano.** Le chiese di Pisa. Guida alla conoscenza del patrimonio artistico. First Edition. Pisa, Ets Editrice, 1991. 17cm x 24cm. XVI, 185, (4) pages. Original paperback (softcover). Very good condition with only minor signs of wear. 35,--



478 **Paliaga, Franco and Stefano Renzoni.** Le chiese di Pisa - Guida alla conscenza del patrimonio artistico. First Edition. Italy, Ets Editrice, 1991. 24 x 17 cm. XVI, 185 pages with maps and photographs. Original illustrated softcover. Very good condition with only minor signs of external wear. 30,--

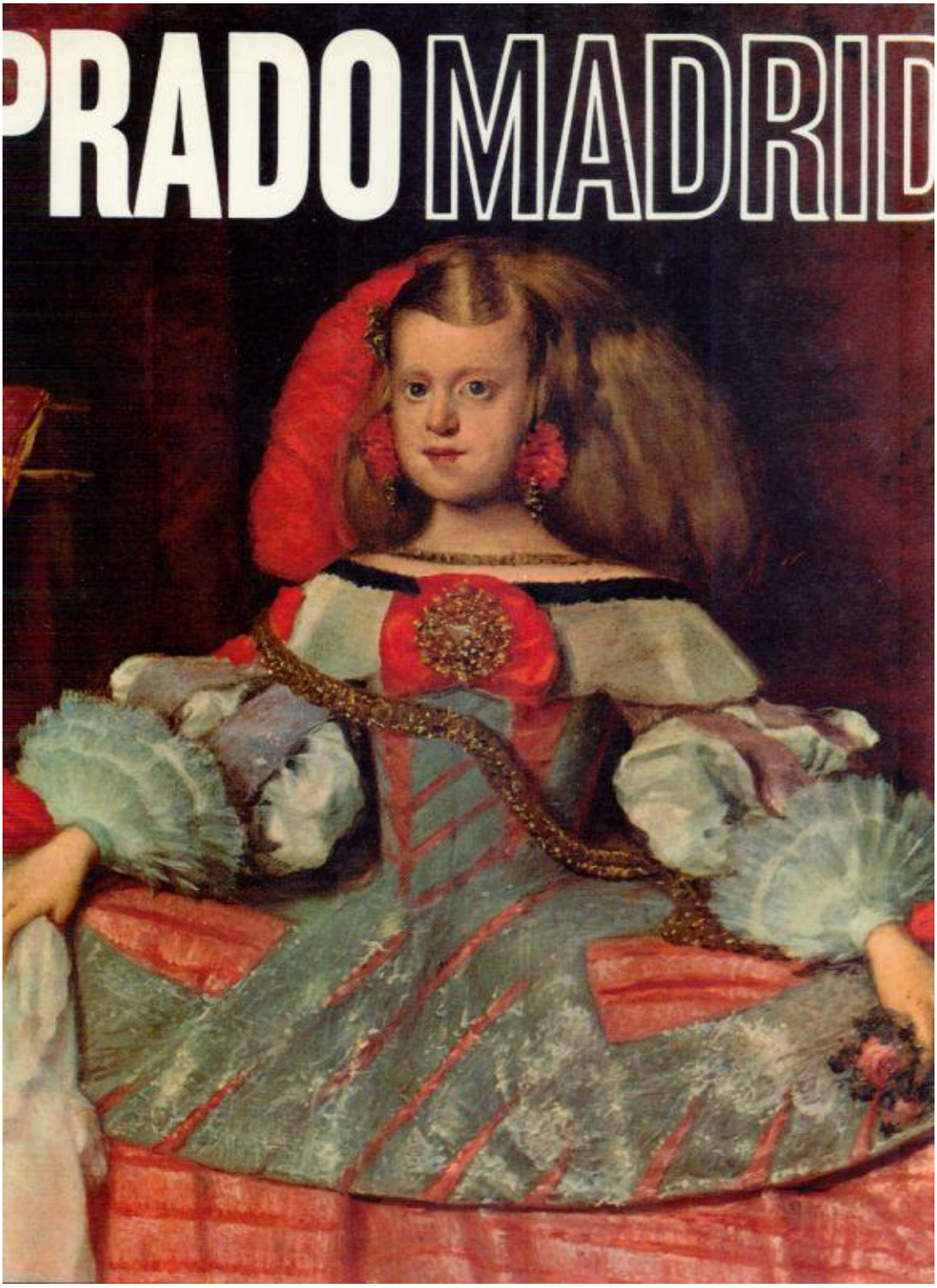
Il volume prende in esame il vasto patrimonio artistico conservato nelle numerose chiese della citta situate all 'interno dell 'antica cerchia muraria e nelle adiacenze. Attraverso una descrizione minuziosa sia delle vicende architettoniche sia degli oggetti d'arte ancor oggi visibili al pubblico, il testo offre al visitatore una guida completa per chi voglia avere una conoscenza approfondita di una parte consistente dell'ingente patrimonio artistico posseduto dagli enti religiosi, ricchezza che viene indagata e studiata attraverso lo spoglio delle piu recenti ed aggiornate indagni storiche. Il testo si qualifica dunque anche come valido strumento utilizzabile nel campo della ricerca.



479 **Pallucchini,Anna.** Prado Madrid. First English Edition. London a.o, Paul Hamlyn, 1969. 23.5cm x 29.5cm. 171 pages with 125 full colour plates. Original Hardcover with original dustjacket. Unusually excellent condition with only minor signs of wear. 45,--

The Museo del Prado is the main Spanish national art museum, located in central Madrid. It features one of the world's finest collections of European art, from the 12th century to the early 19th century, based on the former Spanish Royal Collection, and unquestionably the best single collection of Spanish art. Founded as a museum of paintings and sculpture, it also contains important collections of other types of works. A new, recently opened wing enlarged the display area by about 400 paintings, and it is currently used mainly for temporary expositions. El Prado is one of the most visited sites in the world, and it is considered to be among the greatest museums of art. The large numbers of works by Francisco de Goya, the artist most extensively represented in the collection, and by Diego Velázquez, Titian, Peter Paul Rubens and Hieronymus Bosch are among the highlights of the collection.

The collection currently comprises around 7,600 paintings, 1,000 sculptures, 4,800 prints and 8,200 drawings, in addition to a large number of other works of art and historic documents. By 2012 the Museum will be displaying about 1300 works in the main buildings, while around 3,100 works are on temporary loan to various museums and official institutions. The remainder are in storage. In 2011 the museum had 2.9 million visitors. The best-known work on display at the museum is Las Meninas by Velázquez. Velázquez not only provided the Prado with his own works, but his keen eye and sensibility was also responsible for bringing much of the museum's fine collection of Italian masters to Spain. (Wikipedia)



480 **[Palmer, Samuel] Peacock, Carlos.** Samuel Palmer. Shoreham and After. London, John Baker, 1968. 22cm x 30cm. 144 pages with 11 colour plates, 24 black and white plates. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear to the dustjacket. 35,--

Samuel Palmer (27 January 1805 – 24 May 1881) was a British landscape painter, etcher and printmaker. He was also a prolific writer. Palmer was a key figure in Romanticism in Britain and produced visionary pastoral paintings.
Palmer, who was born in Newington, London in Surrey Square off the Old Kent Road, was the son of a bookseller and sometime Baptist minister, and was raised by a pious nurse. Palmer painted churches from around age twelve, and first exhibited Turner-inspired works at the Royal Academy at the age of fourteen. He had little formal training, and did not have a formal schooling, although he was educated briefly at Merchant Taylors' School.
Through John Linnell, he met William Blake in 1824. Blake's influence can be seen in the works he produced over the

next ten years or so, which are generally reckoned to be his greatest. These works were of landscapes around Shoreham, near Sevenoaks in the west of the county of Kent. He purchased a run-down cottage, nicknamed "Rat Abbey", and it was there that he lived from 1826 to 1835, depicting the area as a demi-paradise, mysterious and visionary, and often shown in sepia shades under moon and star light. There Palmer also associated with the group of Blake-influenced artists known as The Ancients (including George Richmond and Edward Calvert). They were among the few who ever saw the Shoreham paintings since, as a result of attacks by critics in 1825, he only ever opened those early portfolios to selected friends.

Palmer's somewhat disreputable father – Samuel Palmer senior – moved to the area, his brother Nathaniel having offered him an allowance that would "make him a gentlemen" and so restore the good name of the family. Samuel Palmer senior rented half of the Queen Anne-era 'Waterhouse' which still stands by the River Darent at Shoreham and is now given the slightly grander-sounding name of 'Water House'. Palmer's nurse, Mary Ward, and his other son William joined him there. The Waterhouse was used to accommodate overflow guests from "Rat Abbey". In 1828 Samuel Palmer left "Rat Abbey" to join his father at Water House. He lived there for the rest of his time in Shoreham. Later in the Shoreham period he fell in love with the fourteen-year-old Hannah Linnell, whom he would later marry.
After returning to London in 1835, and using a small legacy to purchase a house there in Marylebone, Palmer produced less mystical and more conventional work. Part of his reason in returning to London was to better sell his work and earn money from private teaching. He had better health on his return to London, and he was recently married to Hannah, daughter of John Linnell. He had known Hannah since she was a child, and when they married she was nineteen, he thirty-two. He sketched in Devonshire and Wales at around this time. His peaceful vision of rural England had been disillusioned by the violent rural discontent of the early 1830s, his small financial legacy was running out, and so he decided that he needed to produce work which was more in line with public taste if he was to earn an income for himself and his wife. In this he was also following the advice of his father-in-law. Linnell, who had earlier shown a remarkable understanding of the uniqueness of Blake's genius, was not as generous with his son-in-law, towards whom his attitude was authoritarian and often harsh.

Palmer began to turn more to watercolour, then gaining great popularity in England. To further a commercial career, in 1837 the couple embarked on a two-year honeymoon to Italy, made possible by money from Hannah's parents. In Italy Palmer's palette became brighter, sometimes to the point of garishness, but he made many fine sketches and studies that would later be useful in producing new paintings. Yet, on his return to London, Palmer sought patrons with only limited success. For more than two decades he was obliged to work as a private drawing master, until he moved away from London in 1862. To add to his financial worries, he had returned to London to find that his dissolute brother William had pawned all of his early paintings, and Samuel was obliged to pay a large sum to redeem them. By all accounts Samuel was an excellent teacher, but the work with uninspired students inevitably reduced the time he could devote to his own art.
From the early 1860s he gained some measure of critical success for his later landscapes, which once again had a touch of the early Shoreham work about them – most notable of these is the etching of The Lonely Tower (1879). He had become a full member of the Water Colour Society in 1854, and its annual show gave him a yearly goal to work towards. His best late works include a series of large watercolours illustrating Milton's poems L'Allegro and Il Penseroso and his etchings, a medium in which he worked from 1850 onwards, including a set illustrating Virgil.

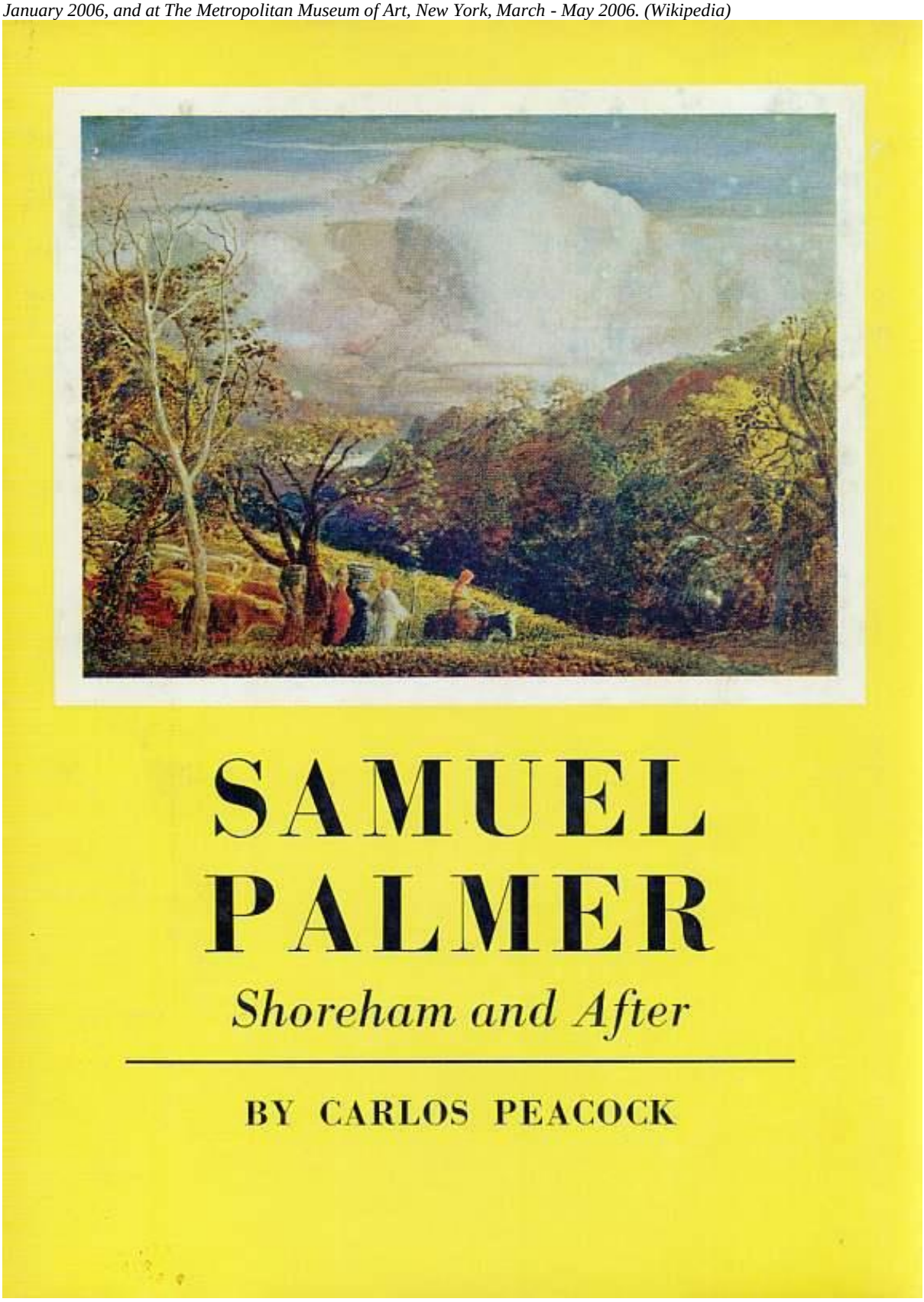
Palmer's later years were darkened by the death in 1861, at the age of 19, of his beloved elder son Thomas More Palmer – a devastating blow from which the father never fully recovered. He lived in various places later in his life, including a small cottage and then an unaffordable villa both at Kensington, then a cottage at Reigate. But it was only when a small measure of financial security came his way at last, that was he able to move to Furze Hill House in Redhill, Surrey, from 1862. Nevertheless he could not even afford to have a daily newspaper delivered to Redhill, suggesting that his financial circumstances there were still tight.
Samuel Palmer died in Redhill, Surrey, and is buried with his wife in Reigate churchyard.

Samuel Palmer was largely forgotten after his death. In 1909, large amounts of his Shoreham work were destroyed by his surviving son Alfred Herbert Palmer, who burnt "a great quantity of father's handiwork ... Knowing that no one would be able to make head or tail of what I burnt; I wished to save it from a more humiliating fate". The destruction included "sketchbooks, notebooks, and original works, and lasted for days". It wasn't until 1926 that Palmer's rediscovery began through a show curated by Martin Hardie at the Victoria & Albert Museum, Drawings, Etchings and Woodcuts made by Samuel Palmer and other Disciples of William Blake. But it took until the early 1950s for his reputation to really start to recover, stimulated by Geoffrey Grigson's 280-page book Samuel Palmer (1947) and later by an exhibition of the Shoreham work in 1957 and by Grigson's 1960 selection of Palmer's writing. His reputation now rests mainly on his Shoreham work, but some of his later work has recently received more appreciation.

The Shoreham work has had a powerful influence on many English artists since being rediscovered. Palmer was a notable influence on F.L. Griggs, Robin Tanner, Graham Sutherland, Paul Drury, Joseph Webb, Eric Ravilious, the glass engraving of Laurence Whistler, and Clifford Harper. He also inspired a resurgence in twentieth-century landscape printmaking, which began amongst students at Goldsmiths' College in the 1920s. (See: Jolyon Drury, 2006)

In 2005 the British Museum collaborated with the Metropolitan Museum of Art to stage the first truly major retrospective of his work, timed to coincide with the bicentenary of Palmer's birth. The show ran from October 2005 –

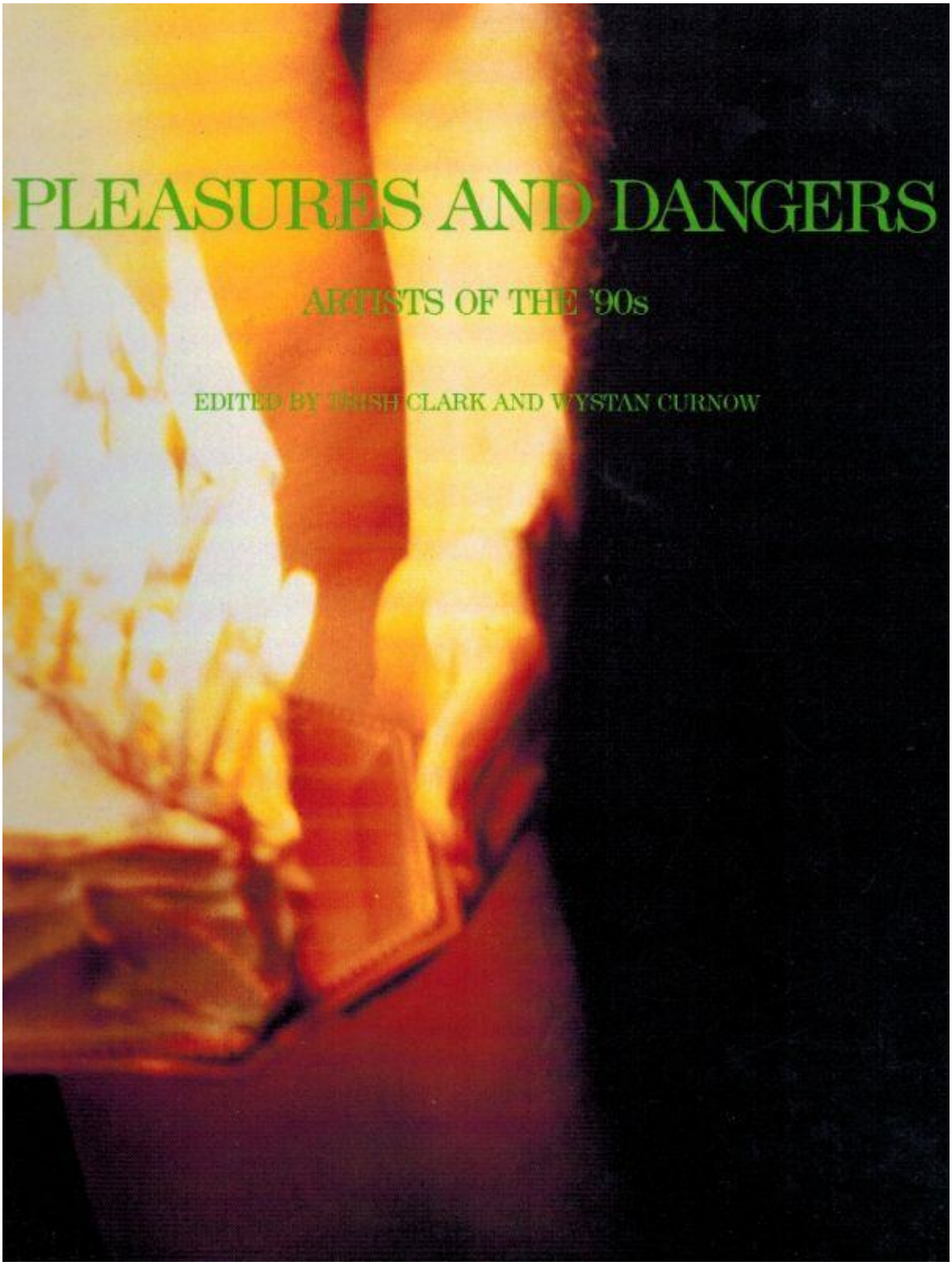
January 2006, and at The Metropolitan Museum of Art, New York, March - May 2006. (Wikipedia)



481 **Paolozzi, Eduardo.** Köpfe [Heads]. With an Essay by Wifried Konnertz (in german). First Edition. Marl, Fels, 1986. 20.5cm x 24.5cm. 92 pages. Original paperback (softcover). Very good condition with only minor signs of wear. Rare ! 48,--

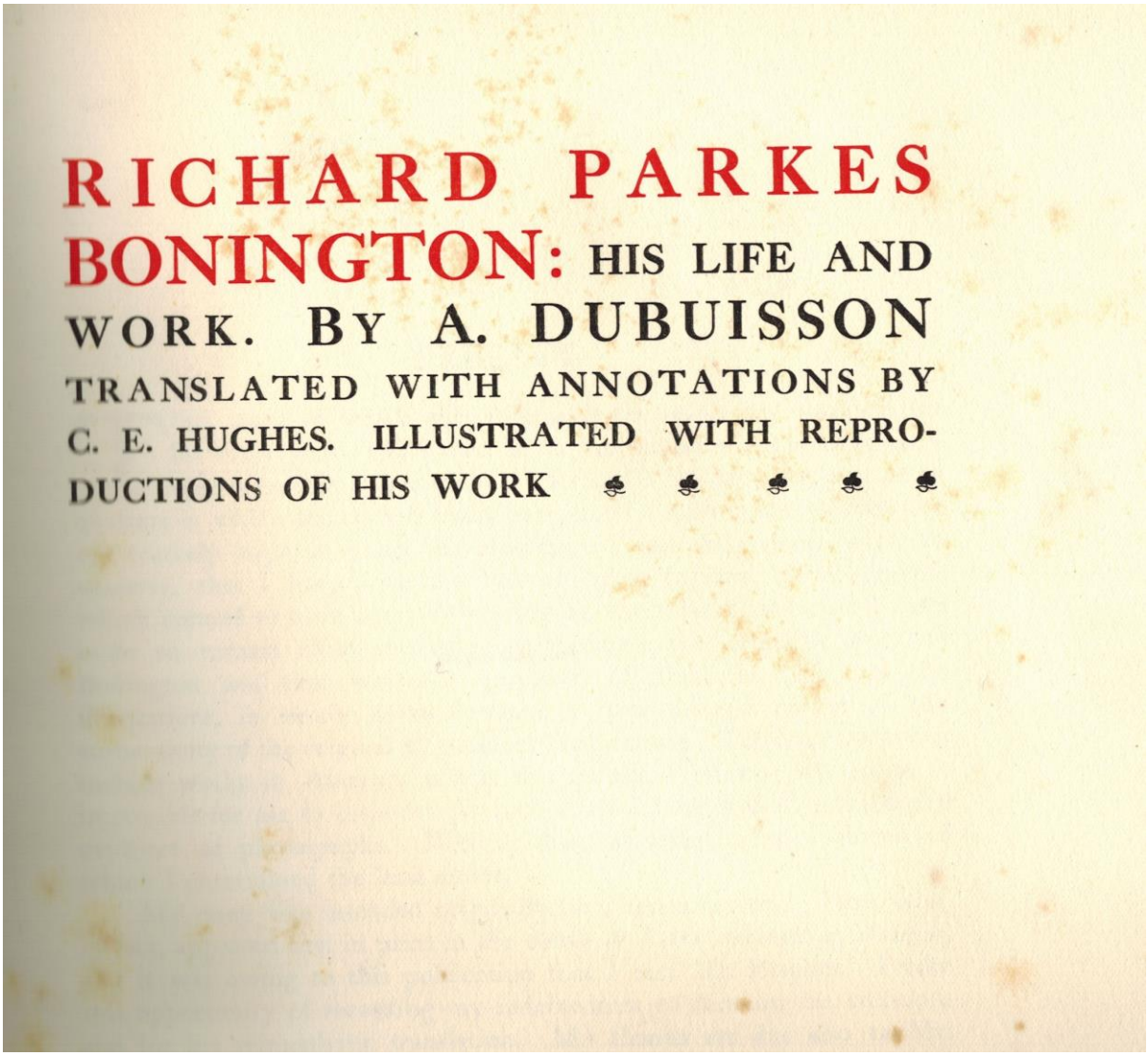
482 **[Pardington, Fiona/ MacLean, Alison/ Hunter, Alexis/ Morison, Julia/ Webster, Christine/ Reihana, Lisa/ Darragh, Judy/ Tweedie, Merylyn etc.]** Pleasures and Dangers. Artists of the '90s. Edited by Trish Clark and Wystan Curnow. New Zealand, Longman Paul, 1991. 27cm x 21.5cm. 173 pages. Original illustrated softcover. Excellent condition with only minor signs of external wear. Name of preowner opposite titlepage. 95,--

Includes for Example: Fiona Pardington - ELizabeth Knox, Wendy Lee/ Alexis Hunter- Wystan Curnow, Sue Hubbard, Shirley and Roger Horrocks/ Alison Maclean- Roger Horrocks, Stuart MacKenzie, Miro Bilbrough/ Julia Morison- Wystan Curnow, Shirley and Roger Horrocks/ Christine Webster- Olivier Zahm, Shirley and Roger Horrocks, Barbara Hofmann/ Lisa Reihana/ Judy Darragh- Chris Knox, Marilyn McFadyn, Ruth Watson/ Merylyn Tweedie- Christina Barton, Robert Leonard, Roger Horrocks etc.



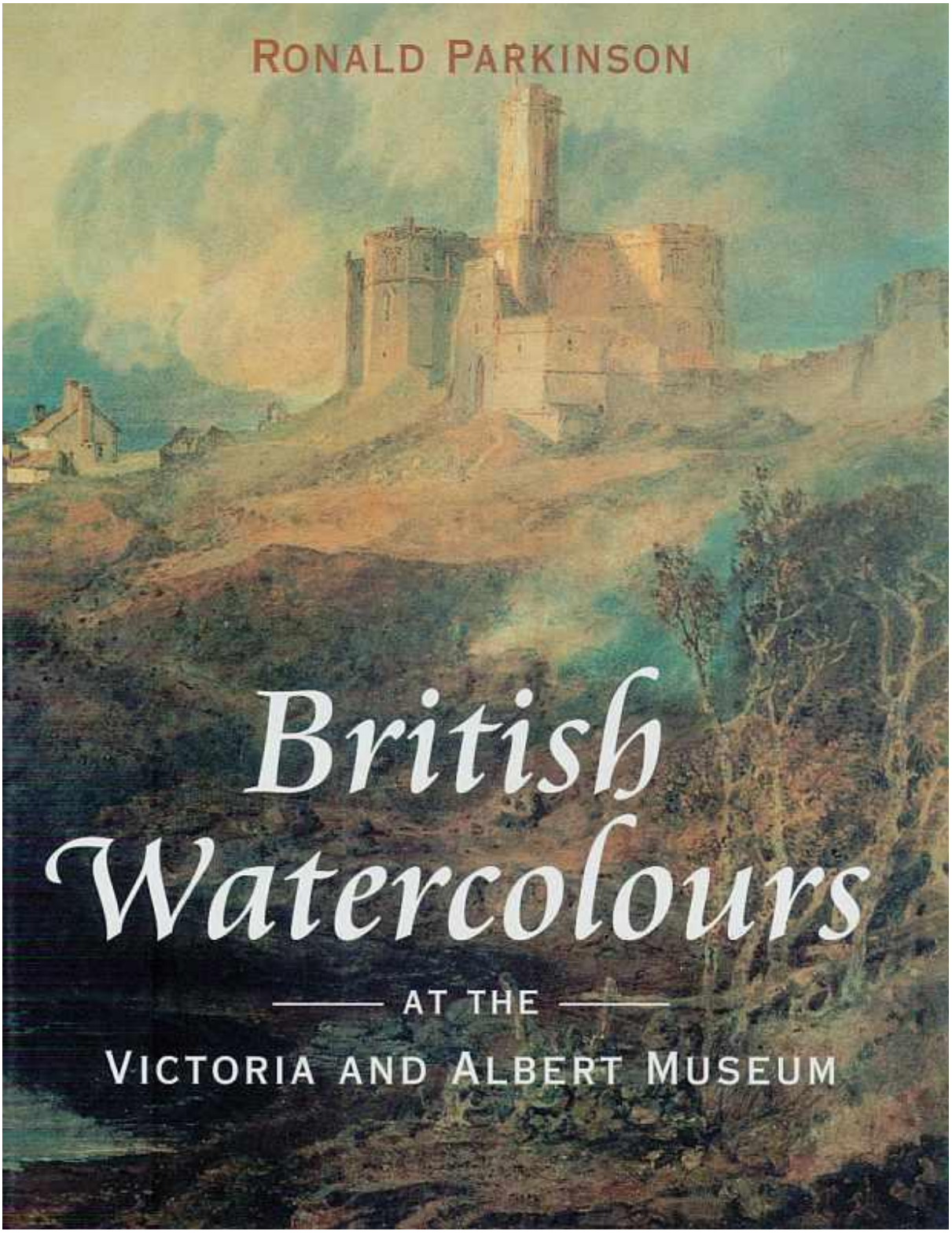
483 **[Parkes Bonington, Richard] Dubuisson, A.** Richard Parkes Bonington: His Life and Work. Translated with annotations by C.E. Hughes. Illustrated with Reproduction of His Work. No. 53 of a limited 1000 copies for sale. London, John Lane the Bodley Head Limited, 1924. 29,5 cm x 23,5 cm. 217 pages. With many colour and black-and-white plates throughout the book. Original Hardcover. Very good condition with only minor signs of external wear. 120,--

Includes for example the following essays: Parentage and Childhood / Francia's Pupil / Under Baron Gros / Early Excursions in France / A Visit to Englad / The Journey to Italy (Venice in 1826) / Bonington and Sir Thomas Lawrence / Portraits and the Estimate of his Contemporaries / Bonington's Water Colours / Lithographs and Engravings by and after Bonington etc etc.



484 **Parkinson, Ronald.** British Watercolours. At the Victoria and Albert Museum. London, V and A Publications, 1998. 28cm x 22cm. 192 pages with 100 illustrations. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 35,--

*100 British Artists - 100 illustrations versus their short-biography. From Jacques le Moyne des Morgues (1533-1588) to Andy Goldsworthy (*1956).*



485 **[Parrish, Maxfield] Bharucha, Fershid.** Buried Treasures. The Black and White work of Maxfield Parrish 1896-1905. Edited by Fershid Bharucha. Text by Rosalie Gomes. San Francisco, Pomegranate Artbooks, 1992. 22cm x 28cm. 224 unnumbered pages, 208 pages of illustrations. Original, illustrated paperback (Softcover). Excellent condition with only minor signs of wear. 39,--

Maxfield Parrish (July 25, 1870 - March 30, 1966) was an American painter and illustrator active in the first half of the twentieth century. He is known for his distinctive saturated hues and idealized neo-classical imagery.
Parrish's art features dazzlingly luminous colors; the color Parrish blue was named in acknowledgement. He achieved the results by means of a technique called glazing where bright layers of oil color separated by varnish are applied alternately over a base rendering (Parrish usually used a blue and white monochromatic underpainting).

He would build up the depth in his paintings by photographing, enlarging, projecting and tracing half- or full-size objects or figures. Parrish then cut out and placed the images on his canvas, covering them with thick, but clear, layers of glaze. The result is realism of elegiac vivacity. His work achieves a unique three-dimensional appearance, which does not translate well to coffee table books.

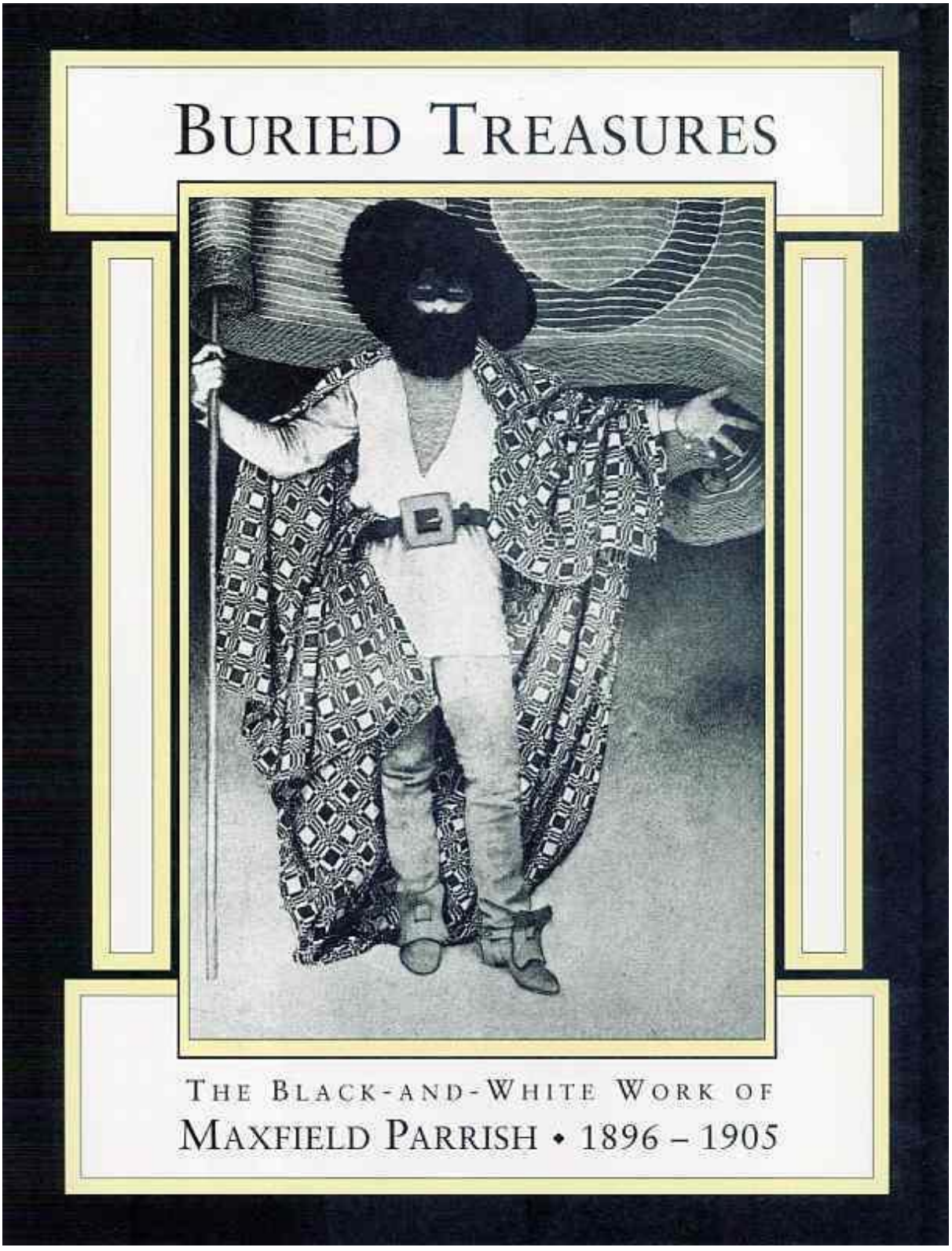
The outer proportions and internal divisions of Parrish's compositions were carefully calculated in accordance with geometric principles such as root rectangles and the golden ratio. In this Parrish was influenced by Jay Hambidge's theory of Dynamic Symmetry.

Parrish devised many innovative techniques which no other major artist has successfully copied. A technique which Parrish used frequently involved creating a large piece of cloth with a geometric pattern in stark black-and-white (such as alternate black and white squares, or a regular pattern of black circles on a white background). A human model (often Parrish himself) would then pose for a photograph with this cloth draped naturally on his or her body in a manner which intentionally distorted the pattern. Parrish would develop a transparency of the photo, then project this onto the canvas of his current work in progress. Using black graphite on the white canvas, Parrish would painstakingly trace and fill in all the black portions of the projected photo. The result was astonishing: in the finished painting, a human figure would be seen wearing a distinctive geometrically-patterned cloth which draped realistically and accurately.
Parrish's work defies categorization since he was part of no traditional movement or school, and developed an original and individual style. However, his work has been highly influential, and the prices for his original paintings at auction have increased. His magnum opus, Daybreak, sold in 2006 for $7.6 million USD.

The Elton John album Caribou has a Parrish background. The Moody Blues album The Present uses a variation of the Parrish painting Daybreak for its cover. In 1984, Dali's Car, the British New Wave project of Peter Murphy and Mick Karn, used Daybreak as the cover art of their only album, The Waking Hour. The Irish musician Enya has been inspired by the works of Parrish. The cover art of her 1995 album The Memory of Trees is based on his painting The Young King of the Black Isles. A number of her music videos include Parrish imagery including Caribbean Blue. In the 1995 music video "You Are Not Alone", Michael Jackson and his then wife Lisa Marie Presley appear semi-nude in emulation of Daybreak.

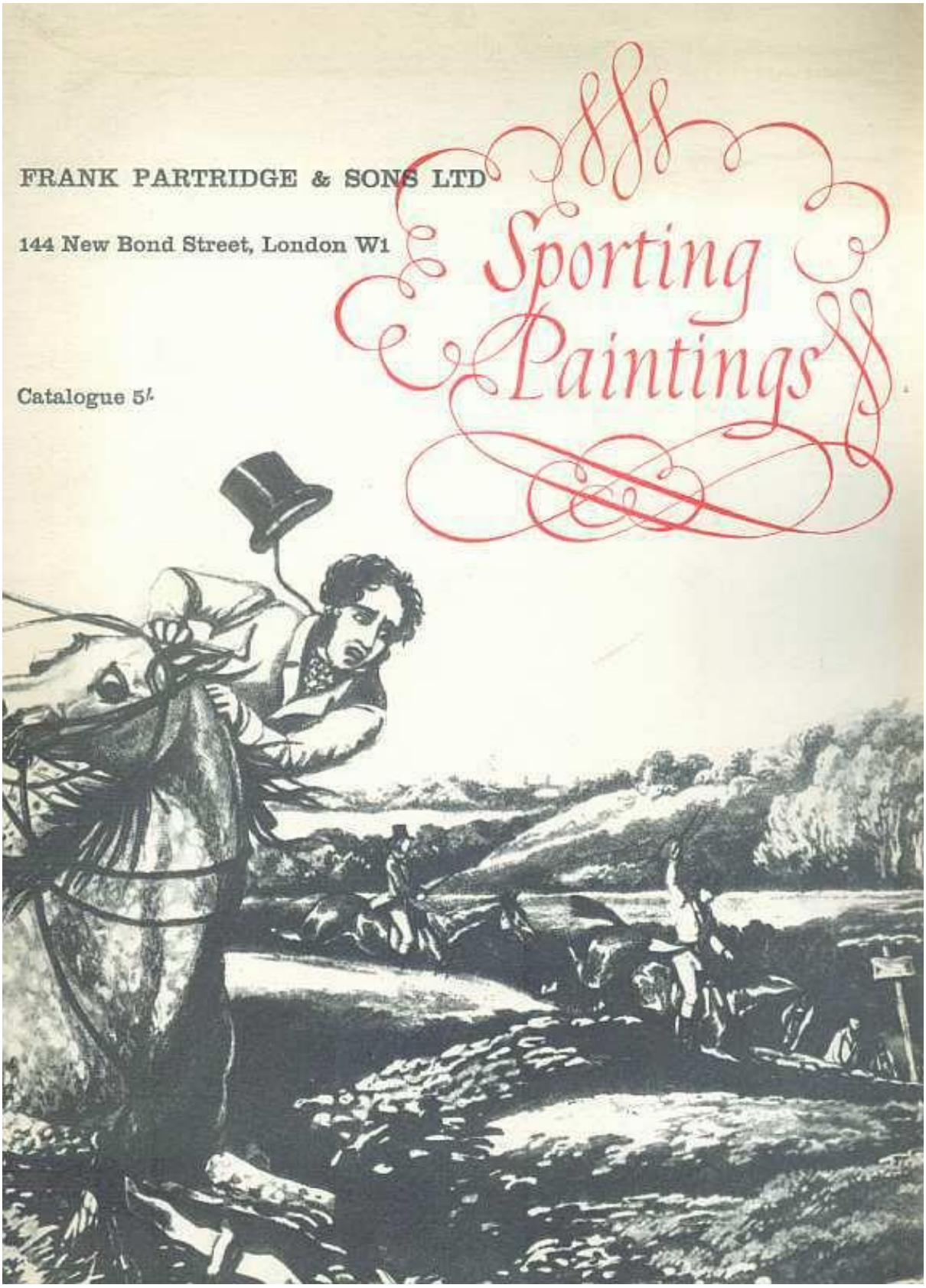
The cover of the 1985 Bloom County cartoon collection Penguin Dreams and Stranger Things comprises elements of Daybreak, The Garden of Allah, and The Lute Players. The poster for The Princess Bride was inspired by his painting titled "Daybreak".
Kurt Vonnegut's work The Sirens of Titan alludes to "Maxfield Parrish light" coming from treetops.

In 2001, Parrish was featured in a U.S. Post Office commemorative stamp series honoring American illustrators, including Rockwell Kent, Norman Rockwell, Frederic Remington, and 16 others.
The Metropolitan Museum of Art in New York, along with many other museums, has samples of his work. The San Diego Museum of Art toured a collection of his work in 2005. The National Museum of American Illustration claims the largest body of his oeuvre in any collection, with sixty-nine works by Parrish. Some of his works are located at the Hood Museum of Art (Hanover, New Hampshire) and the Cornish Colony Art Museum (Windsor, Vermont). (Wikipedia)



486 **Partridge, Frank.** Autumn Exhibition English Sporting Paintings 1960. London, Tillotsons Ltd, 1960. 23.5cm x 30cm. 40 pages. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--

Includes for example: Henry Alken/ David Dalby/ Sam Alken/John Ferneley/ J. F. Herring/ James Pollard/ Ben Marshall/ George Stubbs/ J.N. Sartorius/ William Tasker/



487 **Passavant, Johann David [Raphael / Raffaello Sanzio da Urbino / Giovanni Santi].** Rafael von Urbino und sein Vater Giovanni Santi. [Mit einem Chronologischen Verzeichnis der Gemaelde Rafael's]. In Zwei Theilen mit vierzehn Abbildungen (nie erschienen) und Dritter Theil mit fünf Abbildungen [Abbildung 1: Madonna im Hause Rafael's in Urbino / Abbildung 2: Altarblatt in S. Croce zu Fano / Abbildung 3: Rafel und Pinturicchio / Abbildung 4: Rafael von Urbino / Abbildung 5: Madonna bei Lord

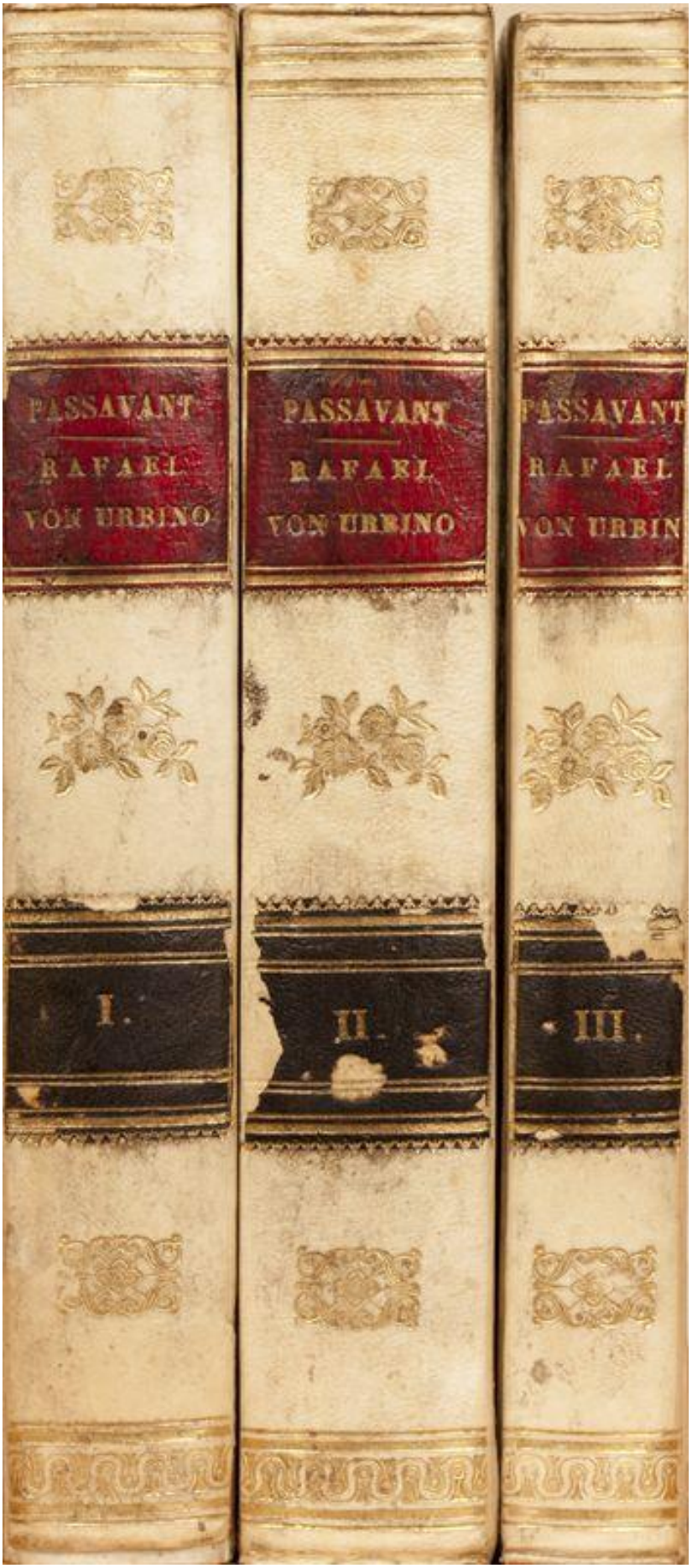
Cowper]. Drei Baende (vollstaendig). Leipzig, F.A.Brockhaus, 1839-1858. Oktav. Paginierung: Band I - XXXVI, 592 Seiten / Band II - 705 Seiten / Band III: Titelkupfer, X, 346 Seiten mit fuenf tatsaechlich vorhandenen Abbildungen Hardcover / Originale Halbpergamentbaende mit pergamentverstaerkten Einbandkanten und originalen Rueckenschildchen.. Die wunderbaren Pergamentbaende vollstaendig intakt ! Die Rueckenschildchen mit einigen kleineren Fehstellen. Der Textblock wie immer durchgehend, aber nur vereinzeltetwas stockfleckig. Wichtig: Die fuer die Baende I und II vorgesehenen Abbdildungen sind nie erschienen. Die hier vorliegende Ausgabe enthaelt den 19 jahe spaeter erschienenen, seltenen dritten Band inclusive aller fuenf Abbidlungen. 680,--

Der seltene dritte Band enthaelt u.a. die folgenden Essays: Ueber Bernardino Pinturicchio's Malereien im Saal der Chorbuecher des Doms zu Siena, das Leben des Aeneas Sylvius Piccolomini, Papst Pius II. darstellend / Ueber die Entstehungszeit des Cartons von Michelangelo / Ueber die Malereien in der Stanza della Segnatura / Die Schule von Athen / Ueber den Einfluss der Antike auf Rafael's Kunst / Rafael's Geliebte / Rafael's Brief an seinen Oheim Simone di Battista / Ueber Rafael's Ansehen in seiner buergerlichen Stellung / Ueber die Rafaelitischen Handschriften in Muenchen / Ueber einige Werke Albrecht Duerer's welche Rafael und Marc Anton besessen [sic] etc. etc.

Passavant developed the three principal genres of art writing important for the next two centuries: the scholarly artistic biography, the aesthetic travelogue, and the reference survey. As a historian, he followed the romantic tradition. His biography of Raphael employed Nazarene aesthetics as well as archival documentation. It became the model for the form of the artist's monograph in the 19th century: the presentation of an artist's entire oeuvre as a complete sequential body of work (Guercio). His Kunstreise had a tremendous impact on the reading public; Waagen used it as a model for his Kunstwerke und Künstler in England and Paris of 1837. Passavant's writings became widely disseminated after his death through English translations. His paintings include Holy Family with Elizabeth and John (1819), Städtische Galerie im Städelschen Kunstinstitut, Frankfurt, and a Visitation, Christ and the Samaritan (c. 1820), Neue Nationalgalerie, Berlin. (Source: Dictionary of Art Historians)

Mit einigem Recht gilt Passavant als einer der Begründer der modernen Kunst- und Museumswissenschaft. Seine bedeutendsten kunsthistorischen Publikationen fallen in die Zeit seiner vom Städelschen Kunstinstitut geförderten Reisen, die seit 1829 im Zeichen der Raffael-Forschung stehen, und in die Jahre seiner Tätigkeit als Leiter des Städelschen Kunstinstituts (seit 1840). Nachdem eine erste Schrift (Ansichten über die bildenden Künste und Darstellung des Ganges derselben in Toskana. Zur Bestimmung des Gesichtspunktes, aus welchem die neudeutsche Malerschule zu betrachten ist. Von einem deutschen Künstler in Rom, 1820) seine enge Verbundenheit mit der Kunstanschauung der Nazarener bewiesen hatte, begründete Passavant mit Raffael von Urbino und sein Vater Giovanni Santi (in drei Teilen 1839 und 1858) die Gattung der wissenschaftlichen Biographie. Als weiteres Genre erweist sich der Kunst-Reisebericht: 1833 erscheint die Kunstreise durch England und Belgien, 1853 die Christliche Kunst in Spanien. Passavants Kunstreise wird zum Vorbild für G. F. Waagens Kunstwerke und Künstler in England und Paris (1837).
1852 verfasste Passavant das Inventar der Sammlung Leuchtenberg in München, 1855 die Wanderung durch die Gemälde-Sammlung des Städelschen Kunstinstituts. Die Übersetzung wesentlicher Werke ins Englische (Tour of a German Artist in England, 1836; Rafael of Urbino 1869 und 1872) erhöhte die Popularität Passavants, der das eigene künstlerische Schaffen schon früh zugunsten seiner kunsthistorischen Tätigkeit eingestellt hatte und für das Städelsche Kunstinstituts mit dem Erwerb bedeutender Gemälde und vor allem Zeichnungen des späten Mittelalters und der frühen Renaissance völlig neue Sammlungsbereiche erschloss. Entsprechend geht auf Passavant mit Le peintre-graveur (6 Bde., 1860-1864) ein Standardwerk zur europäischen Druckgraphik des 15. und 16. Jahrhunderts zurück, das das Vorgängerwerk A. v. Bartschs in wesentlichen Punkten ergänzt. Quelle: (K.S. - arthistoricum)

Johann David Passavant (18. September 1787 in Frankfurt am Main; † 17. August 1861 ebenda) war ein deutscher Kunsthistoriker.*
Passavant wollte ursprünglich Maler werden, hielt sich zwischen 1809 und 1813 in Paris auf und ging im Jahr 1813 zum ersten Mal nach Italien. In Rom wurde er von dem kunstbegeisterten Baron Karl Friedrich von Rumohr mit florentinischer Malerei bekanntgemacht. Drei Jahre später schloss er sich den Nazarenern an. Er war befreundet mit Peter von Cornelius, Ferdinand Olivier, Friedrich Overbeck, Johann Anton Ramboux, Julius Schnorr von Carolsfeld, Wilhelm von Schadow und Philipp Veit. 1815–1817 hielt er sich erneut in Paris auf, wo er Schüler in den Lehrateliers von Jacques-Louis David und Antoine-Jean Gros war.
Sein Förderer, Baron Karl Friedrich von Rumohr, erkannte sein Talent als Kunstschriftsteller. Passavant seinerseits förderte den vielversprechenden Maler Carl Philipp Fohr. Passavant erkannte als einer der Ersten die herausragende Bedeutung Giottos für die Entwicklung der abendländischen Malerei und feierte ihn als einen Höhepunkt der florentinischen Kunstgeschichte. Im Jahr 1840 wurde Passavant zum Inspektor des Städelschen Kunstinstituts in Frankfurt am Main ernannt. In dieser Stellung leistete er Außergewöhnliches als Entdecker (und Aufkäufer) spätmittelalterlicher Maler bzw. ihrer Kunstwerke.
Für den Kaisergalerie des Frankfurter Römer malte und stiftete er das Bildnis Kaiser Heinrich II. (Wikipedia)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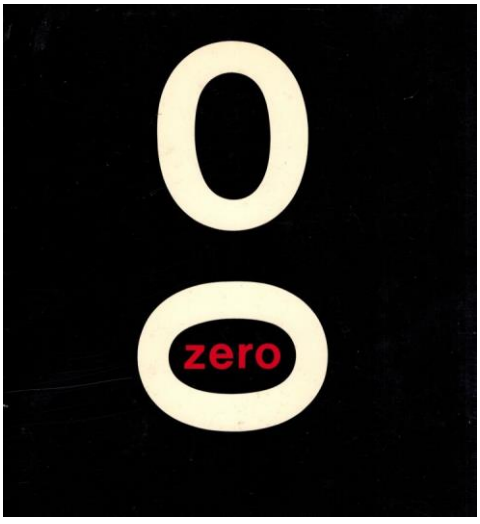
III.

488 **Peintner, Max.** Ewigkeit im Tagbau. Linz, Neue Texte, 1977. 24,5 cm x 28,5 cm. 95 seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Hardcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. Mit handschriftlicher Widmung des Autors. 75,--

Max Peintner (1937 in Hall in Tirol) ist ein österreichischer Architekt und Maler.*
Peintner studierte Bauingenieurwesen an der Technischen Hochschule Wien sowie bis 1963 Architektur an der Akademie der bildenden Künste Wien. 1964 gab er mit Heinz Geretsegger die Monografie Otto Wagner 1841–1918. Unbegrenzte Großstadt, Beginn der modernen Architektur im Residenz Verlag heraus. 1969 veröffentlichte er erste Zeichnungen unter dem Titel Sechs Beiträge zur Zukunft': Technik- und Zivilisationskritik unter dem Deckmantel der Utopie. 1972 war Peintner mit Werken in der Kunsthalle Baden-Baden vertreten. 1977 zeigte die documenta 6 seine Arbeiten. 1986 war er mit Karl Prantl Vertreter Österreichs bei der Biennale di Venezia. Seine Werke wurden in Einzel- und Gruppenausstellungen unter anderem in der Staatsgalerie Stuttgart (1982), im Rupertinum in Salzburg (1985/1986), im Museion in Bozen (1989) und im Ludwig Kortárs Muvészeti Múzeum in Budapest (1996/1997) gezeigt. Die Neue Galerie Graz widmete ihm 2000 eine Retrospektive. Eine Bleistiftzeichnung Peintners aus dem Jahr 1974 befindet sich in der Sammlung des Museum of Modern Art in New York. (Wikipedia).

489 **Perucchi-Petri, Ursula (Editor).** Zero. Bildvorstellungen einer europäischen Avantgarde 1958-1964. Kunsthaus Zürich 1.Juni bis 5.August 1979. Zürich, Kunsthaus Zürich, 1979. 21 cm x 19.2 cm. 155 Seiten. Mit zahlreichen schwarz-weißen Abbildungen und Illustrationen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 48,--

Enthält u.a.: Hannah Weitemeier-Steckel - Zero-zur Entwicklungsgeschichte einer Bewegung / Eugen Gomringer - Konkrete Poesie und Zero / Ursula Perucchi-Petri - Zu den Bildvorstellungen von Zero etc etc.



490 **Peterson, Arthur G.** Salt and Salt Shakers. Hobbies for Young and Old. First Edition. Washington D.C., Washington College Press, 1960. 22cm x 14cm. (3) 148 pages. Original Hardcover. Gilt lettering on spine and front board. Includes photograph illustrations. One colour plate. Very good condition with only minor signs of wear. Signed by the author. Paste down inscribed (pen) by unknown. 35,--

Includes for Example: Salt/ A brief history/ Salt of the sea/ Evolution of preparing salt for use in salt shakers/ Pictures of 550 salt shakers/ Some experiences as a collector/ Boxes, bottles and dredges/ Factors affecting supply and demand/ Designs/ Mechanical devices in salt shakers/ Overcoming corrosion in salt shakers/ Fashion and price

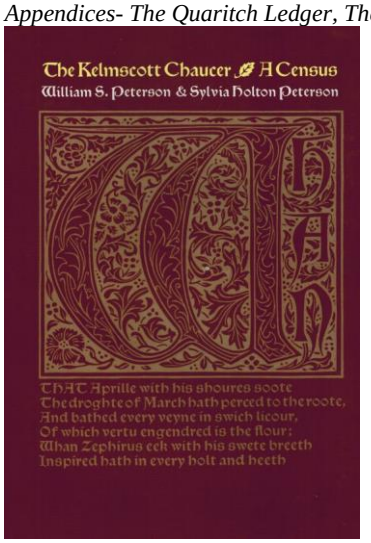
changes/ Uranium glass/ Condiments and their containers/ Pepper shakers/ Sugar bowls and shakers/ Sirup pitchers, molasses jugs and honey jars/ Mustard and catsup containers/ Oil and vinegar containers/ List of 830 salt shakers/ Reproduced glass and reproductions/ Photographing salt shakers etc.

SALT
and
SALT SHAKERS

ARTHUR G. PETERSON

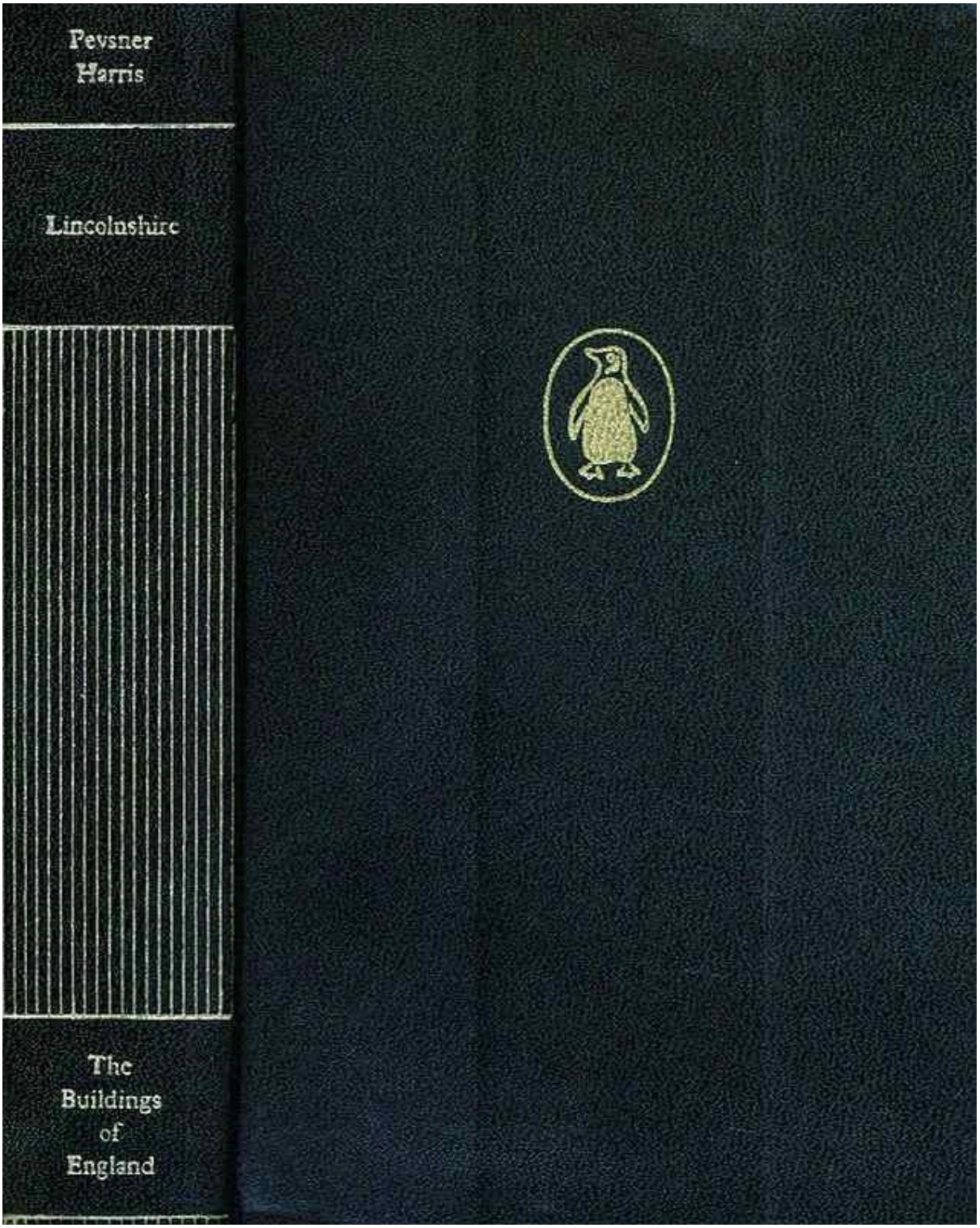
491 **Peterson, William S & Sylvia.** The Kelmscott Chaucer. A Census. First Edition. USA, Oak Knoll Press, 2011. 29 x 22 cm. 272 pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of external wear. 85,--

Includes for example the following chapters: Vellum Copies. Paper Copies. Unlocated Copies. Catalogues. Binders. Appendices- The Quaritch Ledger, The Kelmscott Press Mailing List and other Documents.

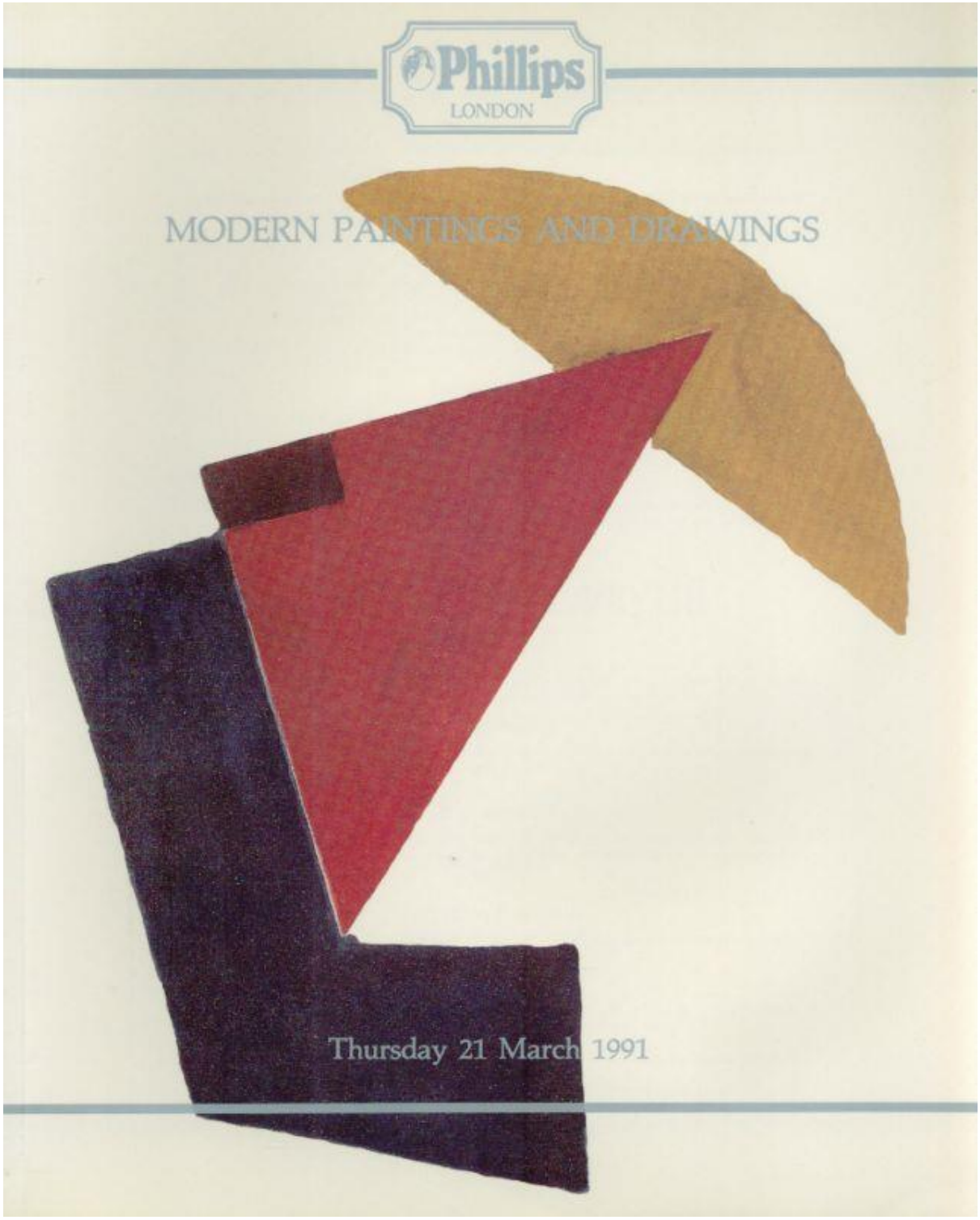


492 **Pevsner, Nikolaus / Harris, John.** The Buildings of England: Lincolnshire. London, Penguin Books, 1964. 8°. 768 pages. 105 illustrations on 64 plates. Original Hardcover (black leather with gilt lettering on spine). Excellent, close to new condition. Name of preowner in ink on endpaper. Internally clean and bright. 45,--

Includes: Foreword by Nikolaus Pevsner / Foreword by John Harris / Introduction / Geology / Archaeology / Churches / Secular Buildings / Lincoln / Lindsey / Kesteven and Holland / Glossary / Index of Plates / Index of Artists / Index of Places / Addenda //



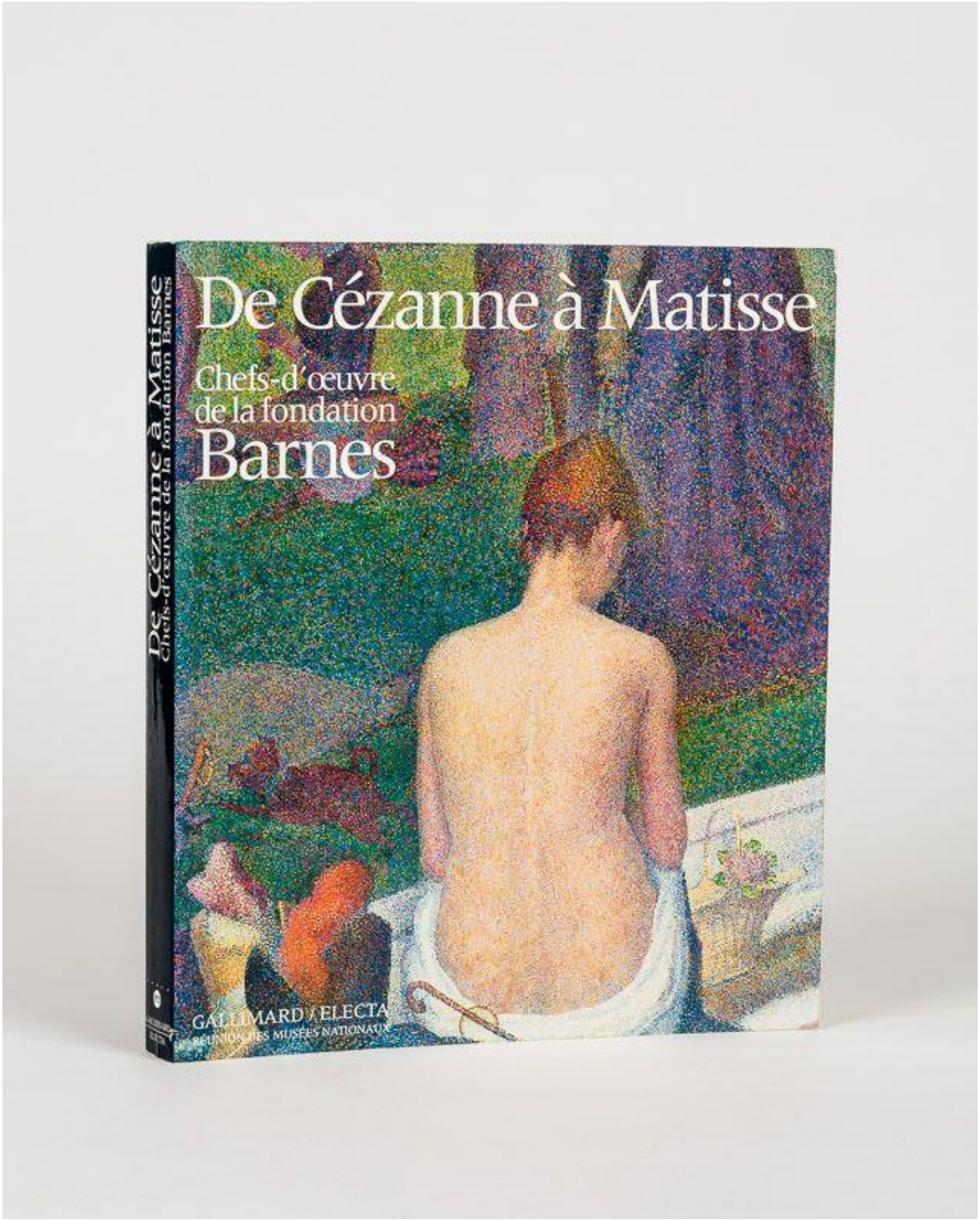
493 **Phillips London.** Modern Paintings and Drawings. Auction from Thursday, 21st of March, 1991 with paintings from Klimt, Pechstein, Kubin, Kollwitz, Kirchner, Nay etc. London, Phillips, Son and Neale, 1991. 20.5cm x 25cm. 96, (8) pages. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--



494 **[Picasso] Grand Palais.** De Renoir à Matisse. 22 chefs-d'œvre des musées soviétiques et français. 6 juin - 18 septembre 1978. Paris, Editions de la Réunion des Musées Nationaux, 1978. 21 cm x 20 cm. 55 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 25,--

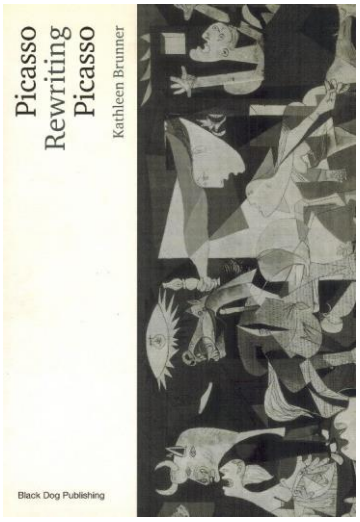
Includes for example the following artists: Henri Matisse / Gauguin / Paul Cézanne / Raoul Dufy / Pierre-Auguste Renoir etc etc.

495 **[Picasso, Pablo] Bouniort, Jeanne (Translator).** De Cézanne à Matisse. Chefs-d'œvre de la fondation Barnes. Paris, Gallimard / Electa, 1993. 29 cm x 24,5 cm. 317 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 65,--
Includes for example the following essays: Richard H. Glanton - Préface / Dr. Niara S. Sudarkasa - Avant-Propos / Jack Flam - Henri Matisse / Françoise Cachin - Vincent van Gogh / Jeffrey S.Weiss - Georges Braque / Marla Prather - Paul Gauguin etc etc.

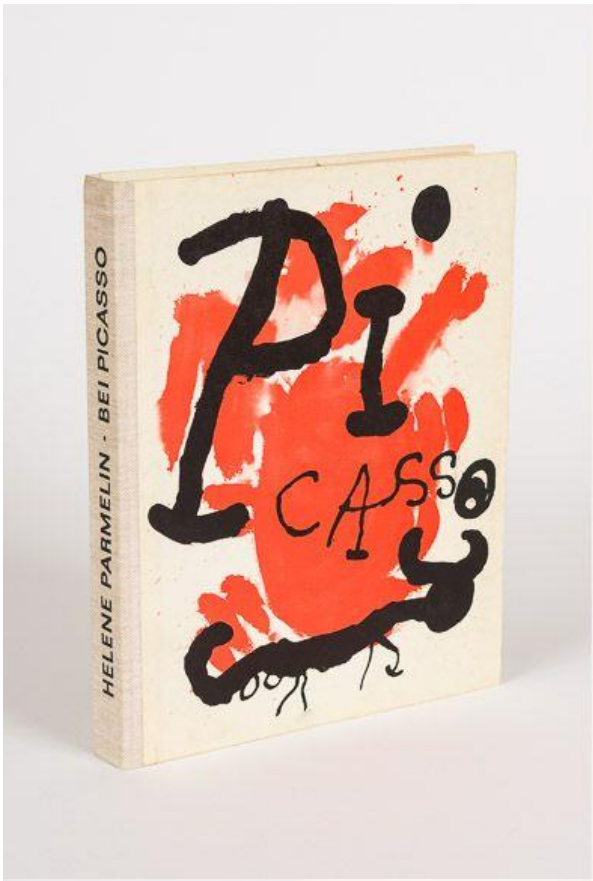


496 **[Picasso, Pablo] Brunner, Kathleen.** Picasso Rewriting Picasso. London, Black Dog Publishing, 2004. 27.8cm x 20.2cm. 189 pages. With unique illustrations. Original Softcover. Excellent condition with only minor signs of external wear. 25,--

Includes for example the following chapters: Melancholia, Metaphysics, Measurement Minitauromachia, 1935 / The Rotten Sun, from Boisgeloup to the Civil War texts, 1935-1937 / The Trauma, Guernica, 1937 / The Banquet, Desire Caught by the Tail, 1941 / The Phantom, The Burial of the Count of Orgaz, 1957-1959, etc.



497 **[Picasso, Pablo] Parmelin, Helene.** Bei Picasso. Mit 33 Abbildungen. Deutsch von Madeleine Jean. Berlin, F.A. Herbig Verlagsbuchhandlung, 1962. 20 x 24,5 cm. 237 Seiten. Hardcover/ Gebundene Ausgabe. Sehr guter Zustand mit minimalen Gebrauchsspuren. 120,--
Enthält u.a.: Der König von La Californie / Der König von Kalifornien (Ein Märchen) / Kleine Geschichten von La Californie - Der Mistral / Der Strand / Mappen voller Zeichnungen / Picasso in der Arena / Portrait der Madame H.P. / Die Friedenstauben und die Menschen / Vom Geist Vauvenargues /



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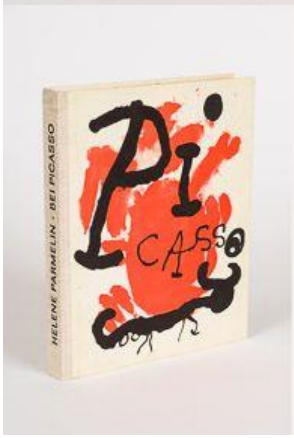

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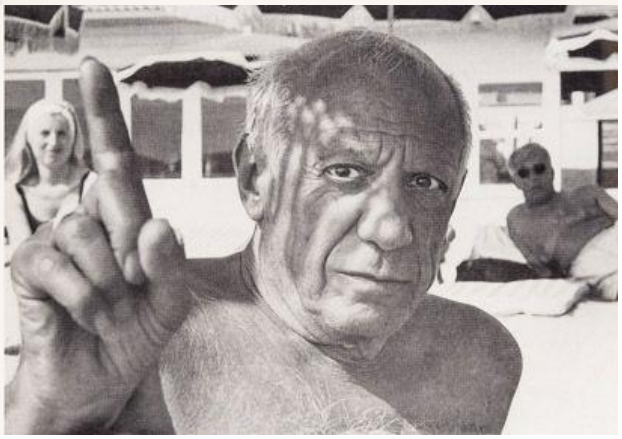

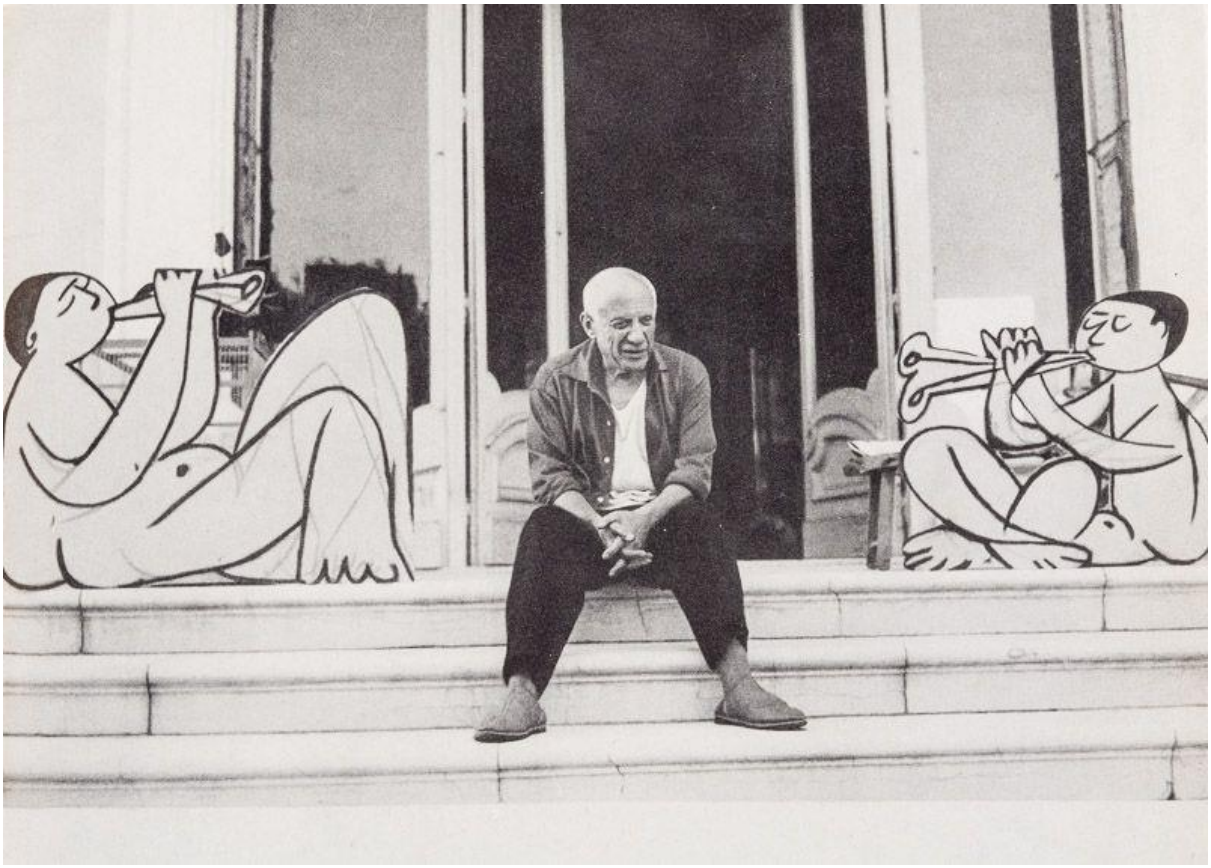

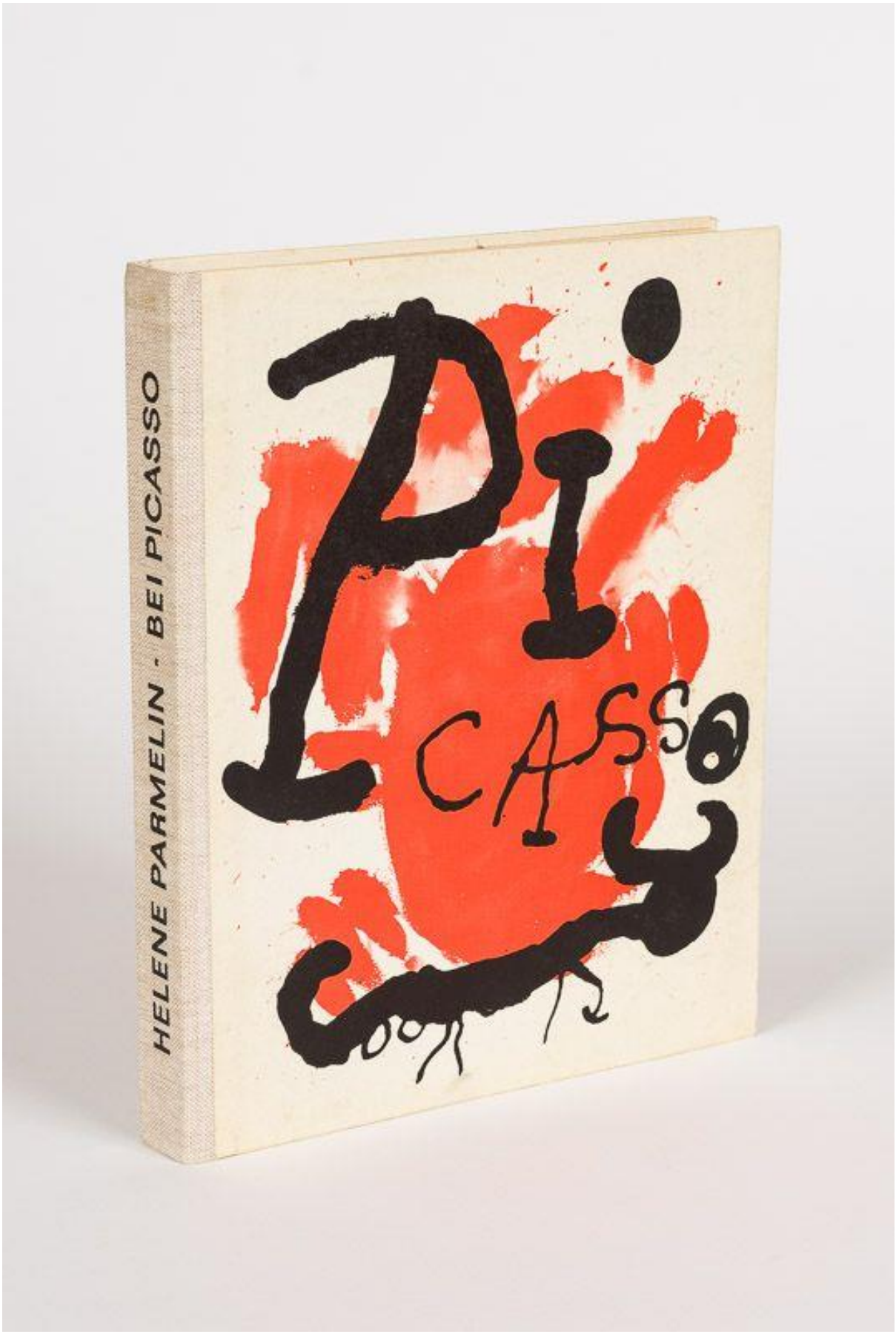
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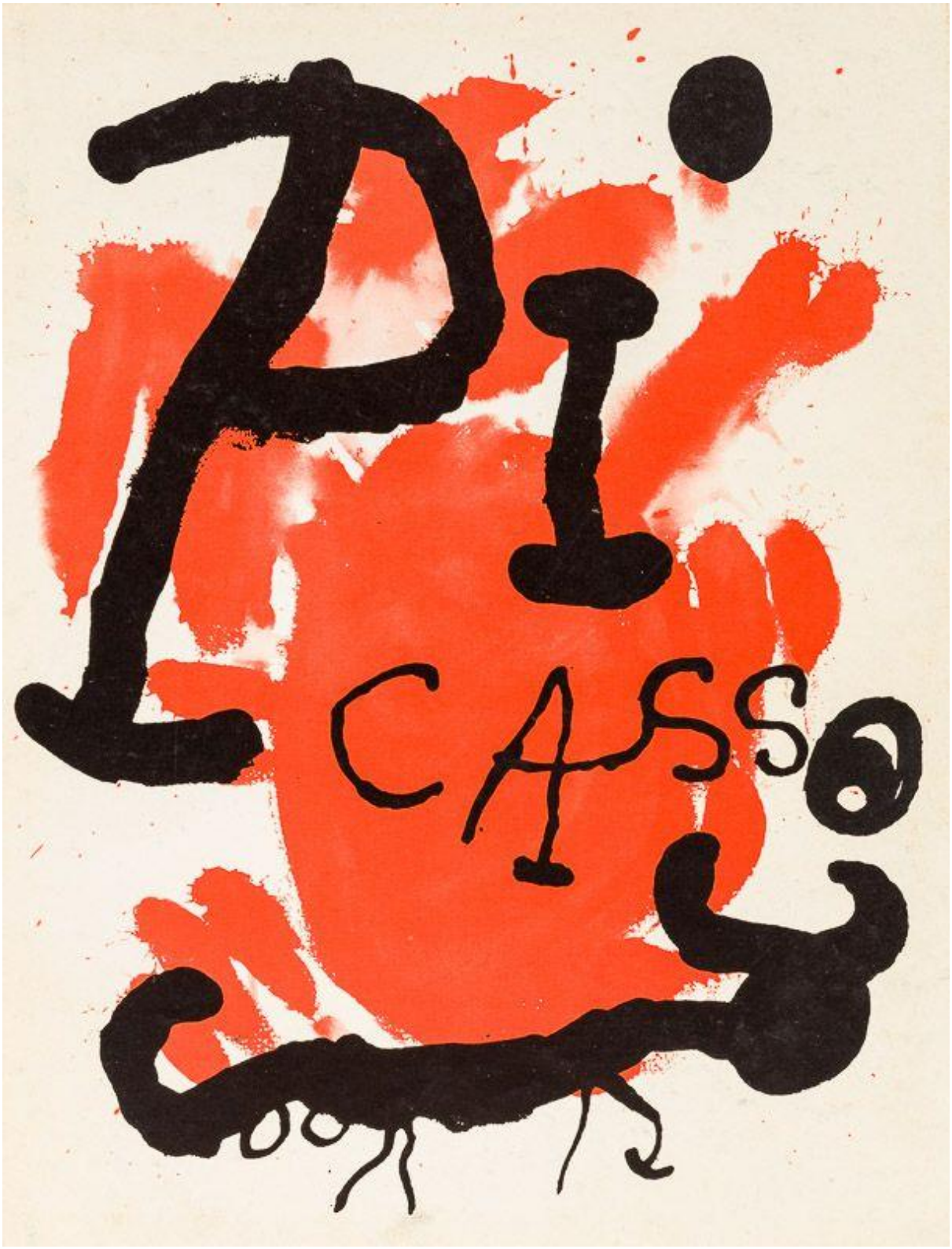
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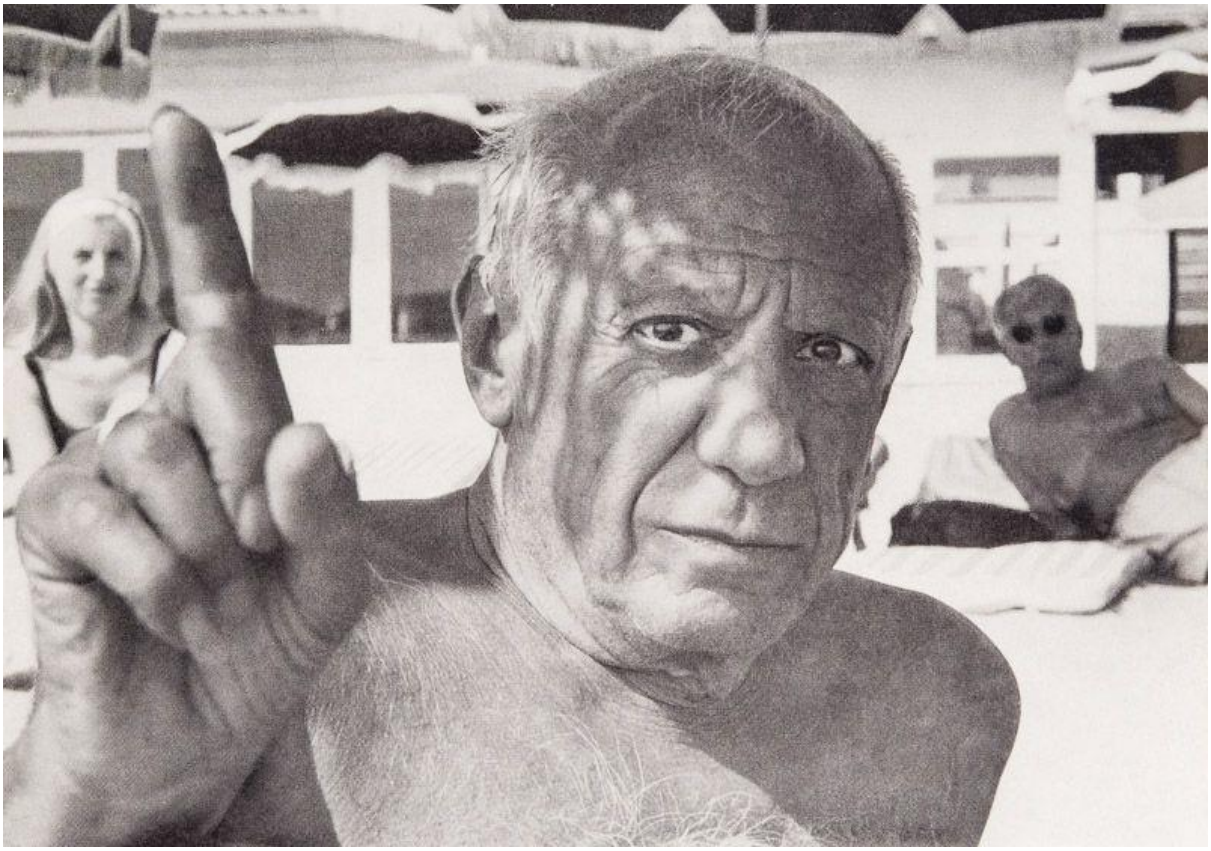

498 **[Picasso, Pablo] Penrose, Roland.** The Sculpture of Picasso. New York, The Museum of Modern Art, 1967. 30.5cm x 25cm. 231 pages. With illustrations of sculptures and other work. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear on the dustjacket. 65,--
The text and illustrations of this book offer the most comprehensive account ever published of Picasso's sculpture.

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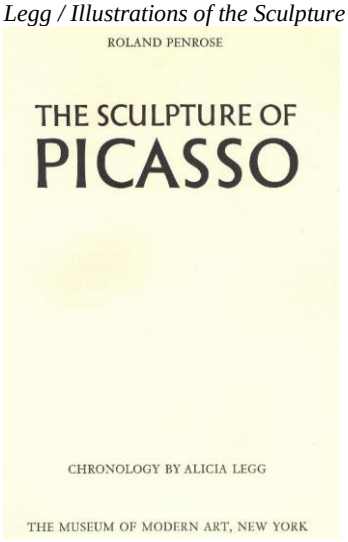

499 **[Picasso, Pablo] Penrose, Roland.** The Sculpture of Picasso. New York, The Museum of Modern Art, 1967. 29.9cm x 24cm. 231 pages. With illustrations of sculptures and other work. Origina Softcover. Very good condition with only minor signs of external wear on the dustjacket. 30,--
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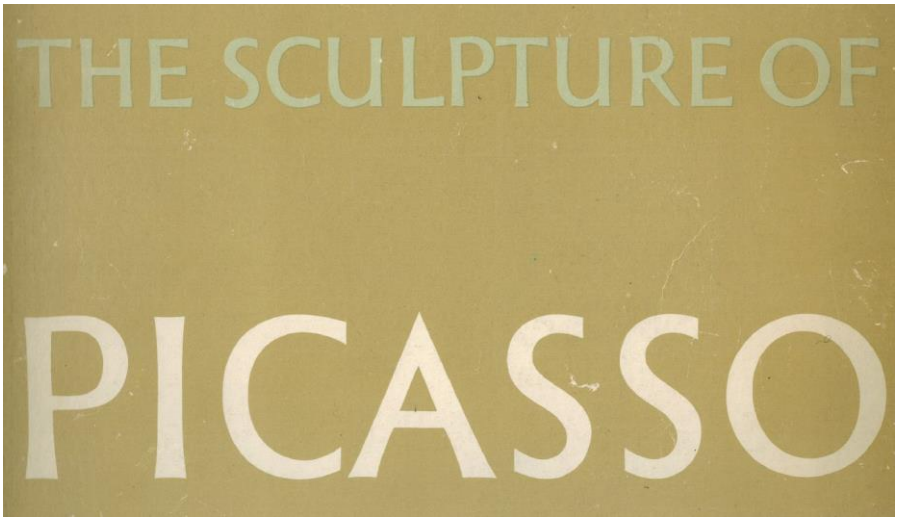
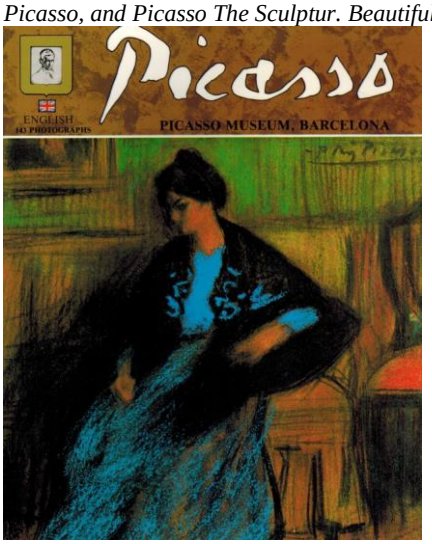
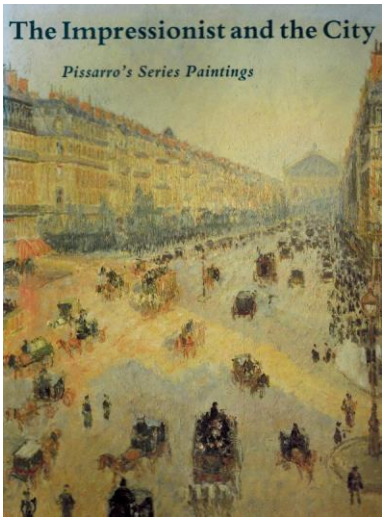


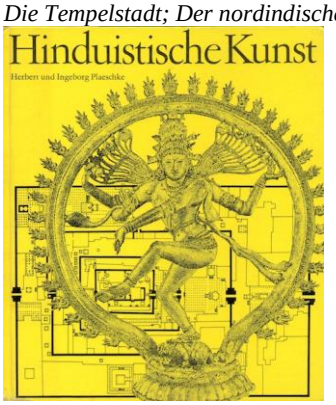
500 **[Picasso, Pablo], Clavell, Xavier Costa.** Picasso. Picasso Museum, Barcelona. 8th Edition. Barcelona, Editorial Escudo de Oro, S.A., 1994. 20.5 cm x 24 cm. 93 pages. Original Softcover. Very good condition with only very minor signs of external wear. 16,--
Includes for example the following essays: The Genius of Picasso, The Rose Period, Gosol - a New Adventure for Picasso, and Picasso The Sculptur. Beautifully illustrated in colour throughout.



501 **[Pissarro, Camille]. Stevens, Mary Anne [ed].** The Impressionist and the City - Pissarro's Series Paintings. London, Royal Academy of Arts, 1993. 24.5 cm x 27.5 cm. LIII, 234 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 38,--
Includes for example the following essays: Camille Pissarro - A Brief Chronology, Camille Pissarro and Urban View Painting, Pissaro's Series - Conception, Realisation, and Interpretation. Catalogue features works from Rouen, Paris - The Avenue de l'Opera, Paris - The Pont-Neuf, Paris - Quai Voltaire, Dieppe - The Harbours, and Le Havre. Illustrated throughout, with artist's paintings in colour production.



502 **Plaeschke, Herbert und Ingeborg.** Hinduistische Kunst. Das indische Mittelalter. Erste Auflage. Leipzig, Koehler & Amelang, 1978. 19,5 x 22 cm. 175 Seiten. Hardcover/ Gebunden. Sehr guter Zustand mit minimalen Gebrauchsspuren. 35,--
Enthält unter anderem die folgenden Kapitel: Vedische Zeit; Die Volksreligion; Die Gupta-Epoche; Das Mittelalter; Die Tempelstadt; Der nordindische Baustil; Der mittelindische Bautypus; Elura; Elephanta etc.



503 **[Poggetto, Paolo Dal].** Arte in Valdelsa dal sec. XII al sec. XVIII. Certaldo, Palazzo Pretorio. 1963. 8°. 136, (2) pages text plus CXXX plates with illustrations. Original Softcover with illustrated dustjacket. Very good condition with only minor signs of wear. With few annotations. 45,--
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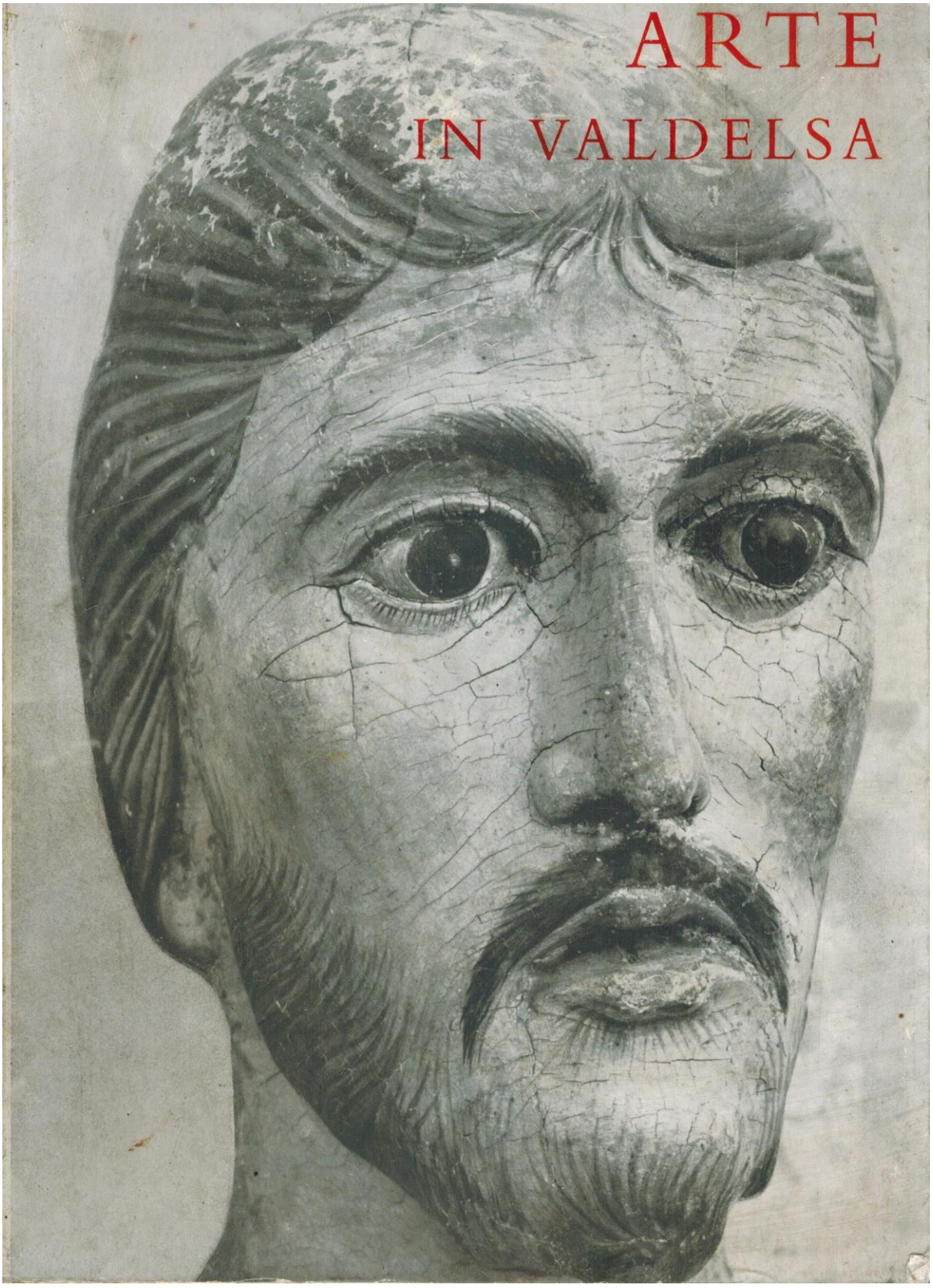
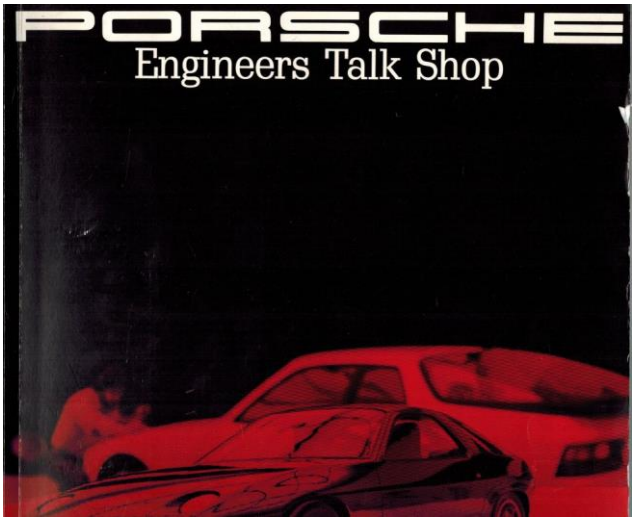
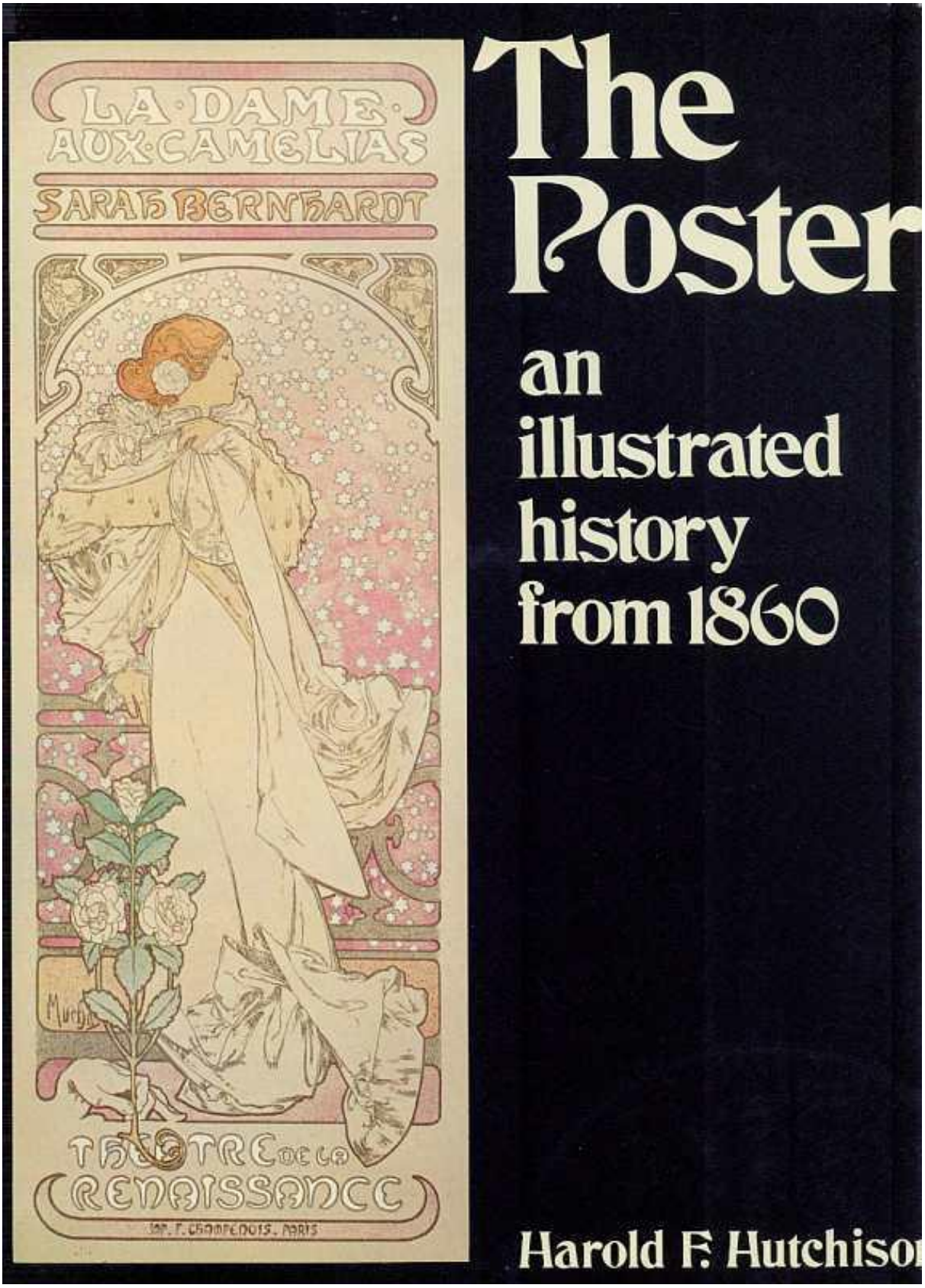


504 **Porsche, Dr. Ing. h.c. F.** Porsche. Engineers Talk Shop. Stuttgart, Porsche, 1979. 27,5 cm x 25 cm. 44 pages. Original Softcover. Very good condition with only minor signs of external wear. 120,--
Includes for example the following chapters: Exhaust Turbo Charging for the Porsche 924 Turbo / Design Features of the Engine / Exhaust Turbo Charging / Fuel Supply and Fuel Injection System / The 928 Engine / The TOP Engine / Possible Improvements to the Otto Engine / The Thermodynamically "Optimised" Porsche (TOP) Engine / Cylinder Cut-Out in the Porsche 928 Engine - A Chance for Real Fuel Economy / Fuel Consumption in the Conventional

Four-stroke Petrol Engine / Lower Consumption through Cylinder Cut-Out / Cylinder Cut-Out Operation in hte 8-Cylinder Porsche Engine / Fuel Consumption Measurement by DIN Method / Porsche's Low Noise Emission / Engine - Transmission Location / Gearbox Lay-Out / Topical Issues in Aerodynamics / Safety in the 911, 924 and 928 series etc etc.



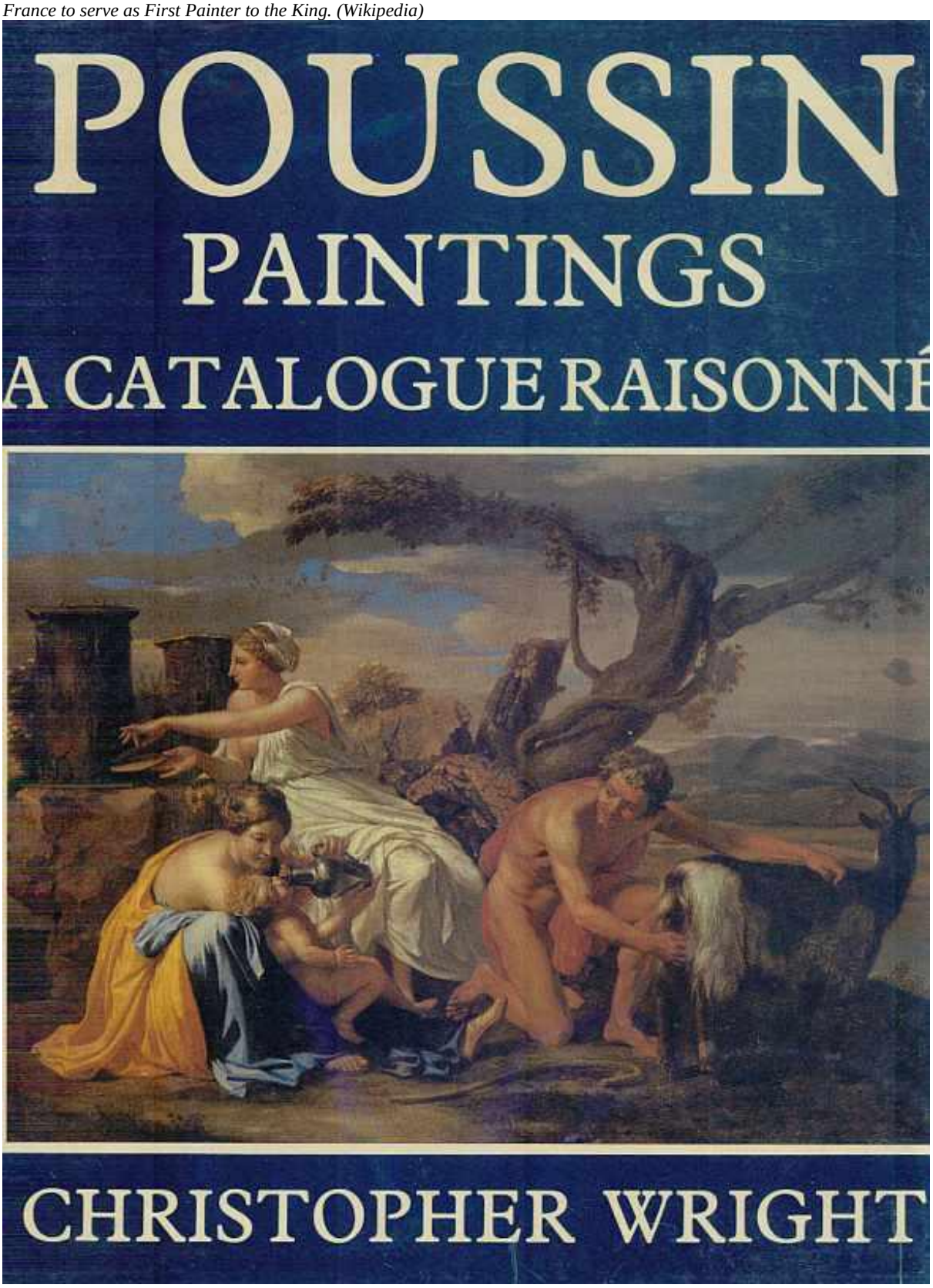
505 **[Poster] Hutchison, Harold F.** The Poster. An illustrated history from 1860. London, Studio Vista, 1968. 22.5cm x 30cm. 216 pages 220 illustrations, 40 in full colour. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. Name on endpaper. 50,--
Includes for example: The poster in France 1860-1900/ The Poster in England and the United States 1860-1900/ The New Century 1900-1913/ The First World War 1914-1919/ The Twenties 1920-1929/ The Vintange Thirties in Europe 1930-1938/ Propaganda 1939-1946/ Poster International 1947-1967/ New Trends/



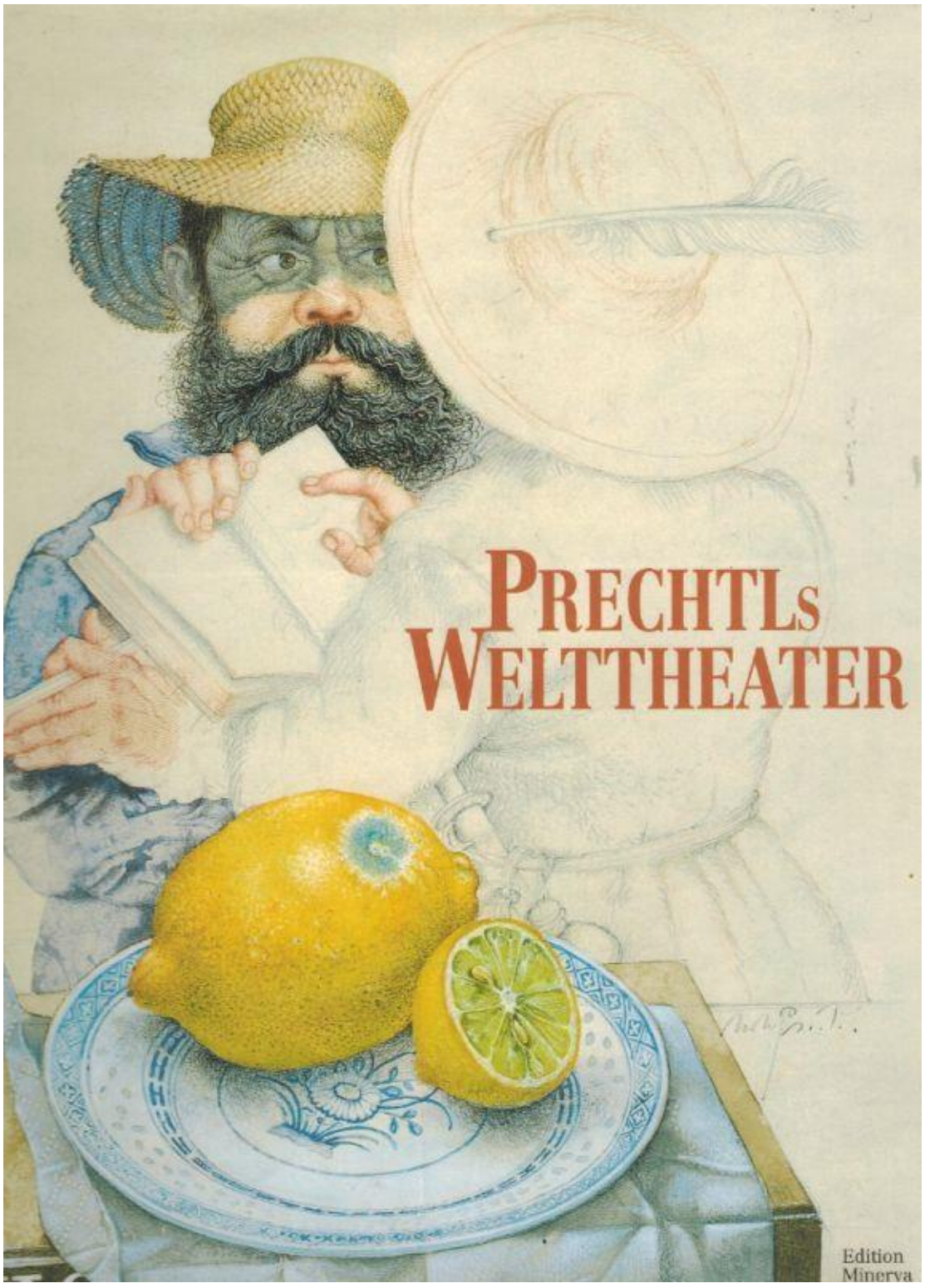
506 **[Poussin, Nicolas] Wright, Christopher.** Poussin Paintings. A catalogue Raisonné. First Edition. London, Harlequin Books Ltd, 1985. 24cm x 29.5cm. 304 pages with 217 illustrations. Original Hardcover with original, unclipped dustjacket in protective Mylar. Very good condition with only minor signs of wear. Frontispiece slightly detached. 75,--
Includes for example: The Early years in Rome/ The Early maturity the 1630's/ The Artists Maturity: The

Sacraments and related paintings/ Poussin as a landscape painter/ The final years 1650-1665.

Nicolas Poussin (15 June 1594 – 19 November 1665) was a French painter in the classical style. His work predominantly features clarity, logic, and order, and favors line over color. His work serves as an alternative to the dominant Baroque style of the 17th century. Until the 20th century he remained the major inspiration for such classically oriented artists as Jacques-Louis David, Jean-Auguste-Dominique Ingres and Paul Cézanne.
He spent most of his working life in Rome, except for a short period when Cardinal Richelieu ordered him back to France to serve as First Painter to the King. (Wikipedia)



507 **Precht, Michael Mathias.** Prechtls Welttheater. Wolfratshausen, Minerva Herman Farnung, 2001. 31cm x 23.4cm. 310 (3) Seiten. Umfangreich illustriert / With colour illustrations. Original Hardcover with original illustrated dustjacket. / Original Hardcover mit Schutzumschlag. Excellent condition with only minor signs of external wear. / Sehr guter Zustand mit nur minimalen Gebrauchsspuren am Umschlag. 78,--



508 **Preetorius, Emil.** Geheimnis des Sichtbaren. Gesammelte Aufsätze zur Kunst. München, Piper, 1963. Gr.- 8°. 204 Seiten. 1 Titelbild. Mit 40 Abbildungen. Leinen mit Schutzumschlag. Sehr guter Zustand mit nur ganz geringen Gebrauchsspuren. KEINE Anstreichungen. KEIN Mängelexemplar. 30,--

509 **Preißler, Johann Daniel / Preißler, Georg Martin.** Die durch Theorie erfundene Practic, Oder

Gründlich-verfasste Reguln deren man sich als einer Anleitung zu berühmter Künstlere (sic) Zeichen-Wercken bestens bedienen kan (sic). [Drei Werke in sechs Teilen auf zwei Bände verteilt !] Vier Theile inclusive dem vierten "Fortsetzungsband". Zwei Anhänge angebunden - Anhang I: L'Anatomia Deipittori del Signore Carlo Cesio, das ist: deutliche Anweisung und gründliche Vorstellung von der Anatomie der Mahler (sic), wie in den Gliedern des menschlichen Leibs die vornehmste Gebeine und Musculn, nach ihren Namen, Stellen, Anfängen und Enden, auch fordersten Verrichtungen, bey ihren unterschiedlichen Bewegungen und HAndlungen zu erkennen, anzusehen und vorzustellen seyn; anfänglich von dem Kunst=berühmten Meister Carlo Cesio in netten und deutlichen Tabellen, auch kurtzen, doch gründlichen in Italiänischer Sprache beygefügten Erklärungen an das Licht gegeben: Nun aber zu mehrern Aufnahm der Mahler= und Zeichen=Kunst in das Teutsche getreulich übersetzet mitgetheilet von Johann Daniel Preißlern, der Nürnbergischen Kunstmahler=Academie Directore bey welchem sie auch zu finden. / Anhang II: Gründliche Anleitung welcher man sich im Nachzeichnen schöner Landschafften oder Prospecten bedienen kan (sic), den Liebhabern der Zeichen-Kunst mitgetheilet und eigenhändig in Kupfer gebracht, von Johann Daniel Preißler. Mit 104 Kupfertafeln von Georg Martin Preißler. Mischauflage (vierte bis siebente Auflage). 5 Teile in 2 Bänden (vollständig). Nürnberg, Kunst-Mahler-Academie, 1747-1780. Folio. Band I enthält die Teile 1-3 mit der Vorrede und dem "Nöthigen Vorbericht" aufgeteilt auf die ersten zwei Teile. Paginierung: Teil I: (2 Bll.), 19 ganzseitige Kupfertafeln / Teil II: (5 Bll.), 18 ganzseitige Kupfertafeln /

Teil III: (4 Bll.), 17 ganzseitige Kupfertafeln, (3 Bll.). Eine Kupfer in einer Ecke minimal beschmutzt.

Band II enthält den vierten "Fortsetzungs" - Band und im Anhang das Werk von Carlo Cesio. Paginierung: Teil IV: (4 Bll.), 18 ganzseitige Kupfertafeln / ANHANG I: L'Anatomia Deipittori / Anatomie der Mahler - Paginierung: (2 Bll.), 16 ganzseitige Kupfer (im Stile Vesalius' und Eustachius') / Anhang II: Nachzeichnen schöner Landschaften - Paginierung: (2), 16 ganzseitige Kupfertafeln // Wunderschöne Halblederbände des späten 18.Jahrhunderts oder frühen 19.Jahrhunderts. Das Halbleder auf fünf unechten Bünden mit zweifarbigen Rückenschildchen und reicher Rückenvergoldung. Exzellenter Erhaltungszustand mit nur einem der Kupferstiche mit minimaler Verschmutzung. Eine der schönsten Ausgabe einer Malerschule die wir je gesehen haben. 2.800,--

Johann Daniel Preissler (1666, Nuremberg – 1737) was a notable member of a German artistic family, originating in Bohemia. His children included Johan Martin Preisler, Georg Martin Preisler and Johann Justin Preissler, all artists.

Most notable for his portraits, nudes and history paintings, he also produced drawings and frescoes. He was also known beyond Nuremberg for his "Die durch Theorie erfundene Practic" (full title: "Die durch Theorie erfundene Practic oder Gründlich verfasste Reguln deren man sich als einer Anleitung zu berühmter Künstlere Zeichen-Wercke bestens bedienen kann"), a sequence of works on art-theory – the individual works were translated into several other languages and served as textbooks for students such as the Swiss Salomon Gessner right up until the 19th century. By the time of his death in 1737, Johann Caspar Füssli spoke of Preissler and Jan Kupecky as the two most famous Nuremberg artists of the early 18th century.

He received his first artistic training in his home town under his father, the history painter and portraitist Daniel Preissler (1627–1665), continuing his education in the studio of Johann Murrer. From 1688 to 1696 he stayed in Italy, including periods in Rome and Venice. In 1705 he became the director of Nuremberg's Academy of Fine Arts, which under his leadership turned into a city institution.

In 1716 he founded the Zeichenschule (drawing school), open to "poor people's children" – it proved a great success. With 71 students entering in the first year, its intake was so large that in 1721 Preissler began producing the teaching materials which later became his "Die durch Theorie erfundene Practic" – he had previously only published academic works, such as ones on anatomy. Preissler also wrote on the academically neglected topics such as ornament and flower-drawing (in 1725) and landscape drawing (1739), though throughout his writing he insisted that these were only beginners' lessons. (Wikipedia)

Joh. Dan. Preisler inv. et del. Cum Priv. Sacr. Caesar. Maj.
Georg. Mart. Preisler sculps.

Die durch

THEORIE

erfundene

PRACTIC,

Oder

Gründlich-verfaſſte

Regüln

deren man ſich

als einer Anleitung

zu berühmter Künſtlere

Zeichen-Gerechtigkeit

beſtens bedienen kan.

Erſter Theil.

Zum ſechstenmal aufgelegt,

und herausgegeben

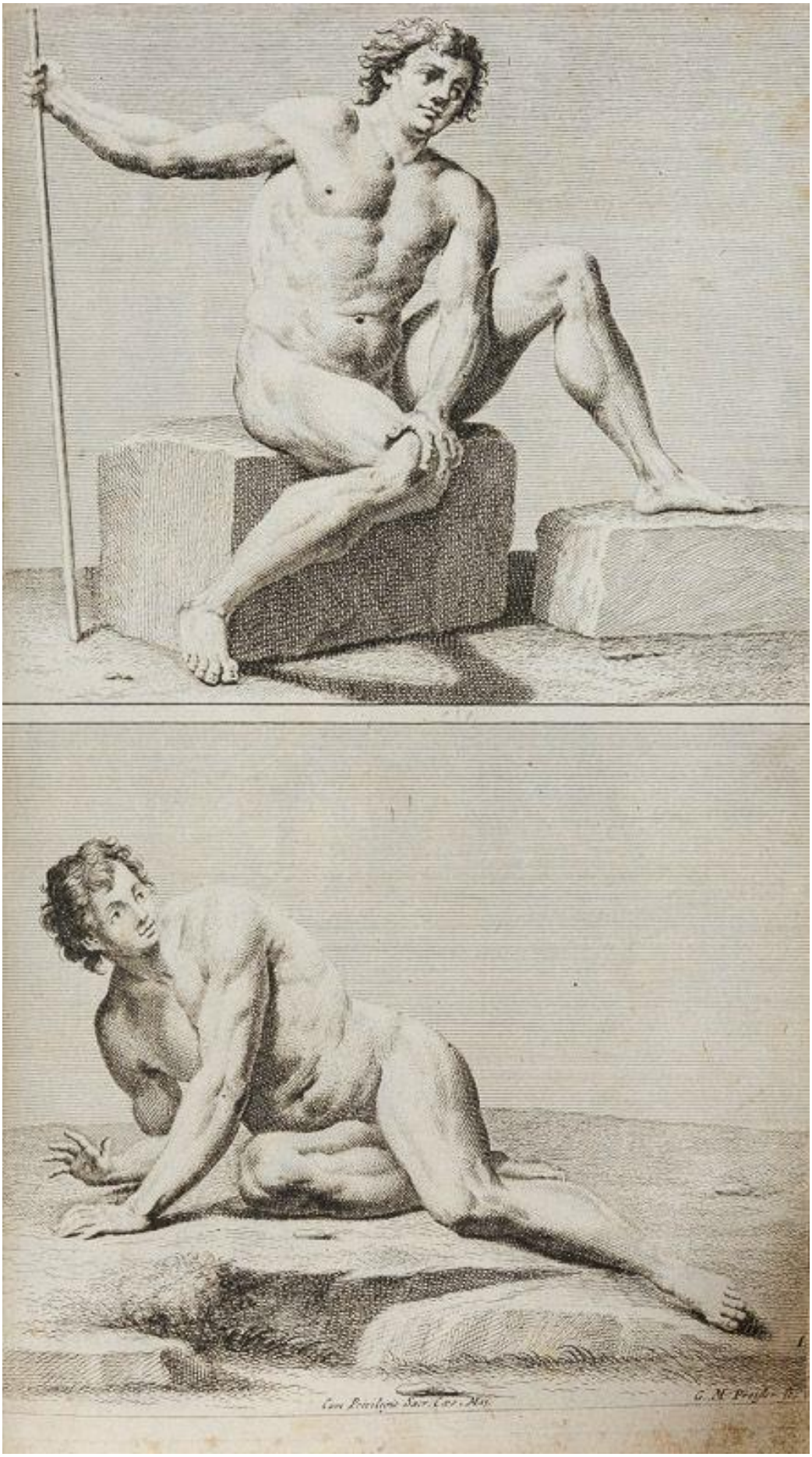
von

Johann Daniel Preißler,

der allhieſigen Kunſt-Mahler-Academie Director,

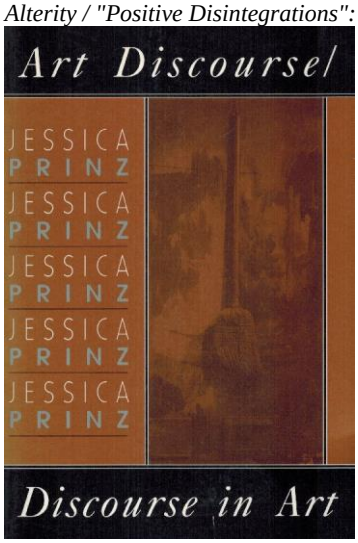
und bey deſſen Erben finden, in Nürnberg.

ANNO MDCCXLVII.



510 **Prinz, Jessica.** Art Discourse - Discourse in Art. New Brunswick, Rutgers University Press, 1991. 22.9cm x 15.3cm. XVI, 226 pages. With 54 illustrations. Original Softcover. Excellent condition with only minor signs of external wear. 35,--

Includes for example the following chapters: The Text in the Eye / Marginalia at the Center / Text and Context: Reading Kosuth's Art / Words an Abime: Smithson's Labyrinth of Signs / "Always Two Things Switching": Anderson's Alterity / "Positive Disintegrations": Working Language into the 1990s.

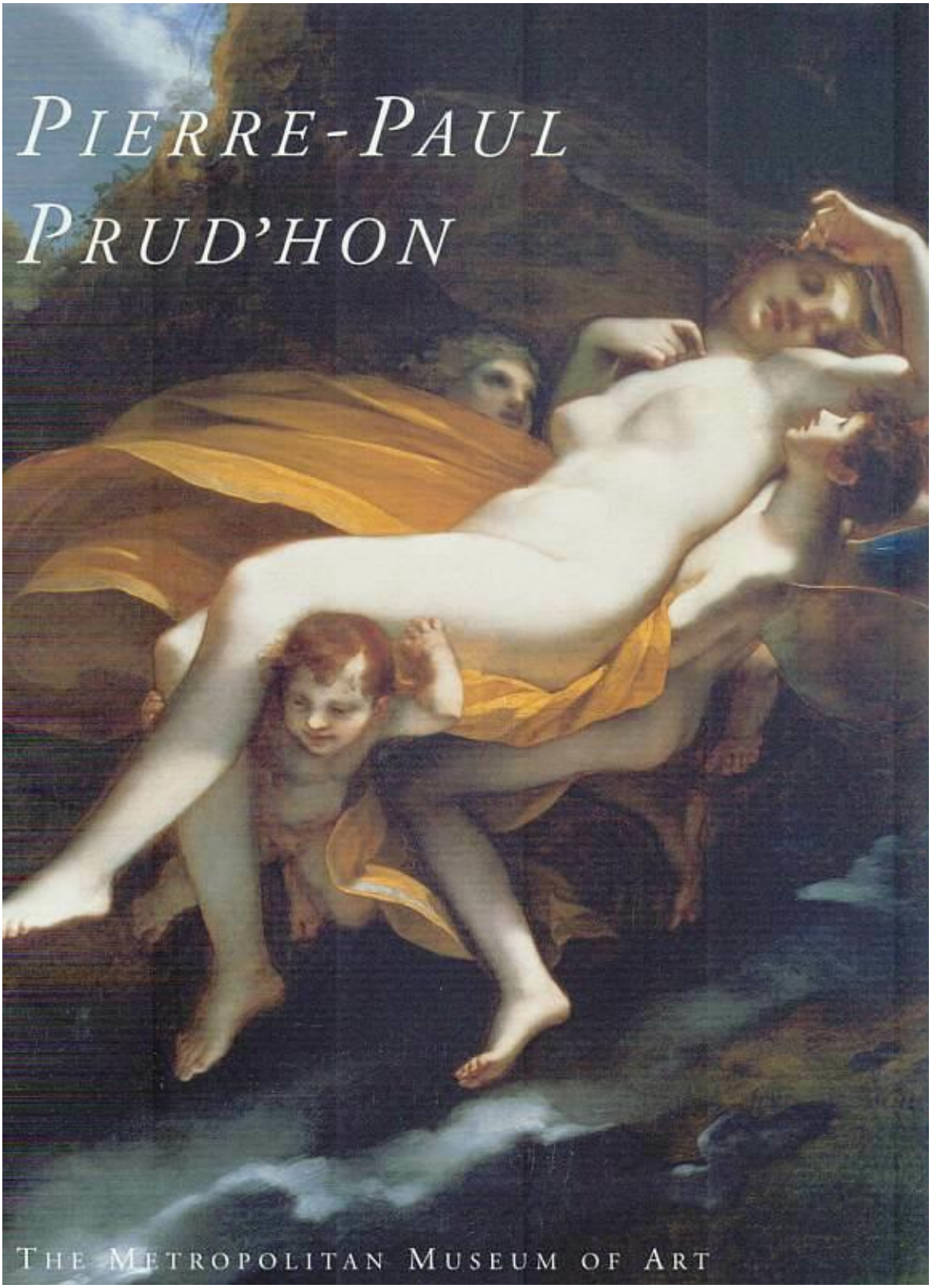


511 **[Prud'hon, Pierre-Paul] Laveissière, Sylvain.** Pierre-Paul Prud'hon. First Edition. New York, Harry N. Abrams, 1998. 23.5cm x 33cm. 344 pages with 221 illustrations. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 95,--

Includes for example: The end of the ancien Regime/ Prud'hons beginnings (1774-84)/ Rome (late 1784- Spring 1788)/ The Revolution and the Republic/ Allegories/ Portraiture (1780-1800)/ Illustrations/ Interior decorations/ Revolutionary Allegories/ The Empire: Portraiture (1804-14)/ Andromaque et Astyanax: The Genesis of a history painting/ A commission for the Palais de Justice Paris: La Justice et la Vengeance divine poursuivant le Crime/ anthology : From Adonis to Zephyr/ Academic Drawings/ The Restoration: The last portraits/ Commissions for the Crown/ A dream of happiness/

Pierre-Paul Prud'hon (April 4, 1758 – February 16, 1823) was a French Romantic painter and draughtsman best known for his allegorical paintings and portraits.
Pierre-Paul Prud'hon was born in Cluny, Saône-et-Loire. He received his training in the French provinces and went to Italy when he was twenty-six years old to continue his education. On his return to Paris, he decorated some private mansions and his work for wealthy Parisians led him to be held in high esteem at Napoleon's court.

His painting of Josephine portrays her, not as an Empress but as a lovely attractive woman which led some to think that he might have been in love with her. After the divorce of Napoleon and Josephine, he was also employed by Napoleon' s second wife Marie-Louise.
Prud'hon was at times clearly influenced by Neo-classicism, at other times by Romanticism. Appreciated by other artists and writers like Stendhal, Delacroix, Millet and Baudelaire for his chiaroscuro and convincing realism, he is probably most famous for his Crucifixion (1822), which he painted for St. Etienne's Cathedral in Metz. Crucifixion now hangs in the Louvre.
The young Théodore Géricault had painted copies of work by Prud'hon, whose "thunderously tragic pictures" include his masterpiece, Justice and Divine Vengeance Pursuing Crime, where oppressive darkness and the compositional base of a naked, sprawled corpse obviously anticipate Géricault's painting The Raft of the Medusa. (Wikipedia)

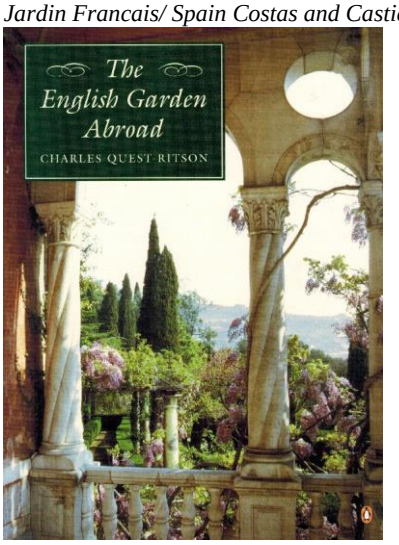


512 **Puppi, Lionello Palladio.** Andrea Palladio. München, Deutscher Taschenbuch-Verlag, 1982. 8°. 390 Seiten. 310 Illustrationen. Softcover. Kartoniert. Sehr guter Zustand mit nur ganz geringen Gebrauchsspuren. KEINE Anstreichungen. dtv ; 2881 : dtv-Kunst 22,--

513 **Quest-Ritson, Charles.** The English Garden Abroad. Second Edition. London a.o., Penguin Books, 1996. 20cm x 27cm. 232 pages. Original paperback (softcover). Very good condition with only minor signs of

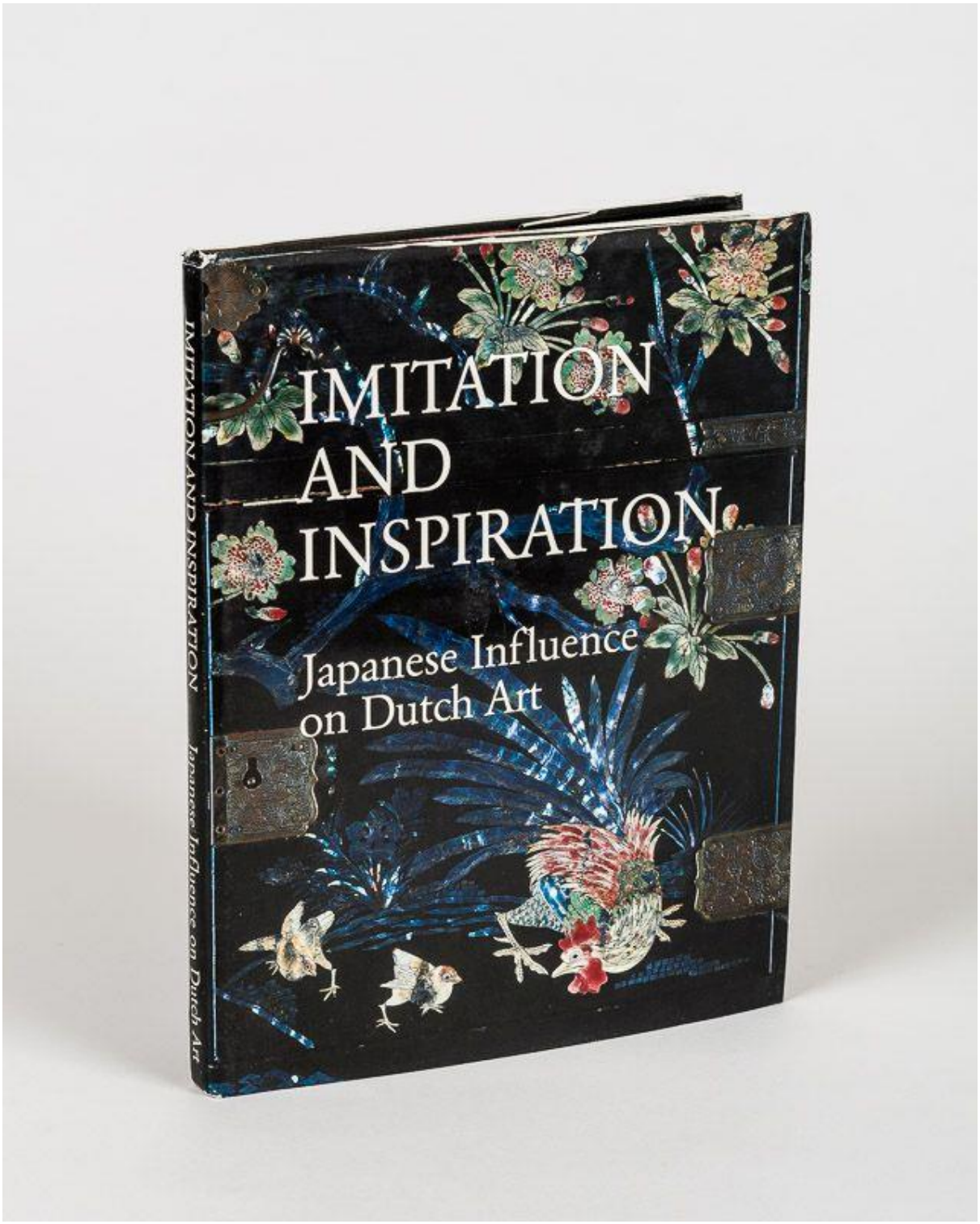
wear. 48,--

Includes for Example: The Riviera/ The Edwardian Riviera/ The Riviera in Modern Times/ La Mortola Botany versus Horticulture/ Italy Garden paradise of Exiles/ Landscape Style in Italy/ Tuscany The Renaissance Ideal/ The Italian Lakes/ Villa Taranto The Garden as a Status Symbol/ Portugal/ Spain/ Ninfa/ France Le Style Anglais and le Jardin Francais/ Spain Costas and Casticismo/



514 **Raay, Stefan van (Editor).** Imitation and Inspiration. Japanese Influence on Art. Amsterdam, Art Unlimited Books, 1989. 32 cm x 24,5 cm. 180 pages. With many colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 78,--

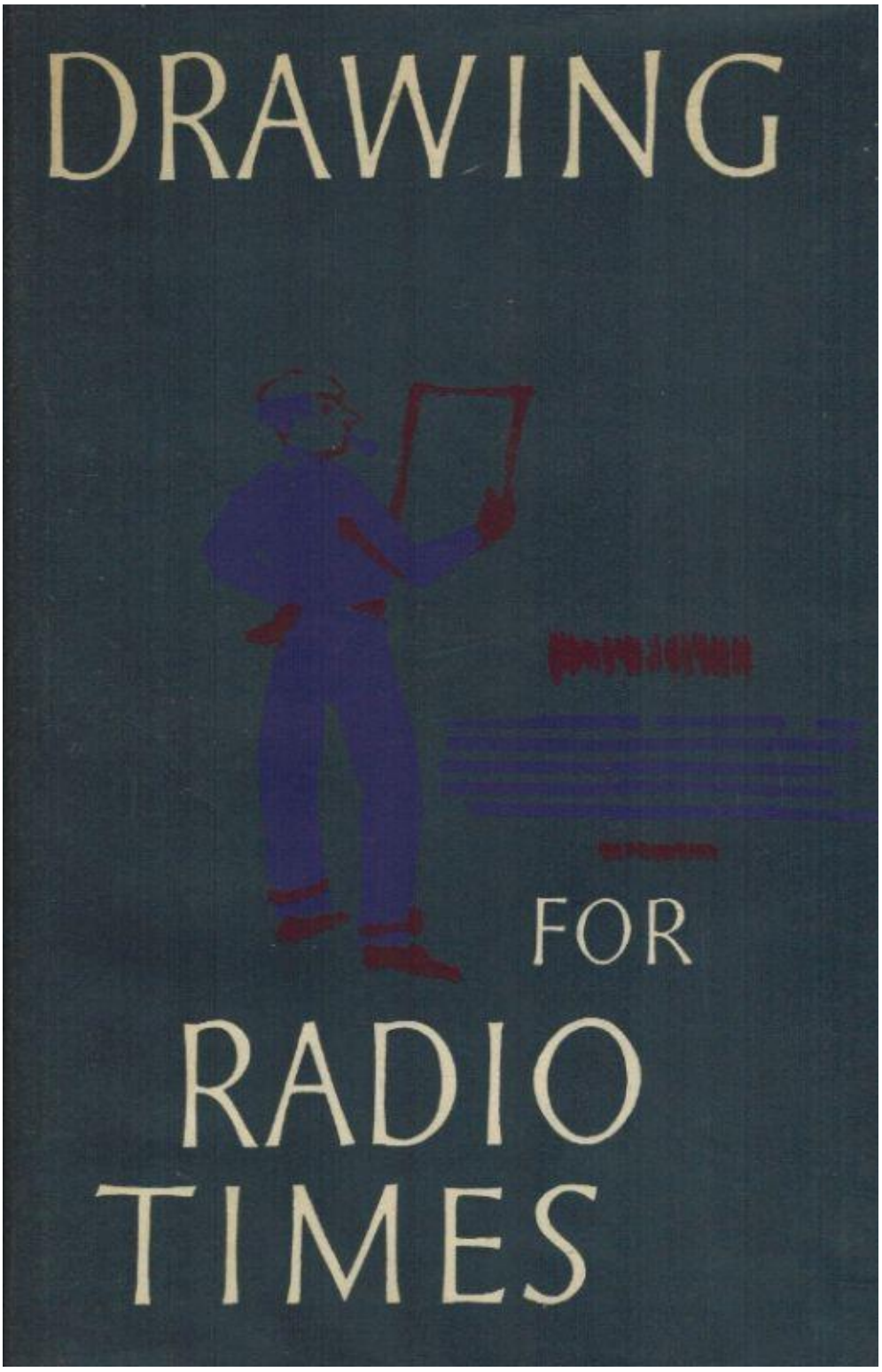
Includes for example the following essays: The Dutch in Japan / Frits Scholten - Japanese Porcelain and its Influence in the Netherlands 1660-1800 / Titus Eliëns - Dutch Lacquerwork in the 19th Century / Klaas Akkerman - A Pearl as a Dewdrop: Japonism in Dutch Jewellery and Silver / Leslie Tjon Sie Fat - Flora Japonica: Japan and Garden Art in the Netherlands / Madeleine Wardenaar - Imitation or Inspiration? Japanese Influences on Contemporary Dutch Art etc etc.



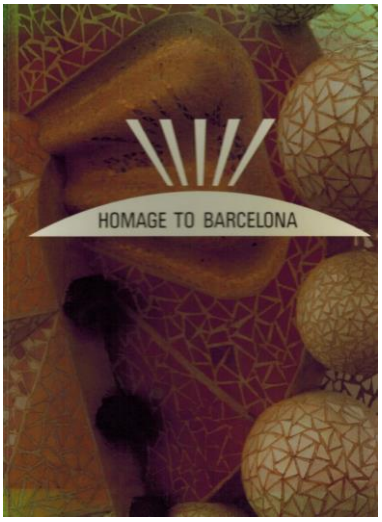
515 **[Radio Times] Keeling, Cecil/ Keeping, Charles/ Keogh, Brian/ Kneebone, Peter/ Knight, David etc.]** Drawing for Radio Times. With a foreword by R.D. Usherwood. London, The Bodley Head, 1961. 22.2cm x 14.2cm. 127 pages. Original Hardcover with original, unclipped, illustrated dustjacket in protective Mylar. Jacket - Design by Lacey Everett. Excellent condition with only minor signs of external wear to the dustjacket. Inside in unusually excellent and clean condition. 65,--

A notable feature of 'Radio Times', Britain's best-selling weekly, is the high quality of the drawings which illustrate programme announcements, especially for plays. In this book R.D. Usherwood, art editor of 'Radio Times' from 1950-1960, brings together an alphabetical arrangement the work of some 35 illustrators- including Edward Ardizzone, Susan Einzig, Eric Fraser, Leonard Rosoman and Robert Micklewright- who have contributed regularly over the years. Each entry is accompanied by a commentary discussing the special problems the artist had to surmount in his attempts to give an imaginative illustration to a pariticular feature. In many cases drawings or details

of drawings in their original size are also reproduced for comparison with the drawings as they appeared in 'Radio Times'.

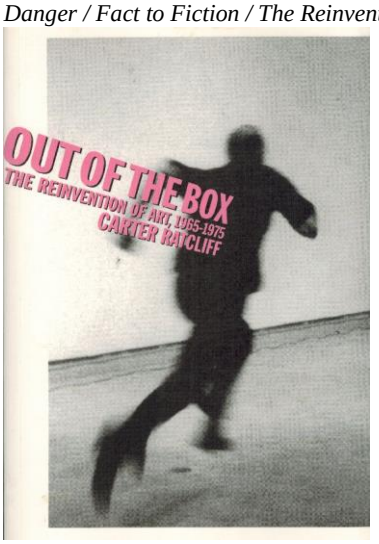


516 **Raeburn, Michael [ed].** Homage to Barcelona - The city and its art 1888-1936. London, Arts Council of Great Britain & Hayward Gallery, 1985. 21.5 cm x 27.5 cm. 328 pages. Original Softcover. Very good condition with only very minor signs of external wear. Slight creasing to rear corner of book-cover. 38,-- *Includes for example the following essays: The Universal Exhibition of 1888 by Judith Rohrer, Architecture in the emerging metropolis by Oriol Bohigas, Barcelona and its People by Salvador Giner, The art of Noucentisme by Franesc Fontbona, ADLAN and the artists of the Republic by Rosa Maria Subirana, Catalan literature between Modernisme and Noucentisme by Alan Yates, and Theatrical life in Barcelona, 1888-1939 by Guillem-Jordi Graells. Illustrated chronology is included as an appendix.*



517 **Raphael, Max.** Bild-Beschreibung. Natur, Raum und Geschichte in der Kunst. Frankfurt am Main, Suhrkamp, 1989. 8°. 470 S. Softcover. 1. Aufl. 1989. Kartoniert. Sehr guter, nahezu neuwertiger Zustand mit nur ganz geringen Gebrauchsspuren. KEIN Mängelexemplar. KEINE Anstreichungen. KEIN Besitzvermerk oder sonstige Eintragungen. Werkausgabe / Max Raphael Suhrkamp-Taschenbuch Wissenschaft ; 837 22,--

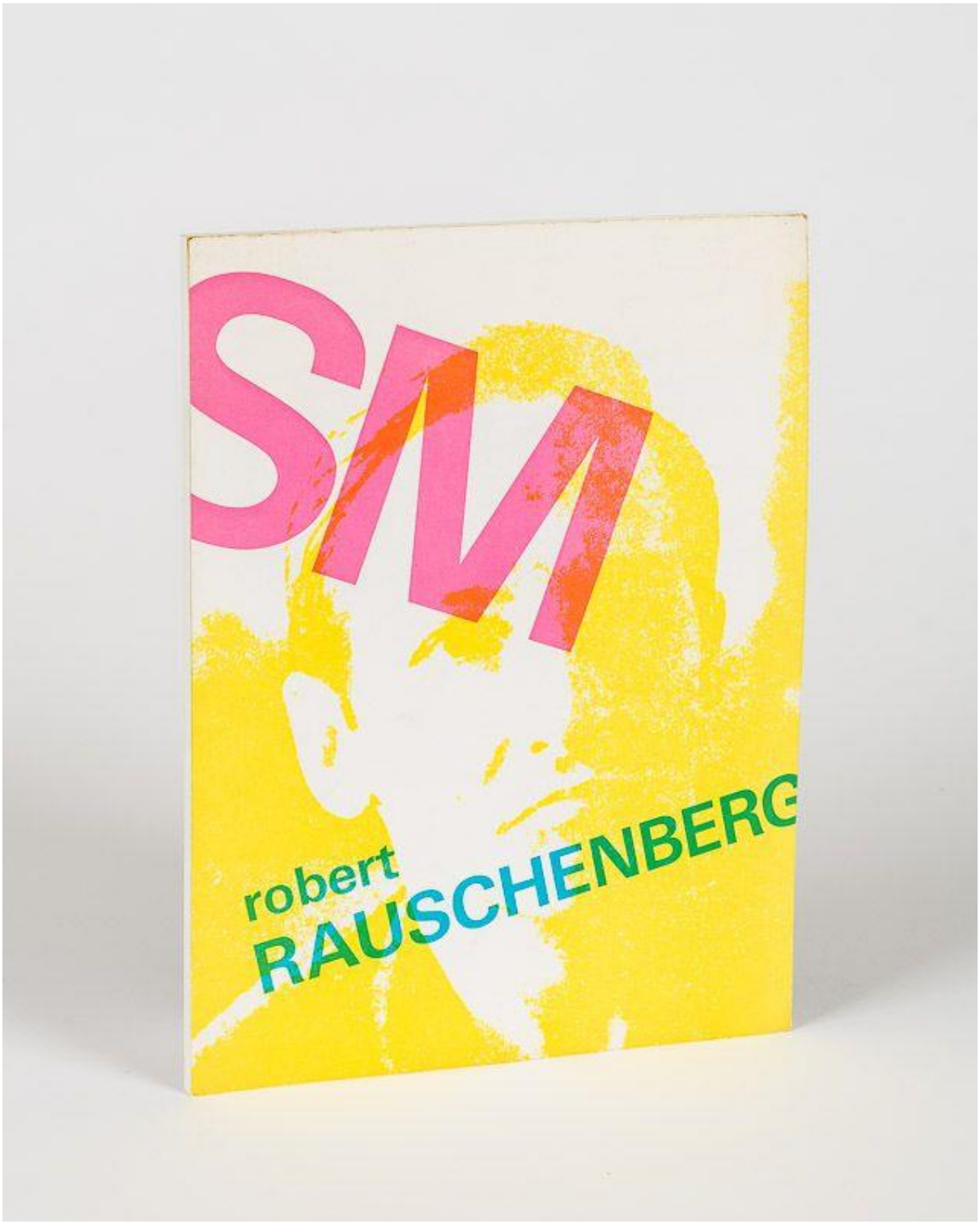
518 **Ratcliff, Carter.** Out of the Box - The Reinvention of Art 1965-1975. New York, Allworth Press, 2000. 23cm x 15.3cm. XII, 299 pages. With illustrations. Original Softcover. Excellent condition with only minor signs of external wear. 28,--
Includes for example the following chapters: Smashing the Minimalist Enclosure / Apodicticity / From Box to Plane and Line / from Line to Grid / From Grid to Room / Froom Room to Maze / Irony / dread / Disintegration / Absence / Danger / Fact to Fiction / The Reinvention of Art.



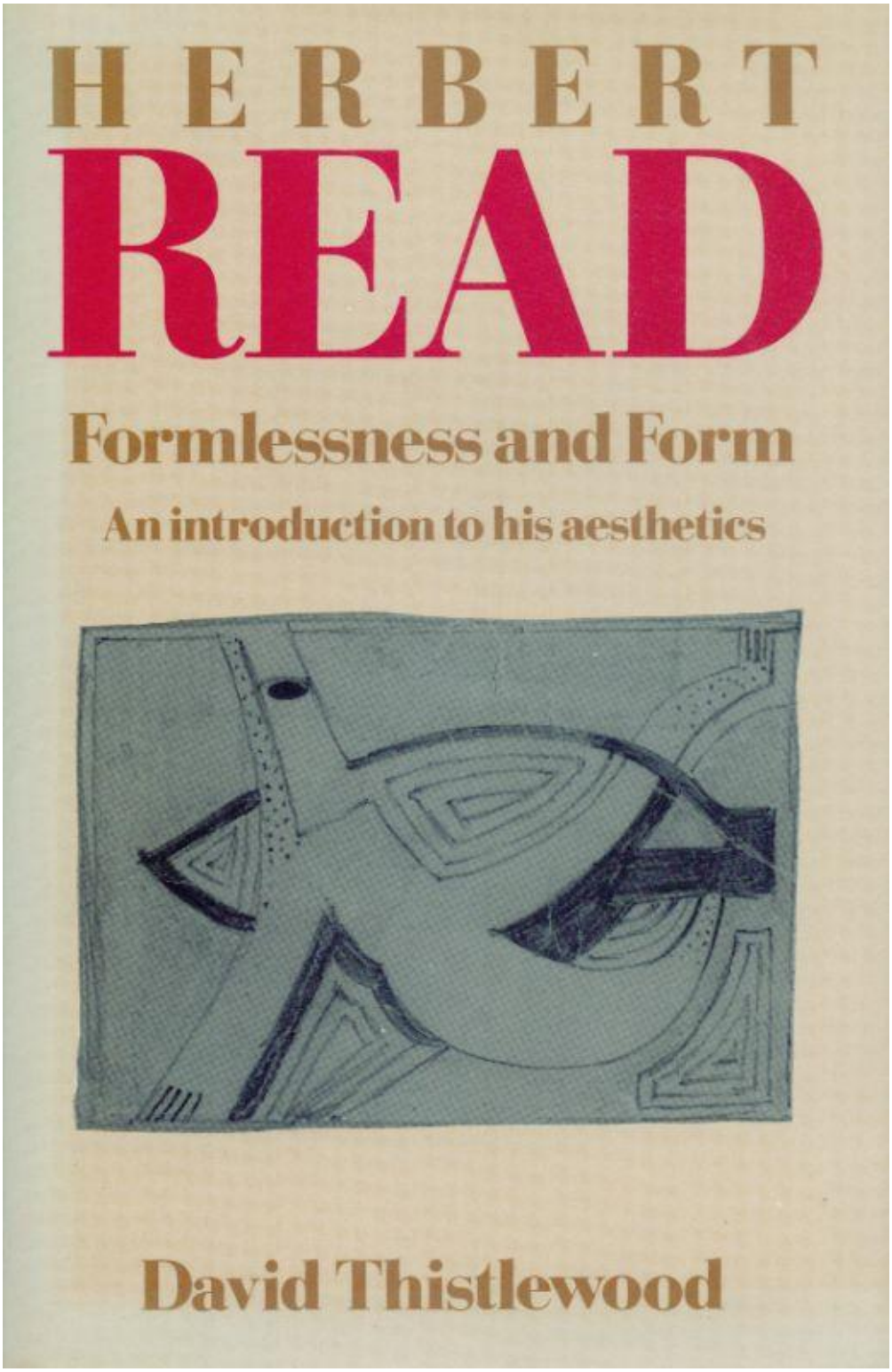
519 **Rauschenberg, Robert.** Stedelijk Museum Amsterdam 23 februari - 7 april 1968. Catalogus nr.433. Amsterdam, Stedelijk Museum, 1968. 27,5 cm x 21 cm. 72 pagina's / pages. Met talrijke illustraties in kleur en zwart-wit / With many black-and-white and colour illustrations throughout book. Original Softcover. In zeer goede staat met slechts weinig sporen van slijtage / Very good condition with only minor signs of external wear. 48,--
Catalogus voor de expositie in het Stedelijk Museum Amsterdam (23 februari - 7 april 1968).
Milton Rauschenberg (zijn eigenlijke naam) groeide op in een streng christelijk gezin. Als achttienjarige kwam hij door museumbezoek in contact met kunst. Van 1942 tot 1945 diende hij bij de Amerikaanse marine waar hij zich bewust werd van zijn tekencapaciteiten. Hij studeerde in 1947 in Parijs aan de Académie Julian, van 1948 tot 1950 in North Carolina aan het Black Montain College waar hij les kreeg van de uitgeweken Bauhaus-leraar Josef Albers. Vanaf 1949 volgde hij de lessen aan de befaamde Art Students League of New York, waar hij in 1952 afstudeerde. Zijn eerste combine dateert uit 1953. Van de combine 'Bed' uit 1955, bestaande uit olieverf, hoofdkussen, lakens en dekens, wordt beweerd dat de kunstenaar zijn eigen beddengoed gebruikte om dit kunstwerk te maken, omdat hij geen geld bezat om schildersdoek te kopen. Al snel merkte Rauschenberg dat het individualistische expressionisme een kunststroming was, die hij niet erg apprecieerde. Daarom ontwikkelde hij een realiteit gericht op kunst. Daarop

gebaseerd was de stelling: de kijker en kunstenaar zijn gelijkwaardig. Hiermee wilde hij duidelijk maken, dat de laatste actief aan het creatieve gebeuren diende deel te nemen. Hij evolueerde van abstract expressionist naar popart-artiest en meer bepaald assemblagekunstenaar. Hij stond bekend als schilder, beeldhouwer, fotograaf, performer en choreograaf. Robert Rauschenberg werd geïnspireerd door Andy Warhol (met zijn zeefdrukken), John Cage met zijn filosofie en Jasper Johns (vanwege zijn objecten en symbolen). Hij had langdurige romantische verhoudingen met de kunstenaars Cy Twombly en Jasper Johns. (Wikipedia).

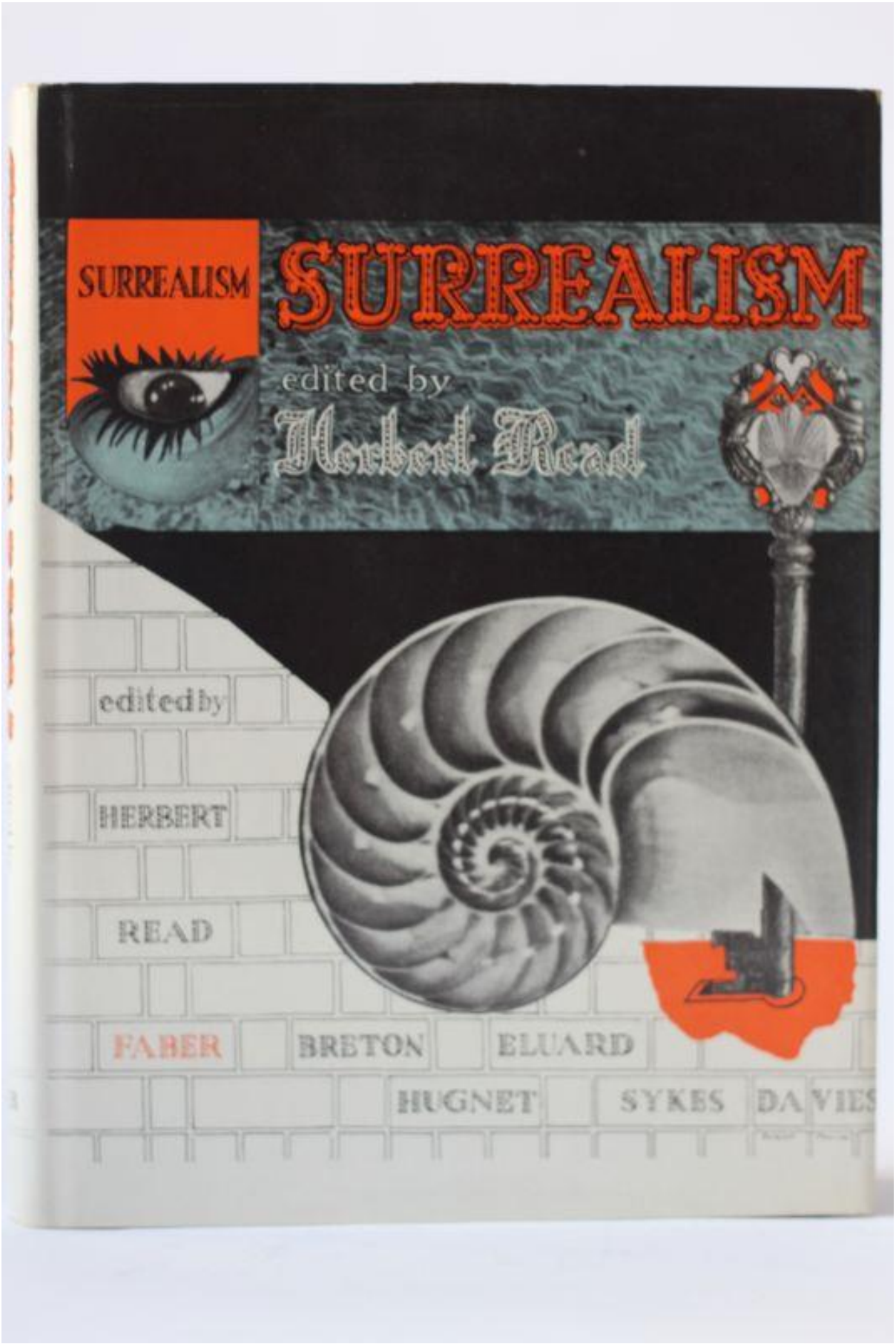
Catalogue for the exhibition in the Stedelijk Museum Amsterdam (February 23 - April 7).
Robert Rauschenberg (October 22, 1925 – May 12, 2008) was an American painter and graphic artist whose early works anticipated the pop art movement. Rauschenberg is well known for his "Combines" of the 1950s, in which non-traditional materials and objects were employed in innovative combinations. Rauschenberg was both a painter and a sculptor and the Combines are a combination of both, but he also worked with photography, printmaking, papermaking, and performance.[1][2] He was awarded the National Medal of Arts in 1993.[3] He became the recipient of the Leonardo da Vinci World Award of Arts in 1995 in recognition of his more than 40 years of fruitful artmaking. Rauschenberg lived and worked in New York City as well as on Captiva Island, Florida until his death from heart failure on May 12, 2008. (Wikipedia).



520 **[Read, Herbert] Thistlewood, David.** Herbert Read. Formlessness and Form an Introduction to his Aesthetics. First Edition. London a.o, Routledge and Kegan Paul, 1984. 14.5cm x 22.5cm. XIV, 209 pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 30,--
Includes for example: Innocence and Experience/ Empathy and abstraction/ Insight and Reason/ Superrealism and Abstraction/ Anarchy and Order/ Formlessness and Form/ Reconciliation/

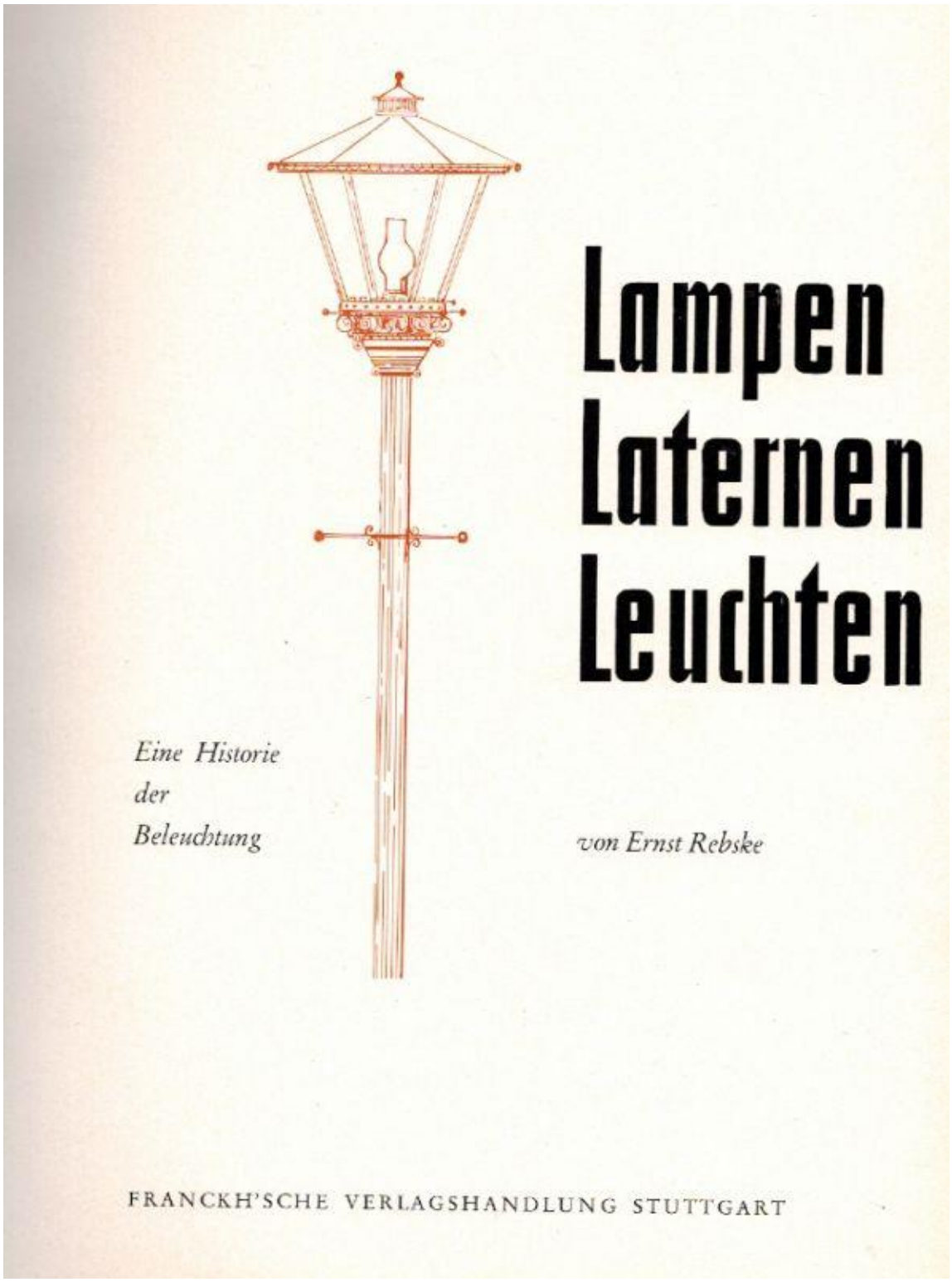


521 **Read, Herbert.** Surrealism. London, Faber and Faber Limited, 1971. Octavo. 251 pages. Original Hardcover with illustrated dustjacket. A 1971 quarto-sized reprint of Herbert Read's monograph on the surrealist exhibition of June 1936 that in the editor's words electrified 'the dry intellectual atmosphere, stirring our sluggish minds to wonder, enchantment and derision.' Roland Penrose's photo-montage dustjacket with its memorable shell and key design on a typographic background is price-clipped and near fine. The grey cloth is bright and clean with red spine lettering; internally the books is fine. 150,--



522 **Rebske, Ernst.** Lampen - Laternen - Leuchten. Eine Historie der Beleuchtung.[Lamps - Lanterns - Lights

- A History of Lighting] Stuttgart, Franckh'sche Verlagshandlung, 1962. 8°. 252 Seiten. Umfangreich illustriert / With illustrations. Original Hardcover, with gilt lettering on spine and frontboard. / Originales Leinen. Sehr guter Zustand / Excellent condition with only minor signs of external wear. 75,--



523 [Redon, Odilon] Berger, Klaus. Odilon Redon. Fantasy and Colour. Translated by Michael Bullock. First Edition. London, Weidenfeld and Nicolson, 1964. 21.5cm x 31cm. 244 pages with 21 full colour illustrations and 90 in black-and-white. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 100,--

Includes for Example: Symbolism/ Redons Isolation/ The Style of the Period/ The Linear and the Painterly/ Synthesis/ Stylistic Constellation/ The Overcoming of Romanticism/ New Visual Form/ Millet as a Point of departure/

Moreau the Antipode/ The Role of Puvis de Chavannes/ Immagination/ Inspiriation/ Formal Equivalents/ Flat Plane and Arabesque/ Trasition to colour/ From the Daemonic to the Magical/ Art Nouveau/ spiritualized Nature/ Works and Life: The Representation of Space/ The Role of teh Charcoal Drawings/ The Broadening out of Redons Imagination/ Surrealism/ Tachist Elements/ Maturity/ The end of Redon's isolation/ Meeting with Gauguin/ Affinity with Seurat/ Le Salon des XX/ Redon's belated role/ Religious disquiet/ The friendship with Emile Bernard/ The nineties/ Pre-Raphaelites and Primitives/ Redon begins to Paint/ Flower-Pieces/ The new Climate of Art/ Japanese influence/ Wonders of the Sea/ Decoration/ Tradition/ Diagrams of the Vase Shapes in Redon's Paintings and Pastels/paintings/ Decorative works/ Pastels/ watercolours/ Charcoal drawings/

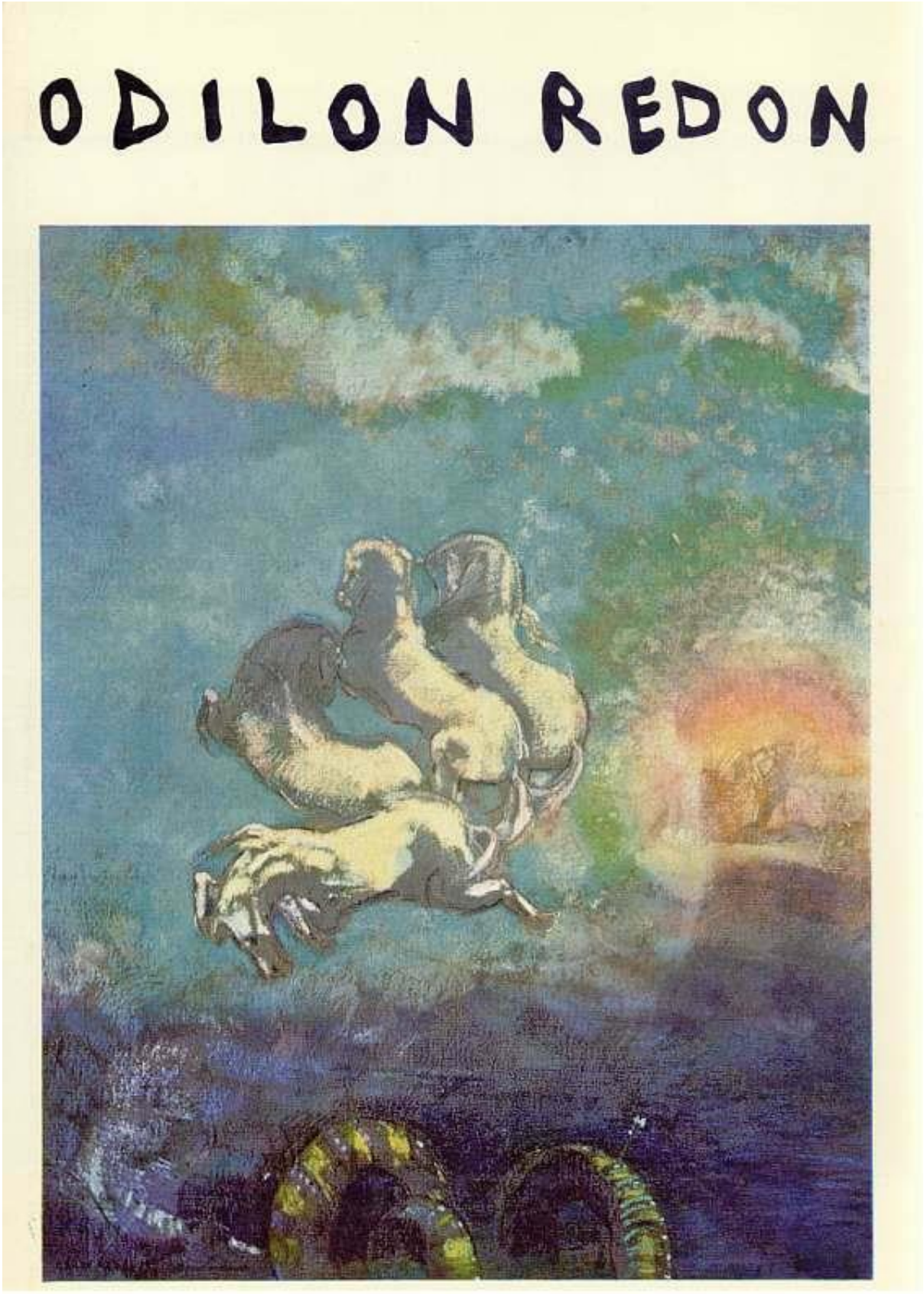
Bertrand-Jean Redon, better known as Odilon Redon (April 20, 1840 – July 6, 1916) was a French symbolist painter, printmaker, draughtsman and pastellist.
Odilon Redon was born in Bordeaux, Aquitaine, to a prosperous family. The young Bertrand-Jean Redon acquired the nickname "Odilon" from his mother, Odile. Redon started drawing as a child, and at the age of ten he was awarded a drawing prize at school. Aged fifteen, he began the formal study of drawing, but on the insistence of his father he changed to architecture. His failure to pass the entrance exams at Paris' École des Beaux-Arts ended any plans for a career as an architect, although he briefly studied painting there under Jean-Léon Gérôme in 1864. (His younger brother Gaston Redon would become a noted architect.)

Back home in his native Bordeaux, he took up sculpture, and Rodolphe Bresdin instructed him in etching and lithography. His artistic career was interrupted in 1870 when he joined the army to serve in the Franco-Prussian War.

At the end of the war, he moved to Paris, working almost exclusively in charcoal and lithography. He called his visionary works, conceived in shades of black, his noirs. It would not be until 1878 that his work gained any recognition with Guardian Spirit of the Waters, and he published his first album of lithographs, titled Dans le Rêve, in 1879. Still, Redon remained relatively unknown until the appearance in 1884 of a cult novel by Joris-Karl Huysmans titled À rebours (Against Nature). The story featured a decadent aristocrat who collected Redon's drawings.

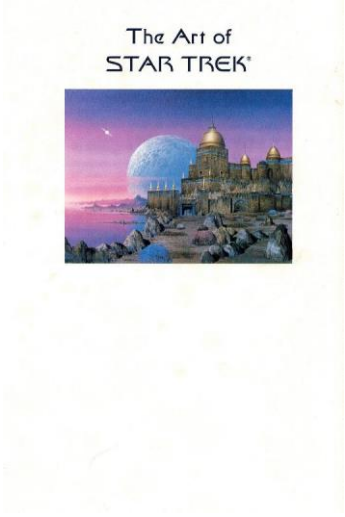
In the 1890s, pastel and oils became his favored media, and he produced no more noirs after 1900. In 1899, he exhibited with the Nabis at Durand-Ruel's. In 1903 he was awarded the Legion of Honor. His popularity increased when a catalogue of etchings and lithographs was published by André Mellerio in 1913 and that same year, he was given the largest single representation at the New York Armory Show.
Redon died on July 6, 1916. In 1923 Mellerio published Odilon Redon: Peintre Dessinateur et Graveur. An archive of Mellerio's papers is held by the Ryerson & Burnham Libraries at the Art Institute of Chicago.

In 2005 the Museum of Modern Art launched an exhibition entitled "Beyond The Visible", a comprehensive overview of Redon's work showcasing more than 100 paintings, drawings, prints and books from The Ian Woodner Family Collection. The exhibition ran from October 30, 2005 to January 23, 2006. (Wikipedia)



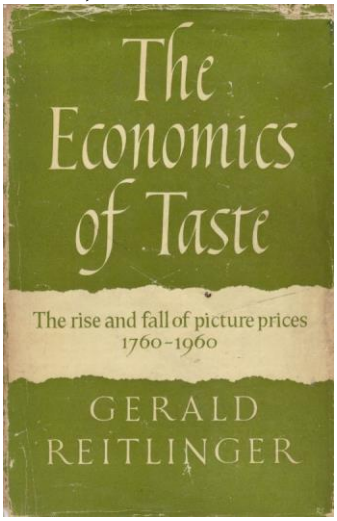
524 **Reeves-Stevens, Judith and Garfield.** The Art of Star Trek. Introduced by Herman Zimmerman. New York, Pocket Books, 1995. 31cm x 23.8cm. XXI, 295 pages. With extraordinary illustrations. Original Hardcover. Excellent, close to new condition. 40,--
Includes for example the following chapters: The Future in Our Living Rooms: Star Trek on Television / The Original

Series / The Animated Series / The Next Generation / Deep Space Nine / Star Trek: Voyager / The Big Picture: Star Trek on Film / The Motion Picture / The Wrath of Khan / The Search for Spock, etc.



525 **Reitlinger, Gerald.** The Economics of Taste. The rise and fall of picture prices 1760-1960. First Edition. London, Barry and Rockliff, 1961. 23cm x 14.5cm. xvi, 518 (4) pages. Frontispiece illustration of Christie's in the days of Mr. Woods. Eight illustrations. Original Hardcover with original, unclipped dustjacket. In protective Mylar. Very good condition with only minor signs of external wear. Ex-libris label on endpaper. Jacket slightly worn. Rare !! 95,--

Includes for example the following chapters: Art Collecting in the Late Eighteenth Century, 1760-1792/ The Revolutionary and Napoleonic Period, 1792-1815/ The Rewards of the Living Painter. The Georgians, 1760-1820/ The Proto-Victorians, 100-1860/ The Old Masters, 1815-1884/ The Golden Age of the Living Painter, 1860-1914/ The Treasures Depart. 1884-1929/ Slump, War and Inflation, 1929-1960/ Sales Analysis of the Most Popular Painters, 1760-1960/ Artists/ Collectors and Dealers/ The Value of Pictures etc.



526 **[Repin, Ilja] Os, Henk van / Scheijen, Sjeng (Editors).** Ilja Repin. Het Geheim van Rusland. Waanders Uitgevers, Zwolle, 2001. 29 cm x 25 cm. 191 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage. Zeer zeldzaam! / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Very rare! 160,--

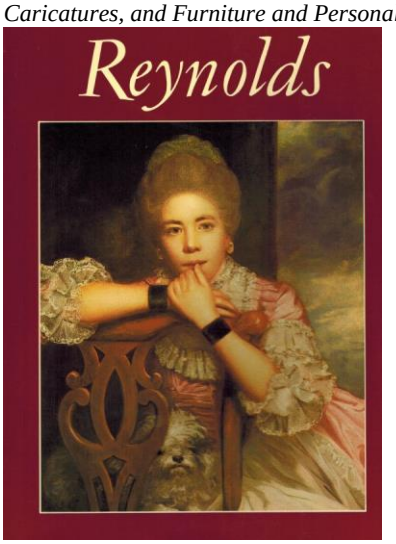
Met o.a. de volgende hoofdstukken / Includes for example the following essays: Henk van Os - Een eerste ervaring met een meesterwerk van Ilja Repin / Sjeng Scheijen - Het Rusland van Ilja Repin / Henk van Os - Ilja Repin, een geboren schilder etc etc.

Ilja Jefimovitsj Repin (Tsjoegoejev (Russische Rijk, nu Oekraïne), 5 augustus [O.S. 24 juli] 1844 - Kuokkala (Finland, nu Repino, Rusland), 29 september 1930) was een Russisch kunstschilder. Hij wordt beschouwd als de belangrijkste vertegenwoordiger van De Trekkers (Peredvizjniki), een Russische kunstenaarsgroep die tot het Realisme wordt gerekend. (Wikipedia).

Ilya Yefimovich Repin (5 August [O.S. 24 July] 1844 – 29 September 1930) was a Russian realist painter. He was the most renowned Russian artist of the 19th century, when his position in the world of art was comparable to that of Leo Tolstoy in literature. He played a major role in bringing Russian art into the mainstream of European culture. His major works include Barge Haulers on the Volga (1873), Religious Procession in Kursk Province (1883) and Reply of the Zaporozhian Cossacks (1880–91). (Wikipedia).

527 **[Reynolds, Sir Joshua]. Penny, Nicholas [ed].** Reynolds. With contributions by Diana Donald, David Mannings, John Newman, Nicholas Penny, Aileen Ribeiro, Robert Rosenblum, & M. Kirby Talley Jr. London, Weidenfeld and Nicolson, 1986. 21 cm x 27.5 cm. 408 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 48,--
Includes for example the following essays: Sponsor's Preface by Lord Boardman, An ambitious man - The Career and the Achievements of Sir Joshua Reynolds, Reynolds in an international milieu, and 'All good prictures crack' - Sir

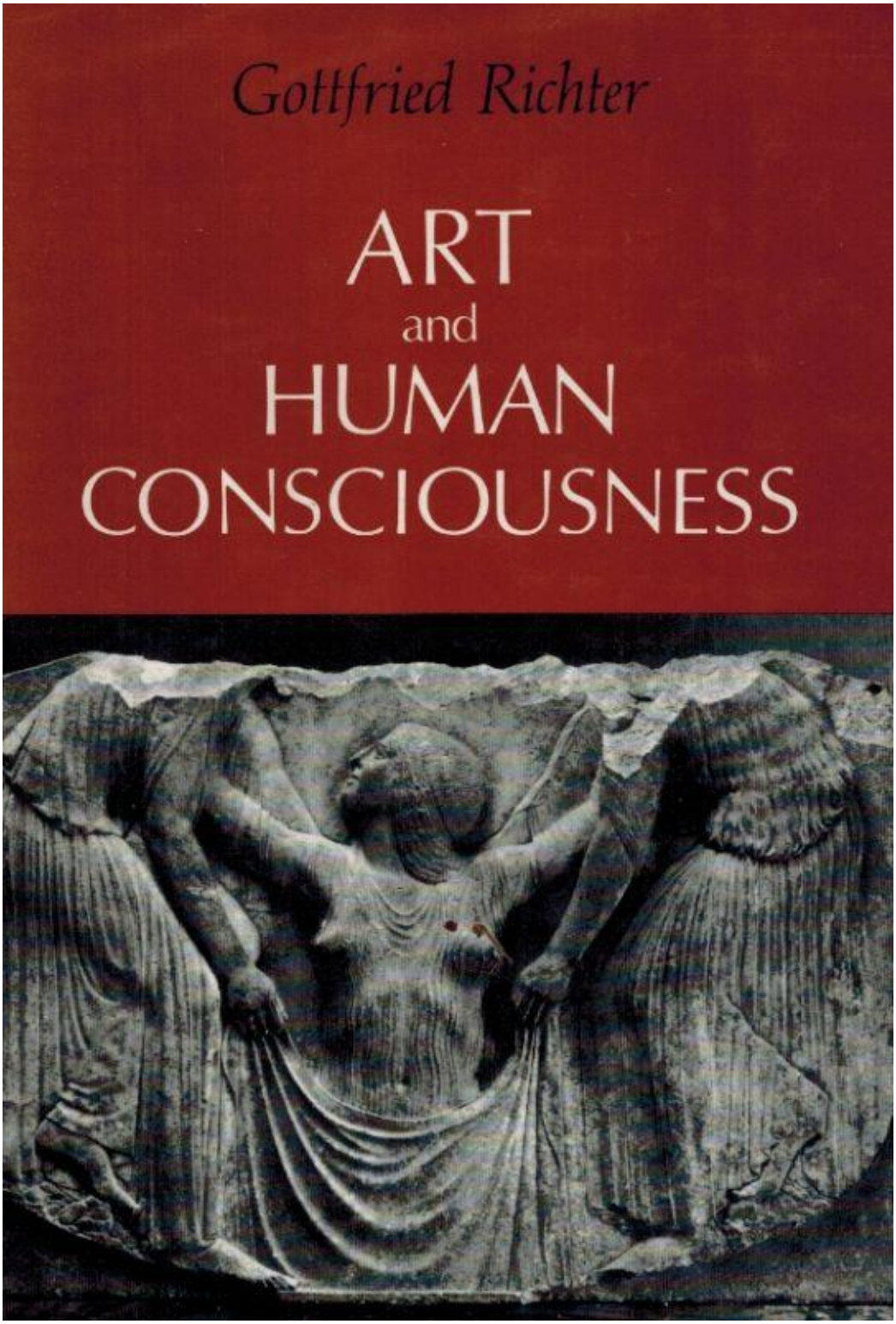
Joshua Reynolds's practice and studio. Catalogue includes Paintings by Reynolds, Sketches and Sketchbooks, Caricatures, and Furniture and Personalia.



528 **Richter, Gottfried.** Art and Human Consciousness. New York/ Edinburgh, Anthroposophic Press/ Floris Books, 1982. 23.7cm x 16cm. xvi, 271 pages. Original Hardcover with original illustrated dustjacket. Excellent condition with only minor signs of external wear. Name of preowner stamped on endpaper. Rare in this condition ! 68,--

Includes for Example: Art history as biography of man/ Architecture and self-awareness/ Atlantean man/ The sun-word/ The nature of Egyptian art/ Sculpture/ Myth/ The Sphinx/ The death of Osiris/ The history of Egyptian art/ The Bird Bennu/ The Beginnings/ The message of man/ The mission of Greece/ The triumphal arch/ The cathedral/ The sunrise/ The mystery of the earth, from Baroque to Modern times/ Romanticism/ The new beginning/ Twilight of the Gods etc.

This survey of western art from ancient Egypt to Picasso looks at visual art in a completely new and imaginative way. Richter's lively and penetrating observations will inspire and enthuse the novice, while breathing new life into the thinking of art critics and historians. Richter concerns himself broadly with architecture, sculpture, and painting- as well as mythology and legend- in presenting the creatioins of artist and architect as an expression of the evolution of human consciousness. In vivid images he offers the reader interpretive keys to understand this process in all areas of art history. With many examples the author illustrates how human life has undergone a qualitative transformation as humanity has gradually freed itself from a life determined by spiritual guidance in order to take hold of the sensory word and experience free individuality.



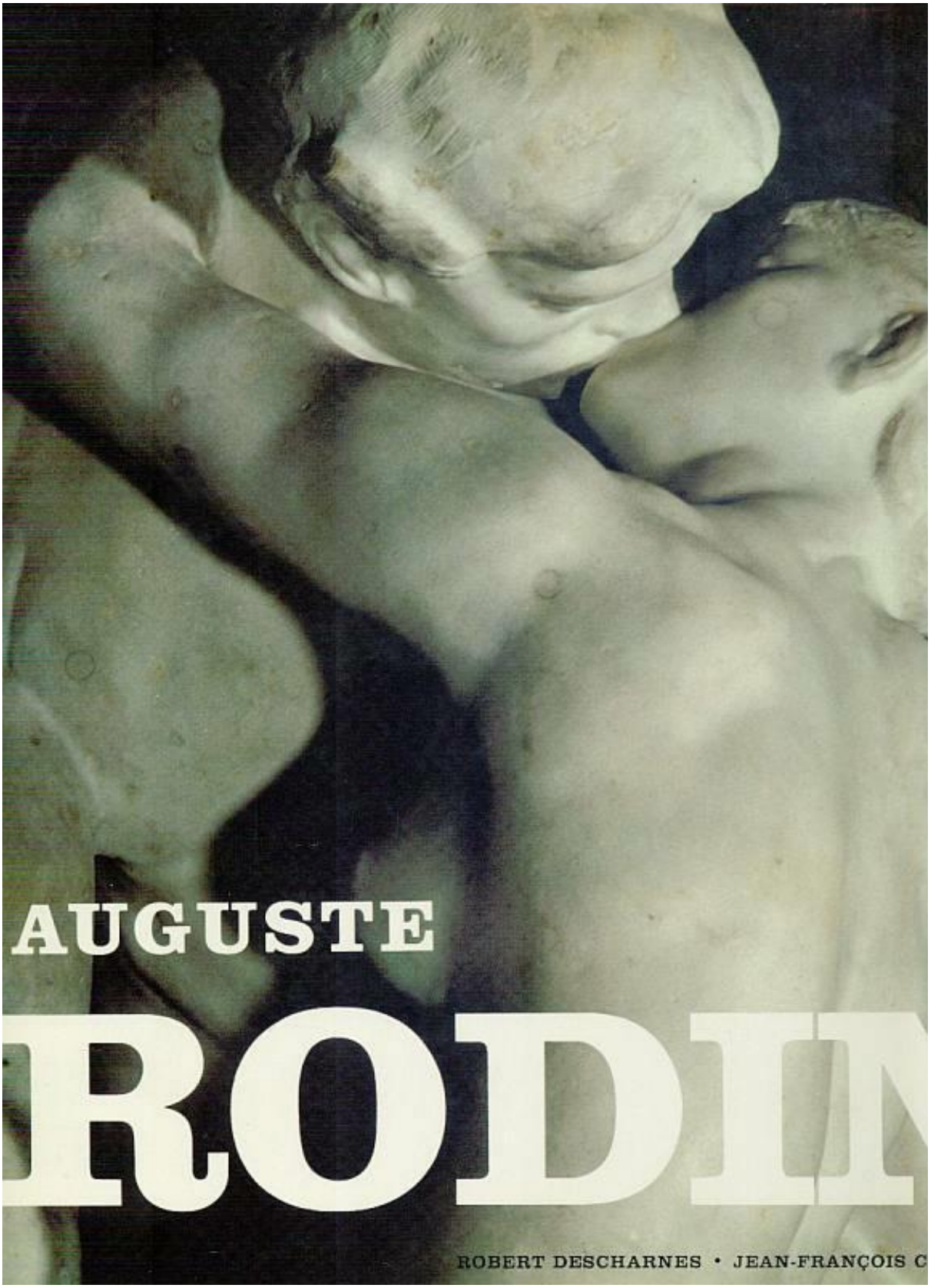
529 **Rickey, George Riedl, Peter Anselm.** Kinetische Objekte. [Carl Georg Heise z. 80. Geburtstag]. Stuttgart, Reclam, 1970. kl. 8. 32 Seiten, 8 Blatt Abbildungen. Kartoniert. Tadellos. Ausgabe 1970. Reclams Universalbibliothek ; Nr. B 9141 : Werkmonographien z. bildenden Kunst ; Nr. 141 30,--

530 **Rochard, Patrica (Redaktion).** Der Traum von einer neuen Welt. Berlin 1910-1933. Mainz, Verlag Philip von Zabern, 1989. 27 cm x 21 cm. 241 Seiten mit 51 Farb- und 218 Schwarzweißabbildungen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--
Enthält u.a.: John Willett - Aufstieg und Verwandlung einer Kunstrmetropole. Berlin 1910-1933 / Eberhard Roters - Der Traum von einer neuen Welt - Künstler in Berlin 1910-1933 / Theo Fürstenau - Das wichtigste Signum: Expressionismus der deutsche Film vor 1933 / Gero von Boehm - Biotop des Journalismus. Die Presse in Berlin

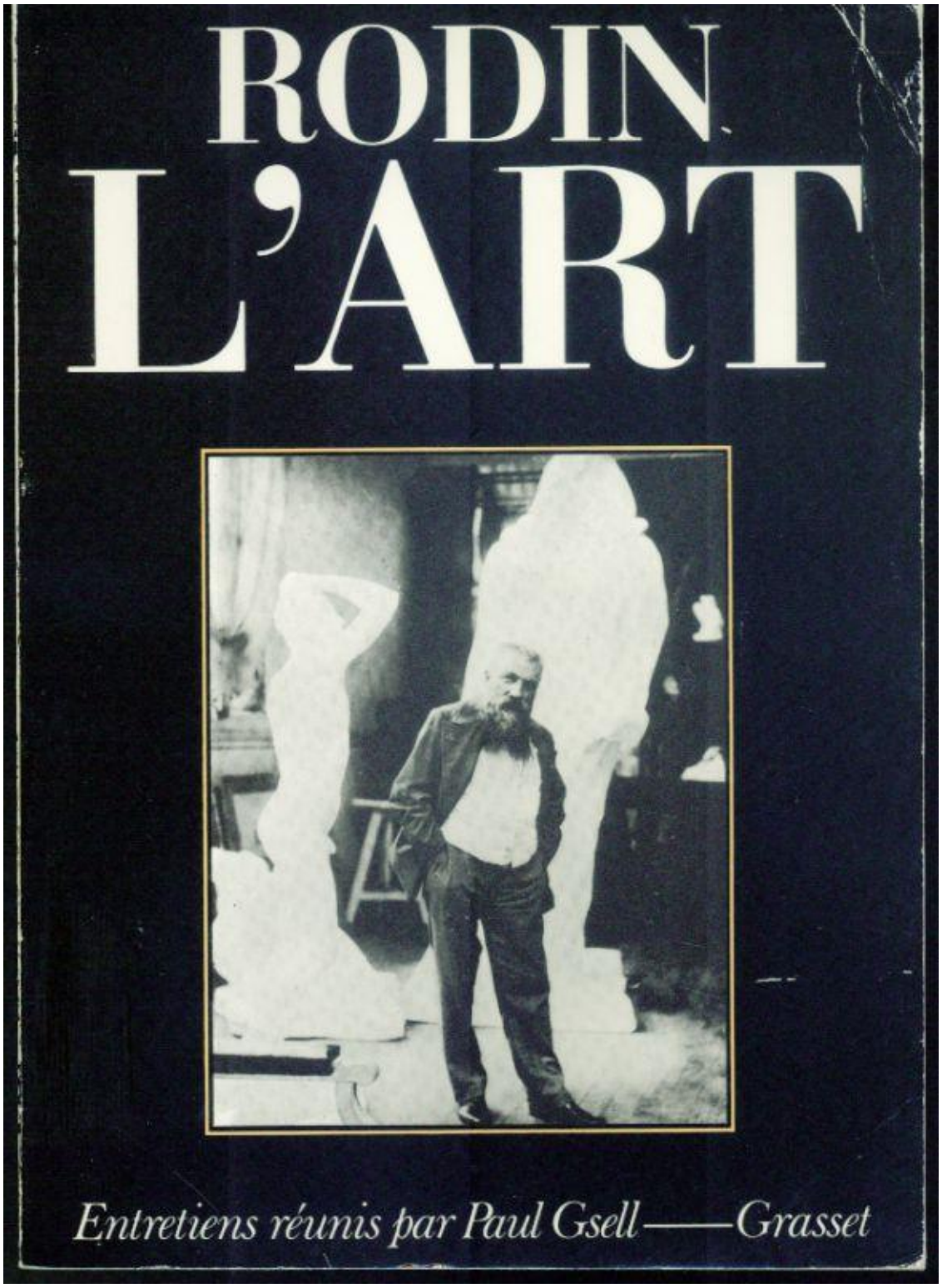
1910-1933 etc etc.

531 **[Rodin, Auguste] Descharnes, Robert and Chabrun, Jean-Francois.** Auguste Rodin. First Edition. London Melbourne, MacMillan. 1967. 26cm x 31cm. 277, (7) pages. Illustrated throughout with tipped-in illustrations in colour and several textillustrations in black-and-white. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear to the dustjacket. Name of former owner on endpaper. One annotation within the text. Best monograph on Rodin. 120,--
Includes for example: Testament artistique d'Auguste Rodin/ Rose/ Belgium/The Gates of Hell/ The Burghers of Calais/ The Prime of Life/ The Monument to Balzac/ The Monument to Victor Hugo/ The Sultan of Meudon/ The Awkward Age/ Rodin at work/ Rodin and the Dance/ The Twilight of a God/

François-Auguste-René Rodin (12 November 1840 - 17 November 1917), known as Auguste Rodin, was a French sculptor. Although Rodin is generally considered the progenitor of modern sculpture, he did not set out to rebel against the past. He was schooled traditionally, took a craftsman-like approach to his work, and desired academic recognition, although he was never accepted into Paris's foremost school of art.
Sculpturally, Rodin possessed a unique ability to model a complex, turbulent, deeply pocketed surface in clay. Many of his most notable sculptures were roundly criticized during his lifetime. They clashed with the predominant figure sculpture tradition, in which works were decorative, formulaic, or highly thematic.
Rodin's most original work departed from traditional themes of mythology and allegory, modeled the human body with realism, and celebrated individual character and physicality. Rodin was sensitive to the controversy surrounding his work, but refused to change his style. Successive works brought increasing favor from the government and the artistic community.
From the unexpected realism of his first major figure - inspired by his 1875 trip to Italy - to the unconventional memorials whose commissions he later sought, Rodin's reputation grew, such that he became the preeminent French sculptor of his time. By 1900, he was a world-renowned artist. Wealthy private clients sought Rodin's work after his World's Fair exhibit. For example, a Japanese patron, Matsukata Kojiro, paid for some of Rodin's best castings, including "The Gates of Hell."
Rodin kept company with a variety of high-profile intellectuals and artists. He married his lifelong companion, Rose Beuret, in the last year of both their lives. His sculptures suffered a decline in popularity after his death in 1917, but within a few decades, his legacy solidified. Rodin remains one of the few sculptors widely known outside the visual arts community. (Wikipedia)

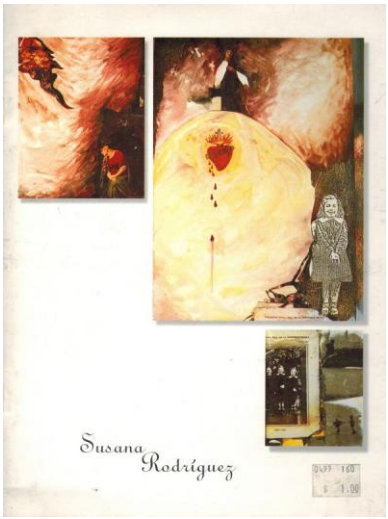


532 **[Rodin, Auguste] Gsell, Paul.** L'Art. Entretiens reunis par Paul Gsell. Reproduced and adaptation of original edition first published in 1911. Paris, Bernard Grasset, 1986. 16cm x 22.5cm. 251, (4) pages. Original paperback (softcover). French Edition. Very good condition with only minor signs of external wear (one corner bumped). 30,--



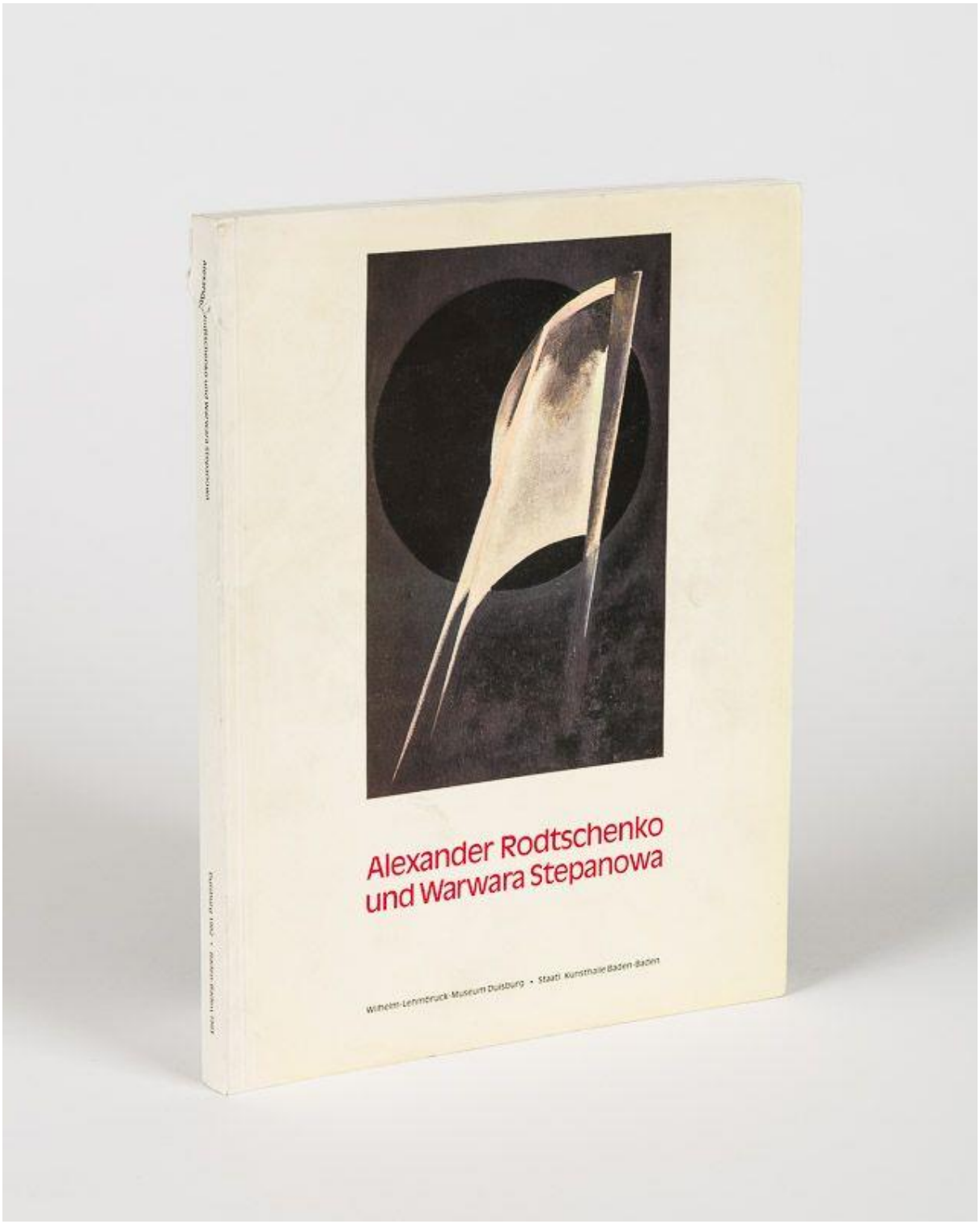
533 **Rodriguez, Susana.** Susana Rodriguez. Bilingual: English / Espagnol. New York, Leonora Vega Gallery, 1998. 25,5 cm x 19 cm. 10 pages. With several black-and-white and colour illustrations throughout the book. Illustrated Softcover. Very good condition with only minor signs of external wear. 35,--

Susana Rodríguez was born in Guadalajara, México in 1980. She attended the University of Guadalajara, where she studied visual arts. She was a founding member of the Colectivo de Acción y Creación Artística (Collective of Action and Artistic Creation). In 2006-2007 FONCA (Fondo Nacional para la Cultura y las Artes - National Fund for Culture and the Arts) awarded her a grant for young creators. (Wikipedia).

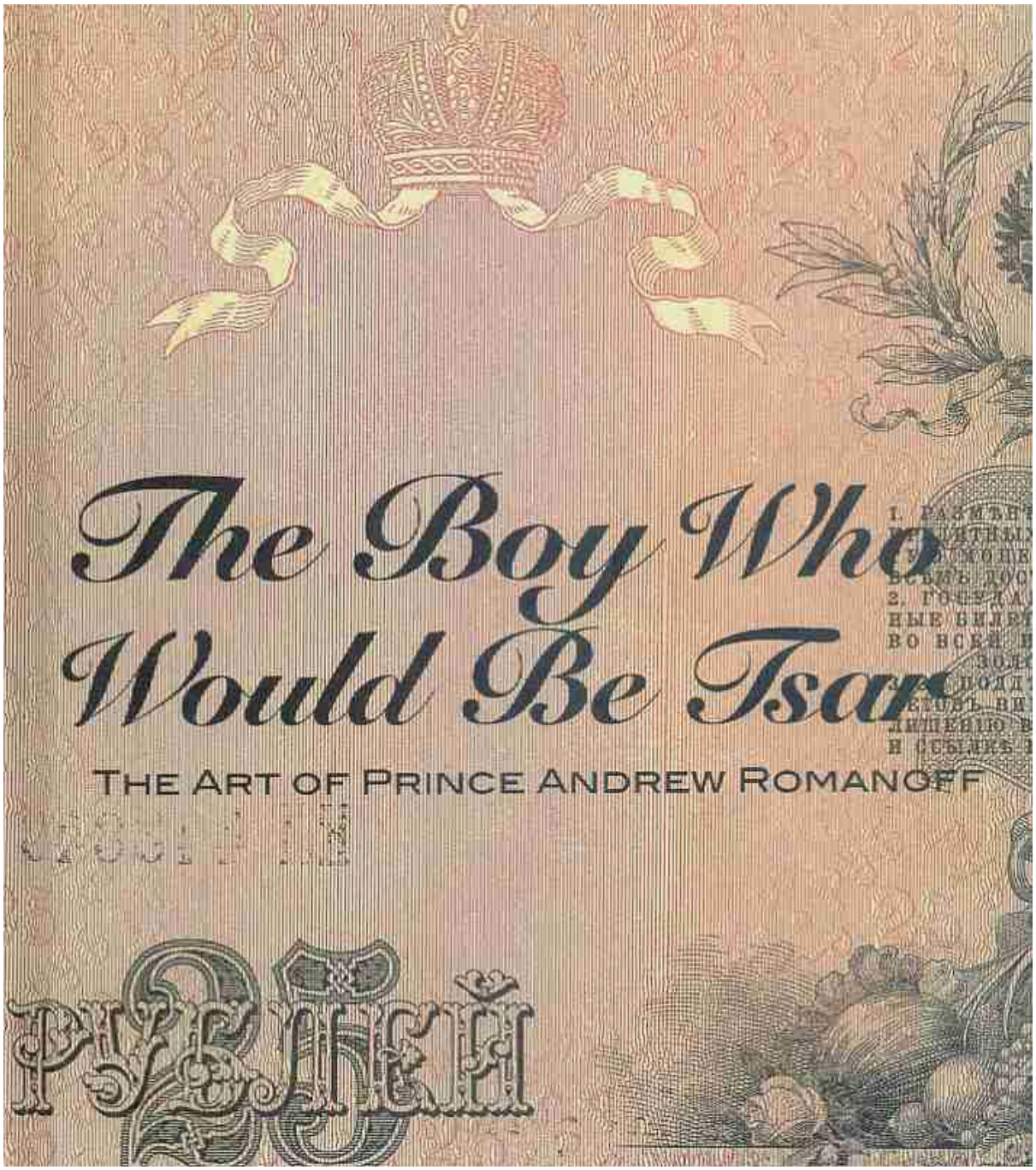


534 **[Rodtschenko, Alexander].** Alexander Rodtschenko und Warwara Stepanowa. Werke aus sowjetischen Museen, der Sammlung der Familie Rodtschenko und aus anderen Sammlungen. Wilhelm-Lehmbruck-Museum der Stadt Duisburg 7. November 1982 - 2. Januar 1983 / Staatliche Kunsthalle Baden-Baden 16. Januar 1983 - 13 März 1983. Duisberg, Wilhelm-Lehmbruck-Museum, 1983. 27,5 cm x 21 cm. 278 seiten. Mit original zeichnungen und photographischen aufnahmen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--

Enthält u.a.: Gespräch zwischen Günter Uecker und Siegfried Salzmann / S.Holsten - Von der Malerei zur Malerei - Zu Rodtschenkos / I.S. Presnezowa - Theater als Wirkung von Design / A.M. Rodtschenko, Alles sind Experimente / W.F. Stepanowa, Über den Konstuktivismus etc etc.



535 **Romanoff, Andrew.** The Boy Who Would be Tsar: The Art of Prince Andrew Romanoff. First Edition. San Francisco, Andrew Romanoff, 2006. 18.5cm x 21cm. 68 unnumbered pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 35,--



536 **Roodenburg-Schadd, Caroline.** Expressie en ordening. Het verzamelbeleid van Willem Sandberg voor het Stedelijk Museum 1945-1962. Rotterdam, NAi Uitgevers, 2004. 24,5 cm x 17,5 cm. 941 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white photographs throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 95,--

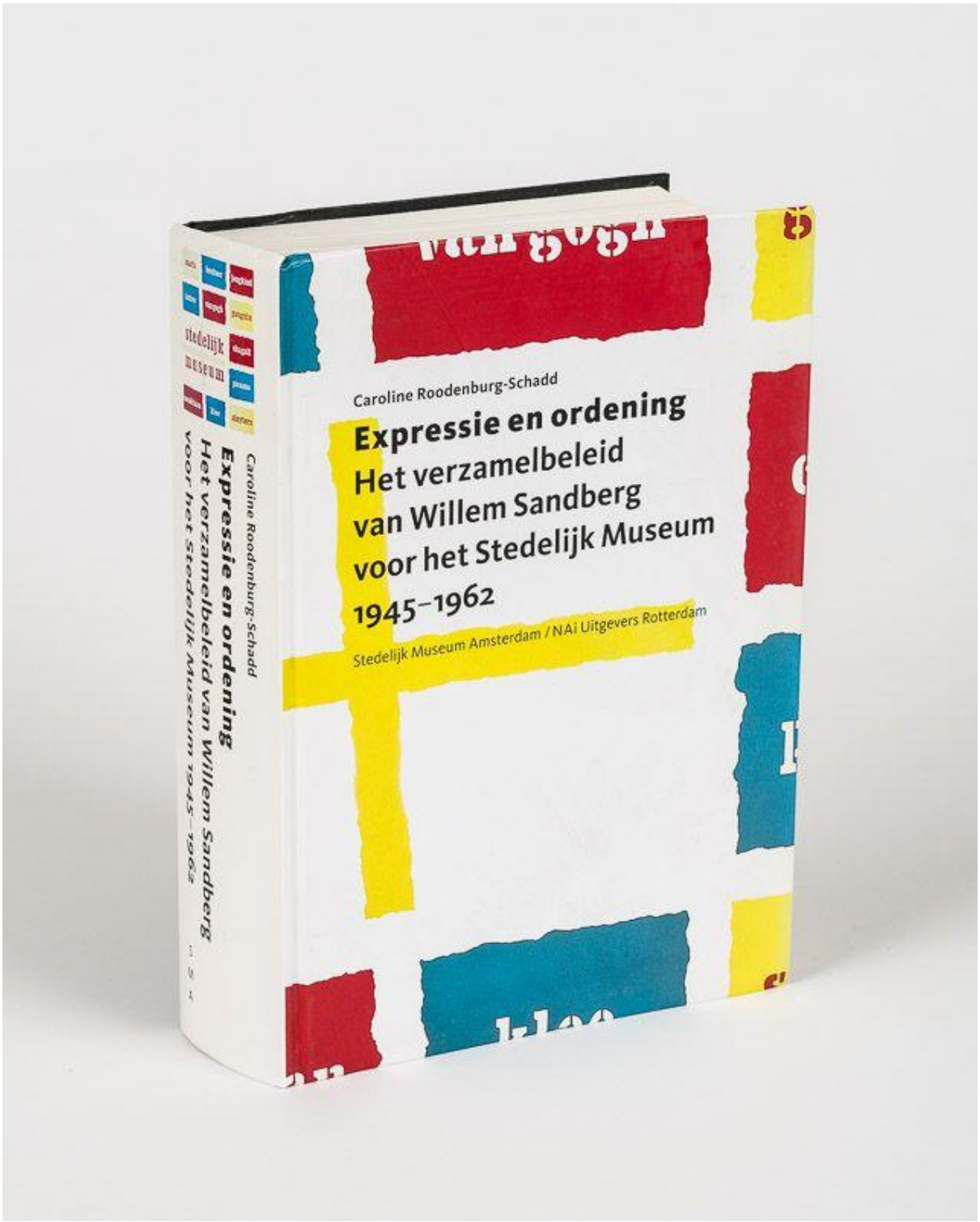
Met o.a. de volgende hoofdstukken / Includes for example the following essays: Op het snijpunt van kunst en maatschappij: de aanloop tot Sandbergs directoraat / Voortgang en vernieuwing: Sandbergs museum- en verzamelbeleid na 1945 / Verzamelen rondom Van Gogh: een bruikleen als spil van de museumcollectie / Op zoek naar de nieuwe tijdgeest: Realisten of Cobra? / Avant-garde en canon: afsluiting van de periode Sandberg etc etc.

Jonkheer Willem Jacob Henri Berend Sandberg (Amersfoort, 24 oktober 1897 – Amsterdam, 9 april 1984) ontwerper en typograaf, was van 1945 tot 1963 directeur van het Stedelijk Museum (SM) in Amsterdam, waarvoor hij al vanaf 1938 werkte. Daarnaast was hij grafisch ontwerper. Hij was lid van de familie Sandberg.

Onder Sandbergs leiding ontwikkelde het SM zich tot een internationaal vermaard centrum voor moderne kunst. Hij

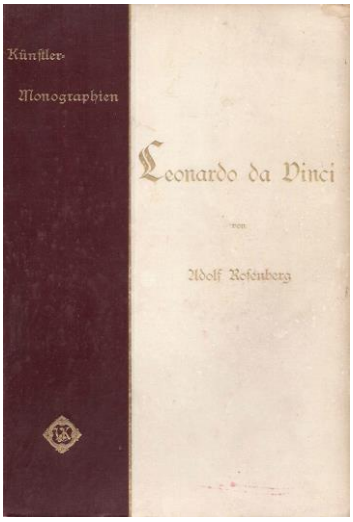
stond al vroeg open voor het experiment van de Cobra-beweging, en voerde - net als het Museum of Modern Art in New York - een verzamel- en tentoonstellingsbeleid waarin ook industriële vormgeving, fotografie en grafische vormgeving aan bod kwamen. De kwaliteit geleverd door de opgerichte reproductieafdeling werd toonaangevend in de museumwereld.
Sandberg ontwierp daarnaast zelf het museumdrukwerk (catalogi, affiches, uitnodigingen), en ontwikkelde zich zo tot een van de belangrijkste Nederlandse grafisch ontwerpers. Zijn ontwerploopbaan was eind jaren twintig begonnen met maken van beeldstatistieken.
Na zijn pensionering bleef Sandberg actief als tentoonstellingsmaker en ontwerper. Zo verzorgde hij de internationale beeldententoonstelling in de zomer van 1965 bij het honderdjarig bestaan van het Vondelpark. Tevens ging hij een belangrijke rol spelen in de opbouw van het Israël Museum in Jeruzalem.
Sandberg was betrokken bij de beroemde aanslag op het Amsterdams bevolkingsregister op 27 maart 1943. Als enige van de betrokkenen weet hij uiteindelijk aan de Duitsers te ontkomen. Een plaquette met de twaalf namen van de plegers van de aanslag die op 1 juli 1943 werden doodgeschoten hangt aan de gevel van de huidige Plantagestudio. De plaquette is ontworpen door Willem Sandberg. In 1951 werd Sandberg, onder meer vanwege dit feit, gelauwerd met Prijs van de Stichting Kunstenaarsverzet.
De Sandbergprijs (uitgereikt van 1985 tot 2002) en het Sandberg Instituut, masteropleiding van de Gerrit Rietveld Academie, zijn vernoemd naar Willem Sandberg. (Wikipedia).

Jonkheer Willem Jacob Henri Berend Sandberg (1897–1984) known as Willem Sandberg was a Dutch typographer museum curator, and member of the Dutch resistance during World War II. (Wikipedia).

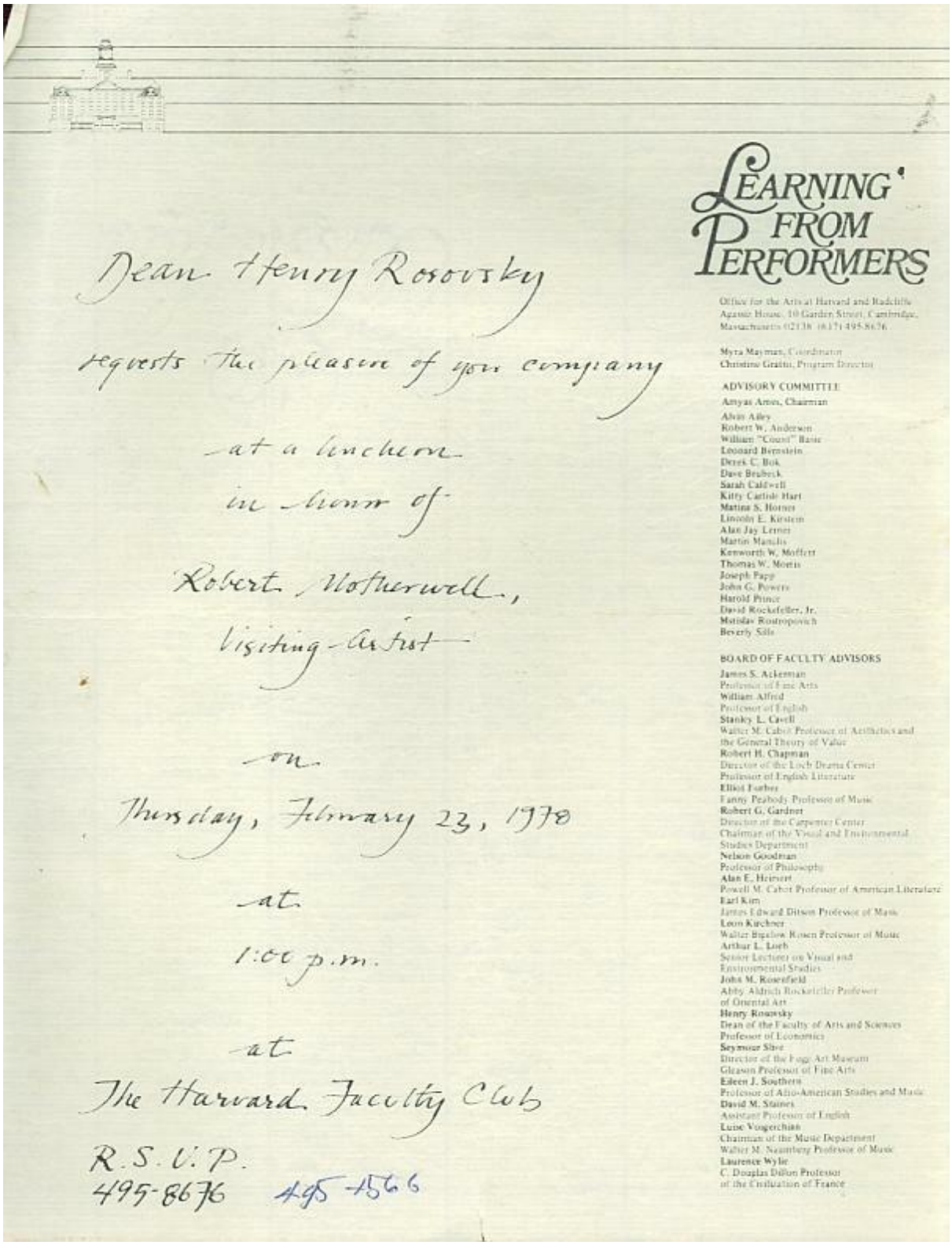


537 **Rosenberg, Adolf.** Leonardo da Vinci. Mit 128 Abbildungen nach Gemälden und Zeichnungen. Erste Auflage. Bielefeld, Velhagen & Klasing, 1898. 18 x 24 cm. 136 Seiten. Softcover/ Kartoniert. Leinen. Sehr guter Zustand mit minimalen Gebrauchsspuren. [Künstler Monographien] 25,--

Carl Adolf Rosenberg (30. Januar 1850 in Bromberg; † 26. Februar 1906 in Berlin) war ein deutscher Kunsthistoriker und Publizist. (Wikipedia)*



538 **Rosovsky, Henry / Motherwell, Robert.** Calligraphed - autograph invitation from Henry Rosvosky on the occasion of the visit of Robert Motherwell to "The Harvard Faculty Club" at February 23, 1978. 4°. Letterhead "Learning from Performers - Office for the Arts at Harvard and Radcliffe" 35,--



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Dear Henry Rosovsky

requests the pleasure of your company

at a luncheon

in honor of

Robert Motherwell,

visiting Artist

on

Thursday, February 23, 1978

at

1:00 p.m.

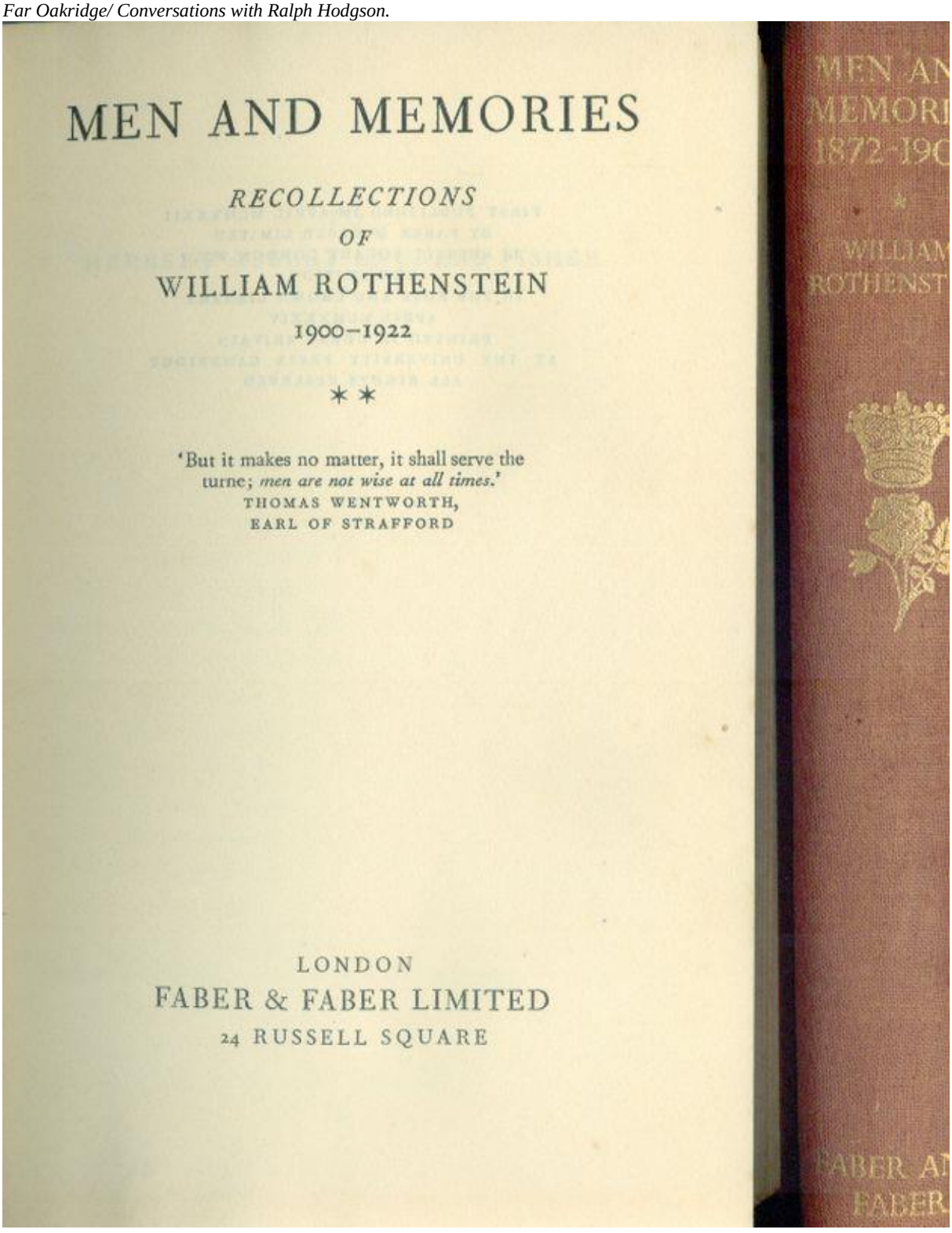
at

The Harvard Faculty Club

R.S.V.P.
495-8676 495-1566

539 **Rothenstein, William.** Men and Memories. Recollections of William Rothenstein (Volume I)1872- 1900 and (Volume II) 1900-1922. Fourth edition. Two Volumes (Complete). London, Faber and Faber Limited, 1934. 13.5cm x 21cm. VIII, 389 (1) / VIII, 395 pages. Original Hardcover (red cloth with gilt lettering on spine). Very good condition with only minor signs of wear. Name on endpaper. 38,--
Includes for example: Oscar Wilde/ Degas/ Conder/ Beardsley and Max/ Edmond de Goncourt and Verlaine/ The Bodley Head/ John Sargent/ Swinburne and Theodore Watts/ George Moore and others/ The Beerbohms and Gordon Craig/ Solfernio's/ English Portraits/ Rodin/ Liber Juniorum/ Augustus and Ida John/ Visit to Hauptmann/ Francis Darwin and others/ Conrad and Hudson/ Rodin in England/ A Bradford Exhibition/ Epstein and Eric Gill/ Rodin and Shaw/ Michael Field/ Carving and Modelling/ Birmingham, Gracedieu and Rottingdean/ The Darwin Centenary/

Death of Conder/ Lethaby and the crafts/ A Post Impressionist Exhibition/ Objective and Subjective painting/ An Indian Pilgrimage/ American Portraits/ Rabindranath Tagore in London/ Tafore and the Nobel Prize/ Andre Gide at Far Oakridge/ Conversations with Ralph Hodgson.


MEN AND MEMORIES

RECOLLECTIONS
OF
WILLIAM ROTHENSTEIN
1900–1922

* *

'But it makes no matter, it shall serve the turne; *men are not wise at all times.*'
THOMAS WENTWORTH,
EARL OF STRAFFORD

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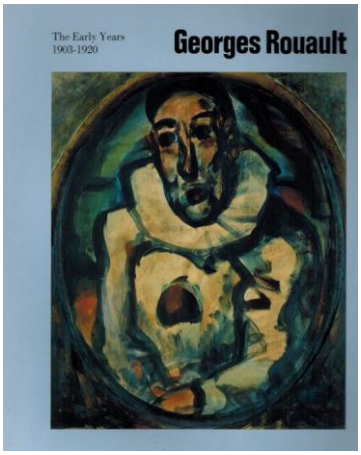
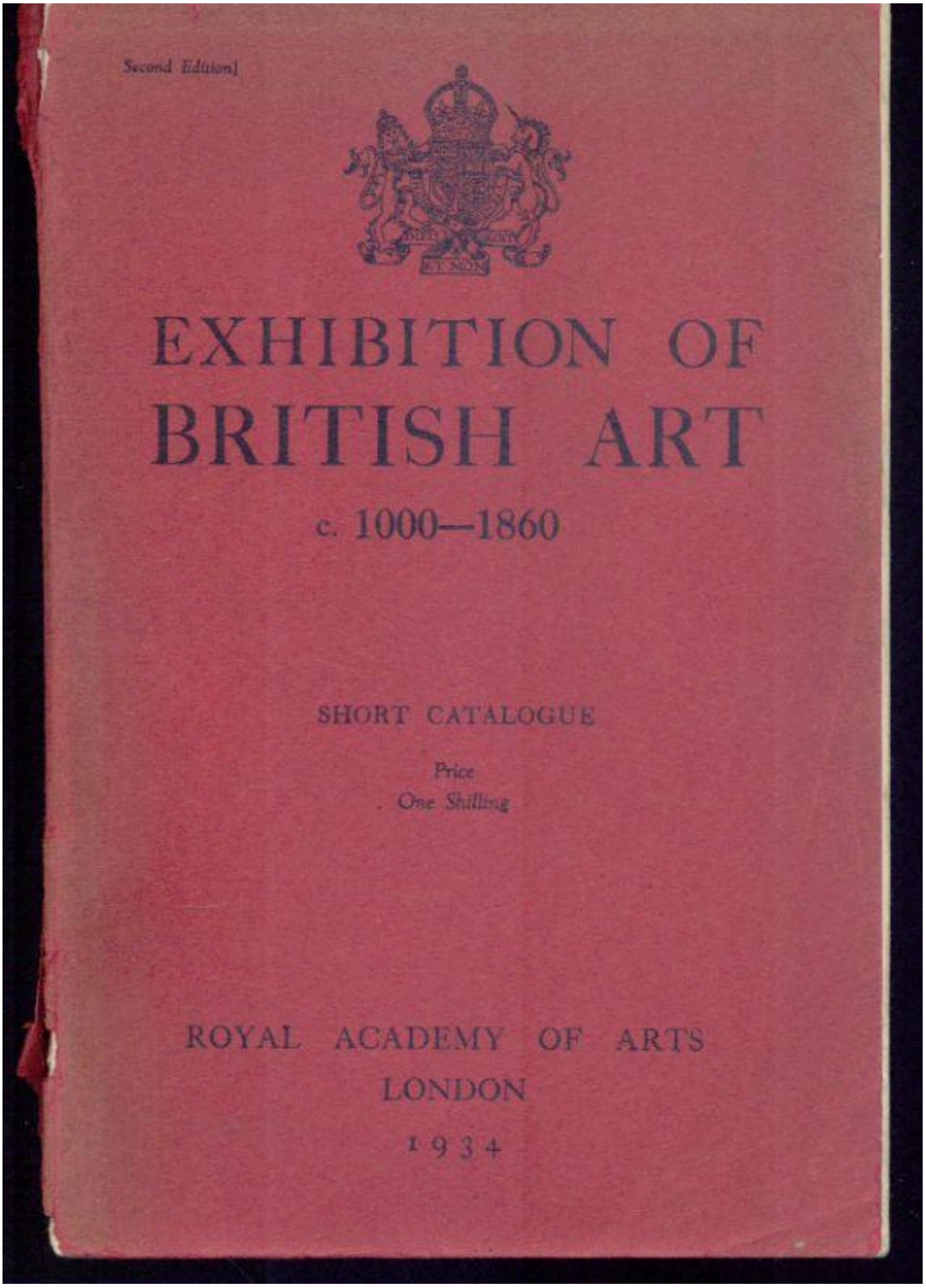
540 **[Rouault, Georges]. Hergott, Fabrice, and Whitfield, Sarah.** Georges Rouault - The Early Years 1903-1920. London, Royal Academy of Arts, 1993. 21.5 cm x 26.5 cm. 80 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 28,--
Includes for example the following essays: 'An Outrageous Lyricism', The early Rouault, List of Works, and a Chronology. Illustrated throughout, including two self-portraits on the cover and frontispiece of the book. Features colour and black & white plate illustrations.

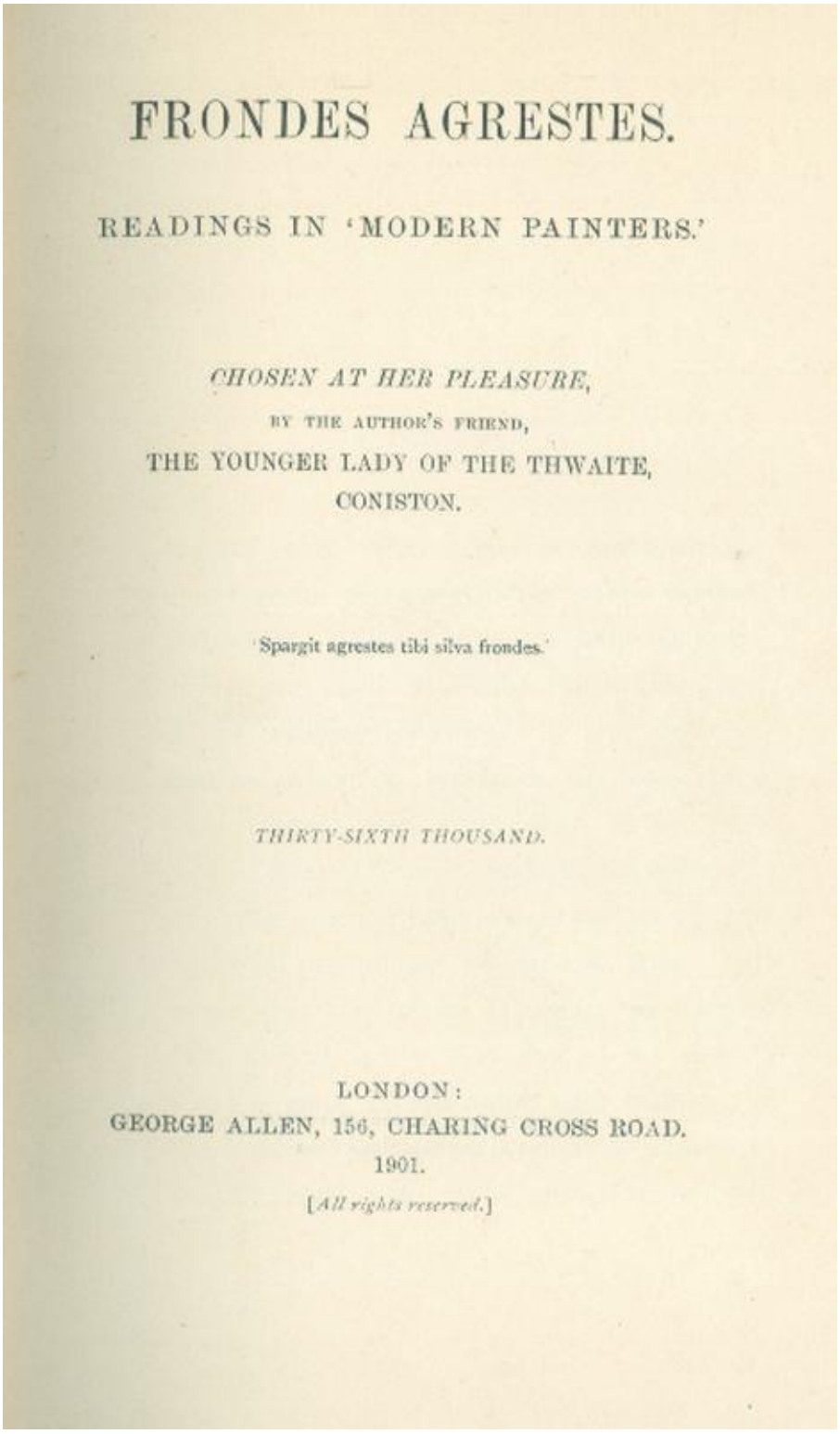


541 **Royal Academy of Arts.** Exhibition of British Art c. 1000-1860. Patrols Their Majesties the King and Queen. Short Catalogue. First Edition. London, Burlington House Piccadilly, 1934. 14cm x 21cm. 320, XXXVI, 4 pages. Original softcover. Very good condition with only minor signs of wear. 30,--
Includes for example: Preface by William Llewellyn, President of the Royal Academy, Introduction by W.G. Constable.



542 **Ruskin, John.** Frondes Agrestes. Readings in 'Modern Painters' Chosen at her Pleasure by the authors friend, the younger lady of the Thwaite, Coniston. 36th Thousand. London, George Allen, 1901. 13cm x 19.5cm 184 pages. Original Hardcover. Very good condition with only minor signs of wear. Wonderful, early edition. 35,--

Includes for example: Principles of Art/ Power and office of imagination/ Illustrative :The Sky/ Illustrative: Streams and Sea/ Illustrative: Mountains/ Illustrative: Stones/ Illustrative : Plants and Flowers/ Education/ Moralities.



FRONDES AGRESTES.

READINGS IN 'MODERN PAINTERS.'

CHOSEN AT HER PLEASURE,

BY THE AUTHOR'S FRIEND,

THE YOUNGER LADY OF THE THWAITE,

CONISTON.

'Spargit agrestes tibi silva frondes.'

THIRTY-SIXTH THOUSAND.

LONDON:

GEORGE ALLEN, 156, CHARING CROSS ROAD.

1901.

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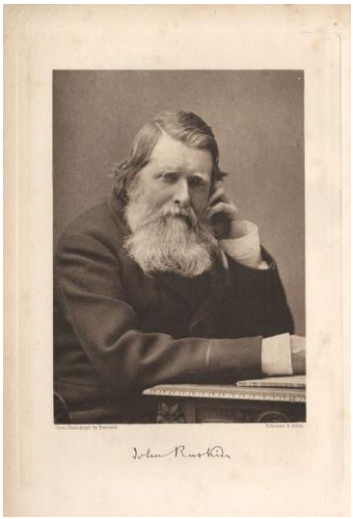
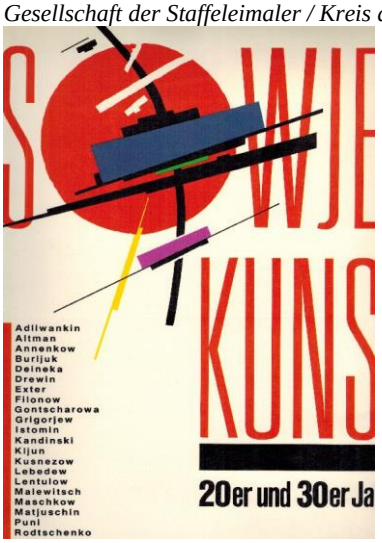
543 **Ruskin, John.** Selections from the Writings of John Ruskin [with a beautiful portrait photograph of Ruskin] - Second Series 1860 - 1888. Sixth Edition. London, George Allen, 1901. 19.5cm x 13.5cm. Frontispiece Portrait, XII, 488 pages. Original Hardcover (green cloth with gilt lettering on spine). Very good condition with only minor signs of external wear. Some mild signs of foxing. 38,--
Second Series 1860-1888. With a portrait. Contents include: Art / Education / Ethics / Economy / Religion.



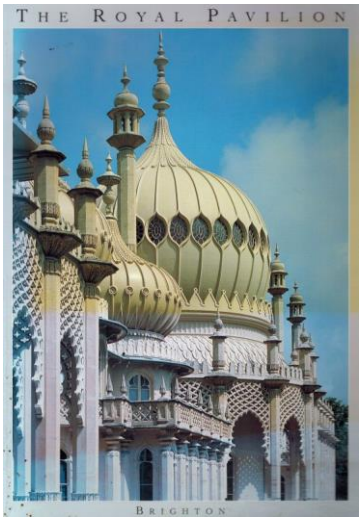
544 **Russisches Museum Leningrad.** Sowjet Kunst - 20er und 30er Jahre. Moscow, Sowetski Chudoshnik, 1988. 32.8cm x 24cm. 254 pages. With 288 illustrations. Original Softcover. Excellent condition with only minor signs of external wear. 45,--

Includes for example the following chapters: Die Welt der Kunst / Union der Jugend / Wassili Kandinski / Der Weg der Malerei / Die Filonow-Schule / NOSh: Neue Gesellschaft für Kunstmaler / Gesellschaft der vier Künste / OST: Gesellschaft der Staffeleimaler / Kreis der Künstler, etc.



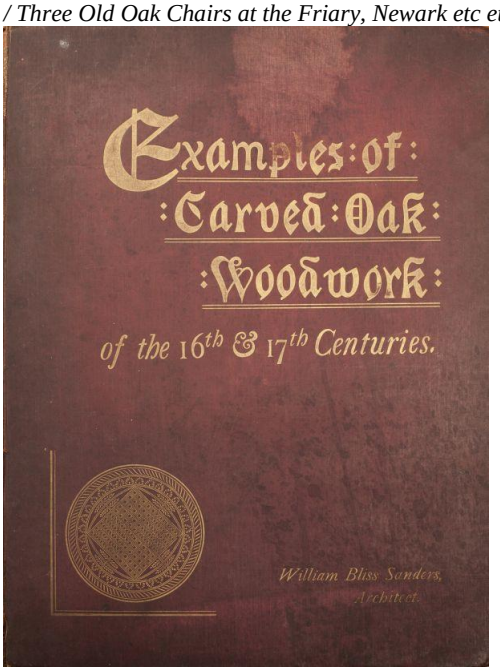
545 **Rutherford, Jessica M.F.** The Royal Pavilion - The Palace of George IV. Brighton, Brighton Borough Council, 1995. 13.5 cm x 21.5 cm. XXVI, 16 pages. Original Softcover. Excellent condition with only very minor signs of external wear. Slight discoloration to book cover. 28,--

Includes for example the following essays: Introduction - Brighton and George, Prince of Wales, The Building of the Royal Pavilion, Guide to the Interior of the Royal Pavilion, Living in the Royal Pavilion, and Summary Catalogue of Furniture & Furnishings.

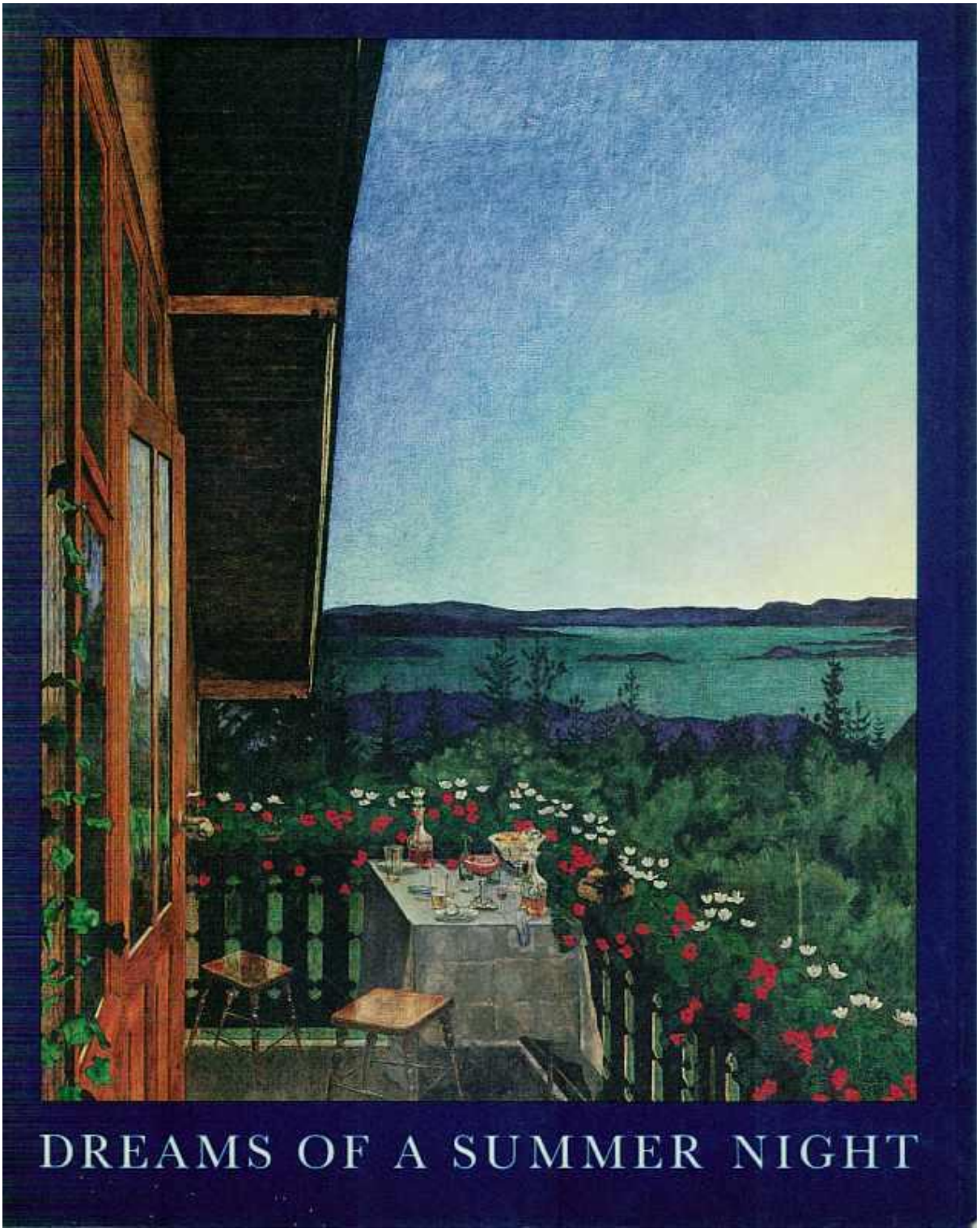


546 **[Salas, Carlos] Acosta, Jorge Hernán Toro / Gómez, Fernando.** Salas - Paso a Paso. Salas performativo / Tras los pasos de Salas. Bogota, ediciones el museo, 2000. 8°. 32 pages with foldout images. Original Hardcover with dustjacket. Excellent condition with only minor signs of external wear. Inscribed / SIGNED by Carlos Salas. 30,--

547 **Sanders, William Bliss.** Examples of Carved Oak Woodwork of the 16th & 17th Centuries. London, Bernard Quaritch, 1883. 43 cm x 33 cm. Unpaginated. 25 Plates and text. Original Hardcover. From the library of Furniture-Historian Claudia Kinmonth. Very good condition with the corners rubbed and bumped. Bound in red cloth, spine damaged. Hinges intact. Gilt lettering on frontcover. 240,--
Includes for example the following plates: Old House at Langley, Kent / Elevation of Old House at Maidsone / Old Oak Chest / Old Oak Dining Table and Old Oak Bench / Four Old Oak Chests / Old Carved Oak Bedstead at Buxton, Derbyshire / Great Fosters, Egham / Oak Staircase, Park House, Englefield Green, Egham / Old Oak Cabinet at Nottingham / Old Oak Hanging Closet / Old Oak Cabinet at the Friary, Newark / Old Oak Bedstead at Bladon Castle / Three Old Oak Chairs at the Friary, Newark etc etc.

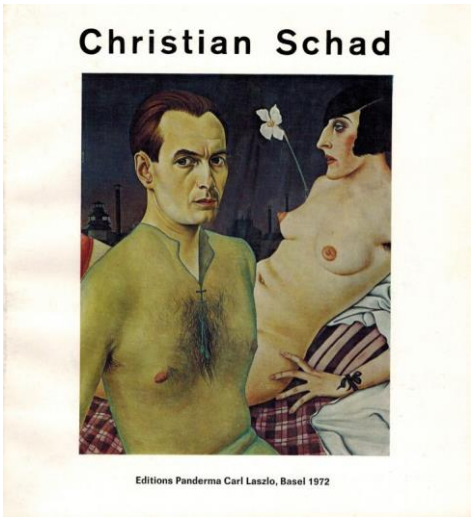


548 **[Scandinavian Art] Phelan, Diana.** Dreams of a Summer Night. Scandinavian Painting at the Turn of the Century. [Catalogue of an exhibition held at the] Hayward Gallery, London : 10 July to 5 October 1986. London, Arts Council of Great Britain, 1986. 27cm x 26.5cm. 328 pages with 112 illustrations. Original paperback (softcover). Excellent condition with only minor signs of wear. 55,--
Includes: An Outside View - John House / Nordic Art at the Turn of the Century: Knut berg / Aspects of Scandinavian Symbolism: Salme Sarajas-Korte / The North, Nature and Poverty: Some Background on the Nordic Identity: Matti Klinge / Scandinavia at the Turn of the Century: Gunnar Broberg / etc. etc.

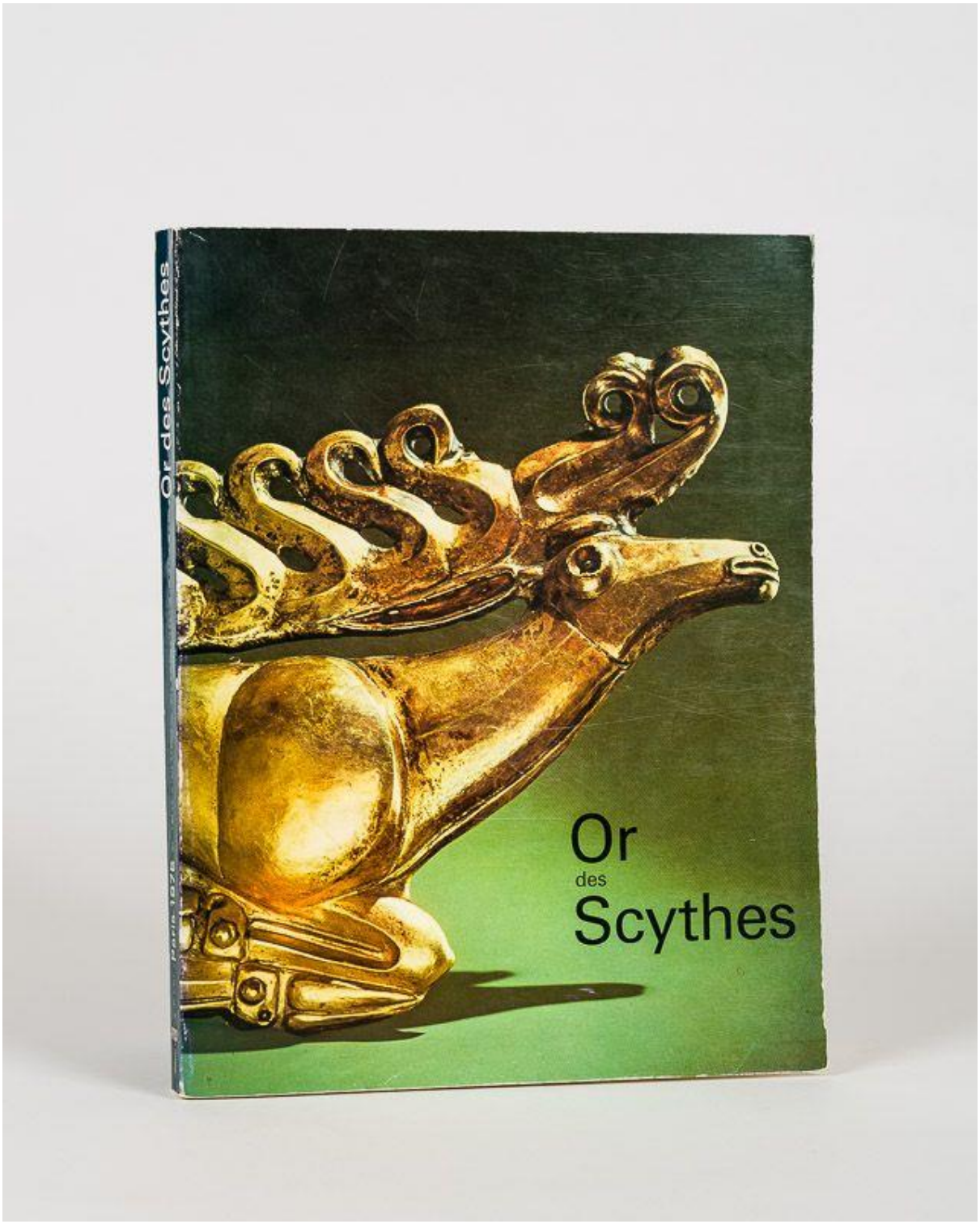


549 **[Schad, Christian] Diverse Autoren.** Christian Schad. Basel, Editions Panderma Carl Laszlo, 1972. 22 cm x 20 cm. 251 Seiten mit Farb- und Schwarzweißabbildungen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--

Christian Schad (21. August 1894 in Miesbach, Oberbayern; † 25. Februar 1982 in Stuttgart), war ein deutscher Maler der Neuen Sachlichkeit, der neben Otto Dix, George Grosz, Rudolf Schlichter und Karl Hubbuch zu den wichtigsten Vertretern des Verismus gezählt wird. Sein Nachlass wird von der Christian-Schad-Stiftung in Aschaffenburg bewahrt. (Wikipedia).*



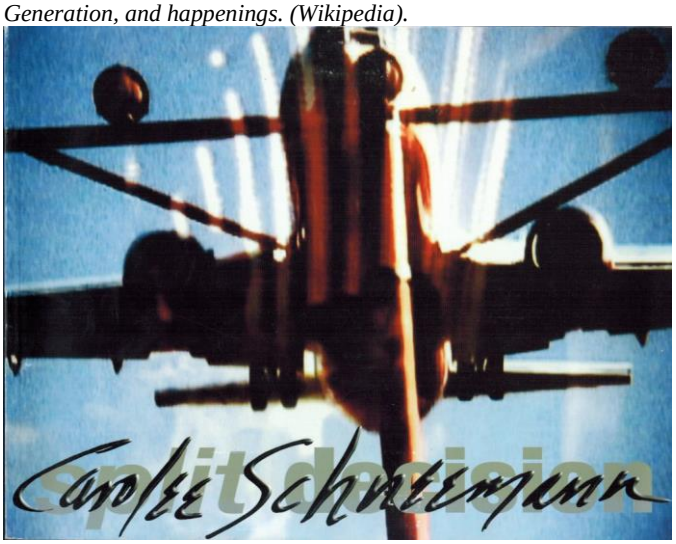
550 **Schiltz, Véronique (Editor).** Or des Scythes. (Arts antiques d'Asie centrale et de Sibérie) Trésors des musées soviétiques. Paris, Musées Nationaux, 1975. 28 cm x 22 cm. 225 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--
Includes for example the following essays: La découverte de la civilisation scythe / L'art des steppes et le style animalier etc etc.



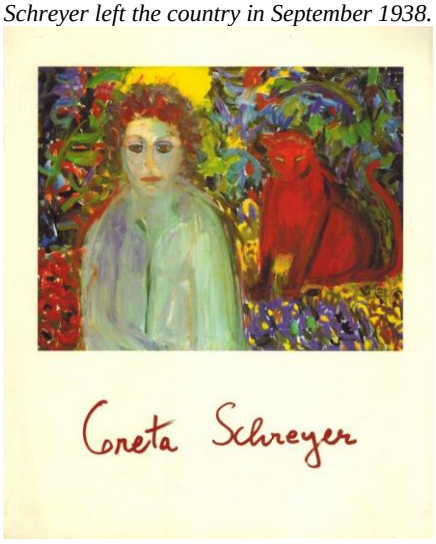
551 **[Schneemann, Carolee] Koebel, Caroline (several authors).** Split Decision. Breaking Borders March 24- April 22, 2007 / Remains To Be Seen March 31 -Ma6 26, 2007. Buffalo, CEPA Gallery, 2007. 20.2 cm x 27 cm. 95 pages. With many colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. Signed by Carolee Schneeman. 45,--
Includes for example the following essays: Jim Drobnick - Bodies of Interference / Caroline Knoebel - Color the Shadow / Thomas McEvilley - Carolee Schneemann (What You Did Do) / Carolee Schneemann - Thanksgiving Diary etc etc.

Carolee Schneemann (born October 12, 1939) is an American visual artist, known for her discourses on the body, sexuality and gender. She received a B.A. from Bard College and a Master of Fine Arts from the University of Illinois. Her work is primarily characterized by research into visual traditions, taboos, and the body of the individual

in relationship to social bodies. Her works have been shown at the Los Angeles Museum of Contemporary Art, the New York Museum of Modern Art, and the London National Film Theatre. Schneemann has taught at several universities, including the California Institute of the Arts, the School of the Art Institute of Chicago, Hunter College, and Rutgers University, where she was the first female art professor hired. Additionally, she has published widely, producing works such as Cézanne, She Was a Great Painter (1976) and More than Meat Joy: Performance Works and Selected Writings (1997).
Schneemann's works have been associated with a variety of art classifications including Fluxus, Neo-Dada, the Beat Generation, and happenings. (Wikipedia).



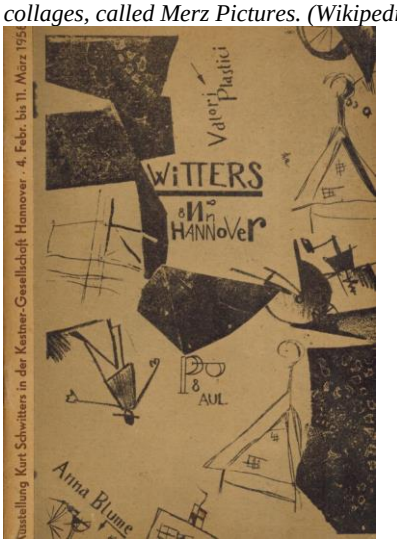
552 **[Schreyer, Greta] Schmidt, Regine.** Greta Schreyer. Bilingual: Deutsch / English. Langenzersdorf, Anton-Hanak-Museum, c1993. 23 cm x 19.3 cm. 45 Seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 25,--
Greta Loebl Schreyer (born Greta Loebl) was an Austrian-born Jewish jewelry designer and painter. She was born on July 28, 1917 in Vienna, Austria, and died October 3, 2005 in New York, USA. From 1956, the year of her first solo exhibition, until her death, her work was displayed in many solo and group exhibitions in the United States, Austria, and Czechoslovakia. As of her death, her work was in the permanent collections of Brandeis University Library, The Jewish Museum in New York, Museum Haaretz in Tel Aviv, Israel, The Albertina and The Oesterreichische Galerie-Belvedere Palace in Vienna, Austria.
Greta Loebl was born in Vienna, Austria and followed in her father's footsteps at 18 and became a master goldsmith. They stayed in Paris until their visa applications to the U.S. got approved, and they arrived in the U.S. in March 1939. The couple attempted to get visas for their parents but did not succeed, and their parents were all deported to concentration camps, Greta's parents to Theresienstadt, and then after her husband's death Greta's mother was sent to Auschwitz, and Oscar's parents to Izbica. Due to the Nazi occupation of Austria, she and her future husband Oscar Schreyer left the country in September 1938. (Wikipedia).



553 **Schwitters, Kurt.** Ausstellung Kurt Schwitters in der Kestner-Gesellschaft Hannover. 4. Febr. bis 11. März 1956. Hannover, Kestner-Gesellschaft, 1956. 20,5 cm x 15 cm. 56 seiten. Mit zahlreichen schwarz-weißen Abbildungen und Illustrationen. Illustrated Softcover. Sehr guter Zustand mit nur

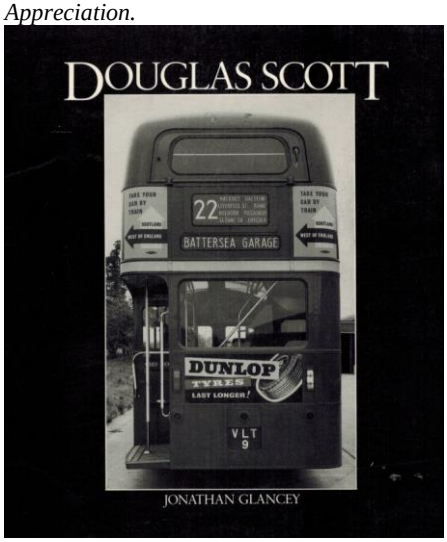
geringen Gebrauchsspuren. 45,--

Schwitters worked in several genres and media, including Dada, Constructivism, Surrealism, poetry, sound, painting, sculpture, graphic design, typography, and what came to be known as installation art. He is most famous for his collages, called Merz Pictures. (Wikipedia).



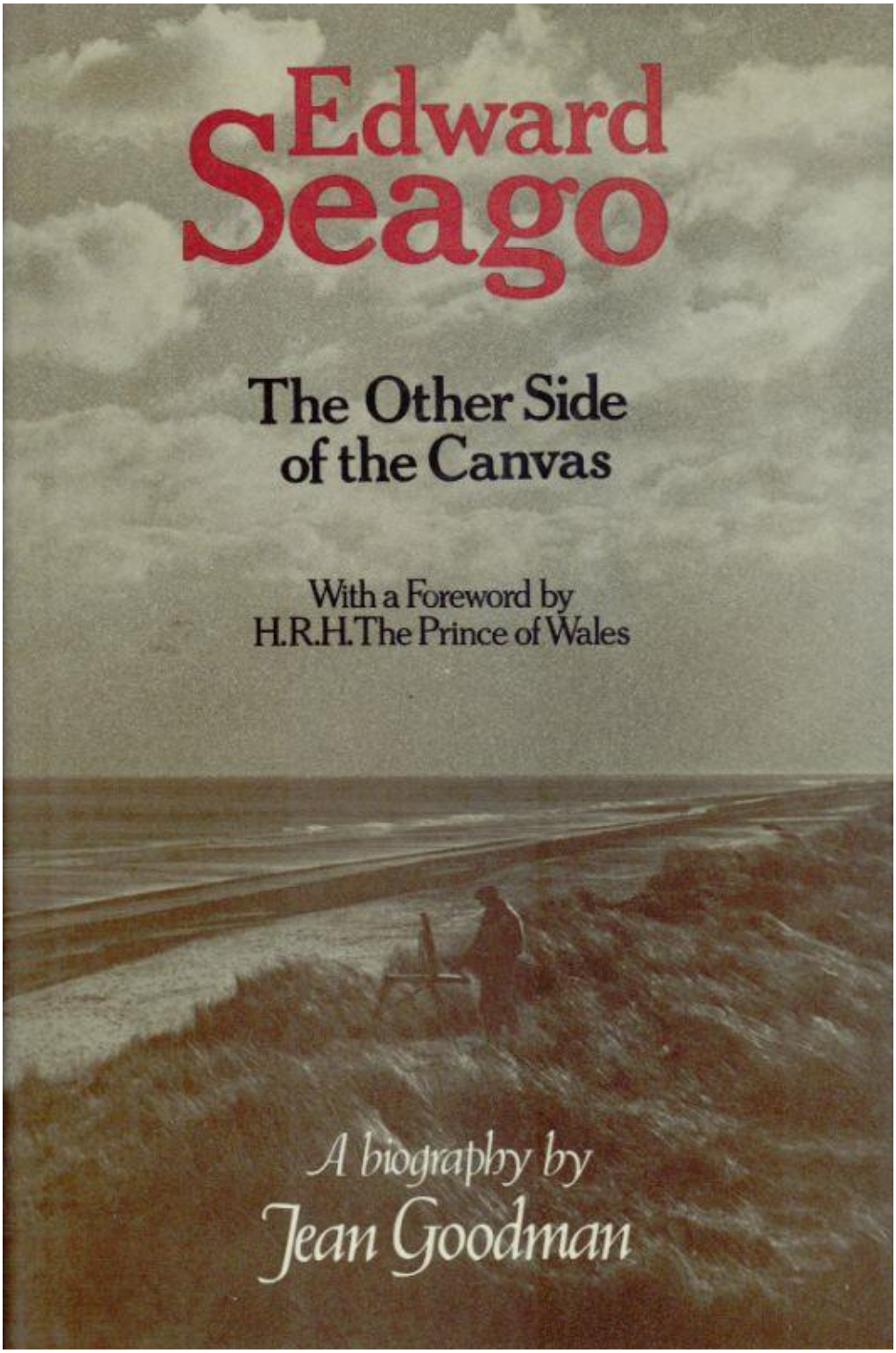
554 **[Scott, Douglas] Glancey, Jonathan.** Douglas Scott. First edition. London, The Design Council, 1988. 21 x 19,5 cm. 93 pages with 86 illustrations. Original Softcover. Excellent, close to new condition with only minor signs of external wear. 30,--

Includes for example the following chapters: Early Days / The Loewy Studio 1936-1939 / Teaching Design / Scott-Ashford Associates 1949-1955 / The Routemaster Bus / Douglas Scott Associates / Major Clients / Mexico / An Appreciation.



555 **[Seago, Edward] Goodman, Jean.** Edward Seago. The Other Side of the Canvas. With a Foreword by H.R.H. The Prince of Wales. First Edition. London, Collins, 1978. 15cm x 23cm. 256 pages with 35 illustrations. Original Hardcover with original, unclipped dustjacket. Excellent condition with only minor signs of wear. Name of preowner verso halftitle. Rare in this condition ! 48,--

Includes a chapter on Edward Seago's Post War Overseas Journeys



556 **[Seago, Edward] Hawcroft, Francis W.** Edward Seago. A Review of the Years 1953-1964. First Edition. London, Collins, 1965. 25.5cm x 33cm. 94 unnumbered pages, including 76 plates. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear and some tears to the dustjacket. Enriched by several interesting newspaper-clippings (loosely inserted). 75,--

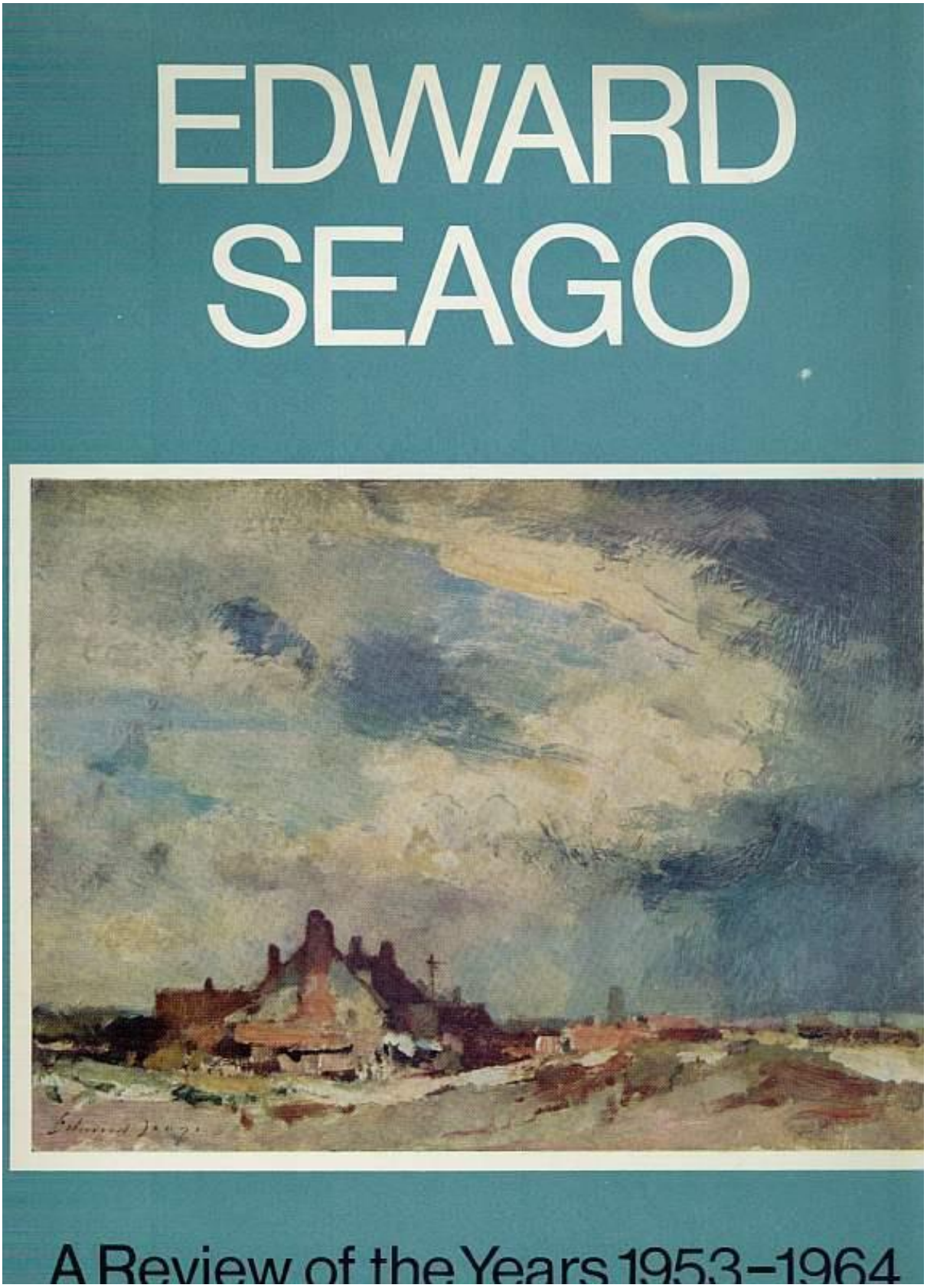
Includes for example: The Cloud/ Autumn morning, Norwich/ The Derelict Mill/ An East Coast Village/ Blythburgh Suffolk/ The Marsh Farm/ Elm Trees and cattle/ The Backwater/ The Rime Frost/ Lanscape after storm/ The pool/ Late Summer, Norfolk/ The Flooded Marsh/ Evening, Womack Water/ Coldharbour Marsh, Norfolk/ a Boatyard on the Orwell/ The Line of Dunes/ The Beach Stall, Norfolk/ Winter Morning, Pin Mill, Suffolk/ The Pool, Winter/ September sunlight, Pin Mill/ A winter morning Greenwich/Terrace Des Feullants, Paris/ The Grand Canal from the Accademia Bridge/ Tobacco Flowers/ The Shadowed Canal Venice/ St Peters, Rome/ Ponza Landscape/ Ronda/

Grytviken, South Georgia/ Antarctic Black/ By the Irrawaddy/ Yaumati, Kowloon/ Field Marshal Sir Claude Auchinleck/ Mr Alastair Sim/ Jeremy Spenser in 'The Innocents'.

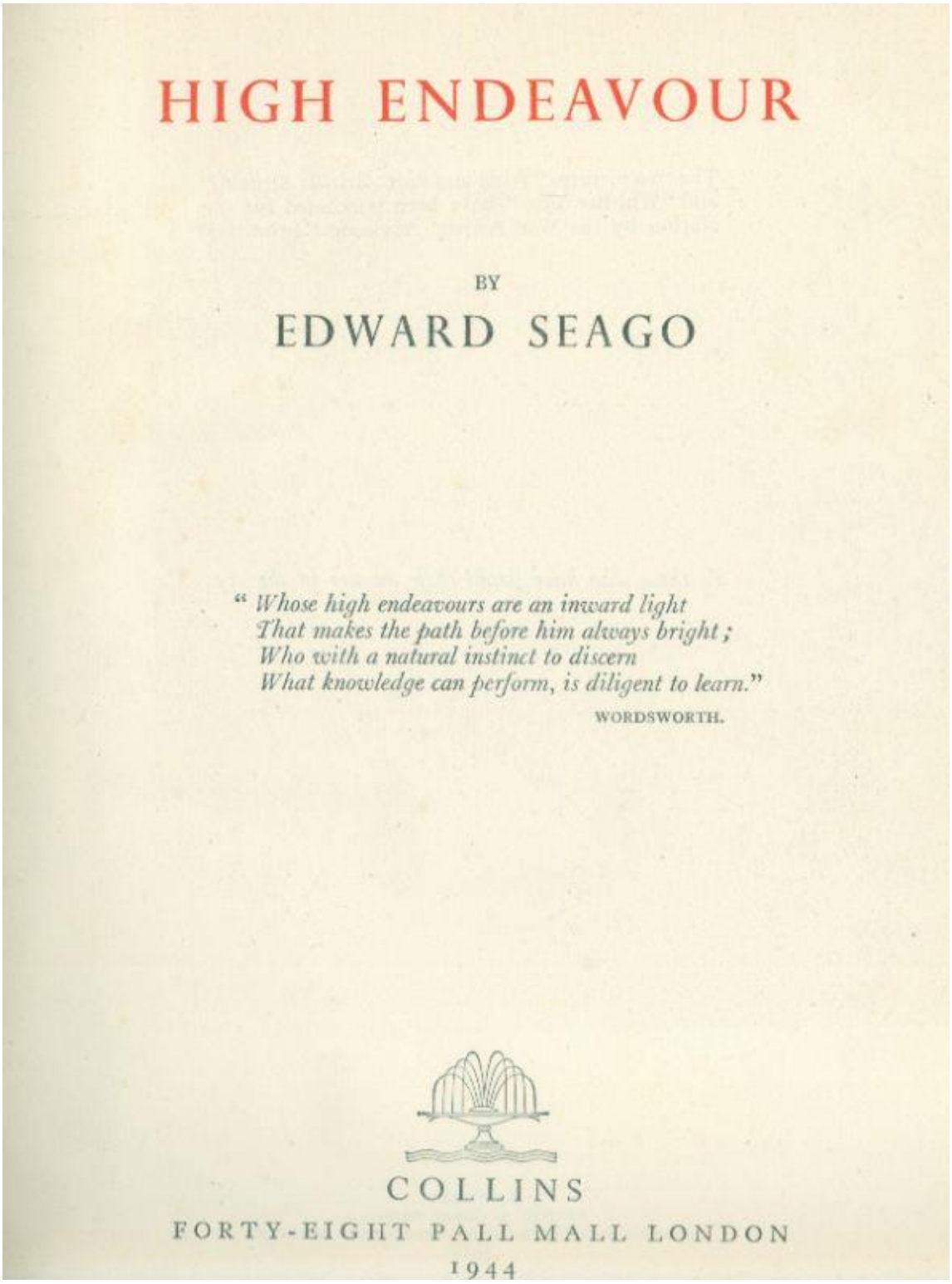
Edward Brian (Ted) Seago RBA ARWS RWS (31 March 1910 – 19 January 1974) was an English artist who painted in both oils and watercolours. The son of a coal merchant, born in Norwich, Seago was a self-taught artist, (although he received advice from Sir Alfred Munnings and Bernard Priestman), and enjoyed a wide range of admirers from the British Royal family and the Aga Khan to the common man. His works have been classified as either Impressionist or Post-Impressionist and included landscapes, seascapes, skyscapes, street scenes, his garden and portraits.

At fourteen, he won an award from the Royal Drawing Society, and from then on knew what he wanted to do in spite of his parents' initial disapproval. At the age of eighteen, Seago joined Bevin's Travelling Show and subsequently toured with circuses in Britain and throughout Europe. In 1937 Seago gave evidence to a police enquiry into a blackmail gang in London's West End who exploited sodomy laws. His statement reveals he had a friendship with a young man in late 1936 who used a fake name and extracted money from Seago by deception.
Such was his popularity that those who wished to buy one of his paintings had to queue at his various annual exhibitions around the world (with the single exception of the late Queen Elizabeth the Queen Mother).

"The Queen Mother bought so many that eventually the artist, who died in 1974, gave her two a year – on her birthday and at Christmas. Prince Philip invited him on a tour of the Antarctic in 1956, and his subsequent paintings, considered to be among his best, hang at Balmoral."
Seago also created the solid silver sculpture of St George slaying the Dragon, which serves as an automobile mascot for any state limousine in which Queen Elizabeth II is travelling. The mascot or "hood ornament", as it would be referred to in the United States, can be transferred from car to car. When the monarch is not aboard, it is substituted for the symbol of the manufacturer, such as the Rolls-Royce Spirit of Ecstasy or the Bentley "B". (Wikipedia)

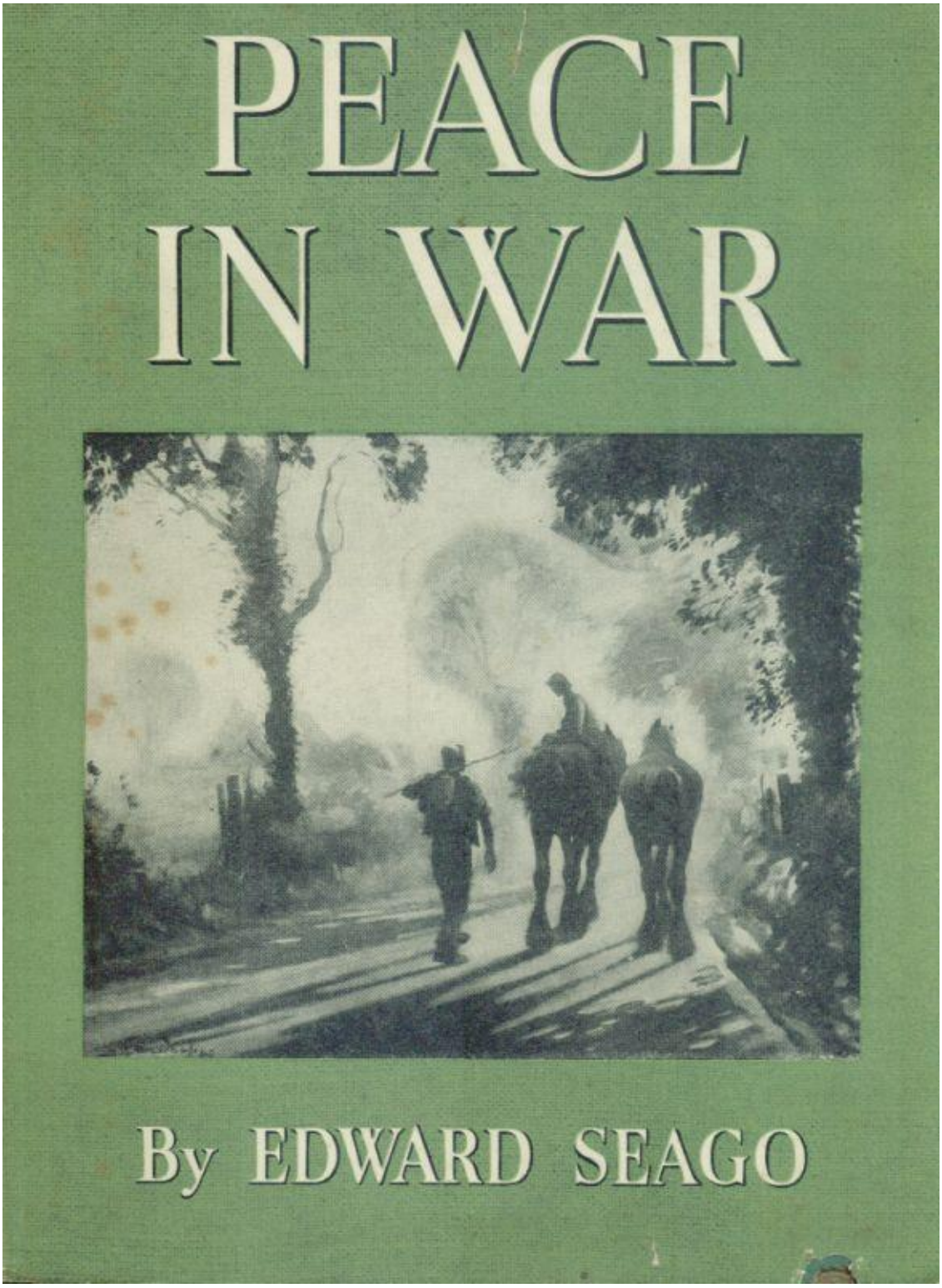


557 **Seago, Edward.** High Endeavour. First Edition. London, Collins, 1944. 18.5cm x 25cm. 78 (1) pages with 20 illustrations. Original Hardcover (blue cloth). Very good condition with only minor signs of wear. Private inscription on endpaper. 65,--
Includes a Preface by Captain The Rt. Hon. Harold Balfour, M.C., M.P.
Chapters include: The Circus, Showman's Family, Fit For Flying Duties etc.



558 **Seago, Edward.** Peace in War. A book of Paintings and Essays. Second Edition. London, Collins, 1944. 18.5cm x 25cm. 80 pages Original Hardcover with original dustjacket. Minor damage to one corner of the frontcover (dustjacket and board). Else in very good condition with only minor signs of wear. Rare with dustjacket. 48,--

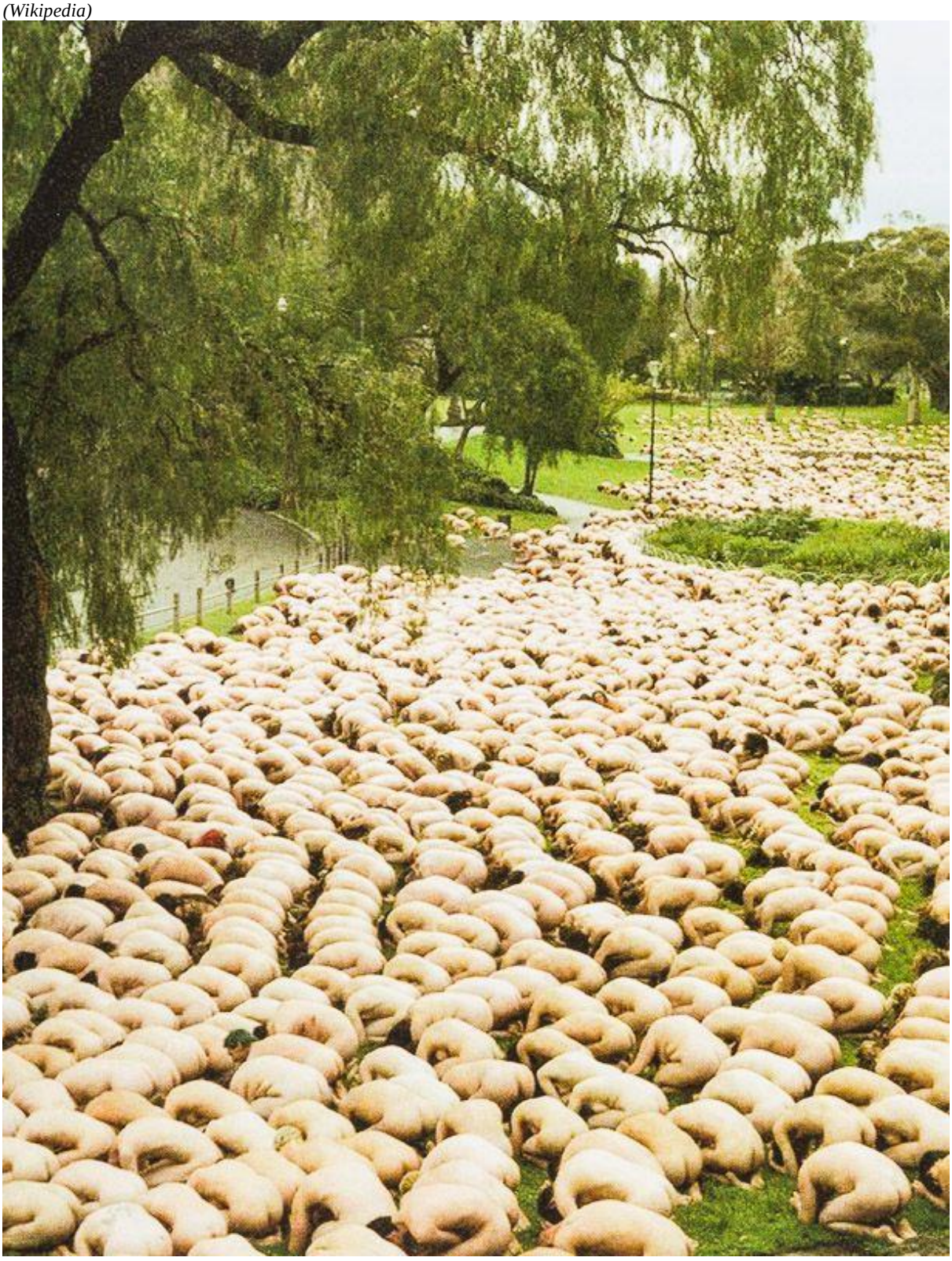
Includes for example: The Waterway/ The Millrace/ The Rainbow/ The Upland Road/ The Rain Cloud/ The Flooded River/ Two Drawings/ The Travelling Circus/ The Flowing Stream/ Children of the New Forest/ Early morning : Britford Lane/ The Mill/ Jimmy's Wagon/ Henry Williamson/ The Moat Cottage/ The Bridge : May evening/ The First Snow/View from the Bathroom window/ Afterglow/ Early Morning on the Downs/ A Norfolk Village/ Two East Anglican Churches/ Jonathan on Silvertail/ The Valley Farm/ Curtain Call/

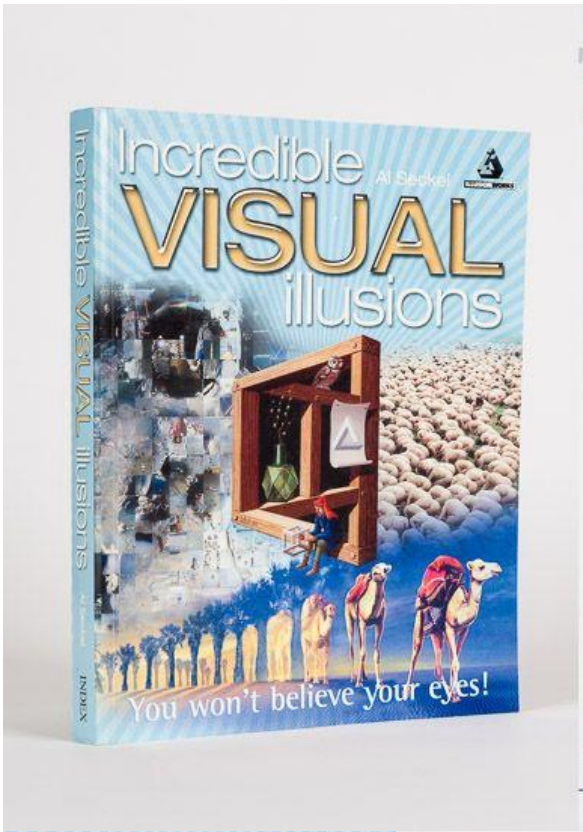


559 **Seckel, Al.** Incredible Visual Illusions. Kettering, Index Books, 2005. 22,5 x 28 cm. 256 pages. Original Softcover. Excellent condition with minor signs of external wear. 68,--
Includes for example: Brightness and contrast illusions / Scintillating illusions / Twisted Cord Illusions / Figure and Ground illusions / Estimation illusions / Stereo Illusions / Shadow illusions etc. etc.

An optical illusion (also called a visual illusion) is characterized by visually perceived images that differ from objective reality. The information gathered by the eye is processed in the brain to give a perception that does not tally with a physical measurement of the stimulus source. There are three main types: literal optical illusions that create images that are different from the objects that make them, physiological illusions that are the effects of excessive

stimulation of a specific type (brightness, colour, size, position, tilt, movement), and cognitive illusions, the result of unconscious inferences. Pathological visual illusions arise from a pathological exaggeration in physiological visual perception mechanisms causing the aforementioned types of illusions. Optical illusions are often classified into categories including the physical and the cognitive or perceptual, and contrasted with optical hallucinations. (Wikipedia)

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Al Seckel
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illusions
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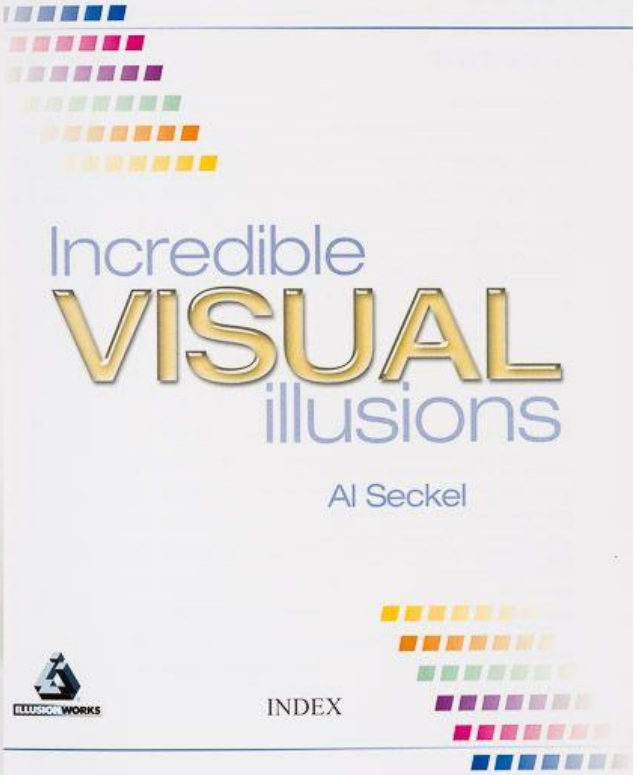
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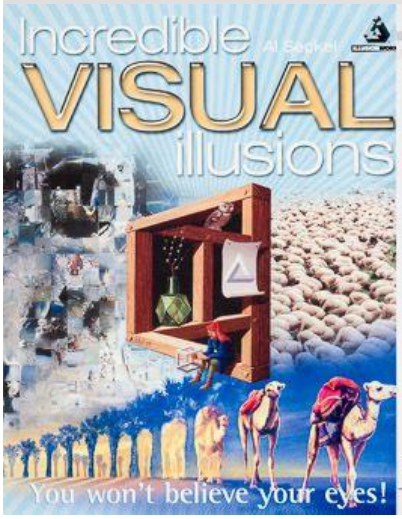
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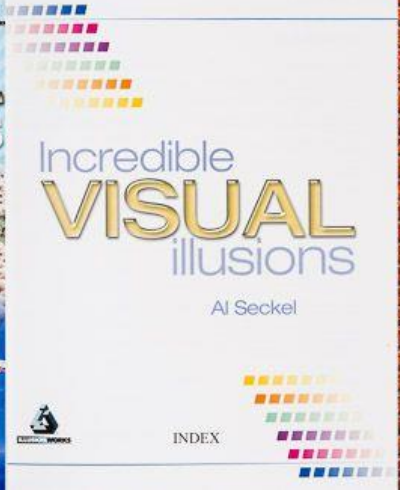
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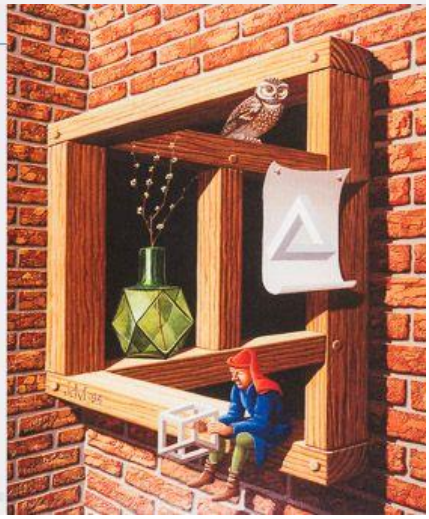

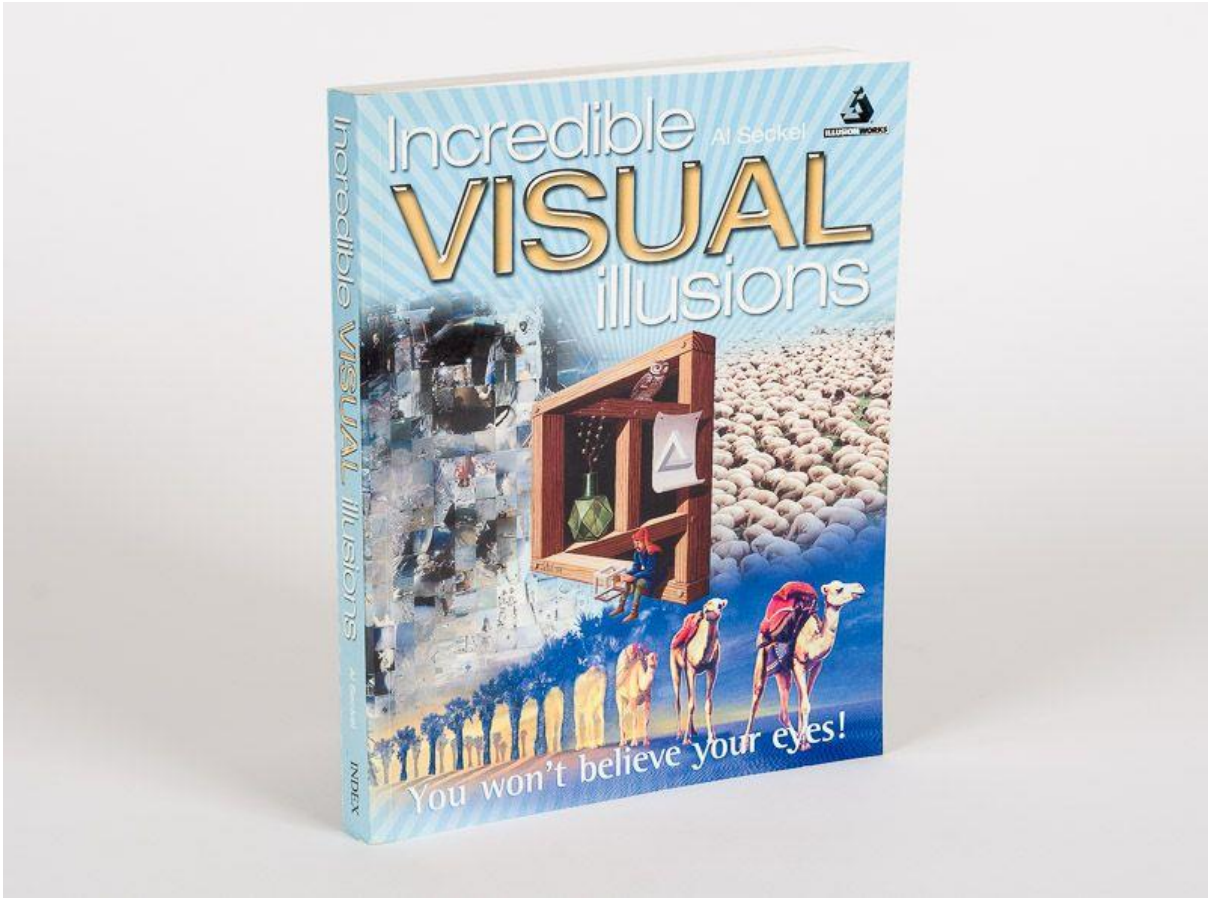
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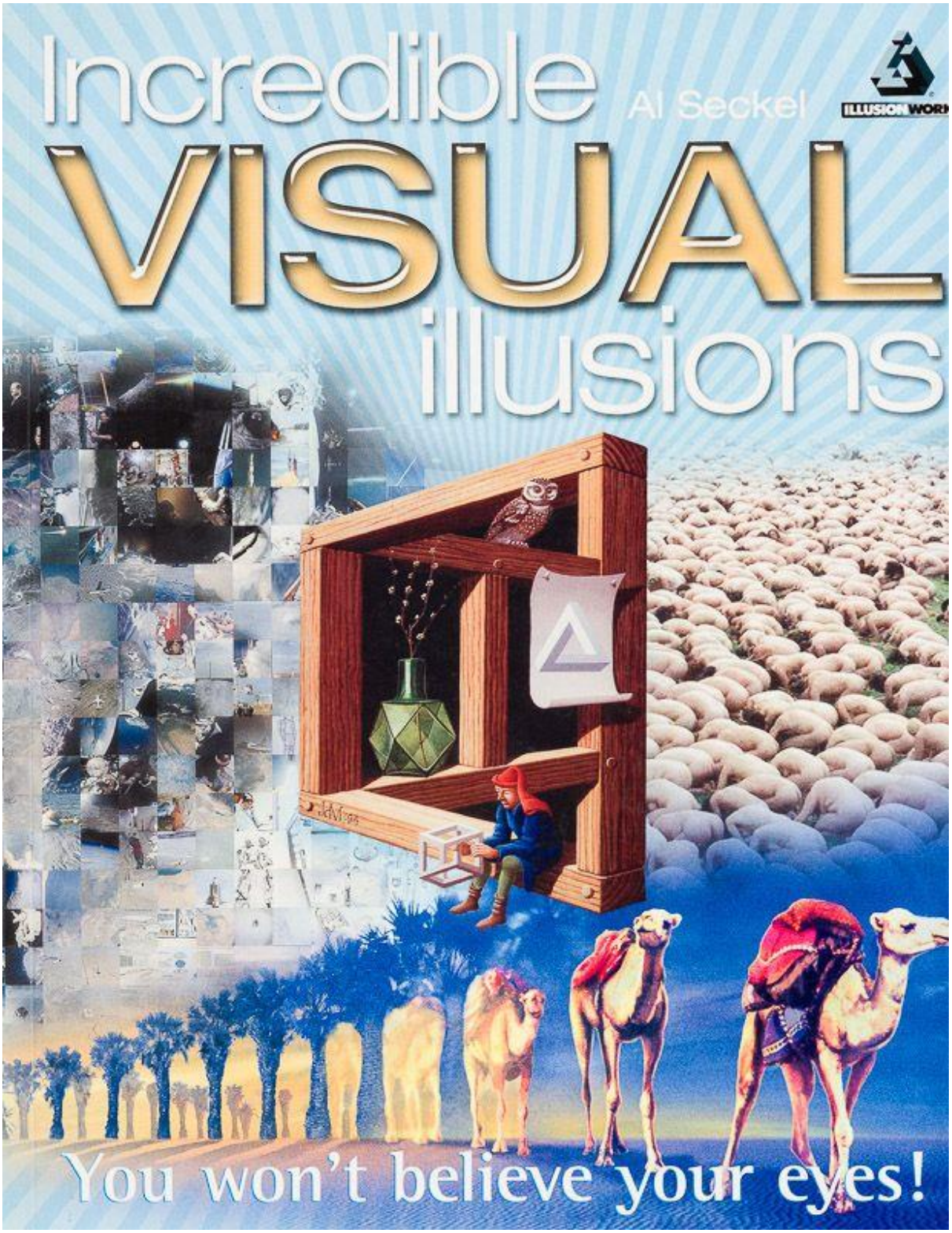
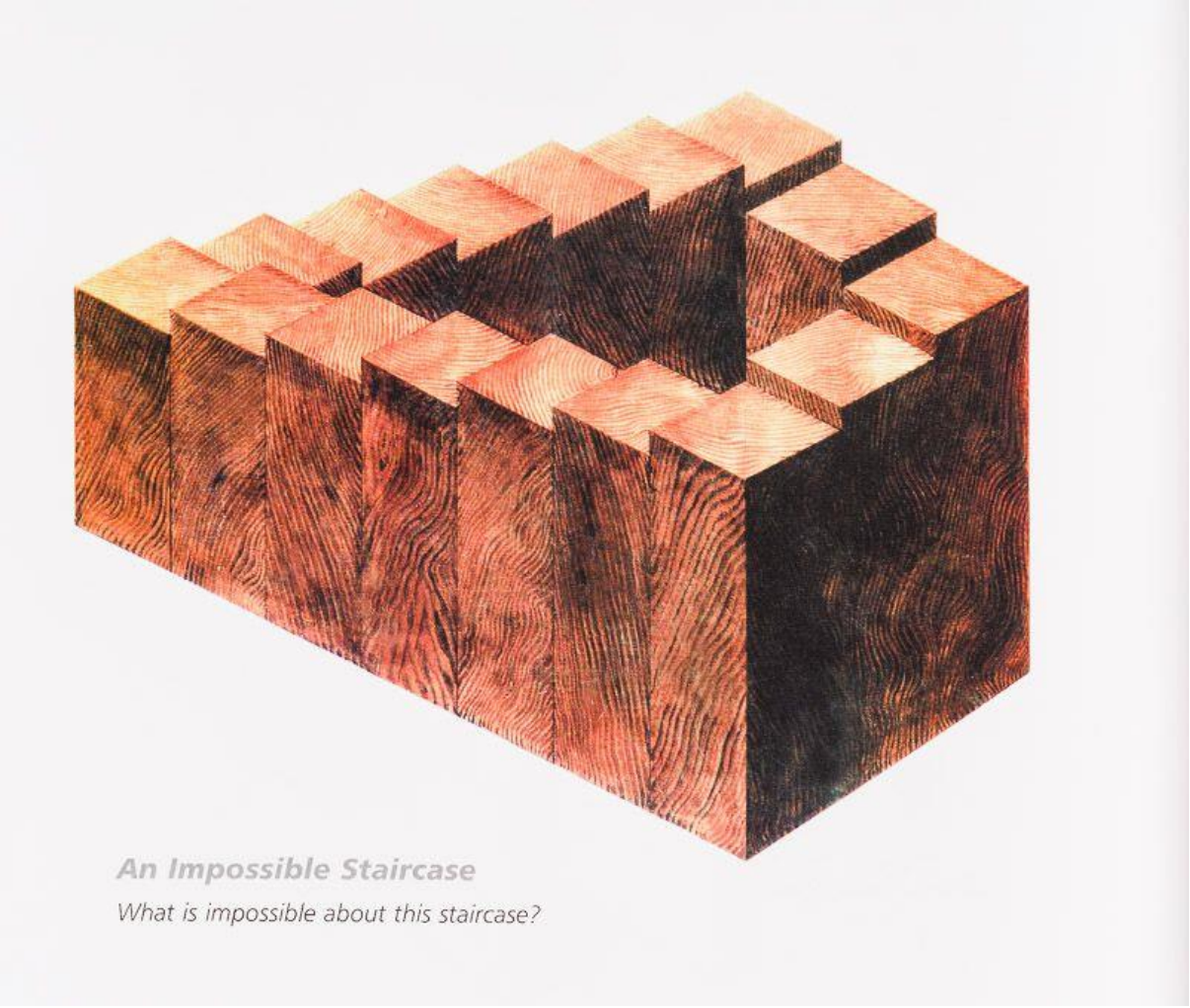
Incredible VISUAL illusions

Al Seckel

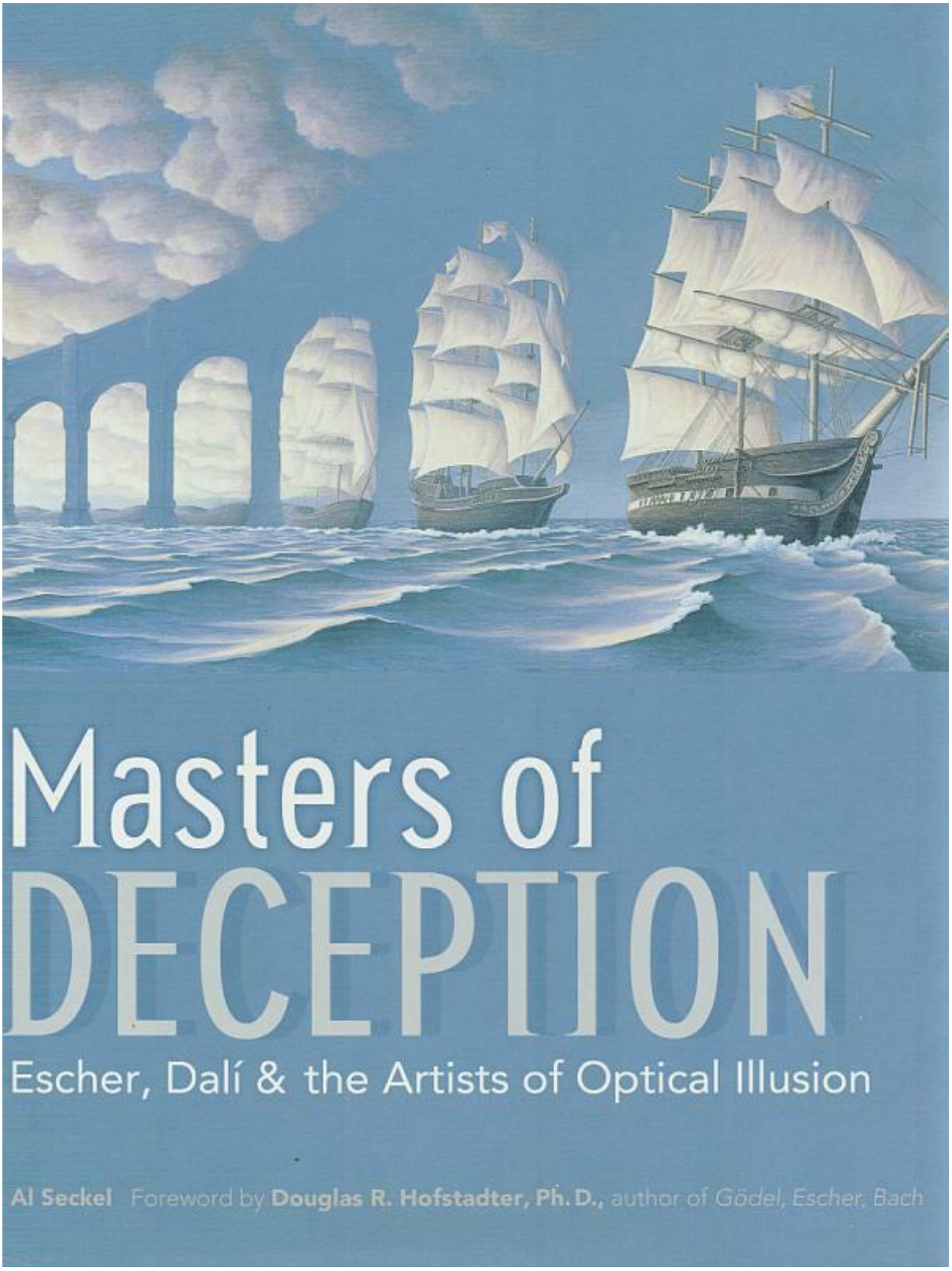


You won't believe your eyes!



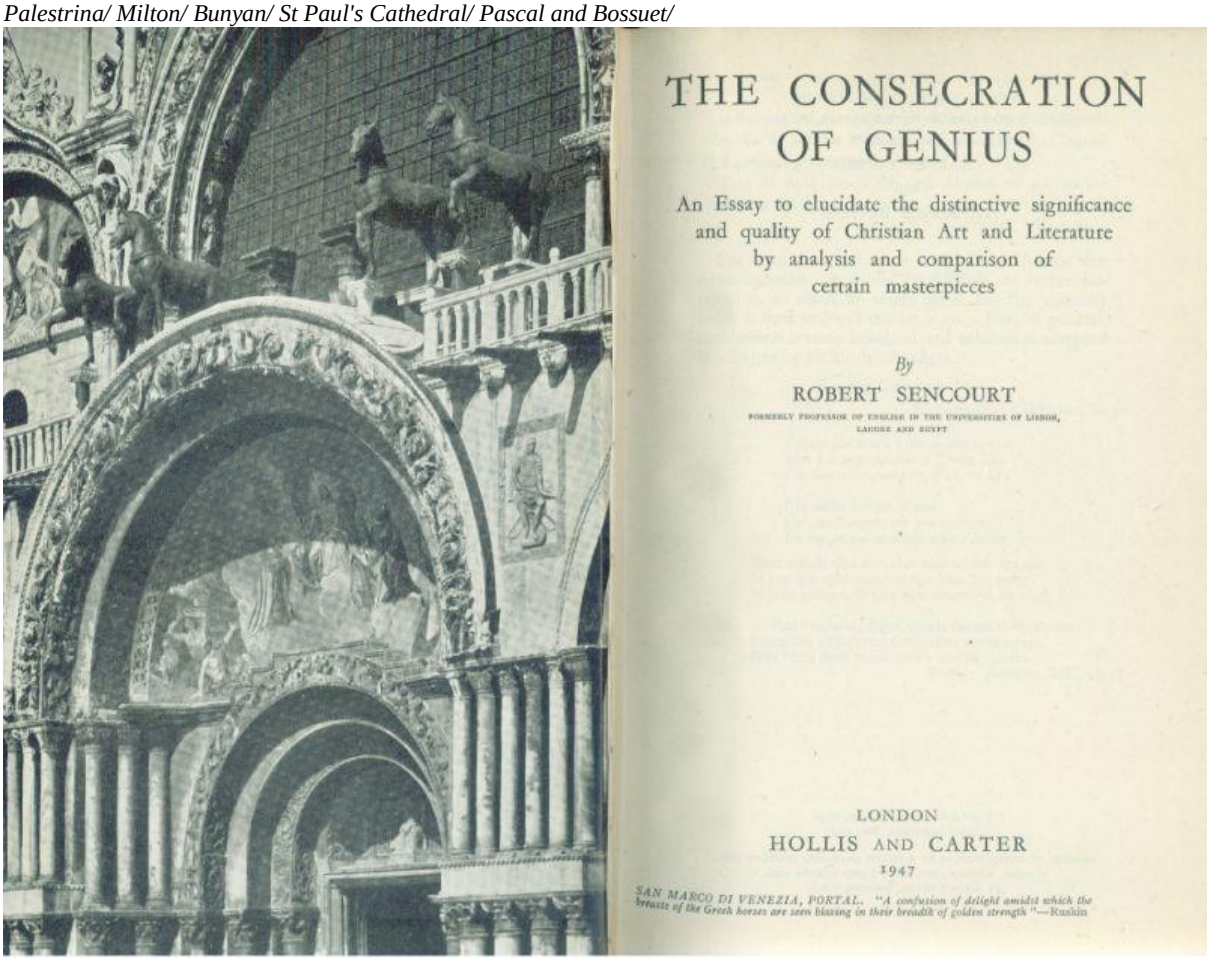
560 **Seckel, Al.** Masters of Deception. Escher, Dali and the Artists of Optical Illusion. Foreword by Douglas R. Hofstadter, Ph.D. Pulizer Prize-winning author of Gödel, Escher, Bach. First Edition. New York, Sterling Publishing Co Inc, 2004. 23.5cm x 29cm. 320 pages. Illustrated throughout. Original Hardcover with original dustjacket. Excellent, close to new condition with only minor signs of wear. 85,--
Includes for example: Giuseppe Arcimboldo/ Salvador Dali/ Sandro Del-Prete/ Jos De Mey/ M.C. Escher/ Shigeo Fukuda/ Rob Gonsalves/ Mathius Hamaekers/ Scott Kim/ Akiyoshi Kitaoka/ Ken Knowlton/ Guido Moretti/ Vik Muniz/ Octavio Ocampo/ Istvan Orosz/ John Pugh/ Oscar Reutersvard/ Roger Shepard/ Dick Termes/ Rex Whistler/

The definitive book of optical illusions featuring works by Escher and Dali. With delightful trickery and visual puns, this book features: colour illustrations throughout; astonishing creations by masters of the art, such as Escher, Dali, and Archimbolo; amazing visual trickery; and an illuminating foreword by the Pulitzer Prize-winning author Douglas R. Hofstadter makes this 320-page, breathtaking collection the definitive book of optical illusions. Rings of seahorses that seem to rotate on the page. Butterflies that transform right before your eyes into two warriors with their horses. A mosaic portrait of oceanographer Jacques Cousteau made from seashells. These dazzling and often playful artistic creations manipulate perspective so cleverly that they simply outwit our brains: we can't just take a quick glance and turn away. They compel us to look once, twice, and over and over again, as we try to figure out exactly how the delightful trickery manages to fool our perceptions so completely. Of course, first and foremost, every piece is beautiful on the surface, but each one offers us so much more. Some, including Sandro del Prete's charming "Window Gazing," construct illusionary worlds where normal conceptions of up, down, forward, and back simply have no meaning anymore. Others, such as Jos De Mey's sly "Ceci n'est pas un Magritte," create visual puns on earlier work. From Escher's famous and elaborate "Waterfall" to Shigeo Fukuda's "Mary Poppins," where a heap of bottles, glasses, shakers, and openers somehow turn into the image of a Belle Epoque woman when the spotlight hits them, these works of genius will provide endless enjoyment and food for thought.



561 **Sencourt, Robert.** The Consecration of Genius. An Essay to Elucidate the Distinctive Significance and Quality of Christian Art and Literature by analysis and comparison of certain masterpieces. Second Edition. London, Hollis and Carter, 1947. 14cm x 22cm. XXII, 329 pages with 29 illustrations. Original Hardcover. Very good condition with only minor signs of wear. 30,--
Includes for example: The Song of Songs as an example of the Hebrew element/ The Venus of Cyrene as an index to the temper of Hellas/ St. Paul, with contributions from Philo and Plotinus/ The Confession of St. Augustine/ Santa Sophia/ The Byzantine Churches at Ravenna and San Marco/ The Medieval Culmination/ St Francis and the Giotto/ The Divina Commedia/ The Gothic Cathedral/ Tuscany's Continuous Renaissance/ The Sistine Madonna/

Michelangelo/ The Splendours and Dangers of Baroque/ Two passionate Poets: Spenser and St John of the Cross/ Palestrina/ Milton/ Bunyan/ St Paul's Cathedral/ Pascal and Bossuet/



THE CONSECRATION OF GENIUS

An Essay to elucidate the distinctive significance and quality of Christian Art and Literature by analysis and comparison of certain masterpieces

By

ROBERT SENCOURT

FORMERLY PROFESSOR OF ENGLISH IN THE UNIVERSITIES OF LISBON, LAUSANNE AND CAIRO

LONDON

HOLLIS AND CARTER

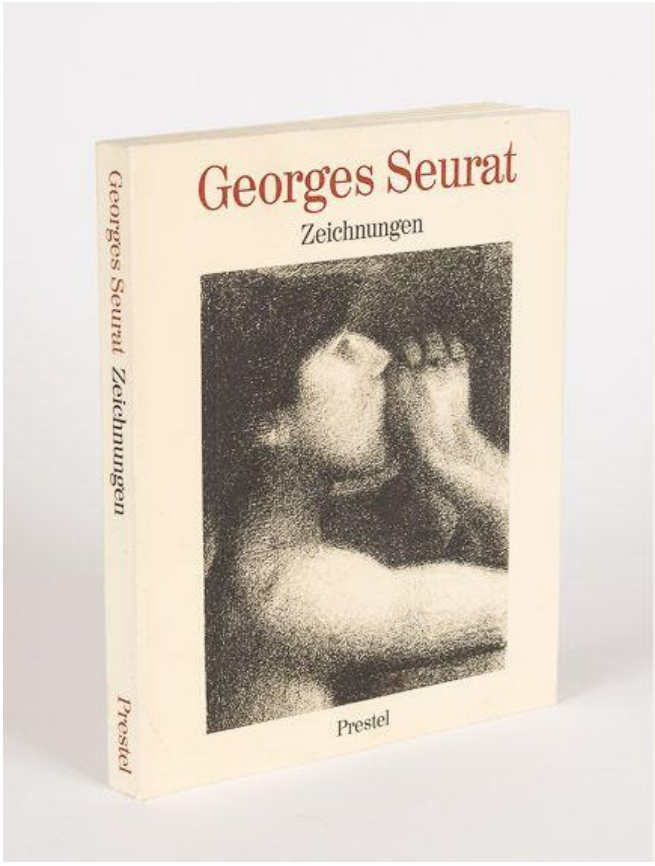
1947

SAN MARCO DI VENEZIA, PORTAL. "A confusion of delight amidst which the breasts of the Greek horses are seen blessing in their breadth of golden strength"—Ruskin

562 **Seurat, Georges.** Zeichnungen. [Der Band enthält u.a. die folgenden Essays: Bernd Growe - Vom Pathos des Anonymen: Seurat und die Kunst der Zeichnung / Erich Franz: Die entzogene Nähe: Zur Entwicklung der Zeichnungen von Georges Seurat] Kunsthalle Bielefeld 30. Oktober - 25. Dezember 1983. Staatliche Kunsthalle Baden-Baden 15. Januar - 11. März 1984. Zweite, verbesserte Auflage, München, Prestel-Verlag, 1984. 22,5 x 28 cm. 203 Seiten. Softcover/ Kartoniert. Sehr guter Zustand mit minimalen Gebrauchsspuren (Kleiner Fleck am Schnitt). 38,--

Der Band enthält u.a. die folgenden Essays: Bernd Growe - Vom Pathos des Anonymen: Seurat und die Kunst der Zeichnung / Erich Franz: Die entzogene Nähe: Zur Entwicklung der Zeichnungen von Georges Seurat

*Georges-Pierre Seurat (* 2. Dezember 1859 in Paris; † 29. März 1891 ebenda) war ein französischer Maler und, neben Paul Signac, wichtigster Vertreter des Pointillismus. (Wikipedia)*

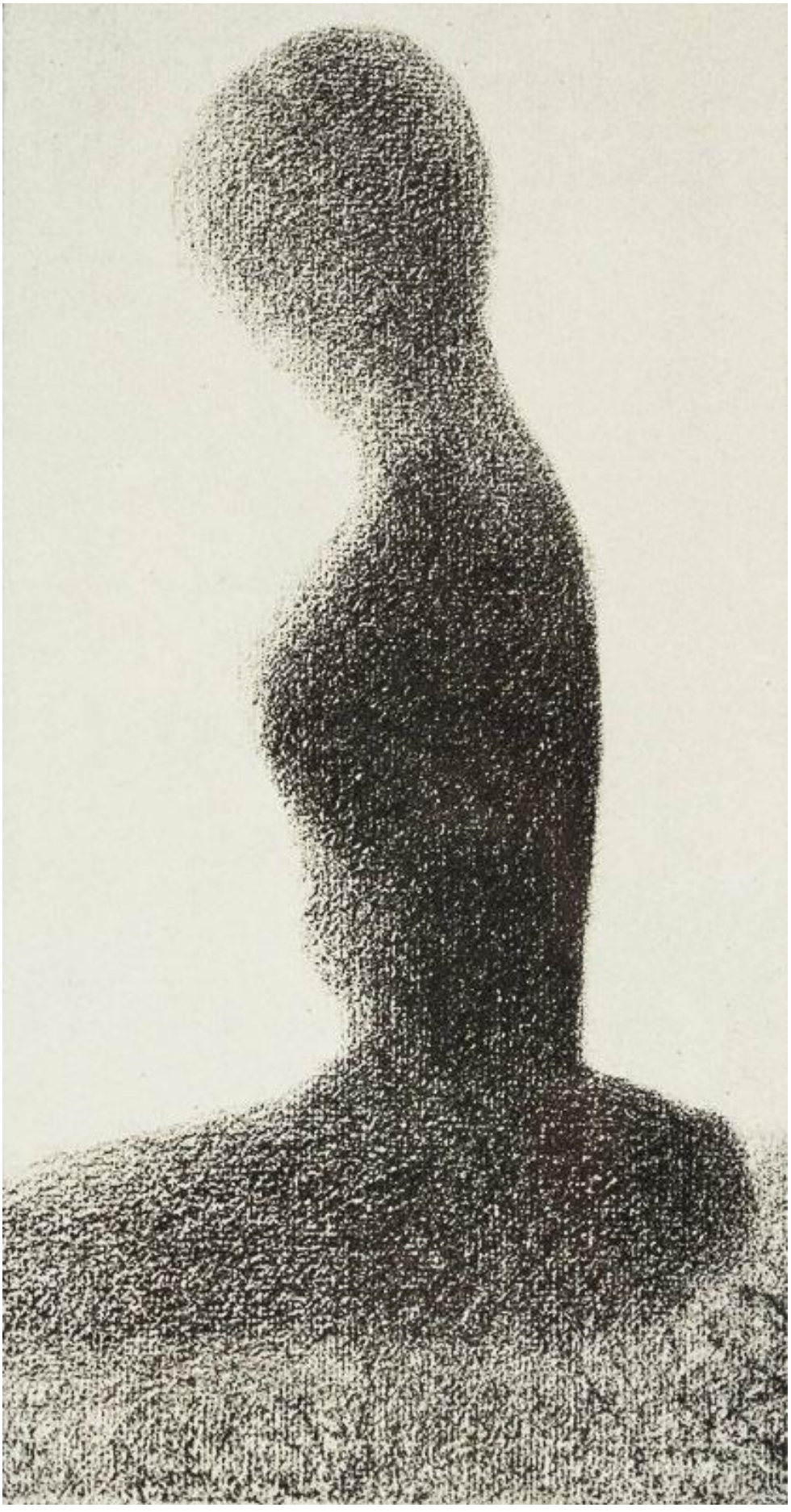


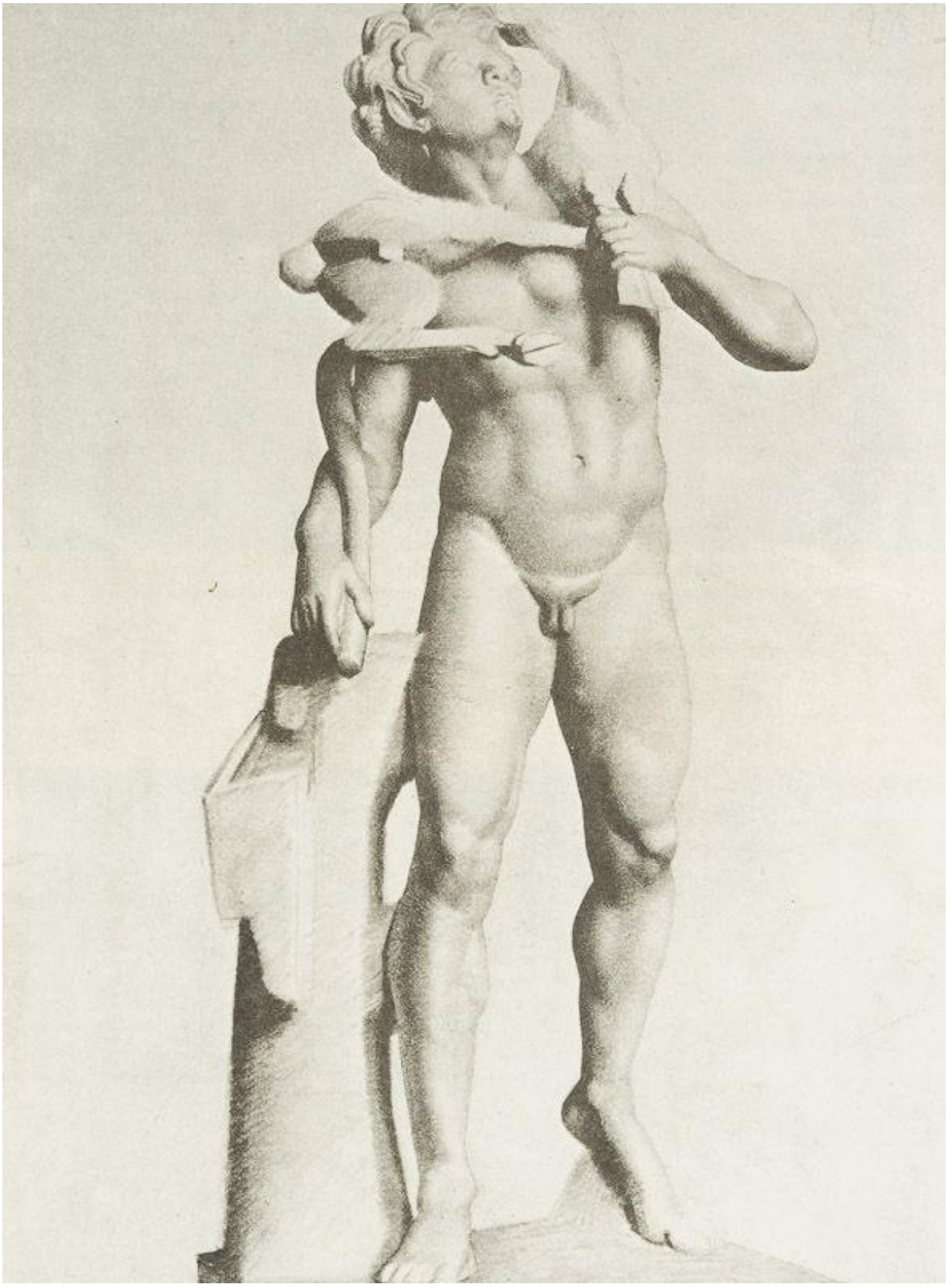
Georges Seurat

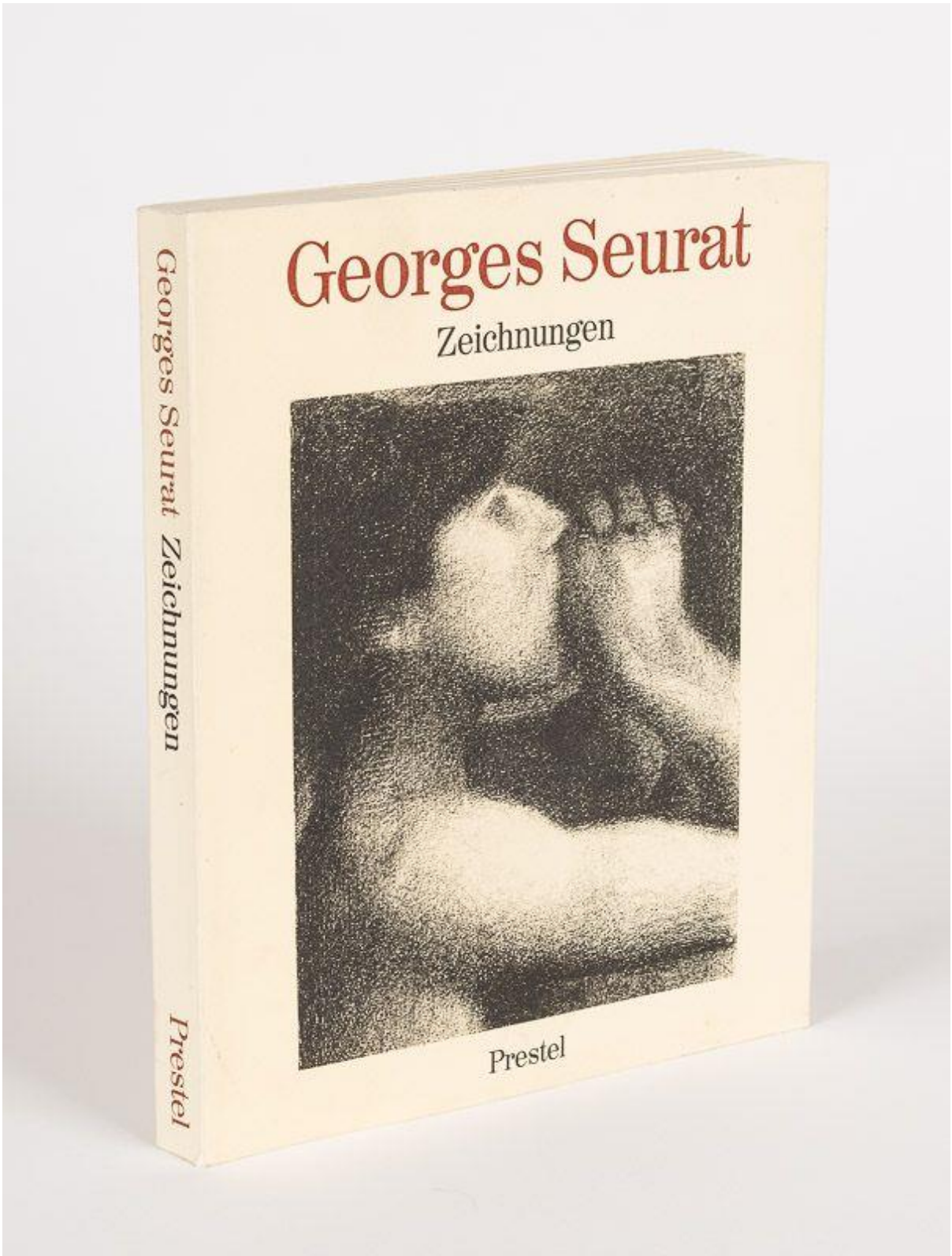
Zeichnungen

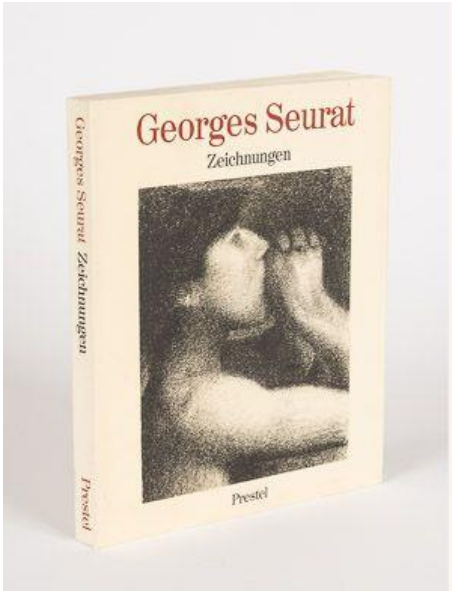
Herausgegeben von
Erich Franz und Bernd Growe

Prestel-Verlag München






Georges Seurat
Zeichnungen
Prestel
Georges Seurat Zeichnungen
Prestel

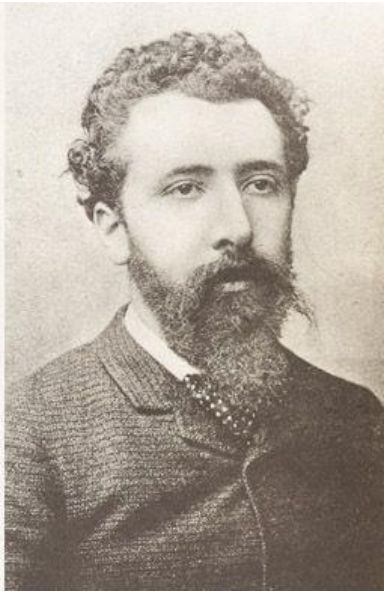


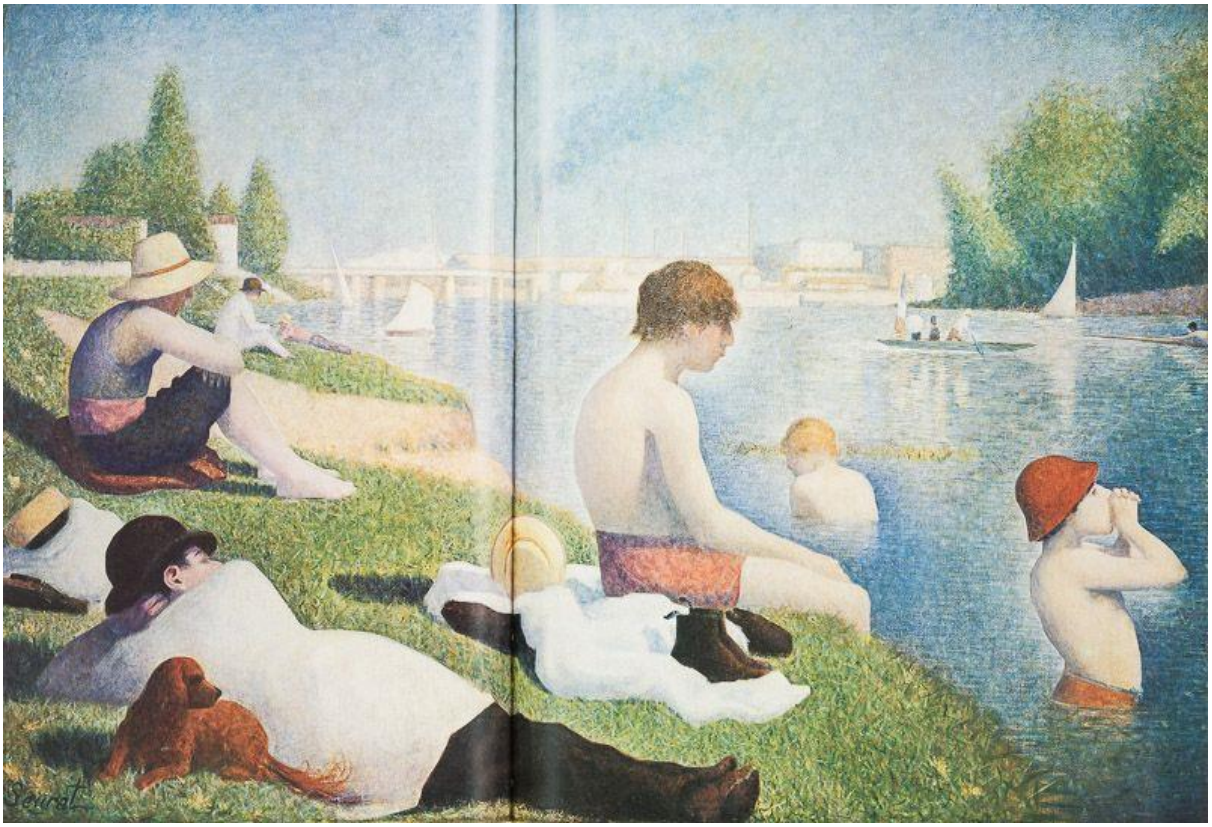
Georges Seurat

Zeichnungen

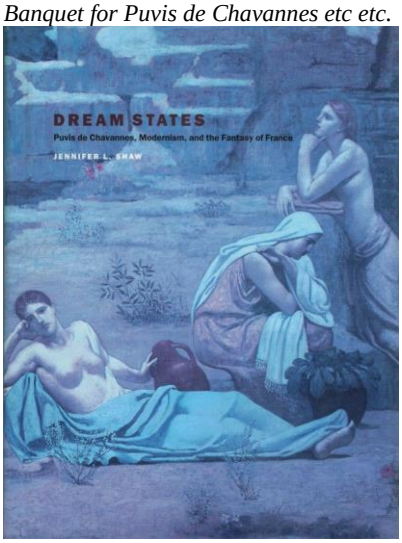
Herausgegeben von
Erich Franz und Bernd Growe

Prestel-Verlag München





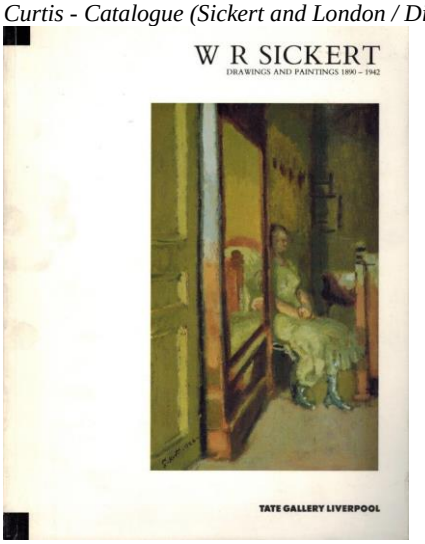
563 **Shaw, Jennifer L.** Dream States. Puvis de Chavannes, Modernism, and the Fantasy of France. New Haven, Yale University, 2002. 26 cm x 20 cm. 245 pages. With many black-and-white and colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. Excellent condition with only minor signs of external wear. 38,--
Includes for example the following essays: Dream's Body: The Sacred Grove Dear to the Arts and Muses / Dreaming the French Patrimony / Imagining the Motherland: Modernism and Fantasy in the Hôtel de Ville / Conclusion: The Banquet for Puvis de Chavannes etc etc.



564 **Sheehan, Nora (Designer).** TWOS /The Museum of Modern Art Calendar/1982. New York, Museum of Modern Art, 1981. 20 cm x 23 cm. 105 pages. With many black-and-white illustrations throughout calendar. Original Softcover, spiral bound. Very good condition with only minor signs of external wear. Comes with calendar of events booklet. 35,--
Includes for example the following artists: Jean Dubuffet / Kasimir Malevich / Florence Henri / Christian Rohlfs / Claes Oldenburg / Jean Carlu / Emmet Gowin etc etc.

565 **[Sickert, W.R.] Shone, Richard / Curtis, Penelope.** W R Sickert. Drawings and Paintings 1890-1942. Tate Gallery Liverpool. Liverpool, Tate Gallery Liverpool, 1989. 24,5 cm x 19 cm. 48 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 35,--

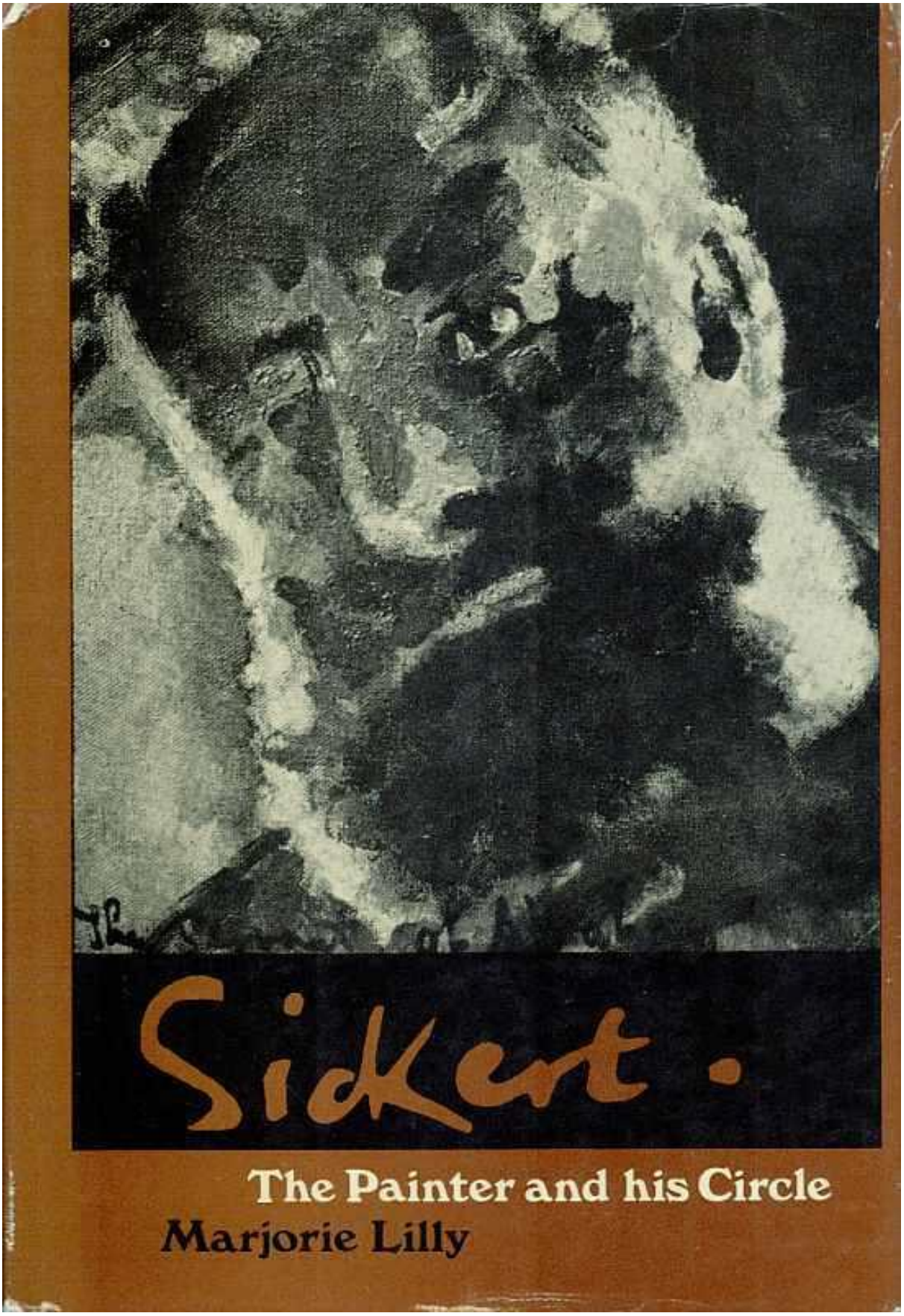
Includes for example the following essays: Sickert's Homes & Studios / Richard Shone - Sickert in the Tate / Penelope Curtis - Catalogue (Sickert and London / Dieppe / Venice / Bath, Brighton and late work) etc etc.



566 **[Sickert, Walter] Lilly, Marjorie.** Sickert. The Painter and his Circle. London, Elek, 1971. 8°. 176 pages. Original Hardcover with original dustjacket in very good condition. The dustjacket with some tears. From the library of the painter Keith Money, with his name on the endpaper. 35,--

Walter Richard Sickert (31 May 1860 – 22 January 1942), born in Munich, Germany, was a painter who was a member of the Camden Town Group in London. He was an important influence on distinctively British styles of

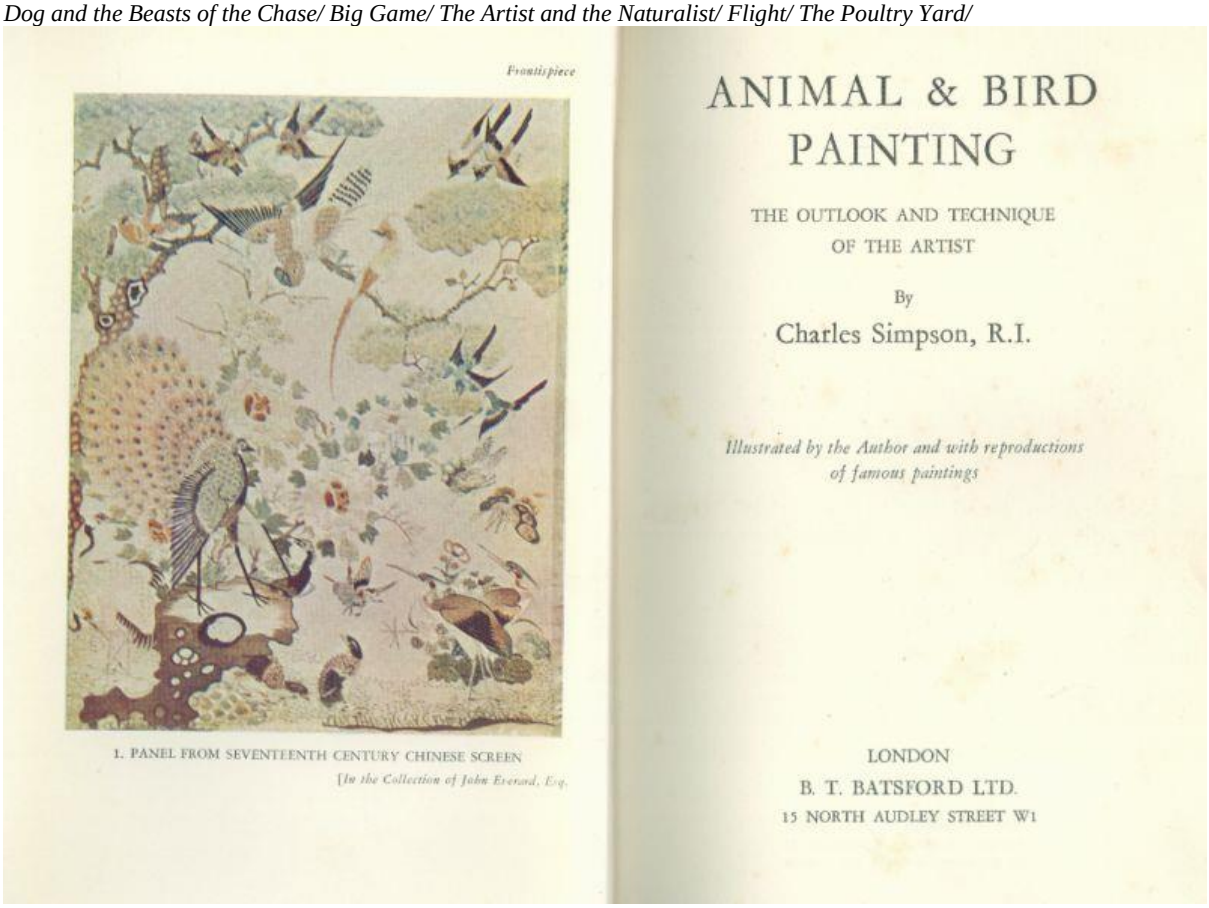
avant-garde art in the 20th century.
Sickert was a cosmopolitan and eccentric who often favoured ordinary people and urban scenes as his subjects. His oeuvre also included portraits of well-known personalities and images derived from press photographs. He is considered a prominent figure in the transition from Impressionism to Modernism. (Wikipedia)



567 **Simpson, Charles.** Animal and Bird Painting. The Outlook and Technique of the Artist. Illustrated by the Author and with reproductions of famous paintings. First Edition. London, B.T. Batsford Ltd, 1939.

14.5cm x 22cm. VII, 136 pages with 80 illustrations. Original Hardcover. No dustjacket. Very good condition with some stronger signs of wear to the binding. 30,--

Includes for example: The Horse/ Painting Horses from Life/ Pastoral/ Cattle/ Sheep/ Animals and Landscape/ The Dog and the Beasts of the Chase/ Big Game/ The Artist and the Naturalist/ Flight/ The Poultry Yard/



Frontispiece

1. PANEL FROM SEVENTEENTH CENTURY CHINESE SCREEN

[In the Collection of John Everard, Esq.

ANIMAL & BIRD PAINTING

THE OUTLOOK AND TECHNIQUE OF THE ARTIST

By

Charles Simpson, R.I.

Illustrated by the Author and with reproductions of famous paintings

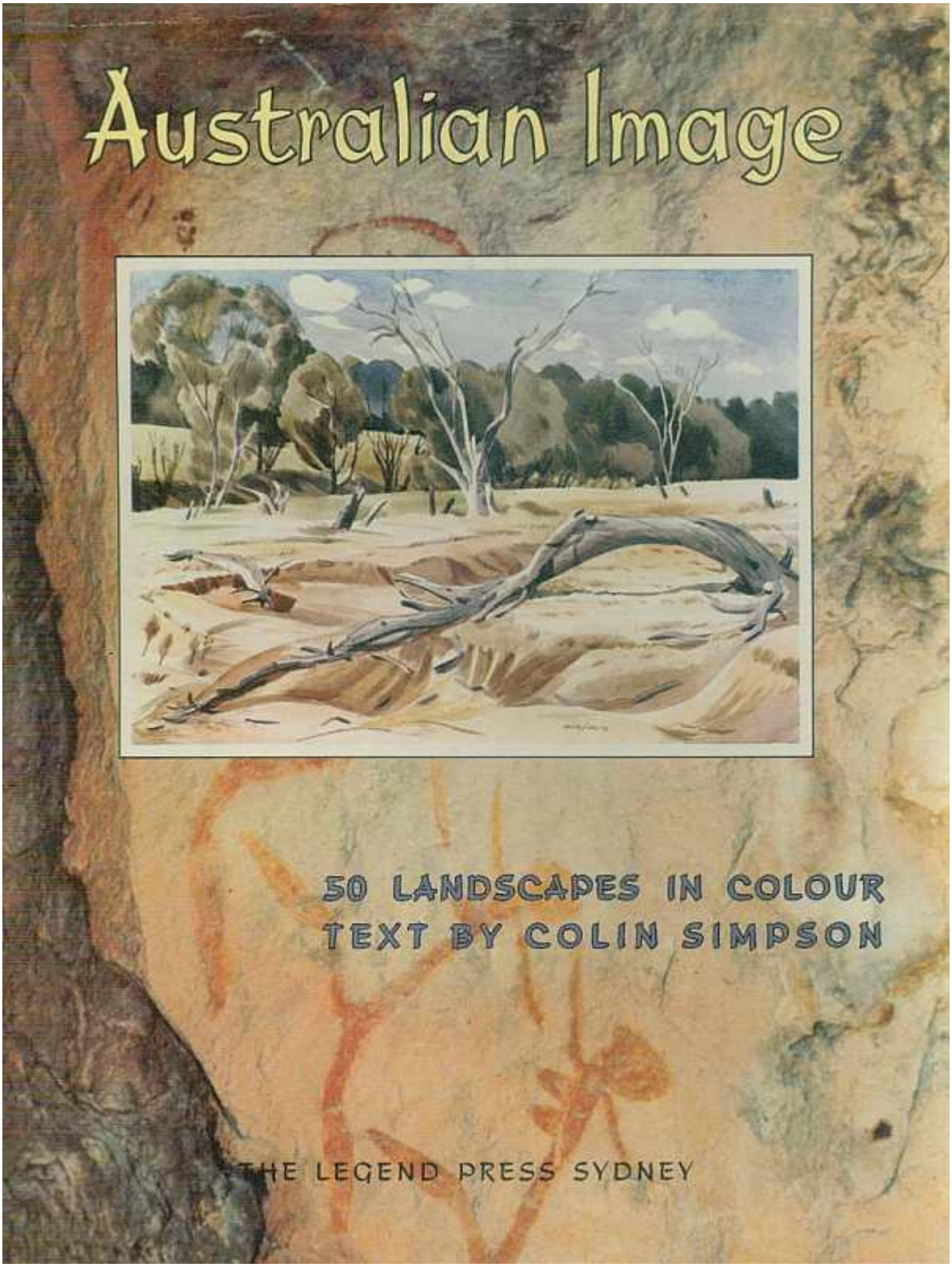
LONDON

B. T. BATSFORD LTD.

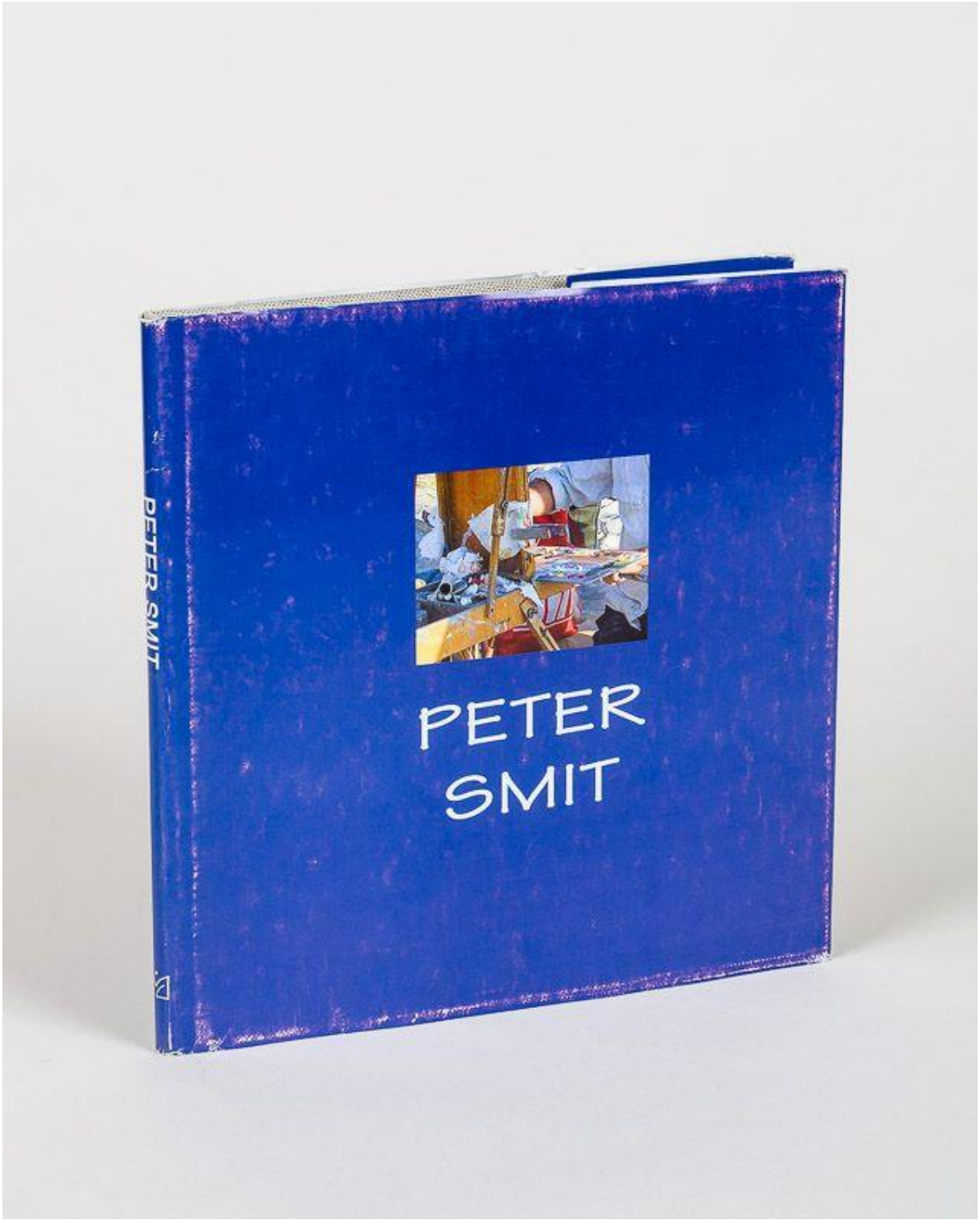
15 NORTH AUDLEY STREET W1

568 **Simpson, Colin.** Australian Image. 50 Landscapes in Colour. Text by Colin Simpson. First Edition. Sydney, Legend Press, 1956. 22.5cm x 28.5cm. 30 pages. Original Hardcover with original dustjacket. Faded dampstain to the lower boards. Otherwise in excellent condition with only very minor signs of external wear. 50,--

Includes for example: Will Ashton, Muir J Auld. John Barker. Rex Battarbee. Penleigh Boyd. Ernest Buckmaster. Robert Campbell. David Davies. William Dobell. Russell Drysdale. Douglas Dundas. Adrian Feint. Ambrose Griffin. Elioth Gruner. Harold B Herbert. Hans Heysen. Robert Johnson. Erik Langker. Daryl Lindsay. Leonard Long. Sydney Long. Kenneth MacQueen. Gordon Marwood. Hal Missingham. W B McInnes. Frank McNamara. Sidney Nolan. C.D. Parker. Dudley Parker. Olive Phillipson. Douglas F Pratt. Max Ragless. Lloyd Rees. John Rowell. Arnold Shore. Lance Solomon. Arthur Streeton. G.K. Townshend. Roland Wakelin. S. Woodward-Smith.



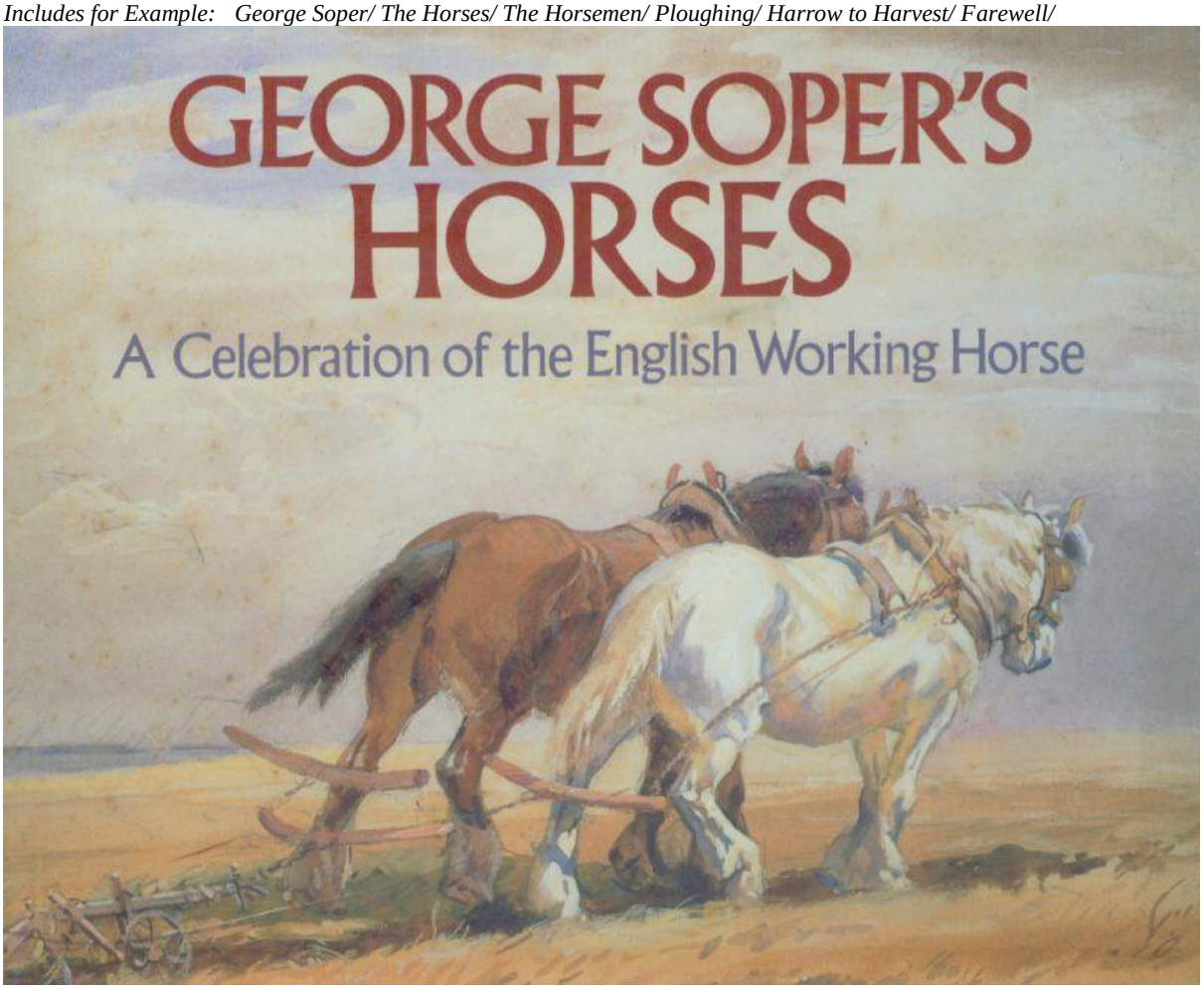
569 **Smit, Peter.** Peter Smit. Fijnaart, Museum van Lien, 2008. 22 cm x 22 cm. 35 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout book. Original Hardcover met stofomslag. Met een mylar beschermlaag / Original Hardcover with dustjacket. In protective mylar. In zeer goede staat met slechts weinig sporen van slijtage / Very good condition with only minor signs of external wear. 29,--
Uitgegeven ter gelegenheid van de overzichtstentoonstelling '3x3=9; ieder zingt zijn eigen lied' met o.a. de kunstenaar Peter Smit.



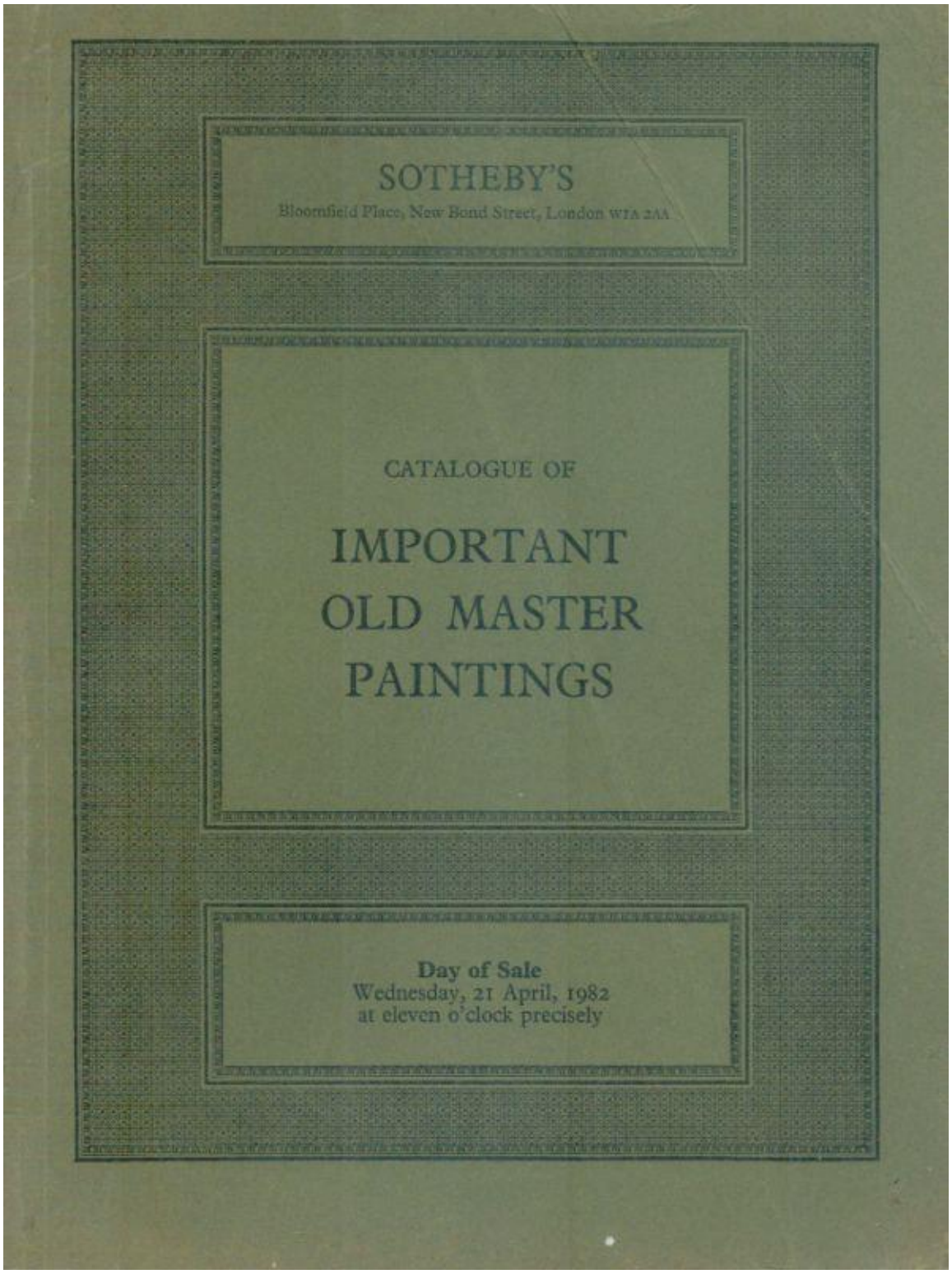
570 **Smith, Bradley.** Japan. A History in Art. Second Edition. London a.o, Spring Books, 1972. 23cm x 32cm. 295 pages with 288 illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 58,--
Includes for example: Introduction to the History of Japan/ Introduction to the Art of Japan/ Archaic Period (before 552) The Beginning/ Asuka Period (552-710) Ancient Japan/ Nara Period (710-794) The Golden Age of Buddhism/ Heian Period (794-1185) Emerging Aristocracy/ Kamakura Period)1185-1333) The Seeds of Feudalism/ Muromachi Period (1333-1568) The Country United/ Edo-Tokugawa Period (1600-1853) Isolation and Progress/ Transition Period (1853-1868) Time of Transition/ Meiji Period (1868-1912) the New Japan/

571 **[Soper, George] Heiney Paul.** George Soper's Horses. Illustrations by George Soper R.E. London, H.F. And G. Witherby Ltd, 1990. 27cm x 25cm. 143 pages Original Hardcover with original dustjacket. Very

good condition with only minor signs of wear. 48,--
Includes for Example: George Soper/ The Horses/ The Horsemen/ Ploughing/ Harrow to Harvest/ Farewell/



572 **Sotheby Parke Bernet and Co.** Catalogue of Important Old Master Paintings. Including works by Alessandro Alori, Bernardo Bellotto, Francesco Botticini, Cecco di Pietro, Cristoforo da Bologna, Francesco Fontebasso, Agnolo Gaddi, Giovanni Pedrini called Giampietrino, Francesco Guardi, Lippo di Dalmasio, Michele Marieschi, Giovanni Antonio Pellegrini, Luca Spinelli called Spinello Aretino, Tommaso, Francesco Traballesi, Bernadino Zaganelli, works also by French Masters Including Jean Baptiste Charpentier, Philippe-Auguste Hennequin, Nicolas-Bernard Lepicie, Jean Baptiste Leprince, Jean Etienne Liotard, Adam Frans Van Der Meulen. First edition. London, Sotheby Parke Bernet and Co. 1982. 18cm x 24.5cm. 230 uunumbered pages. Original paperback (softcover). Very good condition with only minor signs of wear. Some pages stuck together due to a waterdamage. 30,--

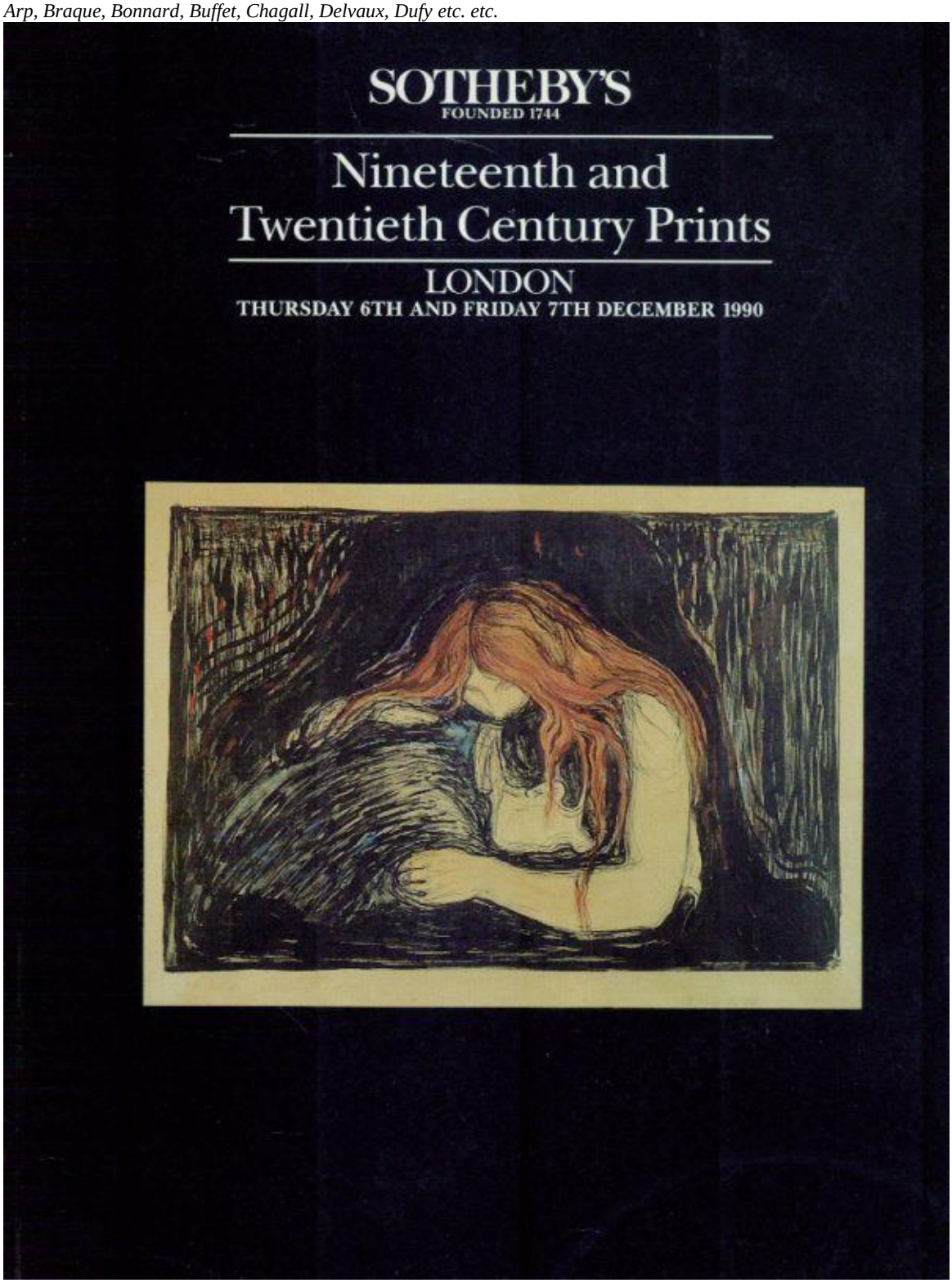


573 **[Sotheby's] Adamopoulos, Konstantin / König, Kasper (Redaktion).** Benefiz-Auktion zur Rettung des Portikus Frankfurt. Hotel Frankfurter Hof, Kaiserplatz, 60311 Frankfurt/M. Donnerstag, 9.juni 1994, 20.00 Uhr. Frankfurt Am Main, Portikus, 1994. 27 cm x 21 cm. 192 seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 25,--
Enthält u.a.: Dennis Adams / Erik Bulatov / Isa Genzken / Ilya Kabakov / Raoul de Keyser / Allan McCollum / Gerhard Wittner / Wiebke Siem/ Luc Tuymans etc etc.

574 **Sotheby's.** Nineteenth and Twentieth Century Prints - Including Arp, Braque, Bonnard, Buffet, Chagall, Delvaux, Dufy etc. etc. Auction Sale Thursday 6th and Friday 7th of December 1990. London, Sotheby's,

1990. 21cm x 27cm. 252, (8) pages. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--

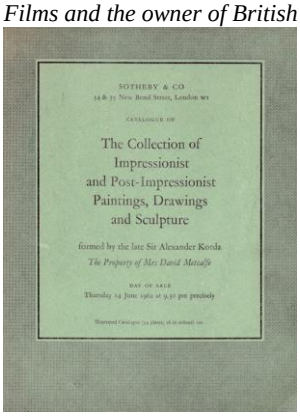
Arp, Braque, Bonnard, Buffet, Chagall, Delvaux, Dufy etc. etc.



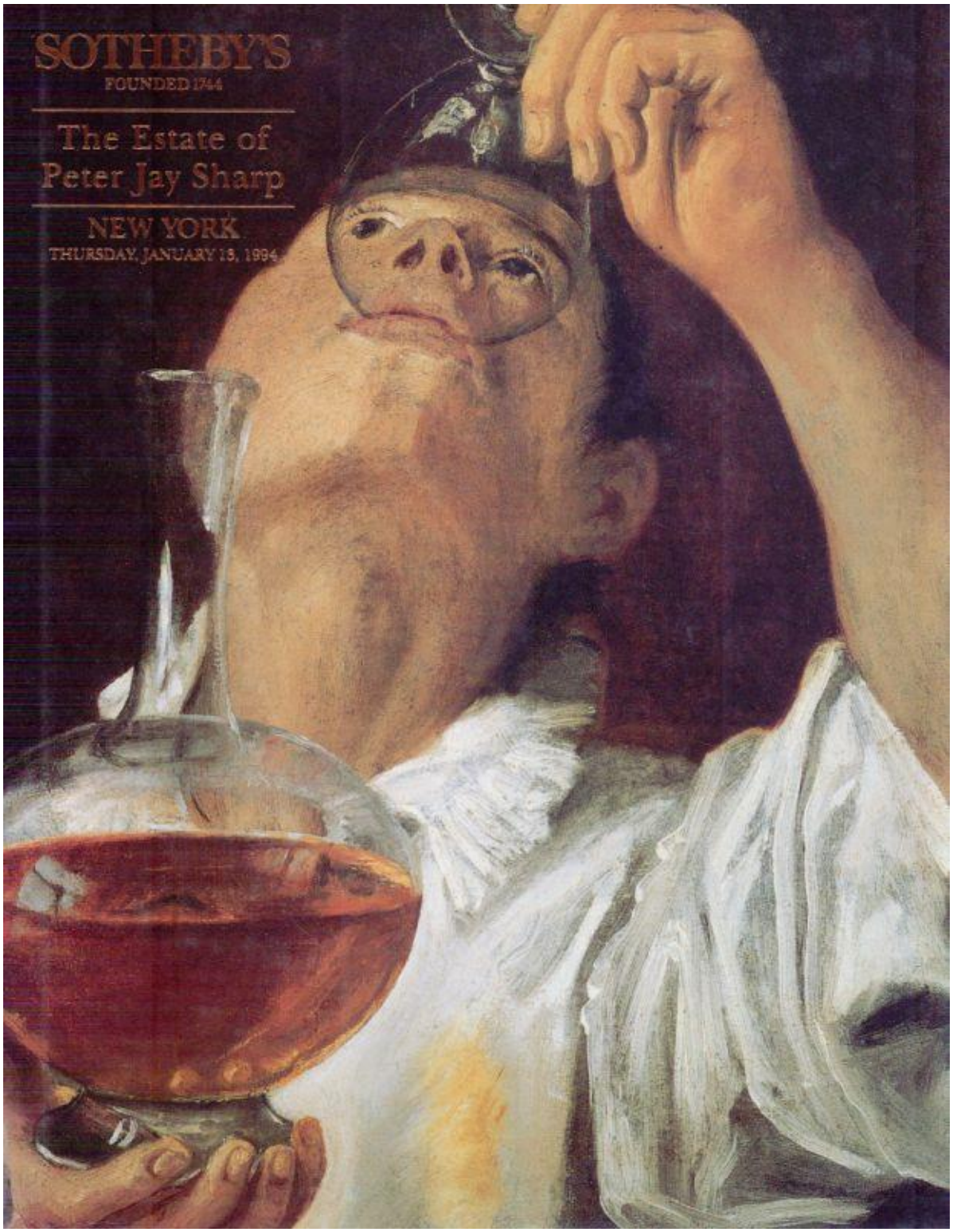
575 **Sotheby's.** The Collection of Impressionist and Post-Impressionist Painting, Drawinga and Sculpture. Formed by the late Sir Alexander Korda. The Property of Mrs. David Metcalfe which will be sold by auction by Messrs Sotheby and Co at their large Galleries 34 and 35 New Bond Street, London. London, Sotheby's, 1962. 22 x 29 cm. 59 pages. Original Hardcover. Very good condition with minor signs of external wear. 35,--

Alexander Korda (16 September 1893 – 23 January 1956) was a Hungarian-born British film producer and director. He worked in Hollywood the first time during the transition to "talkies", from 1926 to 1930. The change led to

divorce from his first wife, a popular Hungarian actress who could not make the transition because of her strong accent in English. From 1930, Korda became a leading figure in the British film industry, the founder of London Films and the owner of British Lion Films, a film distributing company. (Wikipedia)

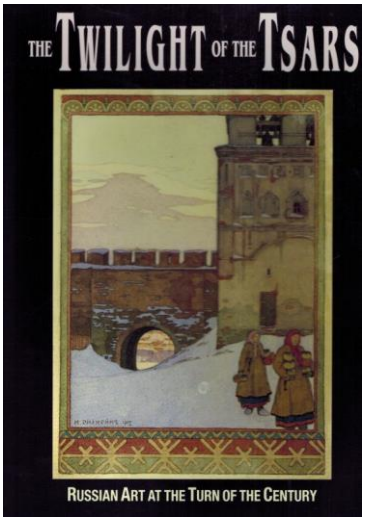


576 **Sotheby's.** The Estate of Peter Jay Sharp. Thursday January 13 1994. New York, Sotheby's, 1993. 21.5cm x 28cm. 178 unnumbered pages. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 30,--



577 **South Bank Centre.** The Twilight of the Tsars - Russian Art at the Turn of the Century. London, Hayward Gallery, 1991. 22 cm x 27.5cm. 315 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 68,--

Includes for example the following essays: Ruined Palaces, The Russian Style Moderne, Fedor Shekhtel, Symbolist Literature, The World of Art's English Correspondent, Paintings from the Tretyakov Gallery, Architecture and Decoration, and Photography. Illustrated throughout.



578 **[Soutter, Louis] Bader, Alfred.** Louis Sutter. Mit einem Gedicht von Hermann Hesse. Stuttgart, Paul Eckhardt Verlag, 1968. 19 cm x 19 cm. 28 Seiten mit 34 Farb- und Schwarzweißabbildungen. Original Hardcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 25,--

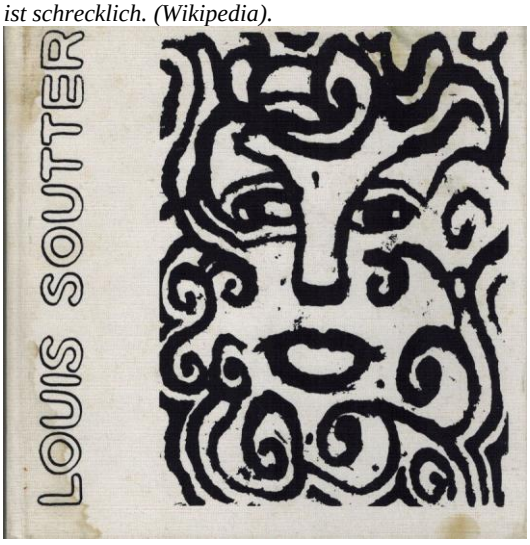
Louis Soutter (4. Juni 1871 in Morges; † 20. Februar 1942 in Ballaigues; eigentlich Louis-Adolphe Soutter) war ein Schweizer Maler, Cousin des Architekten Le Corbusier. Er zählt zu den wichtigen Vertretern der Art Brut.*

Soutter war der Sohn eines Apothekers, seine Mutter war die Grosstante des Architekten Charles Edouard Jeanneret (bekannter als "Le Corbusier"). Er begann zunächst an der Universität Lausanne ein Ingenieurstudium, brach es jedoch ab zugunsten eines Architekturstudiums in Genf. Auch dieses beendete er nicht, sondern wechselte nach Brüssel ans Conservatoire Royal, wo er u.a. bei dem Geiger und Komponisten Eugène Ysaÿe Unterricht erhielt. Das Musikstudium schloss er ebenfalls nicht ab, stattdessen ging er Ende 1894 in die Schweiz zurück, um Unterricht im Zeichnen und Malen zu nehmen. Anschliessend reiste er zu Malstudien nach Paris. 1897 zog er nach Colorado Springs (USA). Dort ehelichte er Madge Fursman.

Am Colorado College wurde Soutter Leiter des neu gegründeten Art Department. 1903 kam es zur Scheidung von seiner Frau und zum Rücktritt von der Collegeleitung. Soutter kehrte in die Schweiz zurück, trat 1908 in das Symphonieorchester Lausanne ein (Leitung ab 1910: Ernest Ansermet). 1915 wechselte Soutter zum Symphonieorchester Genf. Da er einen aufwendigen Lebensstil führte, diesen aber nicht finanzieren konnte und seit längerem zunehmende Verhaltensauffälligkeiten zeigte, wurde er zwangsweise unter Vormundschaft gestellt.

Louis Soutter unternahm weiter mehrfach Reisen als Musiker durch die Schweiz, jedoch zunehmend vagabundenhaft. 1923 – 52 Jahre alt – wurde Soutter gegen seinen Willen, jedoch mit Zustimmung seiner Familie, von seinem Vormund in ein Altersheim im waadtländischen Dorf Ballaigues eingewiesen. Er verlegte sich in dieser letzten Lebensphase auf das Zeichnen und Malen, hatte Kontakt zum Künstler René Auberjonois. Ab etwa 1937 begann Soutter mit Fingermalerei, manchmal regelrecht unter Einsatz des gesamten Körpers. Bei seinem Cousin Le Corbusier, zu dem er weiter Kontakt hatte, stiess diese Aktivität auf Unverständnis und Ablehnung. 71-jährig starb Soutter psychisch-seelisch vereinsamt in dem Heim.

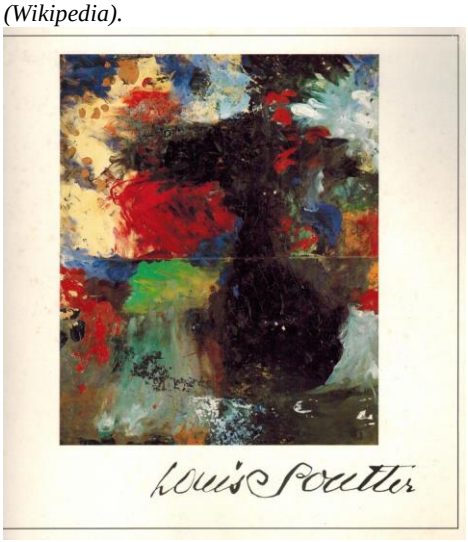
Hermann Hesse schrieb über ihn das Gedicht Louis Soutter, in dem der Bruch mit der erlernten korrekten Maltechnik beschrieben wird als: Nicht korrekt, nicht schön, sondern richtig./ Mal ich mit Tinte und Blut, male wahr. Wahrheit ist schrecklich. (Wikipedia).



579 **[Soutter, Louis] Kutter, Irène / Turske, Veith (Redaktion).** Louis Soutter. Werke von 1923 bis 1942.

Eröffnungsaustellung der M. Knoedler Zürich AG. 27. November 1981 bis 23. Januar 1982. Bilingual: Deutsch / English. Zürich, M. Knoedler Zürich AG, 1981. 23,5 cm x 22,5 cm. 268 seiten. Mit 79 platten. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 45,--
Louis Soutter von Michel Thévoz / Barbara Catoir - Louis Soutter und die zeitgenössische Kunst etc etc.

Louis Soutter (4. Juni 1871 in Morges; † 20. Februar 1942 in Ballaigues; eigentlich Louis-Adolphe Soutter) war ein Schweizer Maler, Cousin des Architekten Le Corbusier. Er zählt zu den wichtigen Vertretern der Art Brut. (Wikipedia).*



580 **[Soutter, Louis] Zweite, Armin.** Louis Soutter (1871-1942). Zeichnungen, Bücher, Fingermalereien. München, Städtische Galerie im Lenbachhaus, 1985. 24 cm x 23 cm. 302 Seiten mit 340 Farb- und Schwarzweißabbildungen. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 38,--
Enthält u.a.: Barbar Catoir - Die Kunst beginnt, wo das Leben flieht. Das Werk Louis Soutters und seine verwandten Phänomene in der zeitgenössischen Kunst / Tilman Osterwold - Louis Soutter und Paul Klee - Instinkt und Bewußtsein / Le Corbusier - Louis Soutter, ein Unbekannter in der Sechzigern / Hermann Hesse - Louis Soutter etc etc.

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Soutter war der Sohn eines Apothekers, seine Mutter war die Grosstante des Architekten Charles Edouard Jeanneret (bekannter als "Le Corbusier"). Er begann zunächst an der Universität Lausanne ein Ingenieurstudium, brach es jedoch ab zugunsten eines Architekturstudiums in Genf. Auch dieses beendete er nicht, sondern wechselte nach Brüssel ans Conservatoire Royal, wo er u.a. bei dem Geiger und Komponisten Eugène Ysaÿe Unterricht erhielt. Das Musikstudium schloss er ebenfalls nicht ab, stattdessen ging er Ende 1894 in die Schweiz zurück, um Unterricht im Zeichnen und Malen zu nehmen. Anschliessend reiste er zu Malstudien nach Paris. 1897 zog er nach Colorado Springs (USA). Dort ehelichte er Madge Fursman.
Am Colorado College wurde Soutter Leiter des neu gegründeten Art Department. 1903 kam es zur Scheidung von seiner Frau und zum Rücktritt von der Collegeleitung. Soutter kehrte in die Schweiz zurück, trat 1908 in das Symphonieorchester Lausanne ein (Leitung ab 1910: Ernest Ansermet). 1915 wechselte Soutter zum Symphonieorchester Genf. Da er einen aufwendigen Lebensstil führte, diesen aber nicht finanzieren konnte und seit längerem zunehmende Verhaltensauffälligkeiten zeigte, wurde er zwangsweise unter Vormundschaft gestellt.
Louis Soutter unternahm weiter mehrfach Reisen als Musiker durch die Schweiz, jedoch zunehmend vagabundenhaft. 1923 – 52 Jahre alt – wurde Soutter gegen seinen Willen, jedoch mit Zustimmung seiner Familie, von seinem Vormund in ein Altersheim im waadtländischen Dorf Ballaigues eingewiesen. Er verlegte sich in dieser letzten Lebensphase auf das Zeichnen und Malen, hatte Kontakt zum Künstler René Auberjonois. Ab etwa 1937 begann Soutter mit Fingermalerei, manchmal regelrecht unter Einsatz des gesamten Körpers. Bei seinem Cousin Le Corbusier, zu dem er weiter Kontakt hatte, stiess diese Aktivität auf Unverständnis und Ablehnung. 71-jährig starb Soutter psychisch-seelisch vereinsamt in dem Heim.
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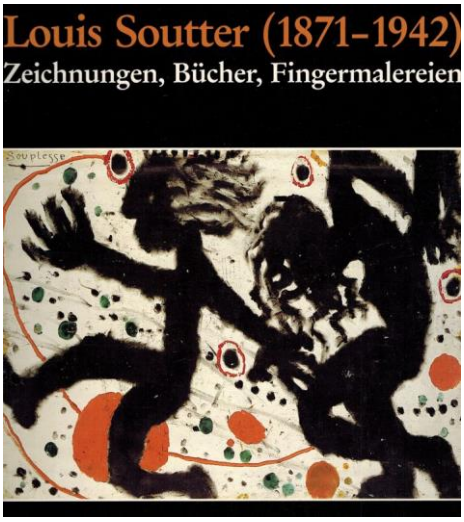
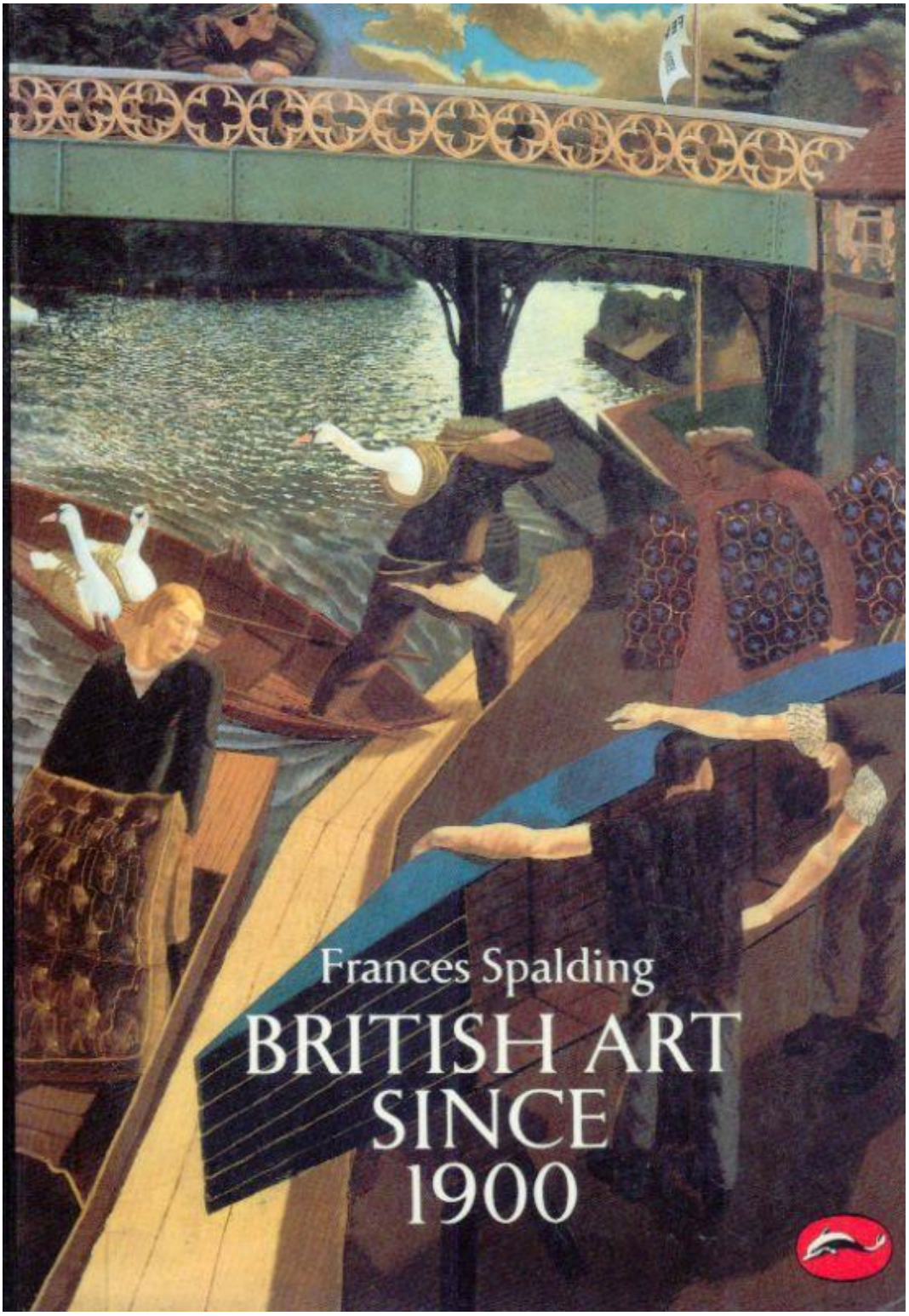


581 **Spalding, Frances.** British Art since 1900. 211 Illustrations, 50 in colour. Second Edition. London, Thames and Hudson, 1996. 15cm x 21cm. 252 pages. Original paperback (softcover). Very good condition with only minor signs of wear. 30,--

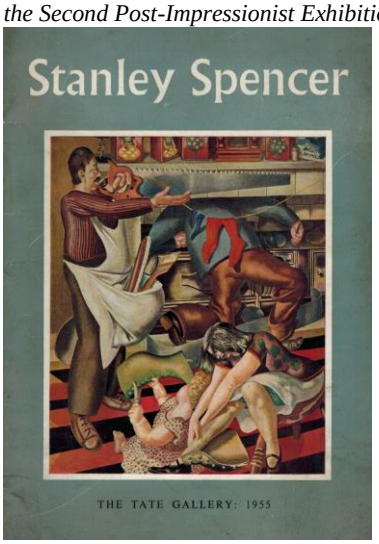
Includes for example: Edwardian Reflections/ Post-impressionism : Its impact and legacy/ Painting and Printmaking in the 1920s/ Sculpture between the Wars/ Art and Politics in the 1930's/ Neo-Romanticism and Second-World-War Art/ Realism and Angst in the post-war years/ A return to Abstraction/ pop, op and New Generation Sculpture/ Conceptualism and post-modernism/



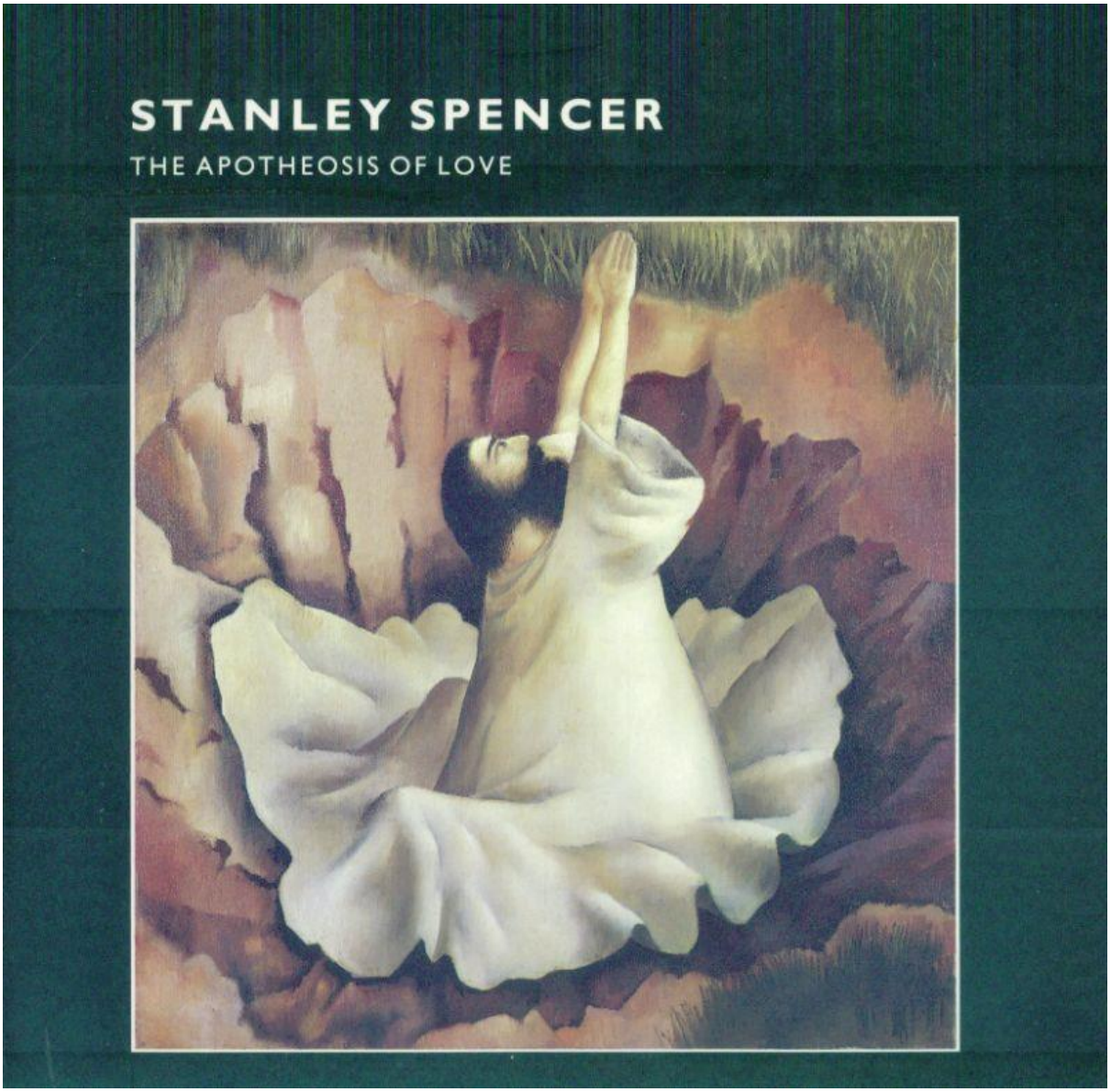
582 **Spencer, Stanley.** Stanley Spencer. A Retrospective Exhibition. November-December, 1955. London, The Tate Gallery, 1955. 24,5 cm x 17 cm. 31 pages. With many black-and-white illustrations throughout the catalogue. Original Softcover. Very good condition with only minor signs of external wear. Last page torn at bottom. 45,--

Sir Stanley Spencer KCB CBE RA (30 June 1891 – 14 December 1959) was an English painter. Shortly after leaving the Slade School of Art, Spencer became well known for his paintings depicting Biblical scenes occurring as if in Cookham, the small village beside the River Thames where he was born and spent much of his life. Spencer referred to Cookham as "a village in Heaven" and in his biblical scenes, fellow-villagers are shown as their Gospel counterparts. Spencer was skilled at organising multi-figure compositions such as in his large paintings for the Sandham Memorial Chapel and the Shipbuilding on the Clyde series, the former being a World War One memorial

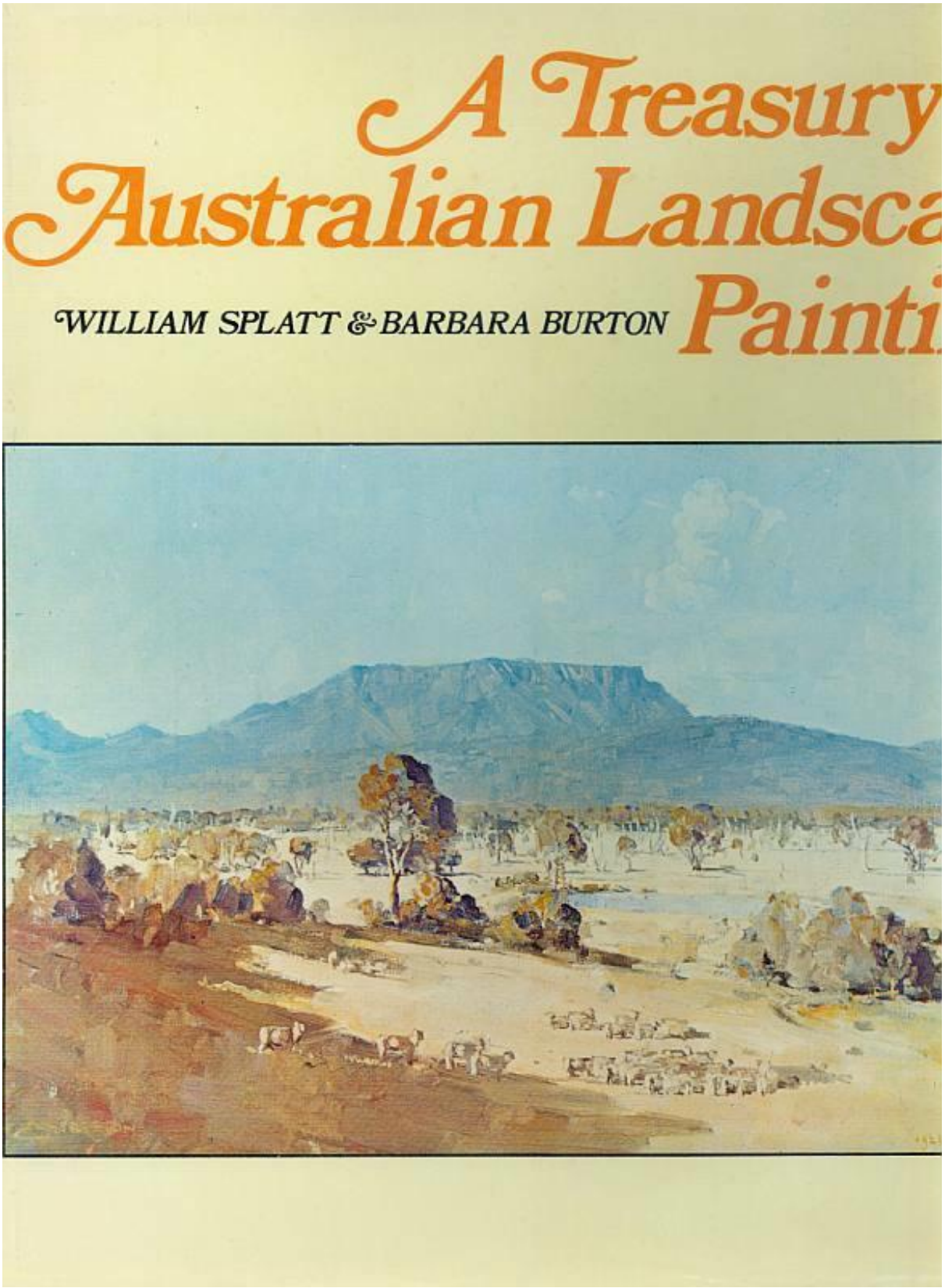
while the latter was a commission for the War Artists' Advisory Committee during World War Two. As his career progressed Spencer often produced landscapes for commercial necessity and the intensity of his early visionary years diminished somewhat while elements of eccentricity came more to the fore. Although his compositions became more claustrophobic and his use of colour less vivid he maintained an attention to detail in his paintings akin to that of the Pre-Raphaelites.
Spencer's works often express his fervent if unconventional Christian faith. This is especially evident in the scenes that he based in Cookham which show the compassion that he felt for his fellow residents and also his romantic and sexual obsessions. Spencer's works originally provoked great shock and controversy. Nowadays, they still seem stylistic and experimental, while the nude works depicting his futile relationship with Patricia Preece, such as the Leg of mutton nude, foreshadow some of the much later works of Lucian Freud. Spencer's early work is regarded as a synthesis of French Post-Impressionism, exemplified for instance by Paul Gauguin, plus early Italian painting typified by Giotto. While a student Spencer allied with a (short-lived) group who called themselves the "Neo-Primitives" which was centred on David Bomberg and William Roberts. In later life Spencer remained an independent artist and did not join any of the artistic movements of the period, although he did show three works at the Second Post-Impressionist Exhibition in 1912. (Wikipedia).



583 **Spencer, Stanley.** The Apotheosis of Love. Edited and with an introduction by Jane Alison. Essay by Timothy Hyman. Exhibition selected by John Hoole. First Edition. London, Barbican Art Gallery, 1991. 22cm x 22.5cm. 104 pages. Original paperback (softcover) with original dustjacket. Very good condition with only minor signs of wear. 30,--
Includes for example: The Sacred Self/ The Church House selected works and writings by Stanley Spencer/ The Domestic Scene/ The Beatitudes of Love/ The Marriage at Cana/ The Baptism of Christ/ The Patricia Chapel/ Christ in the Wilderness/ The Elsie Chapel/ The Daphne Chapel/ Charlotte Murray/ The Temptation of St Anthony/ The Port Glasgow Resurrection/ Christ Preaching at Cookham Regatta/ The Hilda Chapel/ Christ's Passion/



584 **Splatt, William and Burton, Barbara.** A Treasury of Australian Landscape Painting. First Edition. Melbourne, Currey O'Neil, 1977. 26.5cm x 29.5cm. 72 pages. Original Hardcover with original dustjacket. Excellent condition with only very minor signs of external wear. 50,--
Includes for example: Thomas Baines. Louis Buvelot. Nicholas Chevalier. Charles Conder. David Davies. Russell Drysdale. George Evans. E. Phillips Fox. S T Gill. John Glover. Elioth Gruner. Harold Herbert. Hans Heysen. Leonard Long. Sydney Long. John Longstaff. Frederick McCubbin. Conrad Martens. Albert Namatjira. Sidney Nolan. W C Piguenit. J Skinner Prout. Clifton Pugh. Tom Roberts. Arnold Shore. Arthur Streeton. James Taylor. Eugene von Guerard. Roland Wakelin. Fred Williams. Walter Withers.

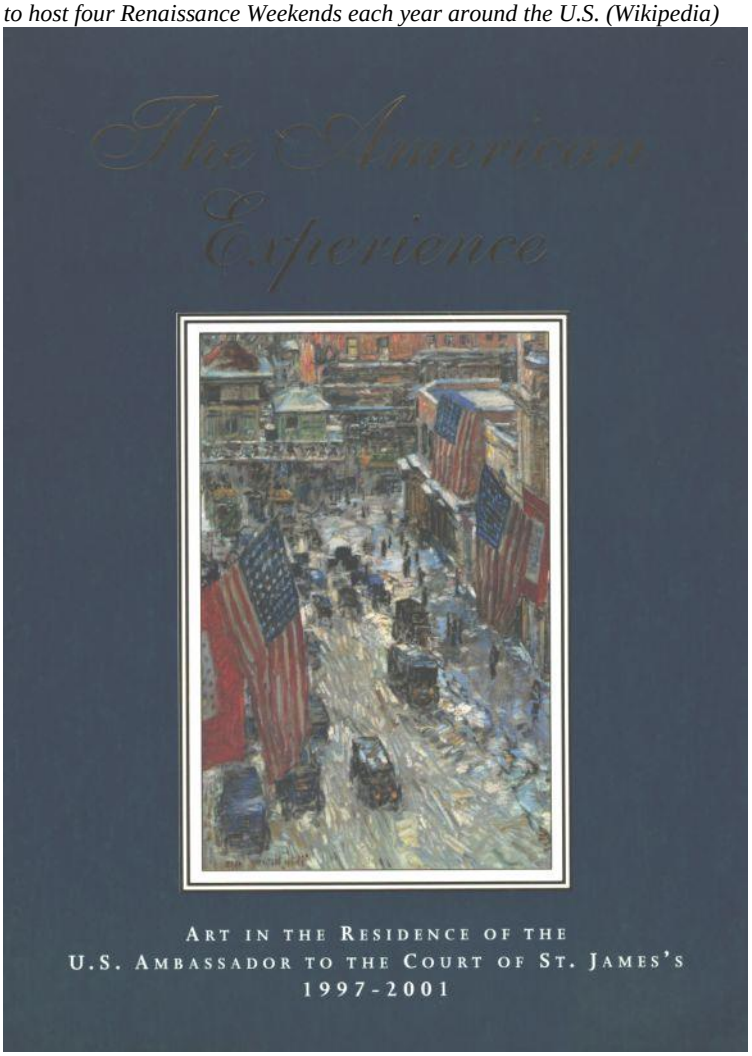


585 **[St.James] Lader, Philip.** The American Experience - Art in the Residence of the U.S.Ambassador to the Court of St.James's (1997-2001). Observations of Ambassador Philip Lader. St.James, 2001. 4°. 64 pages. Original Softcover. Very good condition with only minor signs of external wear. 30,--

Philip Lader was the United States Ambassador to the United Kingdom (1997-2001) and as of 2010 is chairman of WPP Group plc, a global media and communications firm.

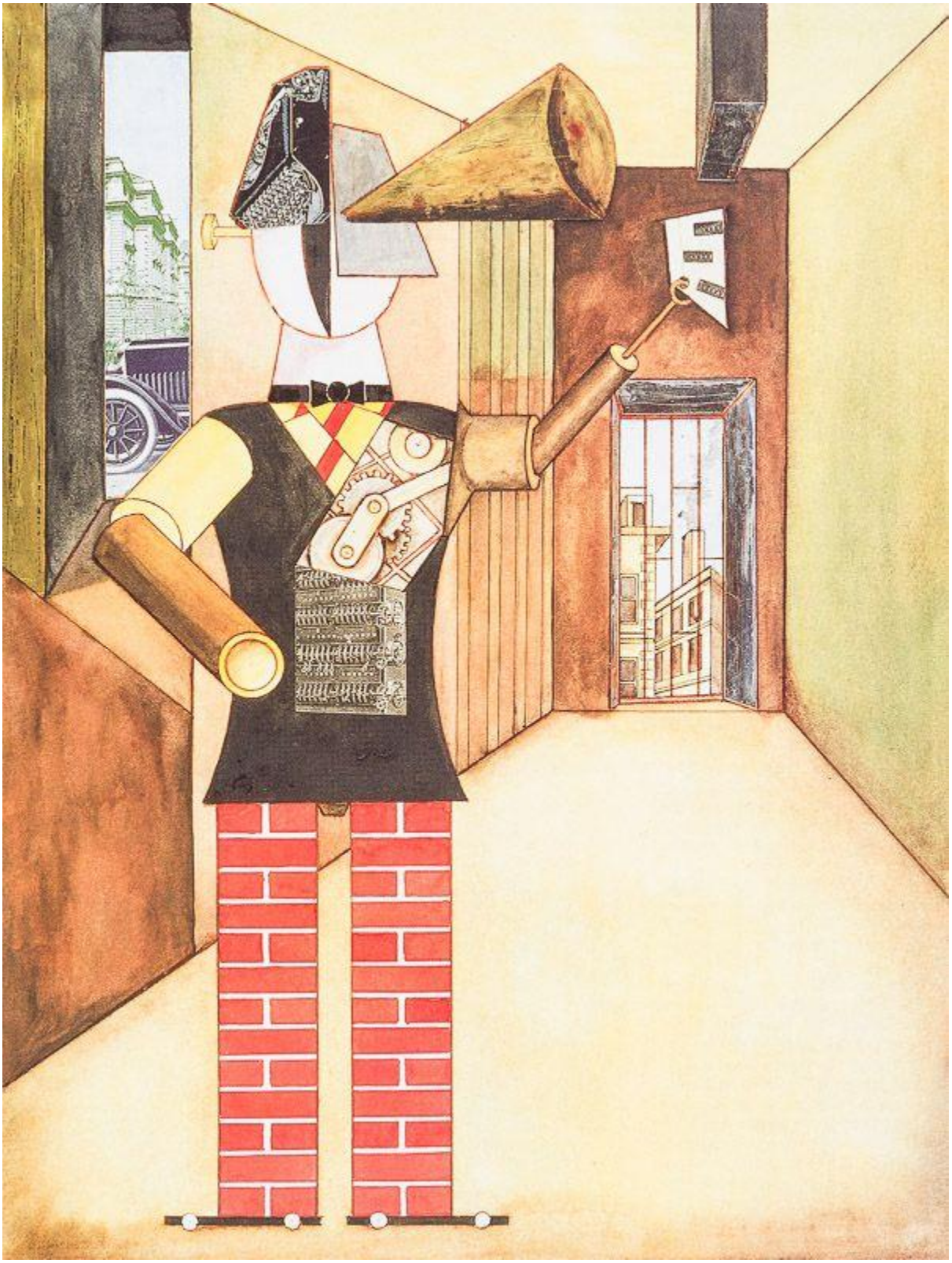
As a Senior Adviser to Morgan Stanley, he serves on the investment committees of its global real estate and

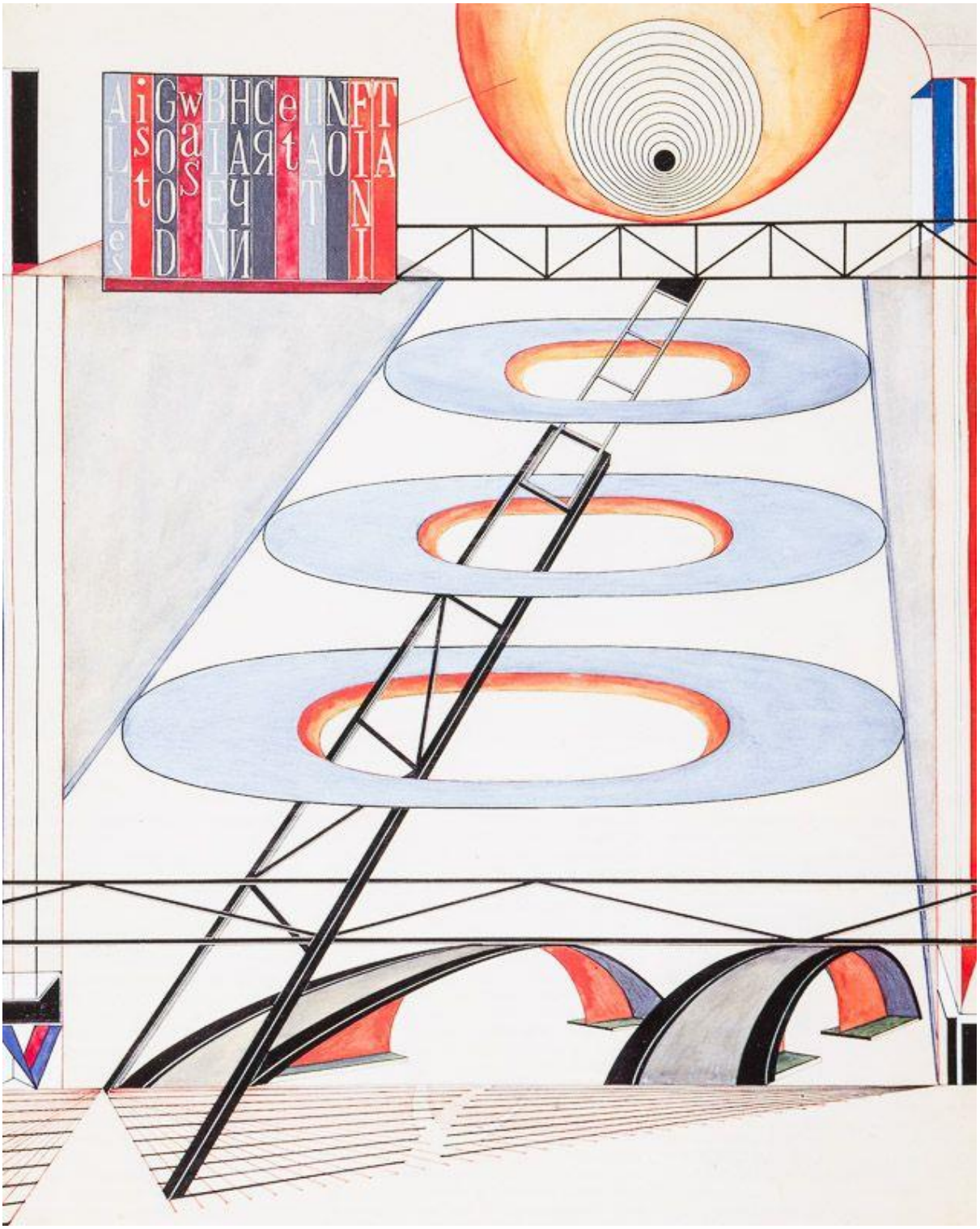
infrastructure funds, as well as the boards of several of its private equity portfolio companies (including Songbird plc-Canary Wharf). He is also a director of Lloyd's of London (the international insurance market), a member of the corporate boards of Marathon Oil, UC Rusal (the world's largest aluminum producer), and AES (the global power company), and a trustee of RAND Corporation, the Smithsonian Museum of American History, The Atlantic Council, and the Salzburg Global Seminar. In 1981 he and his wife, Linda LeSourd Lader, founded Renaissance Weekends, the non-partisan family retreats that seek to build bridges between innovative leaders from diverse fields. They continue to host four Renaissance Weekends each year around the U.S. (Wikipedia)

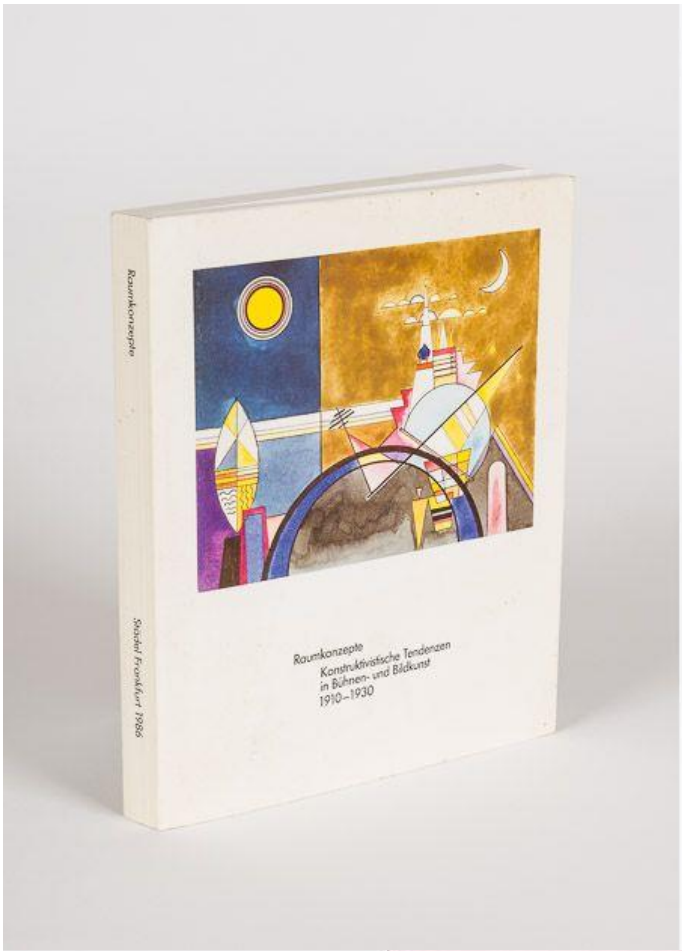


586 **Städtische Galerie im Städelschen Kunstinstitut Frankfurt am Main.** Raumkonzepte - Konstruktivistische Tendenzen in Bühnen- und Bildkunst 1910-1930 // Enthält u.a. die folgenden Essays: Hubertus Gassner - Zum Rhythmus in Bild- und Bühnenwerken des Konstruktivismus / Hannelore Kersting - Popowa und Lissitzky - Zwei russische Konstruktivisten / De Stijl - Mondrian und de Stijl / Bauhaus - Maler des Bauhaus / Deutsche Konstruktivisten - Der szenische Konstruktivismus in Deutschland / Maria Porrmann: Politisches Theater - Konstruktivisten, Gottkonstruktivisten und die proletarische, sozialistische Kultur / Hannelore Kersting: Prinzip Collage und Musiktheater / Maria Müller: Dada - Merz - Konstruktivismus - Versuch einer Annäherung / Uwe Schareck - Die Veränderung des Sehens - Film, Prinzip Montage und künstlerische Avantgarde in den zwanziger Jahren / Frankfurt am Main, Städelsches Kunstinstitut, 1986. 23 x 28 cm. 391 Seiten. Softcover/ kartoniert. Sehr guter Zustand mit nur ganz minimalen Gebrauchsspuren. 120,--

Enthält u.a. die folgenden Essays: Hubertus Gassner - Zum Rhythmus in Bild- und Bühnenwerken des Konstruktivismus / Hannelore Kersting - Popowa und Lissitzky - Zwei russische Konstruktivisten / De Stijl - Mondrian und de Stijl / Bauhaus - Maler des Bauhaus / Deutsche Konstruktivisten - Der szenische Konstruktivismus in Deutschland / Maria Porrmann: Politisches Theater - Konstruktivisten, Gottkonstruktivisten und die proletarische, sozialistische Kultur / Hannelore Kersting: Prinzip Collage und Musiktheater / Maria Müller: Dada - Merz - Konstruktivismus - Versuch einer Annäherung / Uwe Schareck - Die Veränderung des Sehens - Film, Prinzip Montage und künstlerische Avantgarde in den zwanziger Jahren /







Raumkonzepte

Konstruktivistische Tendenzen
in Bühnen- und Bildkunst
1910–1930

Eine Ausstellung
in Zusammenarbeit mit dem Theatermuseum
der Universität zu Köln

2. März–25. Mai 1986

Städtische Galerie
im Städelschen Kunstinstitut
Frankfurt am Main

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Konstruktivistische Tendenzen
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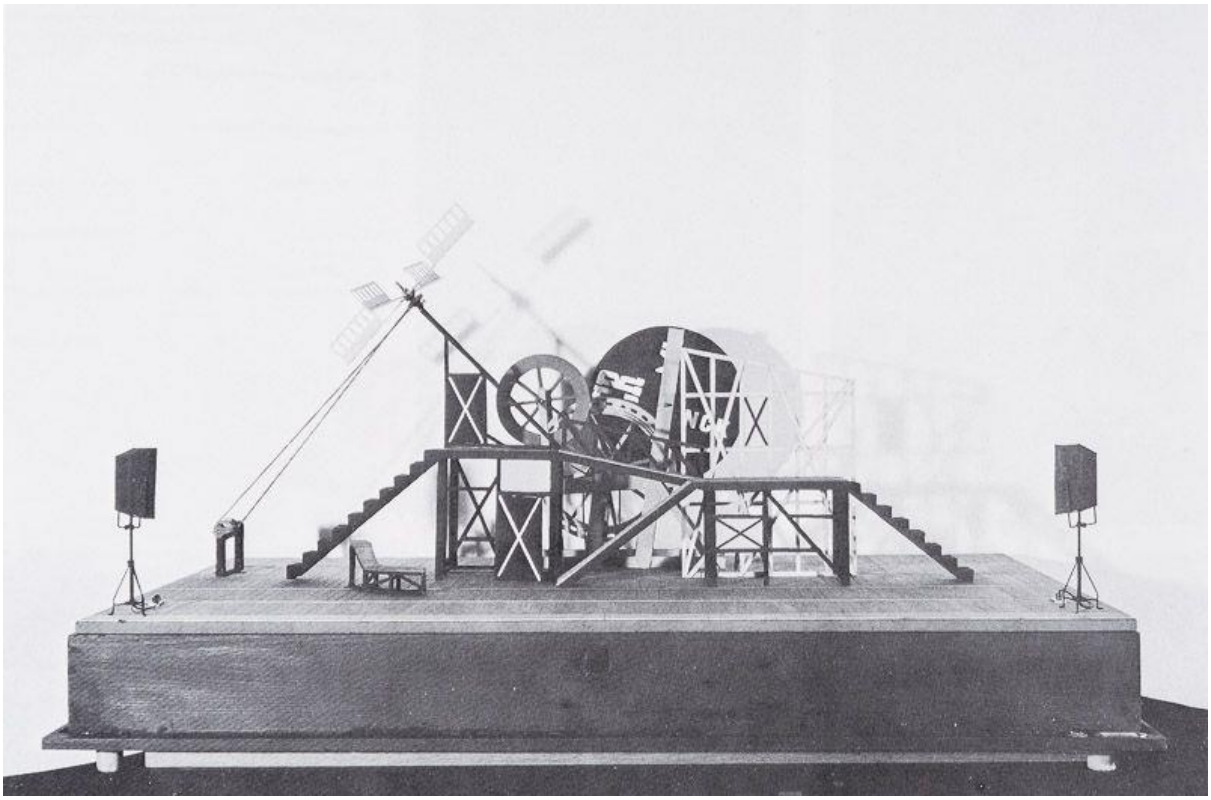
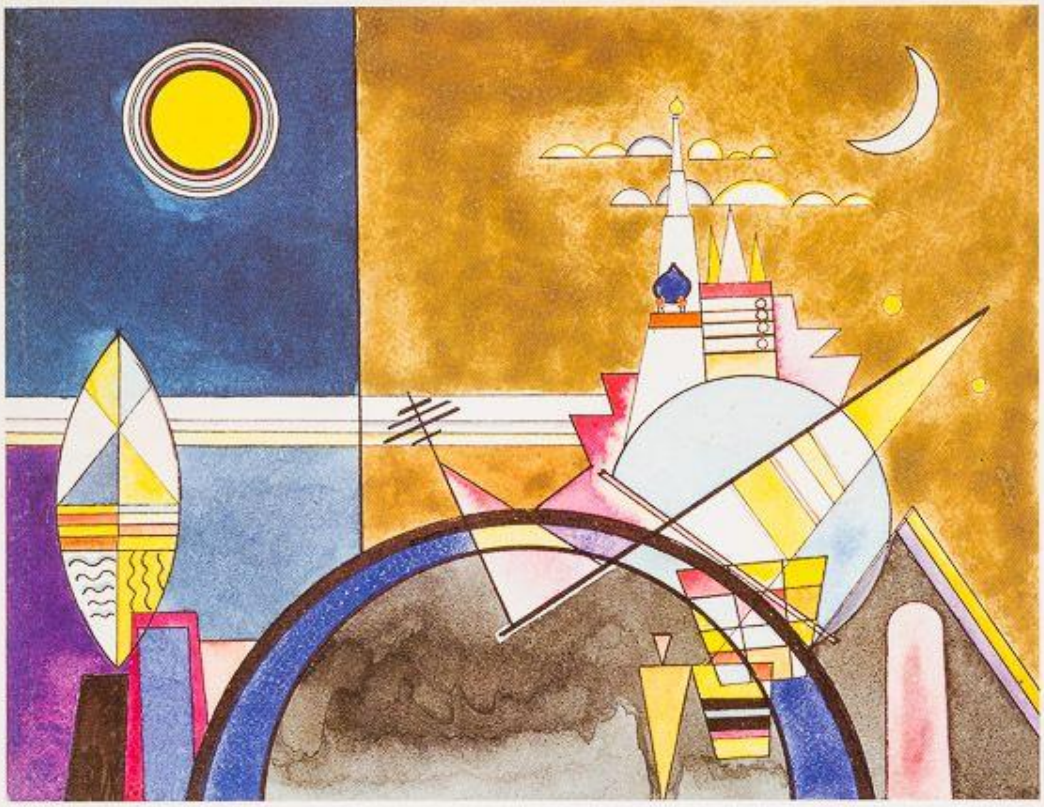
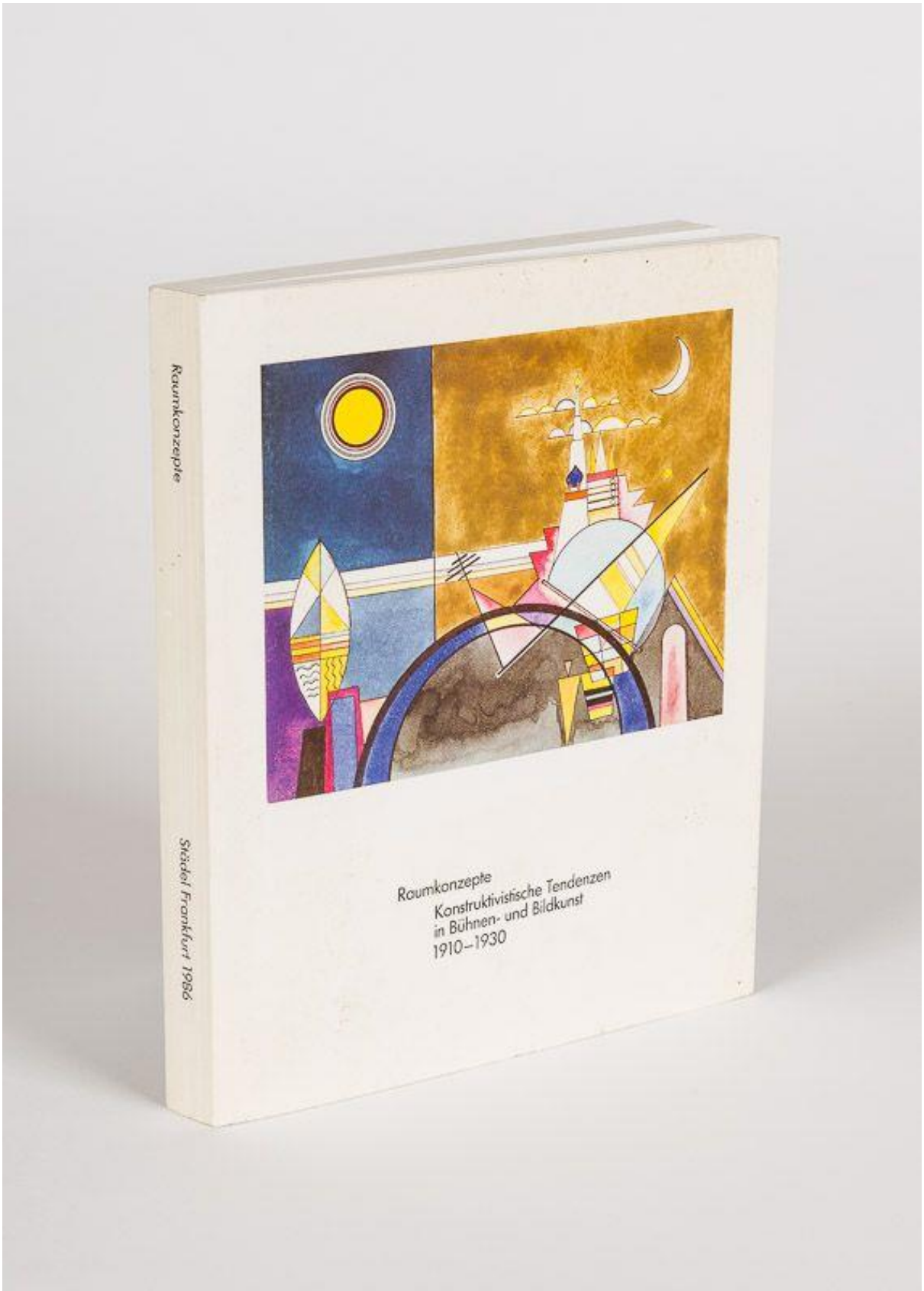




Raumkonzepte

Konstruktivistische Tendenzen in Bühnen- und Bildkunst 1910–1930


Raumkonzepte
Städel Frankfurt 1986
Raumkonzepte
Konstruktivistische Tendenzen
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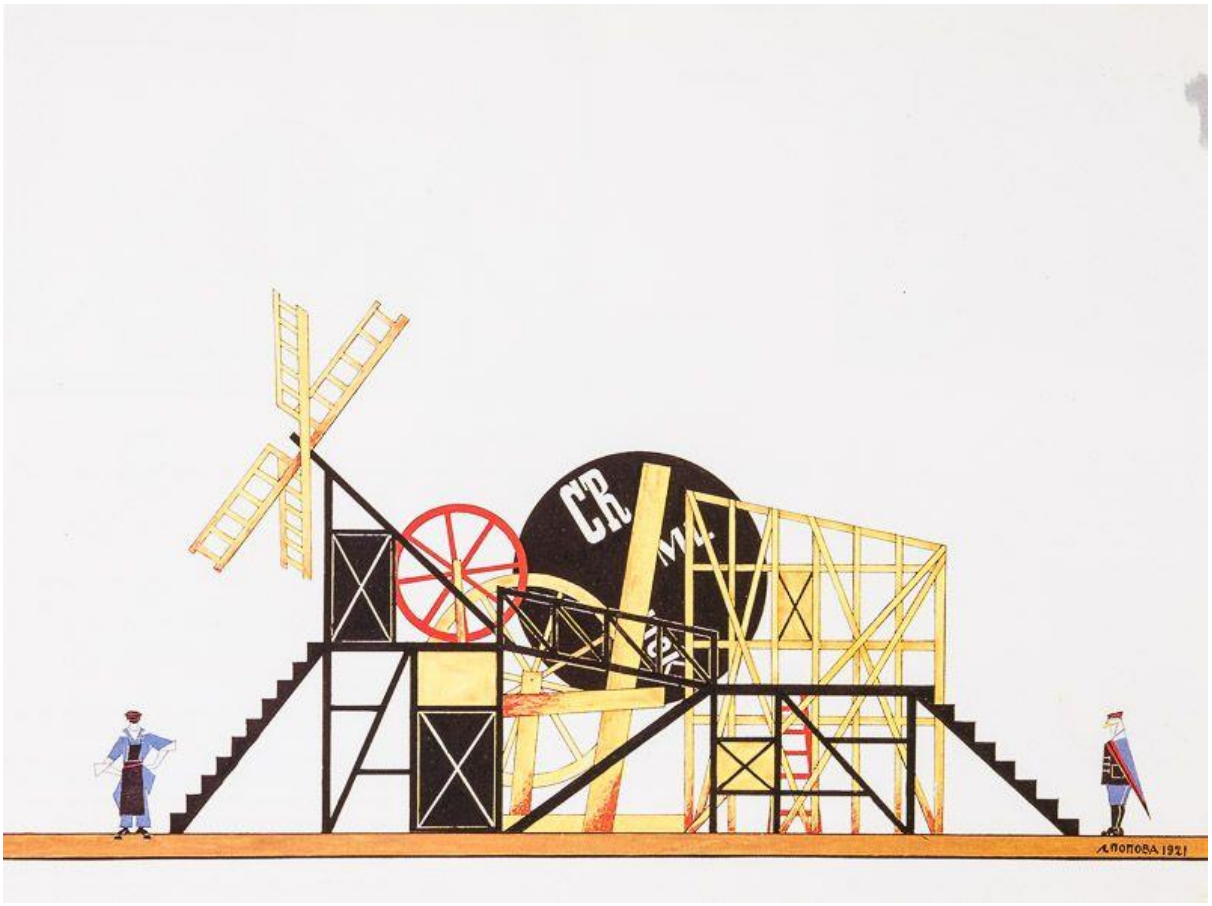
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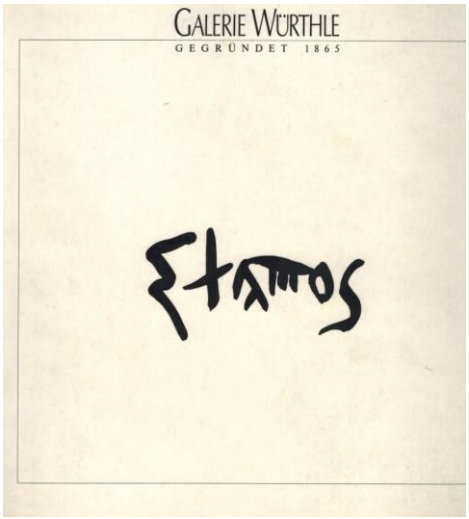
587 **[Stamos, Theodoros] Turske, Irène (Editor).** Stamos. Arbeiten von 1945 bis 1984. Works from 1945 to 1984. OEuvres de 1945 à 1984. Trilingual: Deutsch / English / Français. Zürich, Knoedler, c1985. 23 cm x 22,5 cm. 341 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 45,--
Includes for example the following essays: Barbara Cavaliere - On the Horizon of Mind and Coast / Works from 1945 until 1970: "The Field" Series - "Sun-Box" Series / Theodore F.Wolff - Works from 1970 until today, the recent works "Infinity Field" Series etc etc.

Theodoros Stamos (December 31, 1922 – February 2, 1997) was a Greek American artist. He is one of the youngest painters of the original group of abstract expressionist painters (the so-called "Irascibles"), which included Jackson Pollock, Willem de Kooning and Mark Rothko. His later years were negatively affected by his involvement with the Rothko Case. (Wikipedia).



588 **[Stamos, Theodoros] Turske, Irène (Editor).** Stamos. Arbeiten von 1945 bis 1984. Works from 1945 to 1984. OEuvres de 1945 à 1984. Trilingual: Deutsch / English / Français. Zürich, Knoedler, c1985. 23 cm x 22,5 cm. 280 pages. With many colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 45,--
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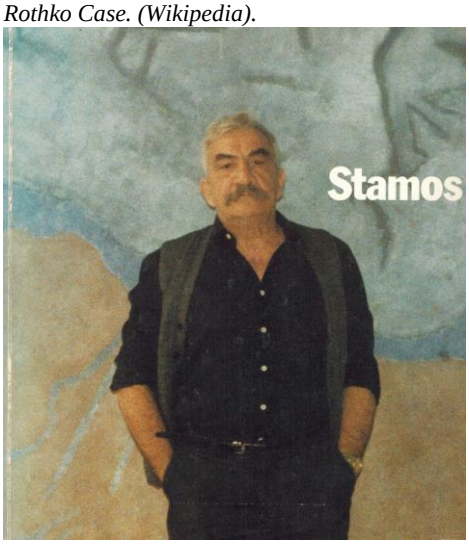
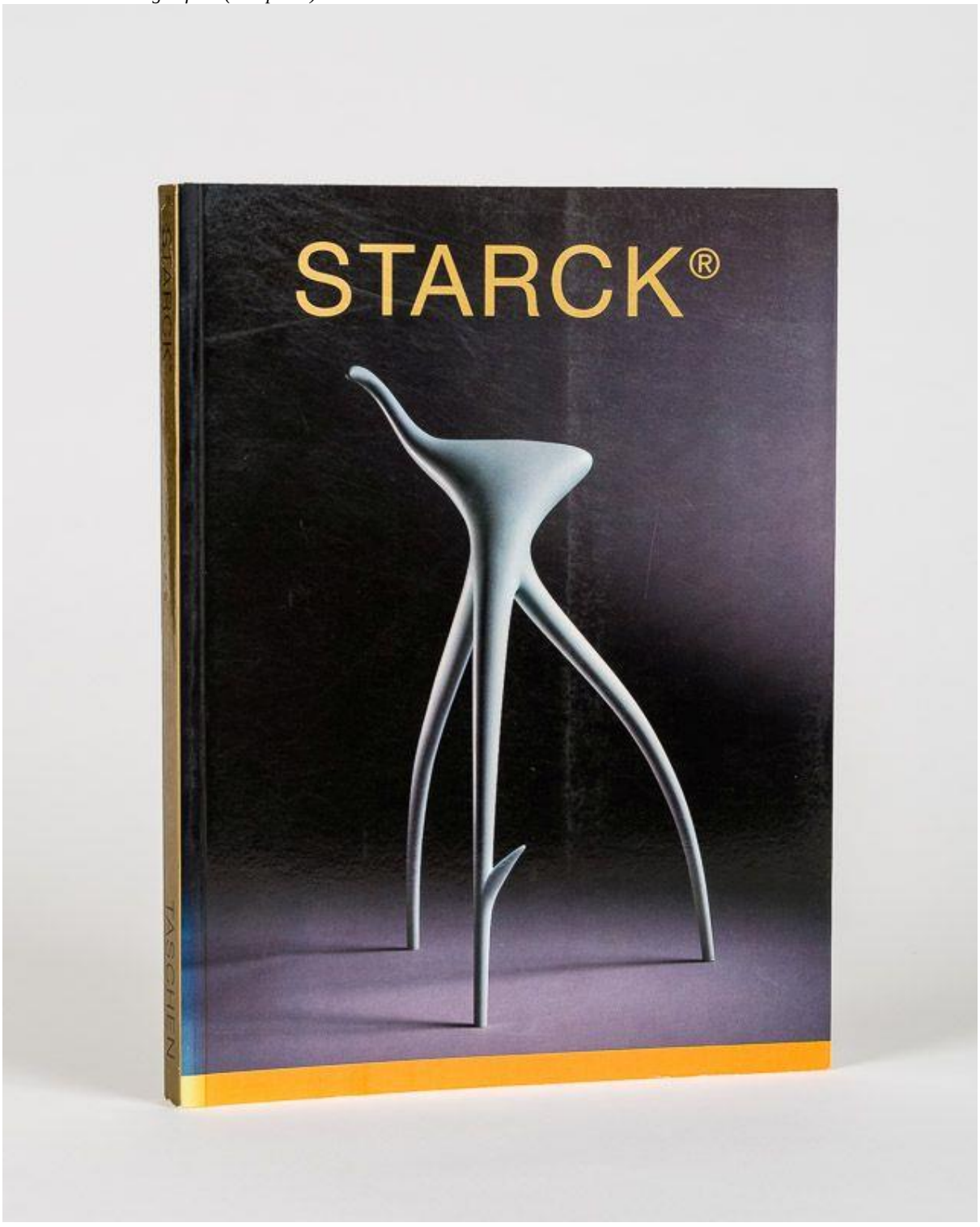


589 **[Starck, Philippe] Boissière, Olivier (Editor).** Starck. Trilingual: Deutsch / English / Français. Köln, Taschen, 1991. 30 cm x 22,5 cm. 176 seiten / pages. Mit zahlreichen farbige Abbildungen / With many colour illustrations throughout the book. Original Softcover. Aus der Bibliothek des niederländischen Modedesigners Frans Molenaar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. Mit handschriftlicher Widmung / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Inscribed dedication on front free endpaper. 35,--
Enthält u.a. / Includes for example the following essays: Olivier Boissière - Ein Zeitgeist namens Starck / Möbel / Interior Design und Architektur / Industriedesign / Ausstellungen Auszeichnungen etc etc.

Philippe-Patrick Starck (18. Januar 1949 in Paris) ist ein französischer Designer und einer der bekanntesten Vertreter des „Neuen Designs“. Starcks vielseitige Entwürfe sind von Architektur bis Produktdesign in fast jedem Bereich zu finden. Neben spektakulären Inneneinrichtungen entwirft er auch einfache Gebrauchsgegenstände. (Wikipedia).*

Philippe Starck is a French designer who has become widely known since the start of his career in the 1980s for his

interior, product, industrial and architectural design including furniture and objects that have a simple but inventive structures.He has 23 dogs and has an obsession with cats.He started his business at the young age of 25 and now is a millionaire at the age of 66. (Wikipedia).



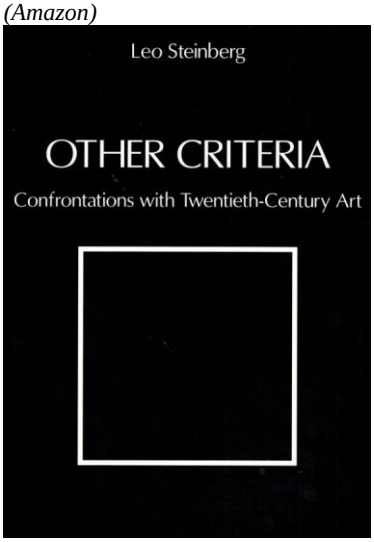
590 **Steinberg, Leo.** Other Criteria - Confrontations with Twentieth-Century Art. Chicago, The University of Chicago Press, 2007, 18.5 cm x 26 cm, XXII, 436 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes. Some erasable light pencil underlining in places. 38,--
Includes for example: Jasper Johns: the First Seven Years of His Art / The Skulls of Picasso / Recent Drawings / DE Kooning's Woman / Pascin / Paul Brach's Pictures / The Eye os a Part of the Mind etc. etc.

Leo Steinberg's classic Other Criteria comprises eighteen essays on topics ranging from "Contemporary Art and the

Plight of Its Public" and the "flatbed picture plane" to reflections on Picasso, Rauschenberg, Rodin, de Kooning, Pollock, Guston, and Jasper Johns. The latter, which Francine du Plessix Gray called "a tour de force of critical method," is widely regarded as the most eye-opening analysis of the Johns's work ever written. This edition includes a new preface and a handful of additional illustrations.

"The art book of the year, if not of the decade and possibly of the century. . . .The significance of this volume lies not so much in the quality of its insights—although the quality is very high and the insights are important—as in the richness, precision, and elegance of its style. . . . A meeting with the mind of Leo Steinberg is one of the most enlightening experiences that contemporary criticism affords."
—Alfred Frankenstein, Art News

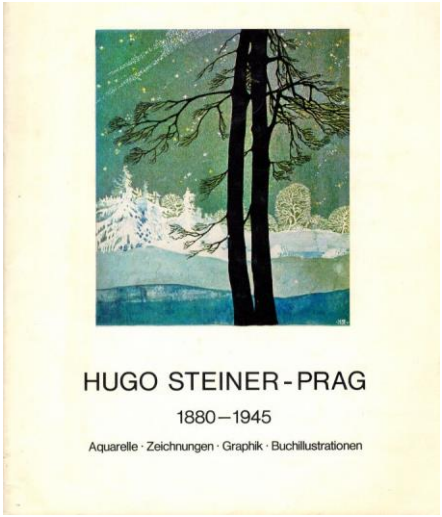
"Not only one of the most lucid and independent minds among art critics, but a profound one."—Robert Motherwell (Amazon)



591 Steiner-Prag, Hugo. Aquarelle, Zeichnungen, Graphik, Buchillustrationen - Buchkunst. Eine Ausstellungsreihe in Verbindung mit der Künstlergilde (Esslingen). Bonn / Frankfurt / Bamberg, Universitätsbibliothek / Deutsche Bibliothek und Stiftung Buchkunst / Staatsbibliothek, 1977. 22.5cm x 19cm. 68 Seiten. Illustrierte Broschur. Sehr guter Zustand. 58,--

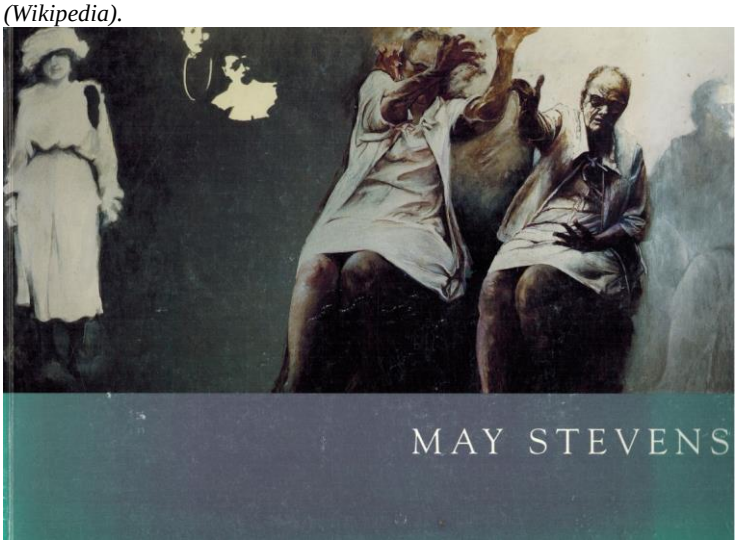
Hugo Steiner-Prag (12. Dezember 1880 in Prag; † 10. September 1945 in New York) war ein österreichisch-deutscher Illustrator, Buchgestalter und Pädagoge, berühmt als Buchillustrator und Bühnenbildner.*
Der Sohn eines Buchhändlers besuchte ab 1898 die Kunstakademie Prag und von 1901 bis 1903 die Kunstakademie München, wo er Schüler von Peter Halm und Franz von Stuck war. Im Jahr 1905 konvertierte er vom Judentum zum Katholizismus und nahm 1907 die deutsche Staatsbürgerschaft an. Beruflich lehrte er bis 1905 an dem Lehr- und Versuchsatelier für freie und angewandte Kunst in München und von 1905 bis 1907 an der Kunstgewerbeschule Barmen, von wo er an die Königliche Akademie für Graphische Künste und Buchgewerbe nach Leipzig berufen wurde. Ab 1910 hatte er dort einen Lehrstuhl inne. Unter anderem zählte Erich Ohser (e. o. plauen) zu seinen Schülern. In dieser Zeit war er zugleich künstlerischer Leiter des Propyläen Verlags in Berlin. Bekannt wurde Hugo Steiner-Prag durch seine Illustrationen zu Lenaus Gedichten, Andersens Märchen und Hoffmanns Die Elixiere des Teufels. 1915 illustrierte er Gustav Meyrinks Roman Der Golem. Er war Präsident der Internationalen Buchausstellungen zu Leipzig 1919 und 1927 und organisierte die Buchabteilungen der deutschen Ausstellungen in Barcelona, Lyon, Paris, Pittsburgh und New York.

Nach der Machtergreifung der Nationalsozialisten 1933 verlor er seine Professur und kehrte nach Prag zurück. Dort gründete er mit Unterstützung der tschechischen Regierung die staatliche Officina Pragensis, eine Lehrstätte für Nachwuchstalente, gestaltete Bühnenbilder und bereiste Böhmen und die Karpaten. Nach dem deutschen Einmarsch emigrierte er 1939 nach Schweden und schließlich 1941 in die USA. 1942 ließ er sich in New York nieder. Er unterrichtete an der Universität, wurde Mitglied des American Institute of Graphic Arts, illustrierte Bücher und entwarf Signets. (Wikipedia)

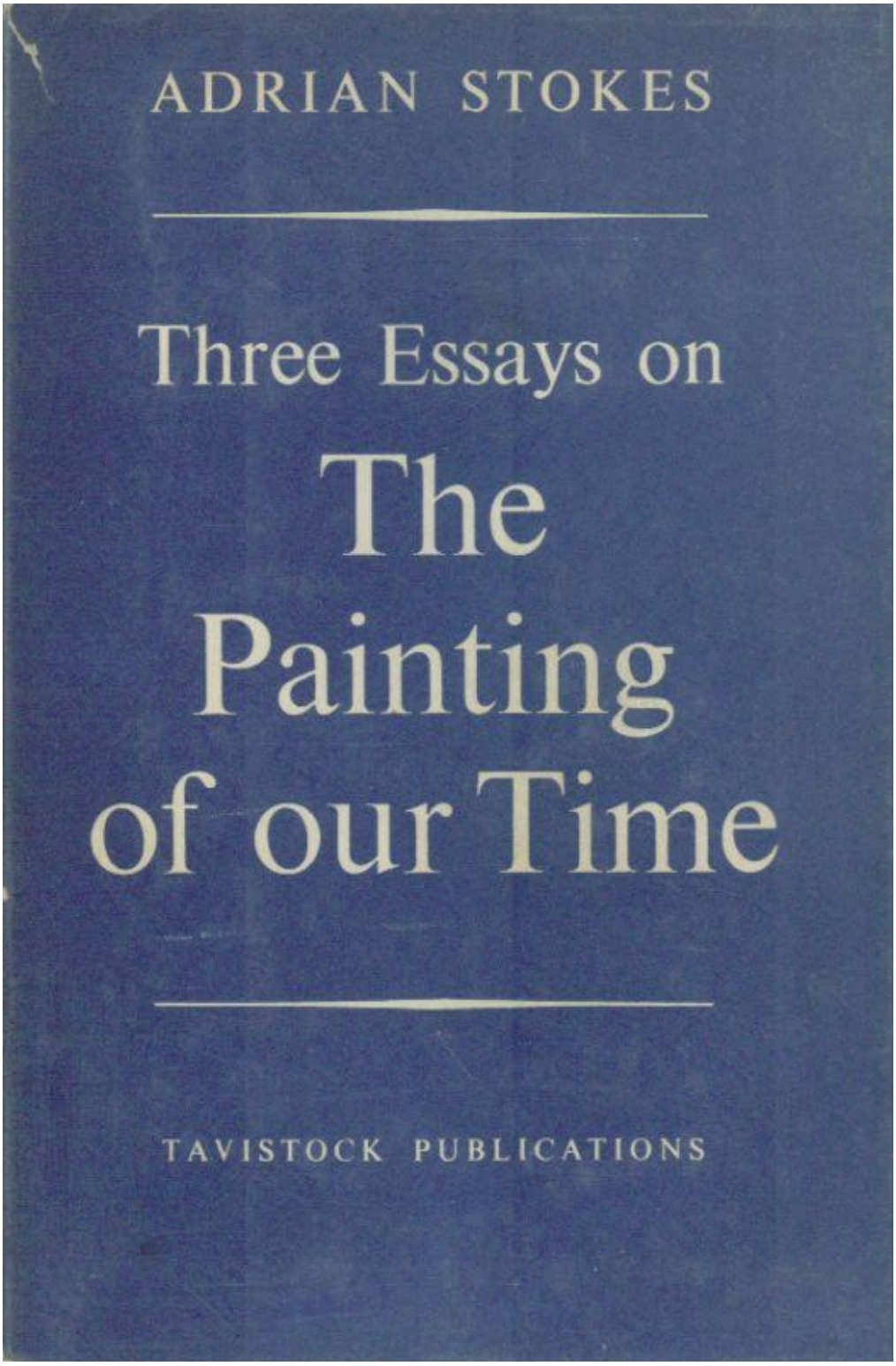


592 **Stevens, May.** May Stevens. Images of Women Near and Far 1893-1997. Published on the occasion of the Exhibition at the Museum of Fine Arts, Boston. New York, Mary Ryan Gallery, 1999. 23 cm x 30,5 cm. 56 pages. With many colour illustrations throughout the catalog. Illustrated Softcover. Very good condition with only minor signs of external wear. 30,--
Includes the following essays: May Stevens: Images of Women Near and Far / A Conversation with May Stevens and Barbara Stern Shapiro.

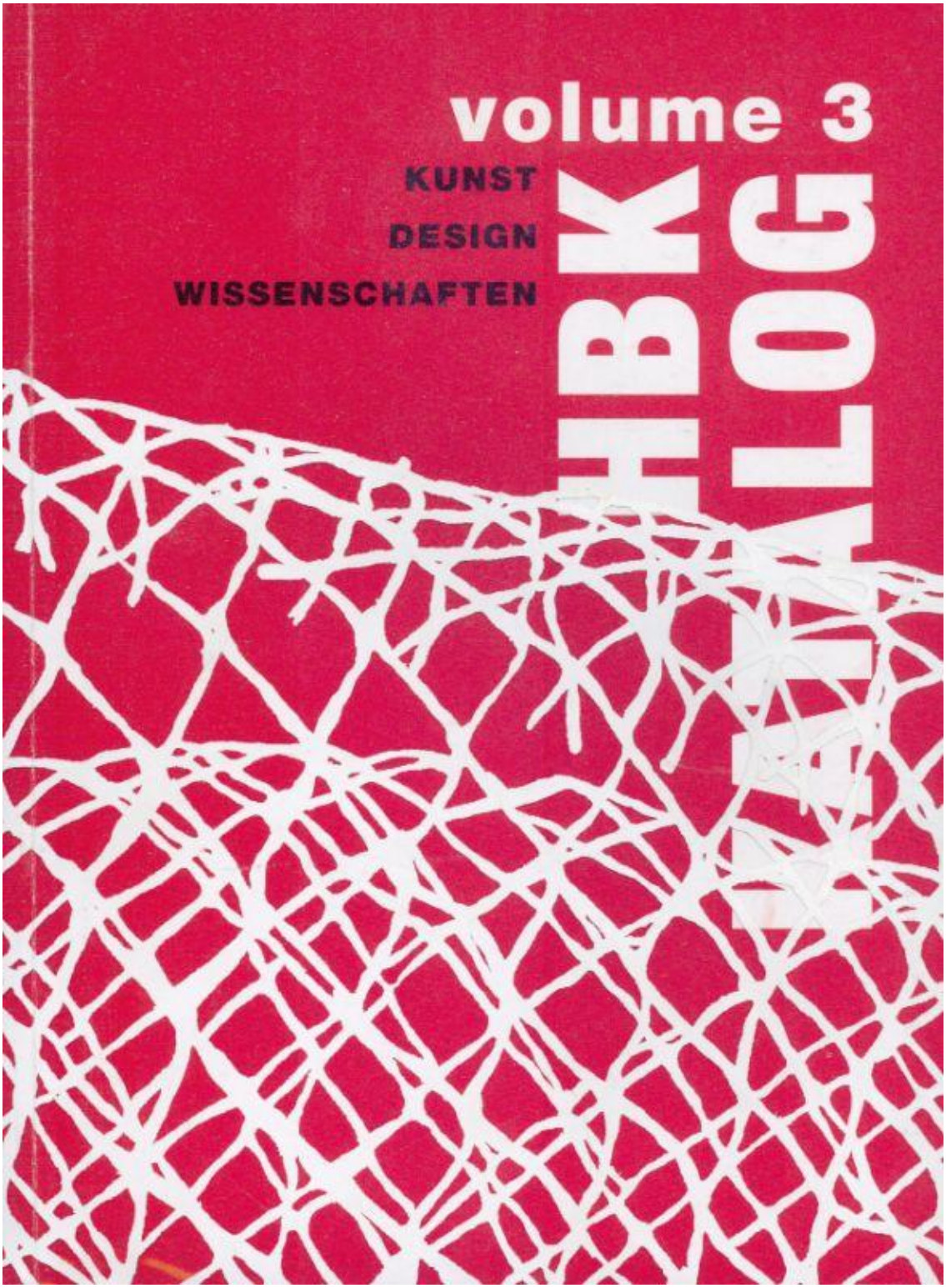
May Stevens (born June 9, 1924) is an American feminist artist, political activist, educator, and writer. Major works include: Freedom Riders (1963), "Big Daddy" series (1968–1976), Ordinary/Extraordinary (1976), and SoHo Women Artists (1978). In 1977, she was one of the featured artists discussed in a seminar given by Jacqueline Moss at the Aldrich Contemporary Art Museum. The seminar was titled "The Women's Movement: Iconography, Esthetics". (Wikipedia).



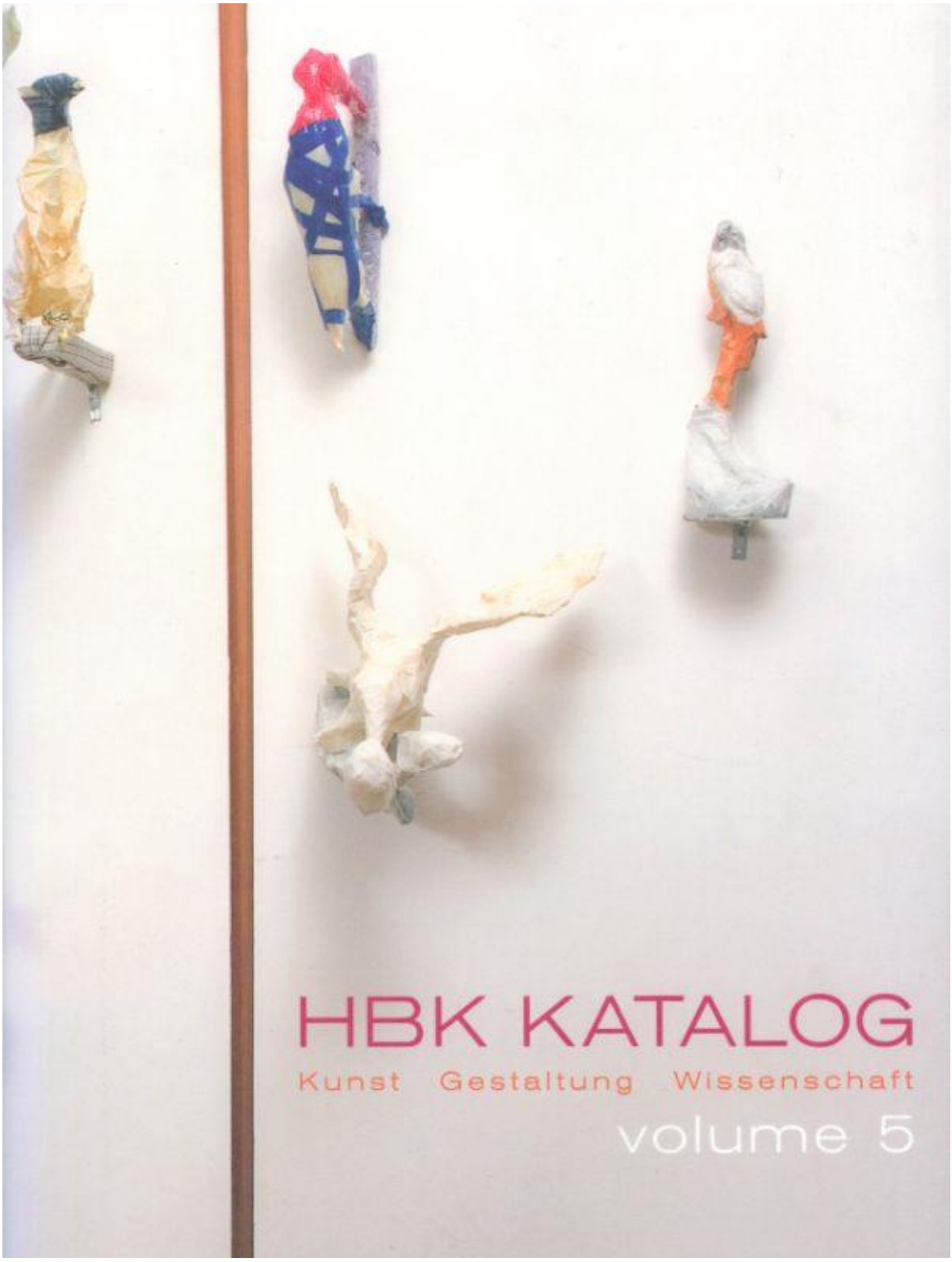
593 **Stokes, Adrian.** Three Essays on the Painting of our Time. First Edition. London, Tavistock Publications, 1961. 14.5cm x 22.5cm. 65 pages. Original Hardcover with original dustjacket with protective Mylar. Very good condition with only minor signs of wear. Inscribed and signed by Adrian Stokes (probably to english artist John Piper). 195,--
Includes for example: The Luxury and Necessity of Painting/ Some Connections and Differences between Visionary and Aesthetic Experience/ Is-ness and Avant-Garde/



594 **Straka, Barbara.** HBK Katalog. Volume 3 Kunst Gestaltung Wissenschaft. First Edition. Volume 3. Braunschweig, HBK Braunschweig, 2008. 16.5cm x 22.5cm. 400 pages. Original paperback (softcover). Very good condition with only minor signs of wear. 50,--
Includes for example: Studienstrukturplanung an der HBK Bruanschweig/ Abseits der Wege/ Sonar/ Portrait Eines Raumes/ Gestaltung an der HBK/ Eine Schrift als Film/ Wissen Zum Mitreden/Future Airplane Projekt/ Fotografische Leidenschaften/ Soziologie mit der Kamera/ Erasmus an der HBK/



595 **Straka, Barbara.** HBK Katalog. Volume 5. Kunst Gestaltung Wissenschaft. Volume 5. Braunschweig, HBK Braunschweig, 2010. 16.5cm x 22.5cm. 431 pages. Original paperback (softcover). Very good condition with only minor signs of wear. 50,--
Includes for example: Die Forscher der Kunst/ Bilder einer Ausstellung/ Typgrafie und Buchgestaltung/ Teaching Design, Learning Design / Modellbau Im Iterativen Designprozess/ HBK in Zahlen, Daten Fakten/



596 **[Struycken, Peter] Woud, Aad van der (Editor).** Struycken. Beelden en Projecten. 15 oktober - 5 december 1977. Otterlo, Rijksmuseum Kröller-Müller, 1977. 29 cm x 20,5 cm. 51 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout catalogue. Original Softcover. In zeer goede staat met slechts weinig sporen van slijtage / Very good condition with only minor signs of external wear. 35,--

Catalogus behorende bij de tentoonstelling Beelden en Projecten in het Rijksmuseum Kröller-Müller tussen 15 oktober - 5 december 1977 / Catalogue belonging to the exhibition in the Rijksmuseum Kröller-Müller between October15 - December 5 1977.

Peter Struycken (Den Haag, 5 januari 1939) is een Nederlands beeldend kunstenaar en kleurdeskundige.

Struycken ging naar het Haagsche Lyceum en studeerde van 1957 tot 1962 aan de Koninklijke Academie van Beeldende Kunsten in Den Haag. In 1964 werd hij docent aan de Hogeschool voor de kunsten Arnhem. In 1984 is Struycken benoemd tot Ridder in de orde van Oranje-Nassau. Struycken is een broer van acteur Carel Struycken. (Wikipedia).

Peter Struycken (born 5 January 1939, The Hague) is a Dutch artist, and the brother of actor Carel Struycken. He won the 2012 Heineken Prize for Arts from the Royal Netherlands Academy for Sciences. (Wikipedia).

597 **[Stubbs, George] Parker, Constance-Anne.** Mr Stubbs The Horse Painter. First Edition. London, J.A. Allen and Co Limited, 1971. 28cm x 22.5cm. 203 pages. Original Hardcover with original dustjacket. Very good condition with only some stronger signs of wear to the dustjacket. 35,--
Includes for example: Liverpool early life/ York and the Midwifery book/ Rome/ The anatomy of a horse/ London, Goodwood, Eaton Hall/ The Society of Artists/ The Somerset Street House/ The Mares and Foals Series/ The Lion and Horse Series/ Wild Animals/ Enamel painting/ The Royal Academy/ The Turf Gallery/ Exhibitions and Technique/ History and conversation pieces/ The Comparative Anatomy/

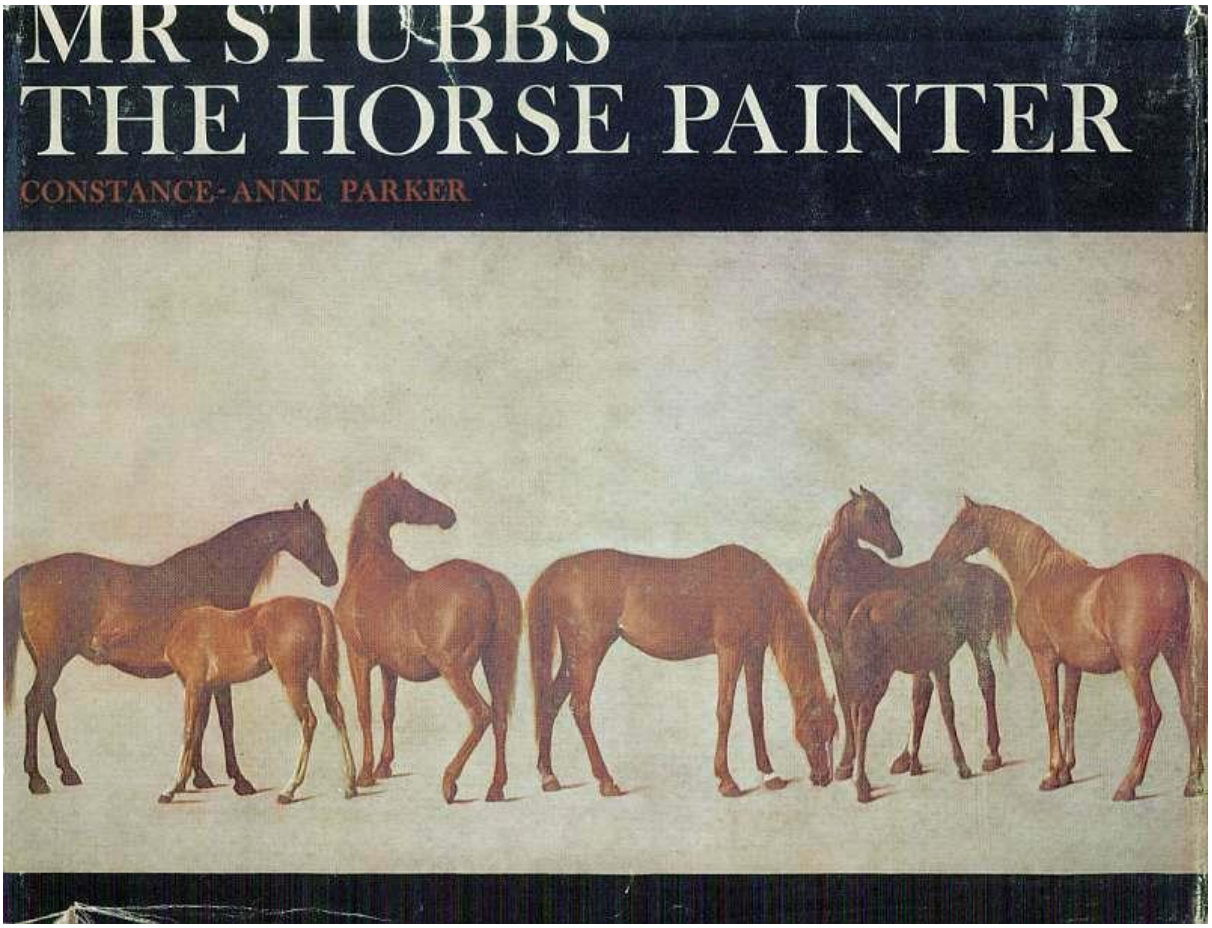
George Stubbs (25 August 1724 – 10 July 1806) was an English painter, best known for his paintings of horses.

Stubbs also painted more exotic animals including lions, tigers, giraffes, monkeys, and rhinoceroses, which he was able to observe in private menageries. He became preoccupied with the theme of a wild horse threatened by a lion and produced several variations on this theme. These and other works became well known at the time through engravings of Stubbs's work, which appeared in increasing numbers in the 1770s and 1780s.

His most famous work is probably Whistlejacket, a painting of a prancing horse commissioned by the 2nd Marquess of Rockingham, which is now in the National Gallery in London. This and two other paintings carried out for Rockingham break with convention in having plain backgrounds. Throughout the 1760s he produced a wide range of individual and group portraits of horses, sometimes accompanied by hounds. He often painted horses with their grooms, whom he always painted as individuals. Meanwhile he also continued to accept commissions for portraits of people, including some group portraits. From 1761 to 1776 he exhibited at the Society of Artists, but in 1775 he switched his allegiance to the recently founded but already more prestigious Royal Academy.

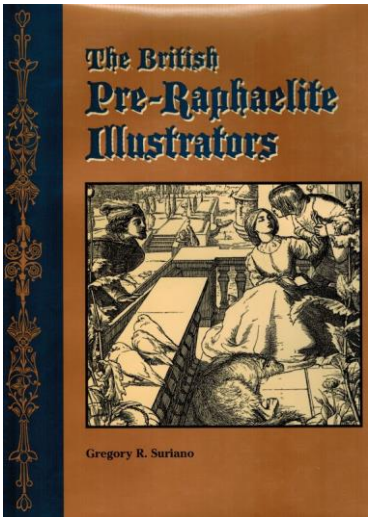
Stubbs also painted historical pictures, but these are much less well regarded. From the late 1760s he produced some

work on enamel. In the 1770s Josiah Wedgwood developed a new and larger type of enamel panel at Stubbs's request. Stubbs hoped to achieve commercial success with his paintings in enamel, but the venture left him in debt. Also in the 1770s he painted single portraits of dogs for the first time, while also receiving an increasing number of commissions to paint hunts with their packs of hounds. He remained active into his old age. In the 1780s he produced a pastoral series called Haymakers and Reapers, and in the early 1790s he enjoyed the patronage of the Prince of Wales, whom he painted on horseback in 1791. His last project, begun in 1795, was A comparative anatomical exposition of the structure of the human body with that of a tiger and a common fowl, fifteen engravings from which appeared between 1804 and 1806. The project was left unfinished upon Stubbs's death at the age of 81 on 10 July 1806, in London. Stubbs's son George Townly Stubbs was an engraver and printmaker. (Wikipedia)



598 **Suriano, Gregory R.** The British Pre-Raphaelite Illustrators. Second Edition. USA & UK, Oak knoll Press and The British Library, 2005. 29 x 22 cm. 352 Pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of external wear. 68,--

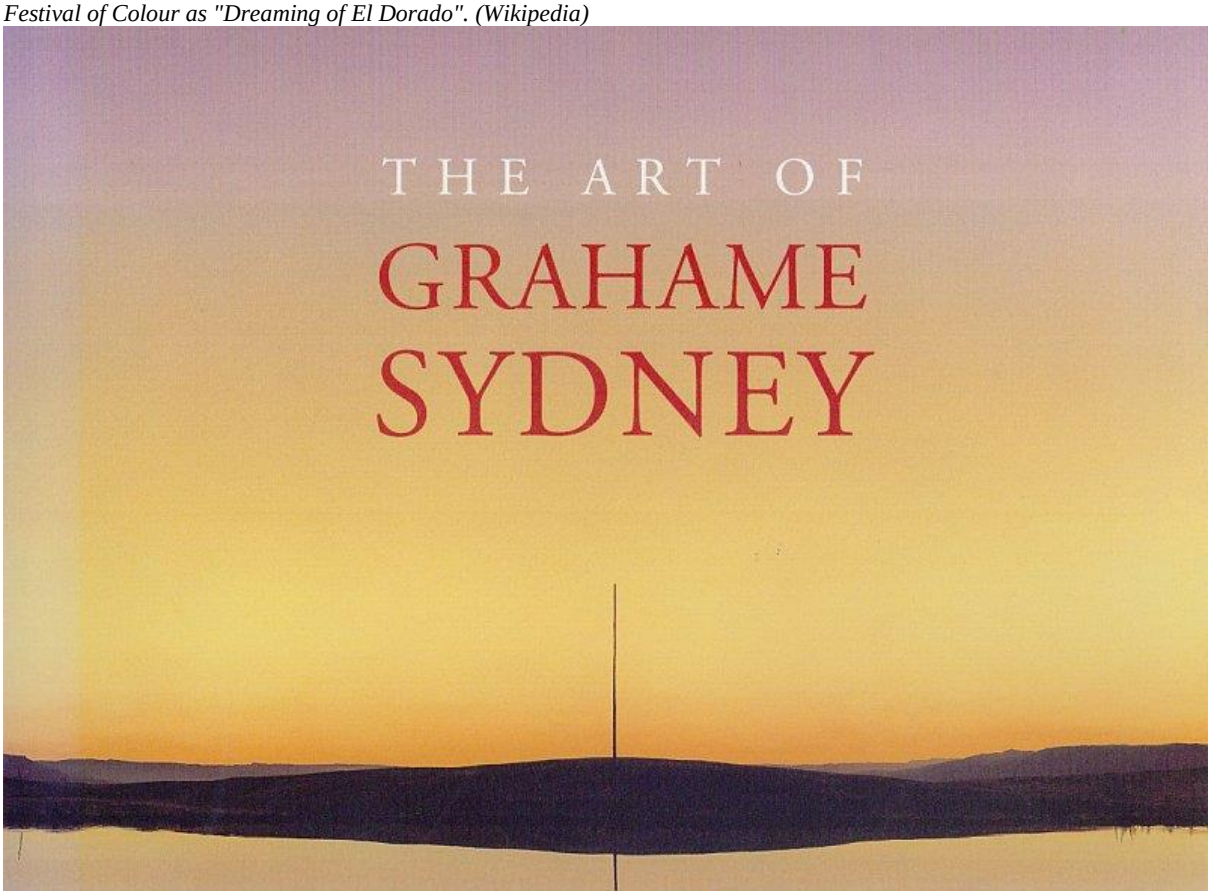
Includes for example the following chapters: The Pre-Raphaelites and Published Engraved Art in Victorian England. The Artists and their works: illustrations of the Pre-Raphaelite Associates including: Henry Hugh Armstead, Edward Burne-Jones. Joseph Noel Paton, Edward J. Poynter, Frederick Sandys, William Bell Scott. Illustrations in the Pre-Raphaelite Style including: John R.Clayton, George Du Maurier, Thomas Morten, John D. Watsonand some Occasional Pre-Raphaelites.



599 **Sydney, Grahame.** The Art of Grahame Sydney. Grahame Sydney and Contributors Michael Findlay, Brian Turner, Belinda Jones, Reg Graham. First Edition. Dunedin, Longacre Press, 2000, 30cm x 27.5cm. 191 pages with 143 reproductions and 9 photographs. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 90,--

Grahame Sydney, ONZM (born 1948) is a New Zealand artist, based in the southern South Island region of Otago. His landscapes, which concentrate largely on sparse elements of human impact on Otago's wild natural beauty and the loneliness of individuals in this scenery, possess a style which could be described as magic realism, and have been compared to works by artists such as Edward Hopper. His work encompasses many media - oils, watercolours, etchings, tempera and lithographs.

Born in Dunedin in 1948, he started a full-time art career in 1974, sharing his time since largely between Dunedin and Mount Pisa Station, near Cromwell. In 1978 he was named as Frances Hodgkins Fellow at the University of Otago, and married Roslyn Nairn the same year. A book of his art, The Art of Grahame Sydney, won at the Montana New Zealand Book Awards (New Zealand's most prominent book award) in 2000. Sydney was made an Officer of the New Zealand Order of Merit (ONZM) in 2004. In 2009 he made his first documentary film, released at the Wanaka Festival of Colour as "Dreaming of El Dorado". (Wikipedia)



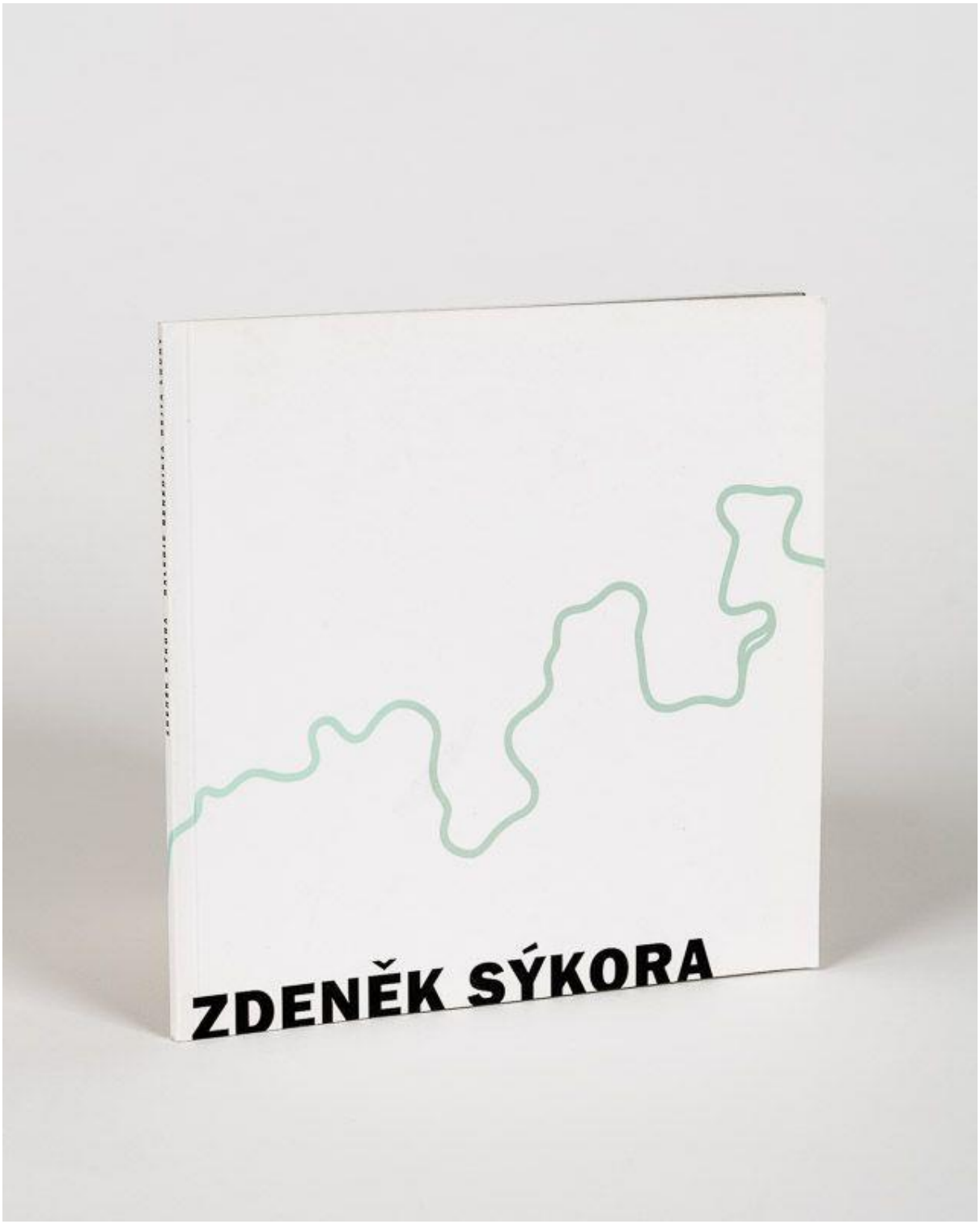
600 **Sýkora, Zdenek.** Zdenek Sýkora. Rejta, Galerie Benedikta, 2000. 23,5 cm x 23,5 cm. 34 pages. 29 full colour plates. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Zdenek Sýkora (February 3, 1920 – July 12, 2011) was a Czechoslovakian modern abstract painter and sculptor, and a pioneer of using computers in art.

Sýkora was born and died in Louny, Czechoslovakia. His style changed from landscape paintings in the late 1940s to geometrical abstract structures into the 50s. Influenced by cubism and surrealism, in the 1960s, he became one of the first artists in the world to use computers to help him create geometric abstract paintings. During the Soviet occupations of many countries after World War II, including Czechoslovakia, Sýkora was unable to hold many exhibitions, and some of the only pieces that can be seen from the late 1960s are government building projects. During this period,the artist spent a great deal of time working in Prague.

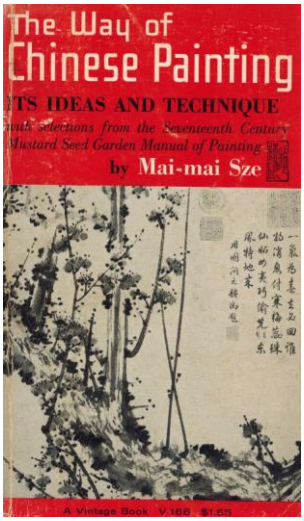
Sýkora's style eventually turned to a less strict system of line paintings with lines of color moving across large canvasses in random directions.

Also in the 1960s, Sýkora was member of the art group Crossroad (Skupina Križovatka). While in this group, he created his first structures and realizations for architecture in the Prague neighborhood of Letná on Jindrišká Street). In 1985, he began collaborating on paintings with his wife, Lenka Sýkora. Their most recent realization for architecture can be found in the building of flight operation in Jenec near Prague. Sýkora had his second retrospective exhibition in 1995, 25 years after his first one, which had been held in Špála Gallery in 1970, and was not authorized by the occupying Russians. In 1995, it was the Prague City Gallery that held the exhibition in the Municipal Library and was a cross-section of his work. Sykora remained mostly active up until his death at the age of 91. (Wikipedia).

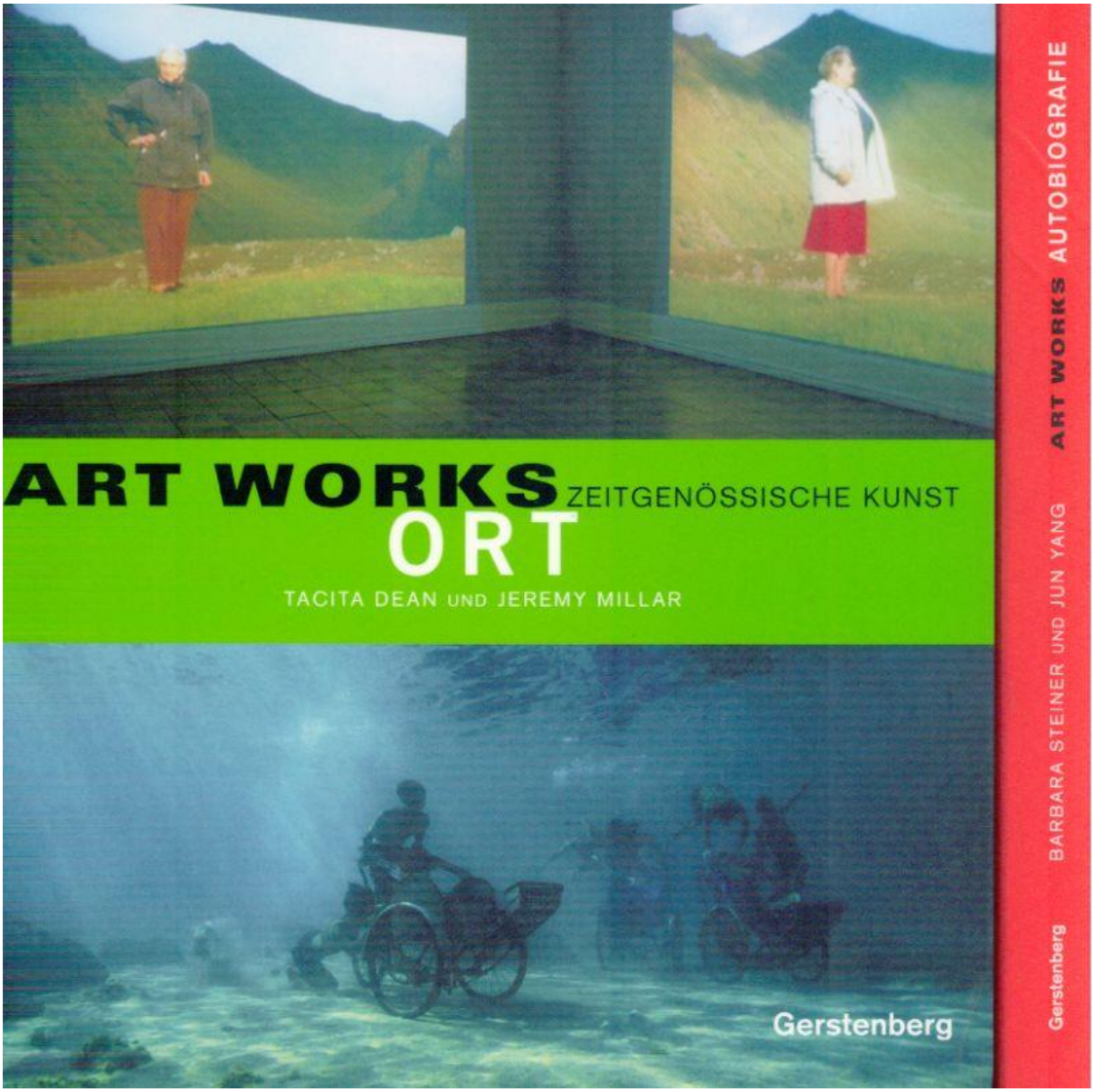


601 **Sze, Mai-Mai.** The Way of Chinese Painting - Its Ideas and Technique. With Selections from the Seventeenth-Century Mustard Seed Garden Manual of Painting. New York, Vintage Books, 1959, 11 cm x 18.5 cm, XXI, 456 pages. Original Softcover. Very good condition with only minor signs of external wear. Rare ! From the library of philosopher Graham Parkes. 45,--
Includes for example: The Concept of Tao / The First Canon / The Elements of a Picture / Book of Trees / Book of the Orchid / Book of the Bamboo / Book of Grasses, Insects and Flowering Plants etc.etc.

Based on Mai-mai Sze's the Tao of Painting published in two large volumes by the Bollingen Foundation in 1956, in this shorter version the author defines the essence of Chinese painting as a form of art as well as a way of life.



602 **Tacita Dean and Jeremy Millar/ Barbara Steiner and Jun Yang/ Katy Siegel and Paul Mattick/ Jens Hodfmann and Joan Jonas.** Ort/ Autobiografie/ Geld / Aktion. Art Works - Zeitgenössische Kunst. Hochstadt, Gerstenberg Verlag, 2005. 20cm x 21.5cm. 208/ 207/ 208/ 208 pages. Original paperback (softcover). Four Volumes / Vier Bände. Very good condition with only minor signs of wear. 65,--
Includes for example: Stadt/ Natur/ Fantastische Orte/ Mythos Geschichte/ Politik/ Macht / Territorien / Wanderschaft / Andwerswo und Nirgendwo/ Alter Ego/ Verschwinden/ Fakten/ Authentizitat/ Hybride/ Rassismus/ Politische Systeme/ Medien/ Selbstreflexion/ Kunst und Geld/ Kostbare Materialien/ Kredit/ Produktion/ Warenhaus/ Zirkulation/ Business/ Alternativen/ Performance (und andere Komplikationen) Drinnen/ Draussen/ Das Objekt Agiert/ Austausch und Verwandlung/ Stilleben / Tableaux vivants/ Den Alltag Herausfordern/ Spuren/ Vergessen/ Erzahlen/ Verschweigen/ Der Darsteller in uns Allen.



603 **[Tajiri, Shinkichi] Schultz, Paul (Editor).** Tajiri. Arnhem, Galerie 20, 1964. 23 cm x 17 cm. 18 pages. Illustrated Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. [Number 9 of monographies dedicated to contemporary artists] 35,--

Shinkichi Tajiri (Los Angeles, December 7, 1923 – Baarlo, Netherlands, March 15, 2009) was an American sculptor who resided in the Netherlands from 1956 onwards. He was also active in painting, photography and cinematography.

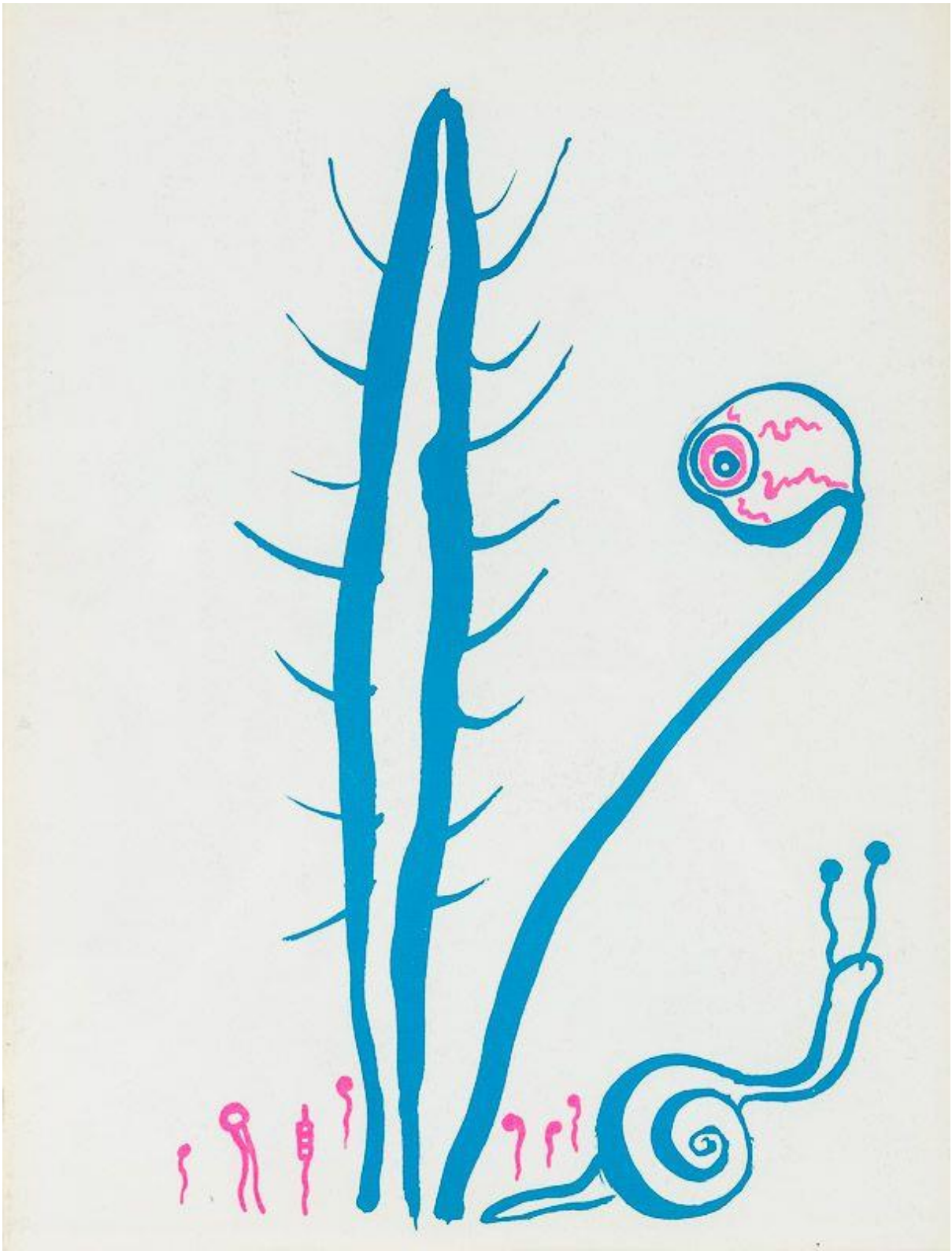
In 1942, Tajiri's family was evacuated to Poston War Relocation Center in Arizona.[1] He was a soldier, with the 442nd Regimental Combat Team, like his brother Vincent. They fought in Europe, from 1943 on and he was wounded in Italy. Shinkichi went back to Chicago to study at the Art Institute from 1946 to 1948.

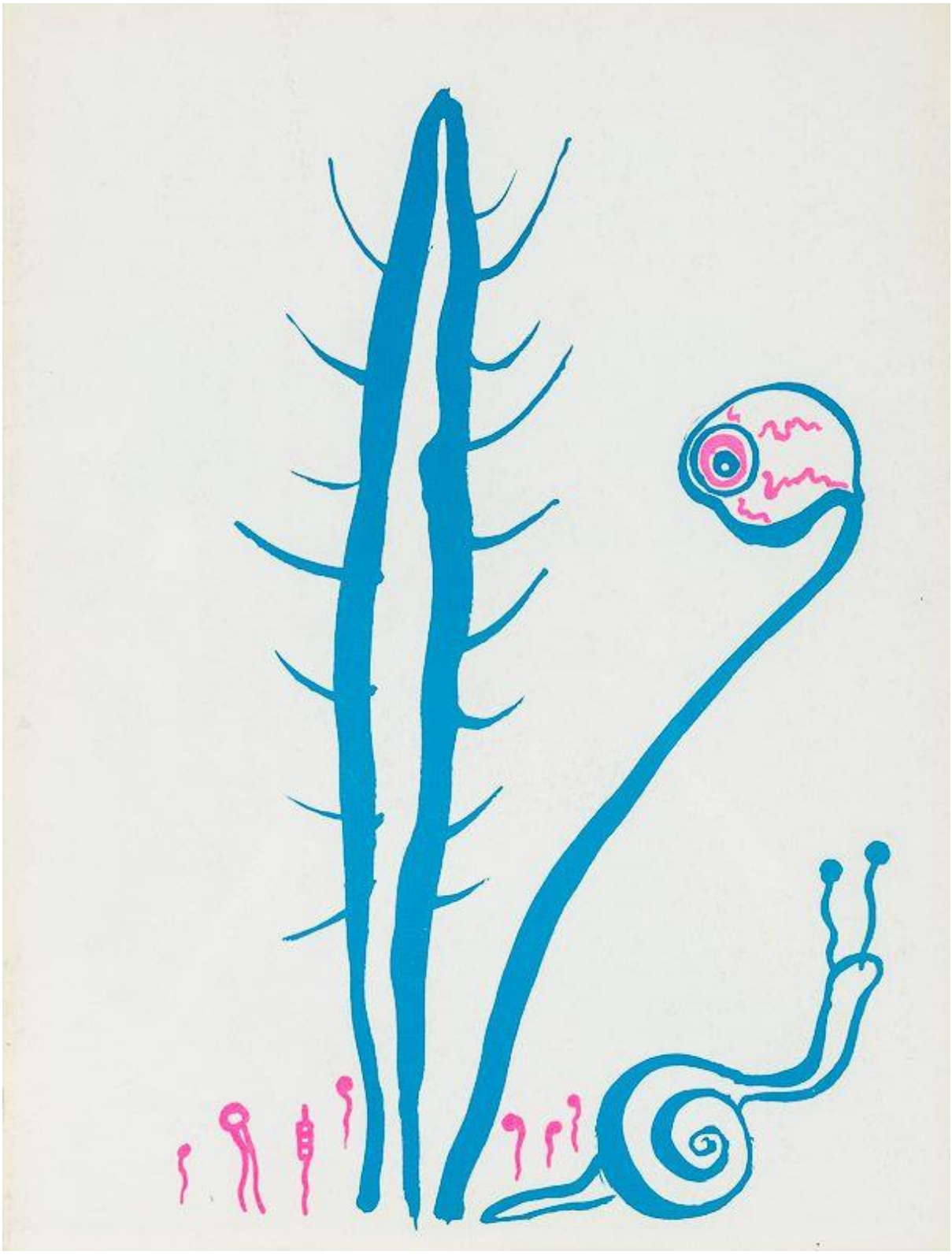
In 1949 he went to Paris to study with Ossip Zadkine and then Fernand Léger. He met Karel Appel and Corneille in Paris and shows at the 1949 COBRA exhibition at the Stedelijk Museum, Amsterdam. In 1951 he went to Germany and taught at the Werkkunstschule Wuppertal. In 1955 he won a Golden Palm at Cannes, for his first short film, The Vipers, because of his experimental use of the language of film. From 1956 he lived in the Netherlands, since 1962 in Baarlo. He worked as a sculptor and painter. He exhibited at the famous Kassel documenta II, 1959; III, 1964 and IV, 1968. From 1969 Tajiri Shinkichi taught at the Hochschule für Bildende Künste at Berlin. 1969 and 1970 Shinkichi took pictures of every part of the Berlin Wall. In 1970 he went to Denmark and directed the award-winning documentary Bodil Joensen - en sommerdag juli 1970 about Bodil Joensen. In 1975 and 1976 he recreated the Daguerreotype: surreal portraits, nudes and daguerreotypes of the Wall. (Wikipedia).

604 **Tegtmeier, Ralph.** Tarot. Geschichte eines Schicksalspiels. Köln, DuMont, 1986. 8°. 181 S. : Ill. (z.T. farb.) Softcover. Ausgabe 1986. Kartoniert. Sehr guter Zustand mit nur ganz geringen Gebrauchsspuren. KEIN Mängelexemplar. KEINE Anstreichungen. KEIN Besitzvermerk oder sonstige Eintragungen. DuMont-Taschenbücher ; 188 22,--

605 **Tetsumi, Kudo.** Kudo Tetsumi. 25 februari t/m 9 april 1972. Catalogusnummer 522. Bilingual: Nederlands / Français. Amsterdam, Stedelijk Museum Amsterdam, 1972. 27,5 cm x 21 cm. 32 pagina's / pages. Met talrijke illustraties in kleur / With several colour illustrations throughout book. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 95,--

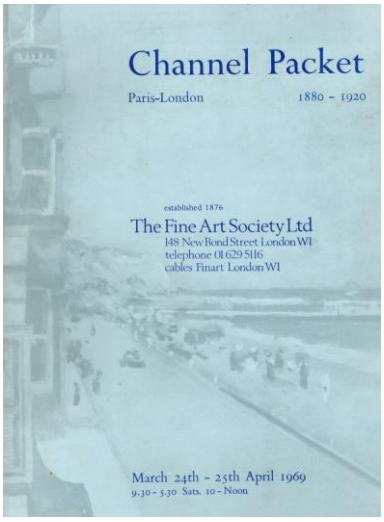
Tetsumi Kudo (February 23, 1935 – November 12, 1990), artist.
Tetsumi Kudo was born in 1935 in Osaka, Japan and graduated from the Tokyo National University of Fine Arts in 1958. In 1957, he began exhibiting his work at the Salon of Independents, Yomiuri and had his first solo exhibition at the Galerie Blanche, Tokyo. He was awarded the Grand Prize and a travel grant to Paris through his participation in the 1962 Second International Young Artists Exhibition in Tokyo. His work made international appearances at the Venice Bienniale (1976), and the Biennial São Paulo (1977, awarded a special mention) while also appearing frequently in museums and galleries throughout Japan and France, with a growing recognition in the Netherlands. Notable museum solo exhibitions include the National Museum of Art, Osaka (1994), a joint-exhibition and catalogue organized by the Van Reekum Museum and the Stedelijk Museum in Amsterdam (1991), as well as the Hirosaki City Museum, Aomori (1986). In the year before his death, Galerie du Génie and FIAC dedicated a retrospective and catalogue to Kudo's work. His work was most recently in a solo exhibition organized by La Maison Rouge and the Fondation Antoine de Galbert in Paris, accompanied by a catalogue written by Anne Tronche. His work can also be found in the collections of the Musée Moderne de la Ville de Paris, the Fonds National d'Art Contemporain, the Centre Georges Pompidou, and the National Museum of Art, Osaka. Kudo's work made a rare appearance to US audiences in the Guggenheim's 1994 exhibition, "Japanese Art After 1945: Scream Against the Sky," and again in 1998 with its inclusion in a group exhibition at the MOCA LA "Out of Action: Between performance and the Object, 1949-1979." Tetsumi Kudo died of cancer on November 12, 1990 in Tokyo, Japan. (Wikipedia).



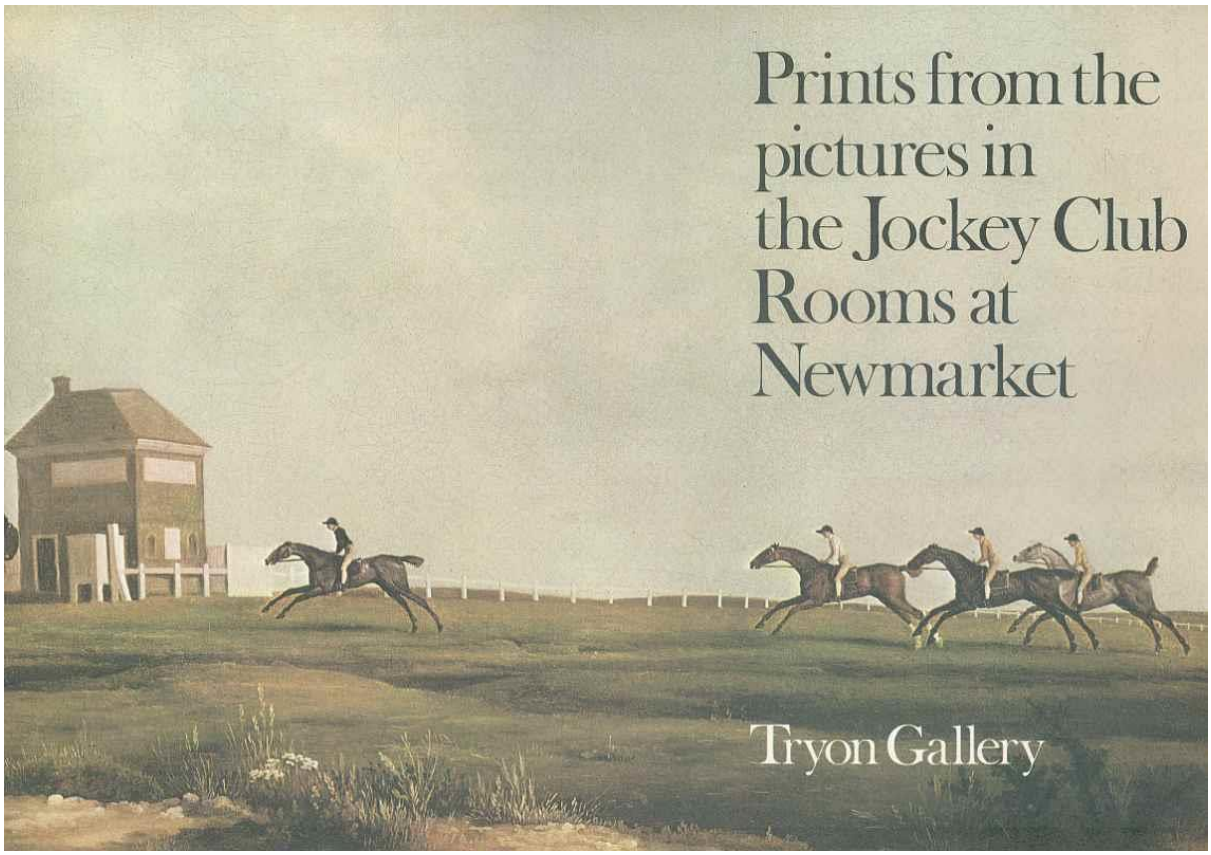


606 **The Fine Arts Society Ltd.** Channel Packet Paris-London 1880-1920. First Edition catalogue. London, The Fine Arts Society Ltd. 1969. 21cm x 29.5cm. 20 unnumbered pages. Original Paperback. Very good condition with only minor signs of wear. 30,--

Includes for example: Hugh Bellingham-Smith. Charles Conder. Elizabeth Adela Forbes. Roger Fry. Sir William Goscombe John. John McLure Hamilton. Thomas Stirling Lee. Sir John Lavery. Lucien Pissarro. Edward Stott.

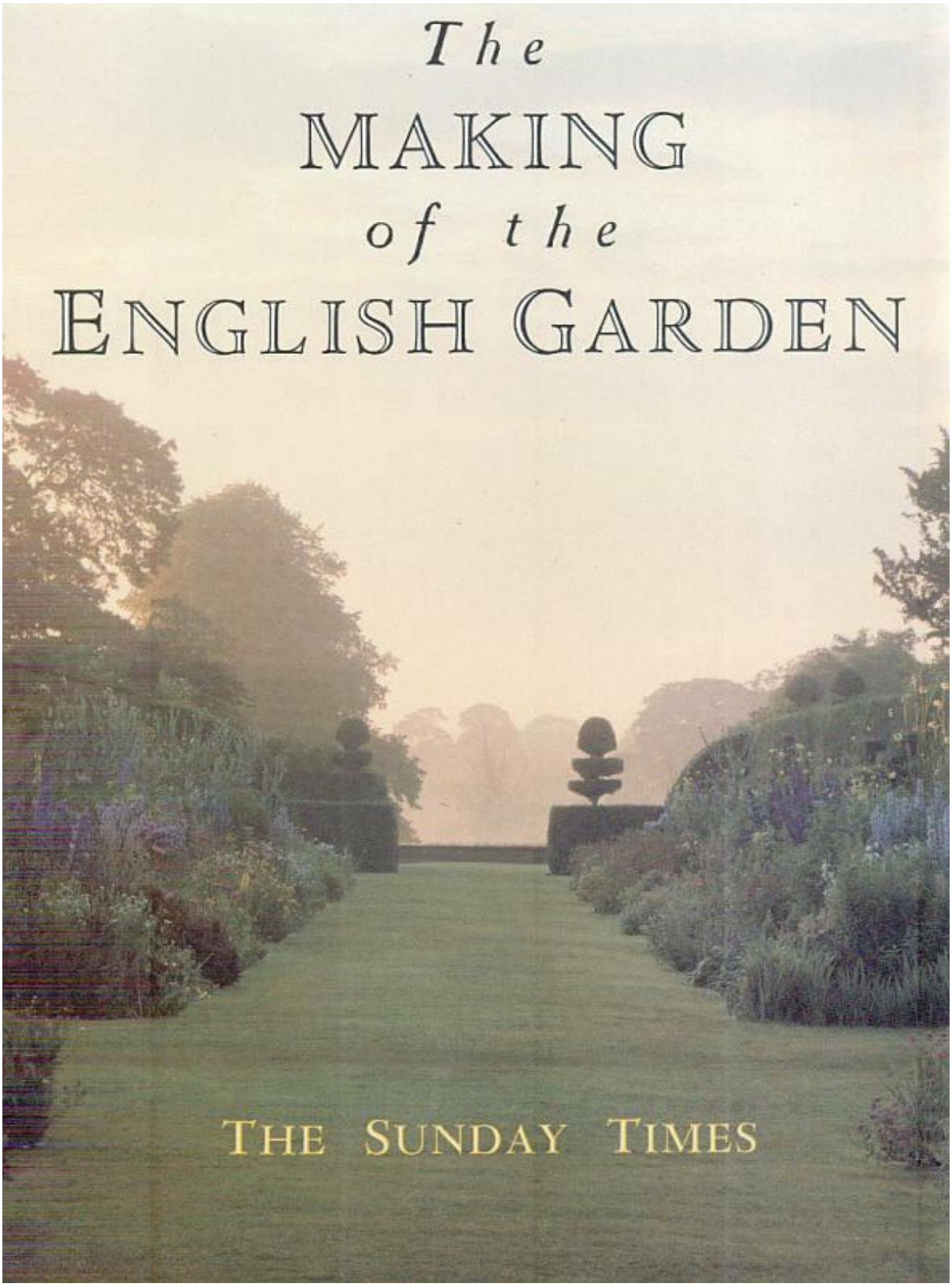


607 **The Jockey Club.** Prints from the Pictures in the Jockey Club Rooms at Newmarket. First edition. London, The Tyron Gallery, no date. 30cm x 21cm. 10 pages. Original softcover (Paperback). Very good condition with only minor signs of wear. 30,--

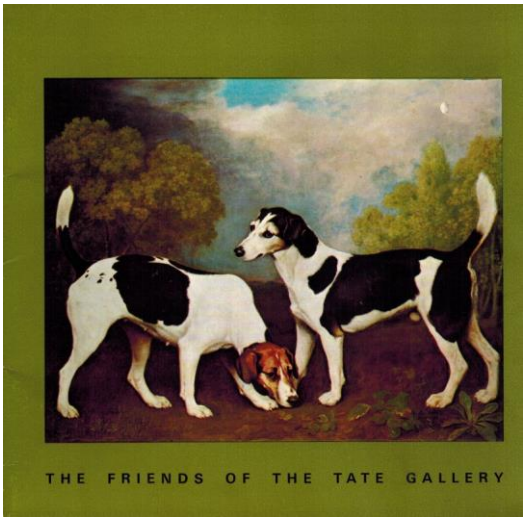


608 **[The Sunday Times] Girling, Richard.** The Making of the English Garden. First Edition. London, MacMillan, 1988. 23cm x 29cm. 224 pages. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 35,--
Includes: Richard Mabey - Magic, Medicine and Broth / Brian Jackman - The Greenhouse Effect / etc.

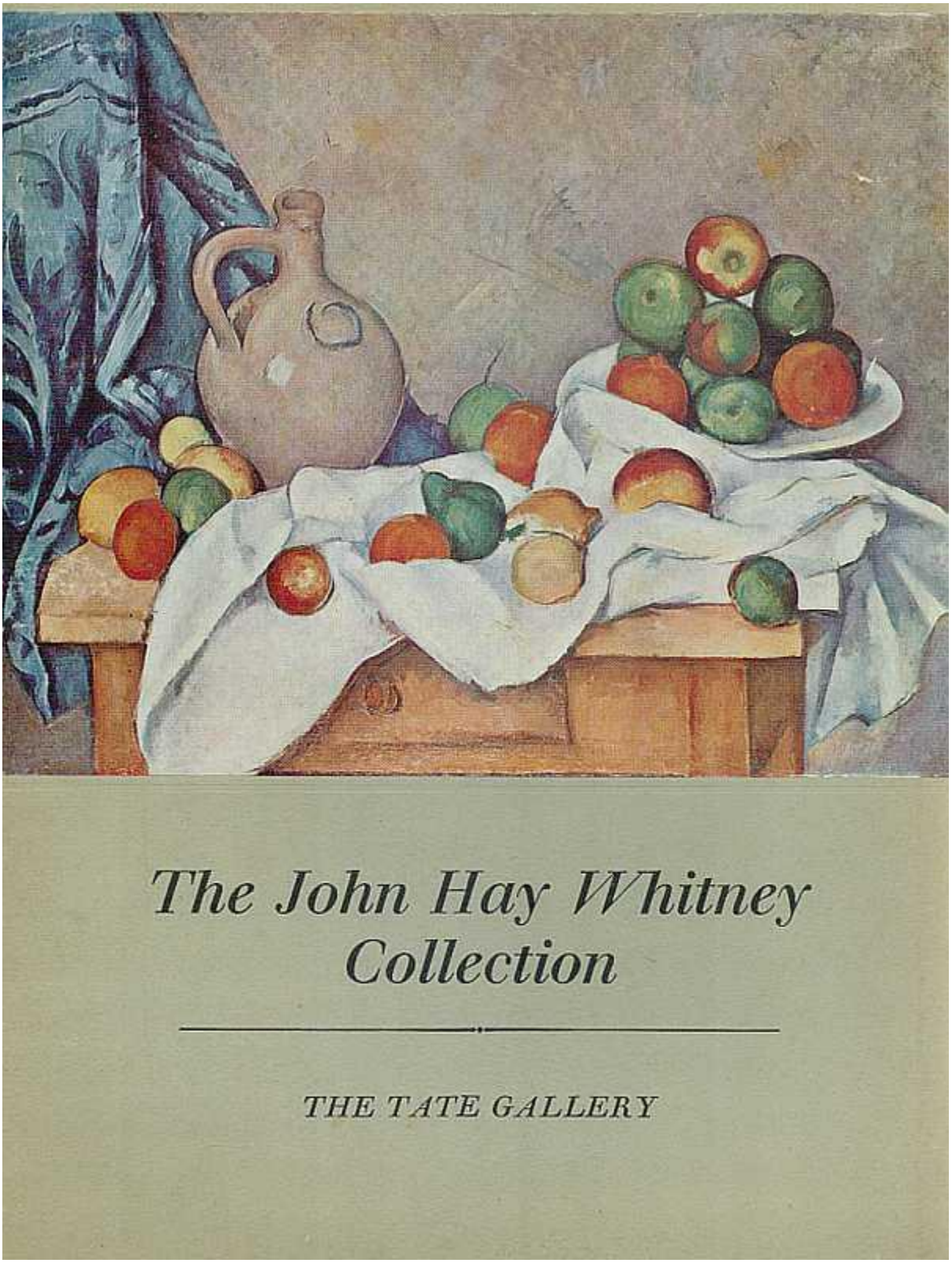
This illustrated work is based on "The Sunday Times" series published in Summer 1988. It is a history of the garden arranged thematically rather than chronologically, from the first budding of a cultivated plant in prehistory to plant genetics and the geodosic dome. Each component of the garden is minutely examined as a subject in its own right: the physical environment of soil, topography and climate, food plants, trees and shrubs, flowering plants, protected environments and garden design. A special supplement lists details of 100 historical gardens to visit throughout the British Isles.



609 **The Tate Gallery.** The Friends of the Tate Gallery. Fifteenth Anniversary March 1973. Uxbridge, The Hillingdon Press, 1973. 20,5 cm x 21 cm. 23 pages. With several colour illustrations throughout the book. Illustrated Softcover. Very good condition with only minor signs of external wear. 35,--
Listed are friends of the Tate Gallery for the year 1973.

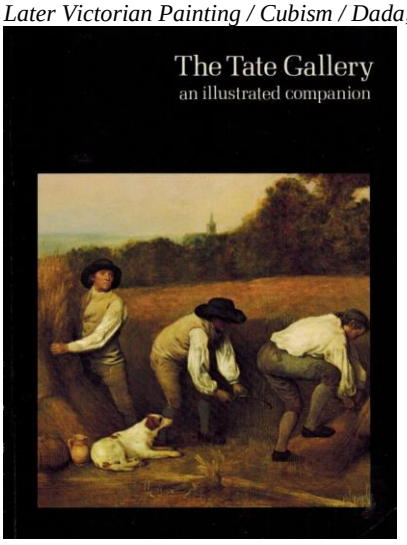


610 **The Tate Gallery.** The John Hay Whitney Collection. The Tate Gallery 16 December 1960 to 29 January 1961. London, The Tate Gallery, 1960. 22cm x 28cm. 92 unnumbered pages with 68 illustrations (some in colour). Original, illustrated Paperback (softcover). Very good condition with only minor signs of wear. 30,--
Includes for example: Balthus. Frederic Bazille. George Bellows. William Blake. Eugene Boudin. Georges Braque. Paul Cezanne.Jean-Baptiste Chardin.Camille Corot. Gustave Courbet. Honore Daumier. Edgar Degas. Andre Derain. Kees van Dongen. Alfred de Dreux. Raoul Dufy. Thomas Eakins. Henri Fantin-Latour. James Fosburgh. Paul Gaugin. Theodore Gericault. Vincent van Gogh. Winslow Homer. Edouard Manet. Edward Hopper. Henri Matisse. Claude Monet. Berthe Morisot. Bernard Perlin. Pablo Picasso. Camille Pissarro. Odilon Redon. Auguste Renoir. Georges Rouault. Henri Rousseau Called Le Douanier. John Singer Sargent. Georges Seurat. Gilbert Stuart. Walter Stuempfig. Henri de Toulouse-Lautrec. Maurice Utrillo. Suzanne Valadon. Maurice de Vlaminck. Edouard Vuillard. James McNeill Whistler. Andrew Wyeth. Johann Zoffany.



611 **The Tate Gallery.** The Pre-Raphaelites. London, Penguin Books, 1984. 23 cm x 29.5 cm. 312 pages. Original Softcover. Out of Print. Excellent condition with only very minor signs of external wear. 38,--
Includes for example the following periods of pre-Raphaelite art: 1845-1848, 1849-1850, 1851-1854, 1855-1856, 1857-1860, After 1860, and Drawings and Watercolours. An Introduction is provided by Alan Bowness, and biographical notes on each of the artists is also prefixed to this edition. Illustrated throughout in colour and black & white.

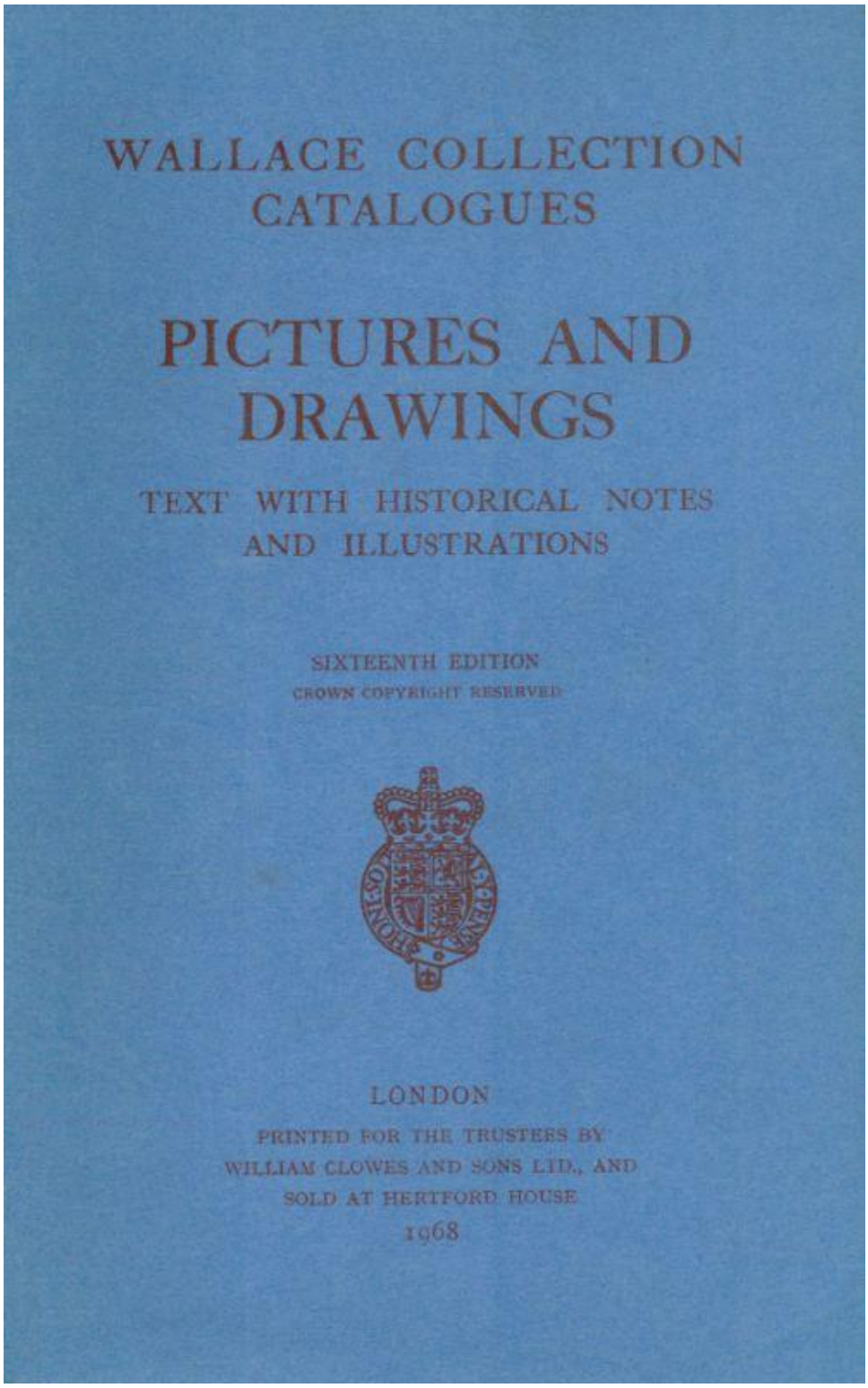
612 **The Tate Gallery.** The Tate Gallery and illustrated companion to the National Collections of British & Modern Foreign Art. London, The Tate Gallery, 1979. 24,5 cm x 19 cm. 152 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. 25,--
Includes for example the following chapters: Painting in the Sixteenth and Seventeenth Centuries / Hogarth / Turner / Later Victorian Painting / Cubism / Dada, Surrealism and Fantastic Art / British Post-war Art from 1945-60 etc etc.



613 **The Time Traveller's Bookshop.** Giftvoucher - Special Offer - Pay only 100 Euros for a 120 Euro Voucher (usable in all our shops and on our website - No Timelimit) 8°. 100,--

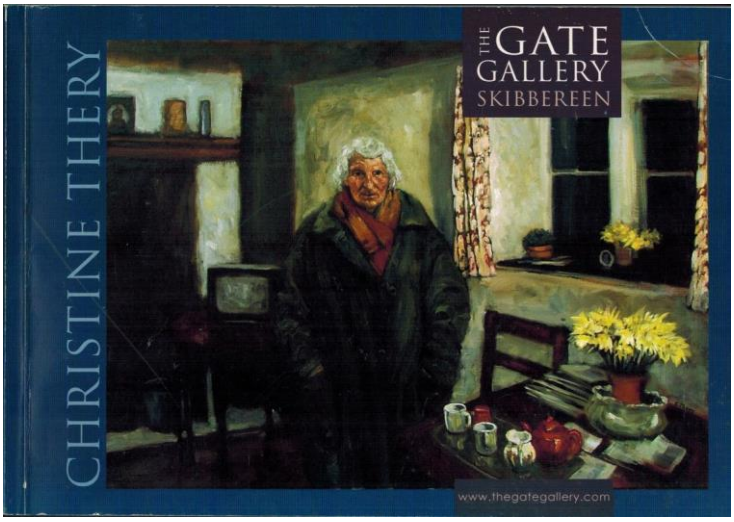
614 **The Time Traveller's Bookshop.** Giftvoucher - Special Offer - Pay only 50 Euros for a 60 Euro Voucher (usable in all our shops and on our website - No Timelimit) 8°. 50,--

615 **The Wallace Collection Catalogues.** Pictures and Drawings. Text with historical notes and Illustrations. Sixteenth Edition. London, William Clowes and Sons Ltd, 1968. 15cm x 24cm. XXX, 471 pages. Original Softcover. Very good condition with only minor signs of wear. 30,--



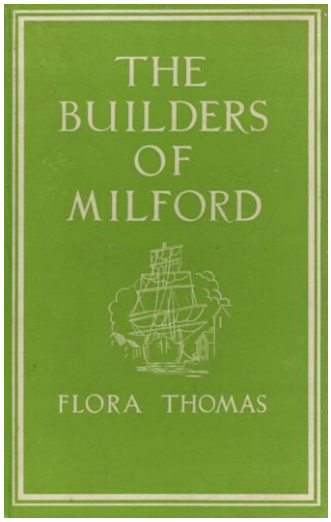
616 **Thery, Christine.** Christine Thery. The Gate Gallery Skibbereen. Skibbereen, The Gate Gallery, 2007. 14,5 cm x 21 cm. 32 pages. With many colour illustrations throughout the book. Illustrated Softcover. Very good condition with only minor signs of external wear. 30,--

Christine Thery was born and raised in Hong Kong of mixed Russian, French and Welsh descent. She completed a 4 year degree course at Winchester College of Art where she received her B.A. with first class honours.



617 **Thiele-Dohrmann, Klaus.** Kurtisanenfreund und Fürstenplage. Pietro Aretino und die Kunst der Enthüllung. Ungekürzte Taschenbuchausg. München/Zürich, Piper, 2000. 8°. 217 S. : Ill. Softcover. Kartoniert. Sehr guter Zustand mit nur geringen Gebrauchsspuren. KEINE Anstreichungen. KEIN Mängelexemplar. Piper ; 3006 22,--

618 **Thomas, Flora.** The Builders of Milford. Haverfordwest, The Western Telegraph, 1950. 14.5cm x 22.5cm 51 pages. Original Hardcover. Very good condition with only minor signs of external wear. 38,--

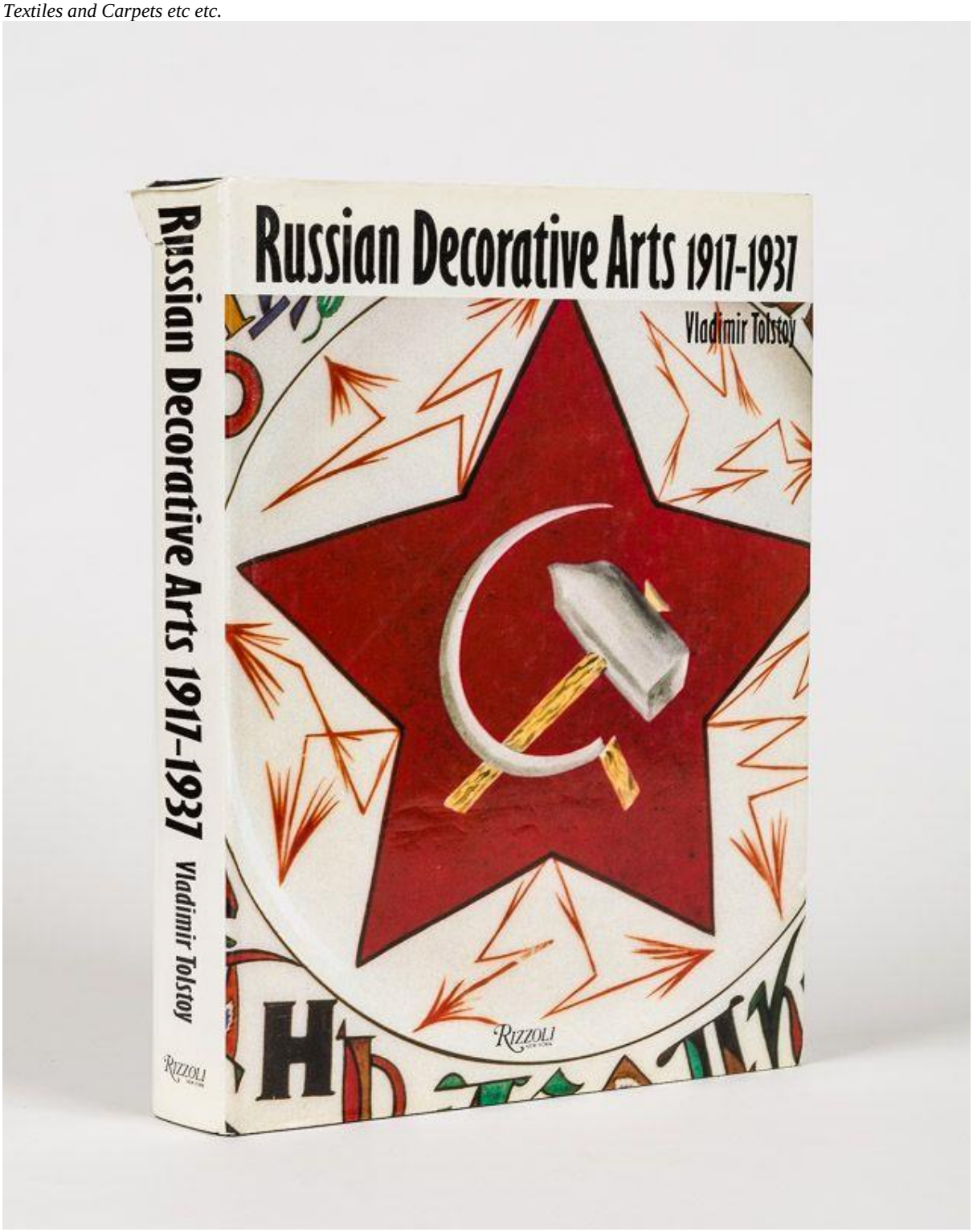


619 **[Tiepolo, Giovanni Battista] Eschenfelder, Chantal.** Giovanni Battista Tiepolo 1696-1770. First Edition. Koln, Konemann, 1998. 27.5cm x 33cm. 140 pages with 138 illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 30,--
Includes for example: First Works in Venice and Udine 1710-1729/ Commissions in Lombardy and the Veneto 1731-1737/ The Great Decorations 1737-1750/ The Wurzburg years 1750-1753/ Activities in Venice and surrounding area 1754-1761/ The Final years in Madrid 1762-1770.

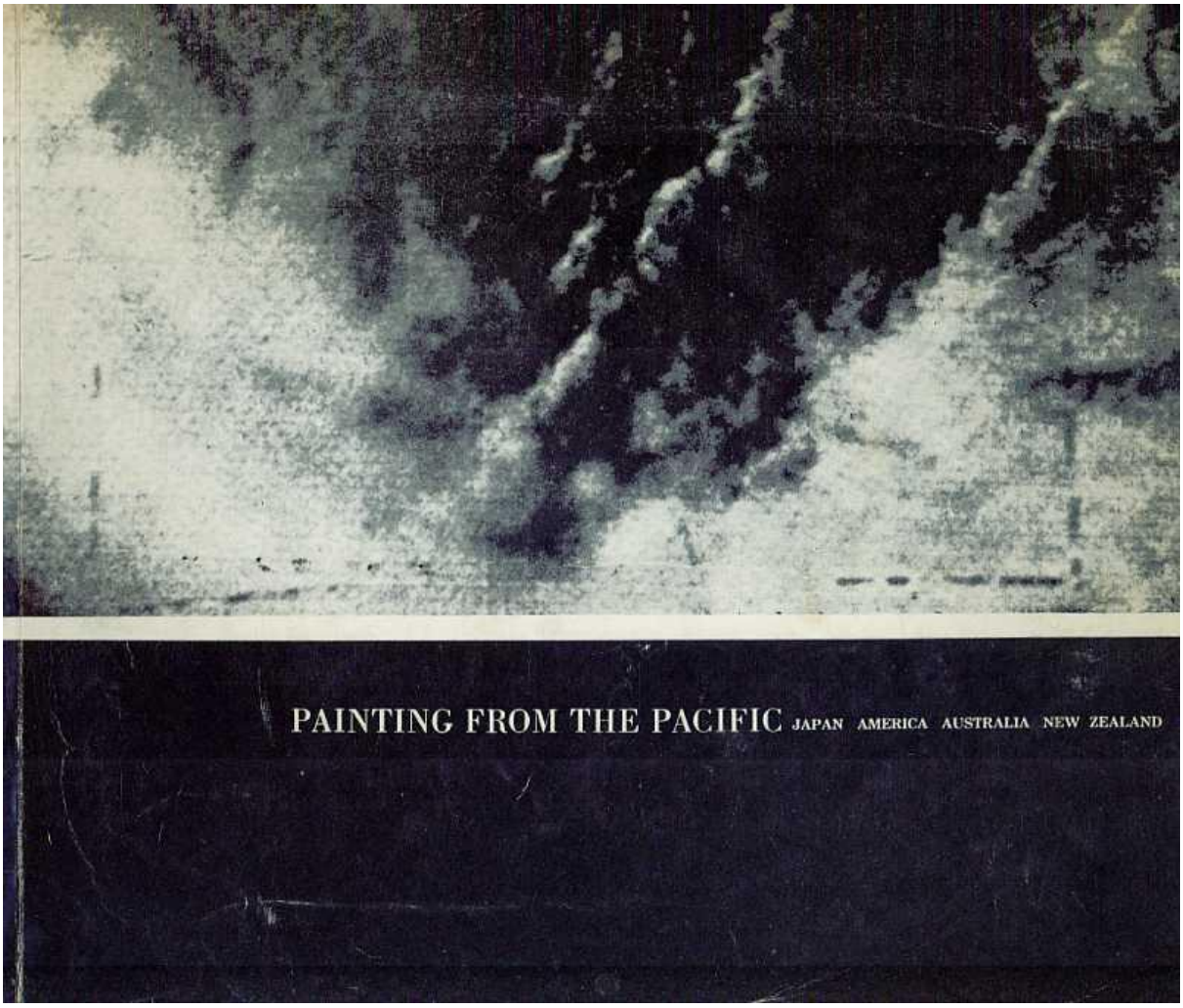
Giovanni Battista Tiepolo (March 5, 1696 – March 27, 1770), also known as Gianbattista or Giambattista Tiepolo, was an Italian painter and printmaker from the Republic of Venice. He was prolific, and worked not only in Italy, but also in Germany and Spain.
Successful from the beginning of his career, he has been described by Michael Levey as "the greatest decorative painter of eighteenth- century Europe, as well as its most able craftsman."

620 **Tolstoy, Vladimir.** Russian Decorative Arts 1917-1937. New York, Rizzoli, 1990. 32,5 cm x 25 cm. 439 pages. With many black-and-white and colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Inscribed dedication on half-title page. 68,--
Includes for example the following essays: Propaganda Trains and Boats / Exhibitions and Fairs / The Clothing Industry / Jewelry / Interior Architecture / Lacquered Miniatures / Traditional Statuettes and Toys / Wood Carvings /

Textiles and Carpets etc etc.

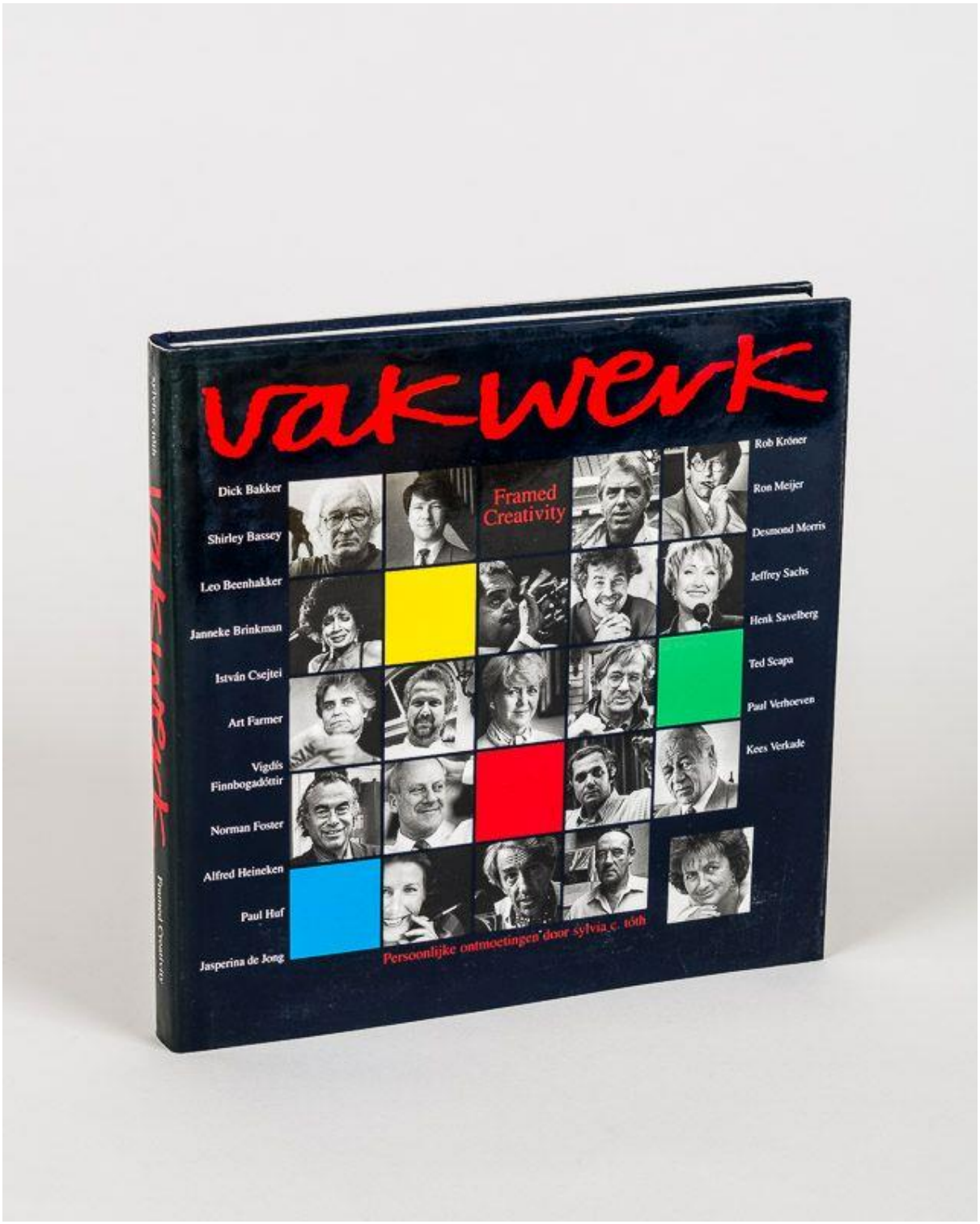


621 **Tomory, P.A.** Painting from the Pacific. Japan - America - Australia - New Zealand. Auckland City Art Gallery May 1961. First Edition. Auckland, The Pelorus Press Limited, 1961. 25cm x 22cm. 54 unnumbered pages. Original Paperback (Softcover). Very good condition with only very minor signs of external wear. Some newspaper-clippings tipped in by preowner. Few annotations and markings in pencil. Additionally inserted is a 4-page-catalogue of an "Exhibition of Oils, Watercolours, Pastels etc. at John Court Ltd. - March 19th to March 23rd 1962 (The New Zealand Fellowship of Artists Inc.). 35,--
Rare catalogue with 35 illustrations of art by Takashi Asada / Zenjiro Chikaoka / Hisao Domoto / Shoe Enokido / Takashi Fukami / Meiji Hashimoto / Yuichi Inoue / Tatsuoki Nambata / Koichi Okumura / Tadashi Sugimate / Gaku Watanabe etc. etc.



622 **Tóth, Sylvia.** Vakwerk. Framed Creativity. Den Haag, Uitgeverij Schoevers, 1992. 22,5 cm x 23 cm. 249 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations throughout book. Originele Hardcover met stofomslag. Met een mylar beschermlaag / Original Hardcover with dustjacket. In protective mylar. In zeer goede staat met slechts weinig sporen van slijtage / Very good condition with only minor signs of external wear. 68,--

Met o.a. de volgende hoofdstukken / Includes for example the following essays: Ruud Lubbers - Woord vooraf / Ron Meijer - Creative Director / Janneke Brinkman - aquarelliste / Paul Huf - Fotograaf / Jeffrey Sachs - professor of International Trade at Harvard University, Economic Adviser to several governments / Paul Verhoeven - filmregisseur etc etc.

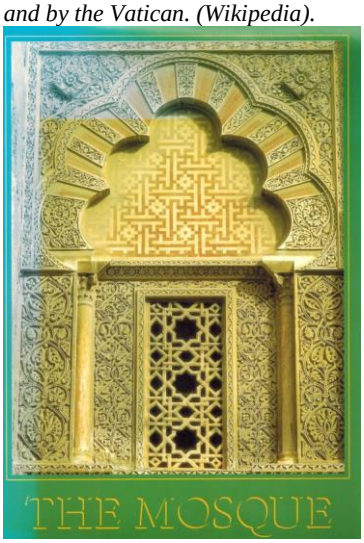


623 **Tourist Promotion Board of Cordoba.** The Mosque. Detailed guide for an authoritative visit to the Mosque of Córdoba. Córdoba Noria, 1990. 29,5 cm x 21 cm. 42 pages. With many black-and-white and colour illustrations throughout the book. Original Softcover. Very good condition with only minor signs of external wear. Frontcover slightly faded. 28,--

The Cathedral of Córdoba (Spanish: Catedral de Córdoba), also known as the Great Mosque of Córdoba (Spanish: Mezquita de Córdoba), whose ecclesiastical name is the Cathedral of Our Lady of the Assumption (Spanish: Catedral de Nuestra Señora de la Asunción), is the Catholic cathedral of the Diocese of Córdoba dedicated to the Assumption of the Virgin Mary and located in the Spanish region of Andalusia. The structure is regarded as one of the most accomplished monuments of Moorish architecture.

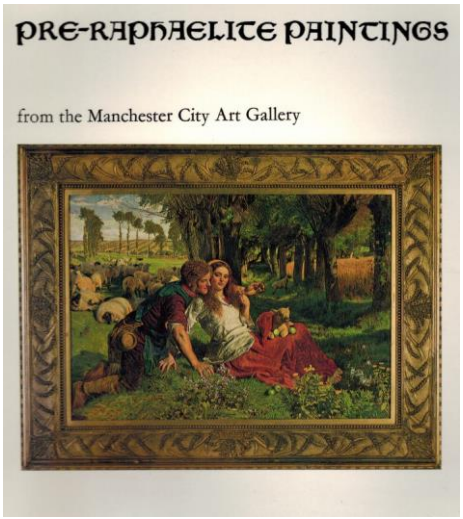
The site was originally built by the Visigoths as the Catholic Basilica of San Vicente. When Muslims conquered Spain in 711, the church was first divided into Muslim and Christian halves. This sharing arrangement of the site lasted

until 784, when the Christian half was purchased by the Emir 'Abd al-Rahman I, who then proceeded to demolish the entire structure and build the grand mosque of Cordoba on its ground. After the Reconquista, it was converted to a Roman Catholic church, culminating in the insertion of a Renaissance cathedral nave in the 16th century.
Since the early 2000s, Spanish Muslims have lobbied the Roman Catholic Church to allow them to pray in the cathedral. This Muslim campaign has been rejected on multiple occasions, both by the church authorities in Spain and by the Vatican. (Wikipedia).



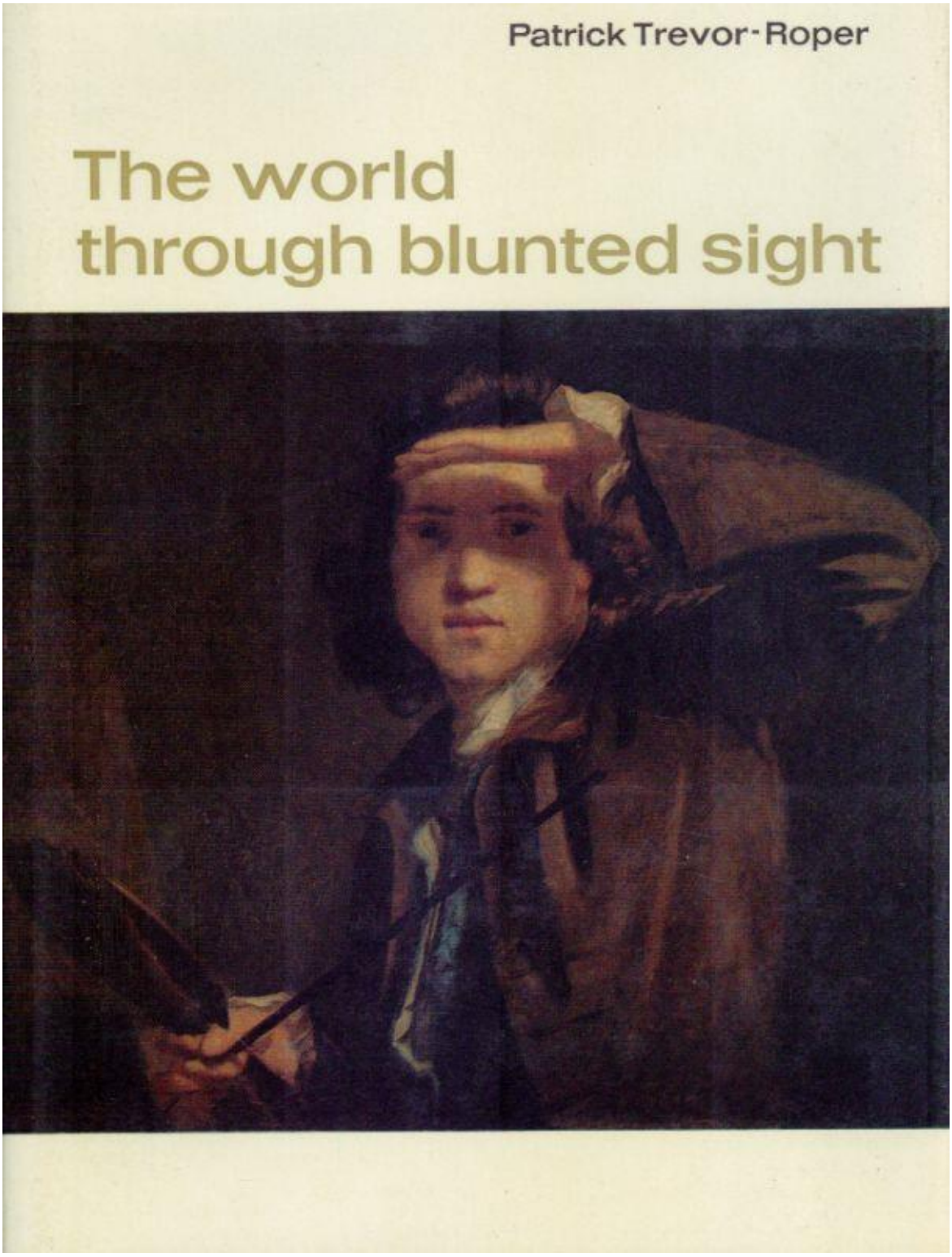
624 **Trauner, ALexandre.** El Mundo de Alexandre Trauner. Valladolid, 44 Semana Internacional De Cine, 1999. 4°. 147 pages. With numerous illustrations, drwaings, photographs. Original Hardcover with dustjacket. Edicion Espagnol. / Rare publication of one of europe's and ater america's most influential set designers. Showing set - drawings from Marcel Carné's "Drole de Dame", "Hotel du Nord", Le Chat Botté, - Jean Grémillons "Lumière d'ÉtÉ , "Les enfants de sParadies" - Howard Hawks - "Land of the Pharaos", Billy Wilder's "Witness for the Prosecution", "The Apartment" etc. etc. 140,--
Alexandre Trauner (as Sándor Trau on August 3, 1906 in Budapest, Hungary- December 5, 1993 in Omonville-la-Petite, France) was a set designer.
After studying painting at l'École des beaux-arts de Budapest, he emigrated to Paris in 1929, where he became the assistant of set designer Lazare Meerson, working on such films as À nous la liberté in 1932 and La Kermesse héroïque in 1935). In 1937, he became a chief set designer.
He worked on the majority of Marcel Carné's films, including Drôle de drame (1937), Quai des brumes (1938), Hôtel du Nord (1938), Le Jour se lève (1939), and Les Enfants du paradis (1945).
He designed sets for Witness for the Prosecution (1957) by Billy Wilder and other Wilder films, Don Giovanni (1979) by Joseph Losey, The Man Who Would Be King (1975) by John Huston and Subway (1985) by Luc Besson.
In 1980, he was a member of the jury at the 30th Berlin International Film Festival.

625 **Treuherz, Julian.** Pre-Raphaelite Paintings - from the Manchester City Art Gallery. First Edition. London, Lund Humphries, 1980. 22 cm x 23.5 cm. 151 pages. With VIII colour plate and 118 black & white illustrations. Original Softcover. Very good condition with only very minor signs of external wear. 38,--
Includes for example the following essays: The early work of Ford Madox Brown, Truth to Nature, Holman Hunt in the Holy Land, Pre-Raphaelite Influence, Rosetti and the second phase of Pre-Raphaelism, Millais' later work, and Burne-Jones. Appendix includes a Catalogue of works at Manchester City Art Gallery.

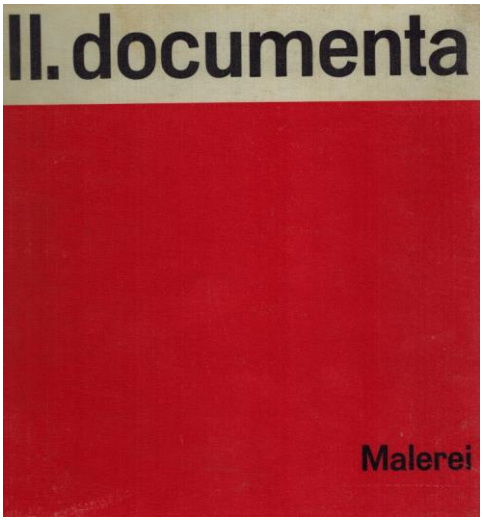


626 **Trevor-Roper, Patrick.** The world through blunted sight. An inquiry into the influence of defective vision on art and character. With 29 colour plates, 78 in monochrome and 5 line drawings. London, Thames and Hudson, 1971. 8°. 191 pages. Original Hardcover with dustjacket in excellent condition. From the library of painter, photographer and Margot Fonteyn - expert Keith Money. 35,--
Includes: The unfocused image / The myopic personality / The prose and poetry of the myope / The art of the myope / The art of the presbyope / Astigmatism / The acceptance of colours / Artistry in birds and mammals / Colour and temperament / Poetic colour imagery / Synaesthesia / The influence of environmental colour / Therapeutic use of colour / Dream-colours / The withdrawal of colours / Colour blindness in literature and art / Cataract / Other secondary colour distortions / Influence on painting of natural eye pigments / Retinal rivalry and unbalanced eyes / The squint in art / Latent squint / Eye dominance / Eye dominance in art / Aniseikonia / Encroachments on the field of vision / Total blindness / Psychology and art of the blind / The recovery of sight / Psychedelic art / Damage to the visual pathways / Schizophrenic art / Gross loss of visual field-near-blind art /

627 **Trevor-Roper, Patrick.** The World Through Blunted Sight. An inquiry into the influence of defective vision on art and character. Second Edition. London, Thames and Hudson, 1971. 18.5cm x 25.5cm. 191 pages with 112 illustrations including 29 in colour and 5 line drawings. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 36,--
Includes for example: The Myopic Personality/ The Prose and Poetry of the Myope/ The Art of the Myope/ The Art of the Presbyope/ Astigmatism/ Artistry in Birds and Mamals/ The Acceptance of Colours/ Colour and Temprament/ Poetic Colour Imagery/ Synaesthesia/ The Influence of Environmental Colour/ Therapeutic Use of Colour/ Dream-Colours/ The withdrawal of Colours/ Colour Blindness in Literature and Art/ Cataract/ Other Secondary Colour Distortions/ Influence on Painting of Natural eye Pigment/ Retinal Rivalry and unbalanced Eyes/ The Squint in Art/ Latent Squint/ Eye Dominance/ Eye Dominance in Art/ Aniseikonia/ Encroachments on the field of Vision/ Vitreous Opacitites/ Phosphenes/ Damage to the Visual Pathways/ Psychedelic Art/ Schizophrenic Art/ Gross Loss of Visual Field - Near Blind Art/ Total Blindness/ psychology and Art of the Blind/ The Recovery of Sight/



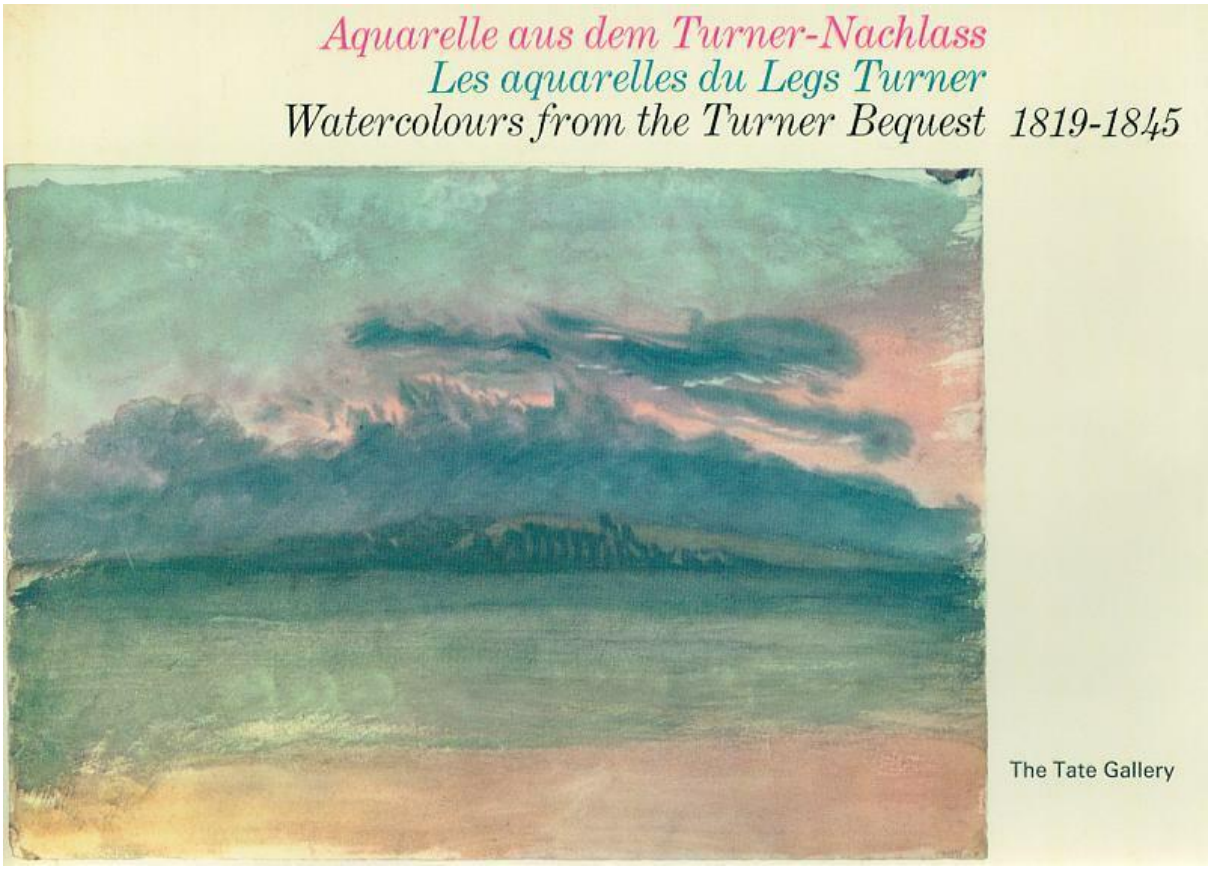
628 **Trier, Dr. Eduard (Redakion).** II. documenta. Malerei. Kunst nach 1945 internationel Ausstellung. 11.Juli - 11.Oktober 1959 Kassel. Köln, Verlag M.Dumont Schauberg, 1959. 22 cm x 22 cm. 471 seiten. Mit zahlreichen schwarz-weißen und farbigen Abbildungen und Illustrationen. Original Hardcover. In protective mylar. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 65,--
Enthält u.a.: Einführung von Werner Haftmann / Die Argumente der Kunst des XX.Jahrhunderts / Die Lehrmeister der Kunst des XX.Jahrhunderts / Kunst nach 1945 etc etc.



629 **[Turner, J.M.W] Rothenstein, John.** Turner. First Edition. London, Beaverbrook Newspapers Limited, 1960. 26.5cm x 36cm. 38 unnumbered pages with 16 tipped-in full-colour-prints. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. Some pages cleanly detached. 30,--

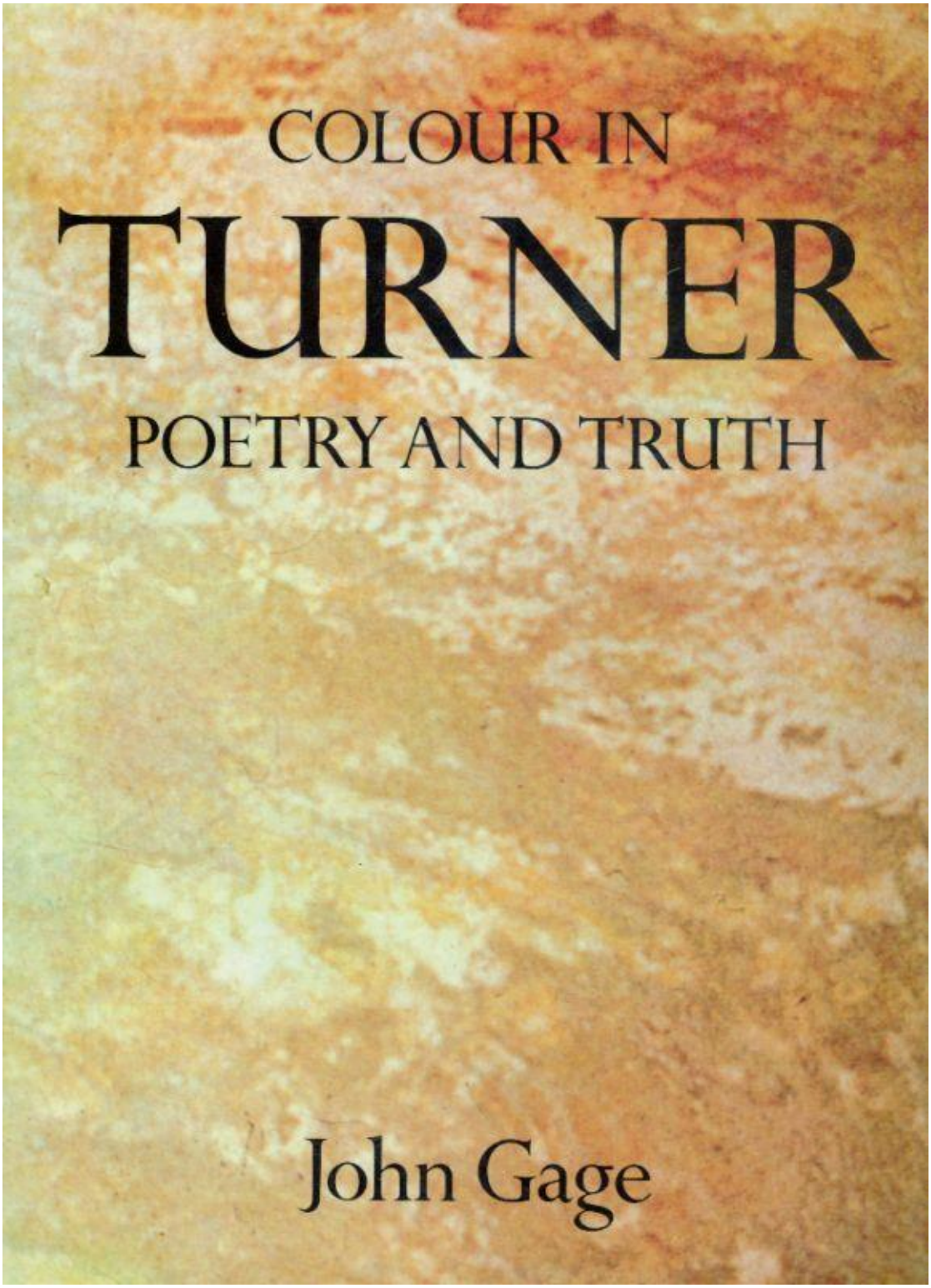
630 **[Turner, J.M.W.] Butlin, Martin.** Watercolours from the Turner Bequest 1819-1845. First Edition. London, The Tate Gallery Publications, 1968. 30cm x 22cm. 30 pages with 24 colour plates. Original Hardcover with original dustjacket in original slipcase. Very good condition with only minor signs of wear. Name of preowner on endpaper. 50,--
Trilingual Edition (English, German, French).

Joseph Mallord William "J. M. W." Turner, RA (23 April 1775 - 19 December 1851) was a British Romantic landscape painter, water-colourist, and printmaker. Turner was considered a controversial figure in his day, but is now regarded as the artist who elevated landscape painting to an eminence rivalling history painting. Although renowned for his oil paintings, Turner is also one of the greatest masters of British watercolour landscape painting. He is commonly known as "the painter of light" and his work is regarded as a Romantic preface to Impressionism.
Turner's talent was recognised early in his life. Financial independence allowed Turner to innovate freely; his mature work is characterised by a chromatic palette and broadly applied atmospheric washes of paint. According to David Piper's The Illustrated History of Art, his later pictures were called "fantastic puzzles." However, Turner was still recognised as an artistic genius: the influential English art critic John Ruskin described Turner as the artist who could most "stirringly and truthfully measure the moods of Nature." (Piper 321)
Turner's major venture into printmaking was the Liber Studiorum (Book of Studies), a set of seventy prints that the artist worked on from 1806 to 1819. The Liber Studiorum was an expression of his intentions for landscape art. Loosely based on Claude Lorrain's Liber Veritatis (Book of Truth), the plates were meant to be widely disseminated, and categorised the genre into six types: Marine, Mountainous, Pastoral, Historical, Architectural, and Elevated or Epic Pastoral. His printmaking was a major part of his output, and a whole museum is devoted to it, the Turner Museum in Sarasota, Florida, founded in 1974 by Douglass Montrose-Graem to house his collection of Turner prints. In his later years he used oils ever more transparently, and turned to an evocation of almost pure light by use of shimmering colour. A prime example of his mature style can be seen in Rain, Steam and Speed - The Great Western Railway, where the objects are barely recognizable. The intensity of hue and interest in evanescent light not only placed Turner's work in the vanguard of English painting, but later exerted an influence upon art in France, as well; the Impressionists, particularly Claude Monet, carefully studied his techniques. (Wikipedia)



631 **[Turner, J.M.W.] Gage, John.** Colour in Turner Poetry and Truth. First Edition. London, Studio Vista, 1969. 18cm x 25.5cm. 285 pages with 70 illustrations. Original Hardcover with original dustjacket. Foxing to edges. Otherwise in very good condition with only minor signs of wear. Name of preowner on endpaper. 48,--

Includes for example: Turner's training in watercolour and oil/ Turner and engraving/ Picturesque colour/ The criticism of the Old Masters/ Turner and the art of his contemporaries/ Colour in the perspective lectures/ Turner and the colour-science of his time/ Turner as a practical theorist/ The mythology of colour/ The Turner Galleries/ Turner and Goethe/ Colour from Turner's second lecture/ Passages on light and colour in sketchbooks and lectures.



632 **[Turner, Joseph Mallord William] Sullivan, K.E.** Turner. London, Brockhampton Press, 1996. 23cm x 28.5cm. 80, (16) with 46 colour illustrations and 8 full colour plates. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. [The Life, Times and Works of the World's Greatest Artists] 30,--

Includes for example: The Early years: 1775-1800/ Academy Man 1801-1820/ Complicated Affairs 1821-1840/ A Mature Vision 1841-1851/

Joseph Mallord William "J. M. W." Turner, RA (23 April 1775 – 19 December 1851) was a British Romantic landscape painter, water-colourist, and printmaker. Turner was considered a controversial figure in his day, but is now regarded as the artist who elevated landscape painting to an eminence rivalling history painting. Although

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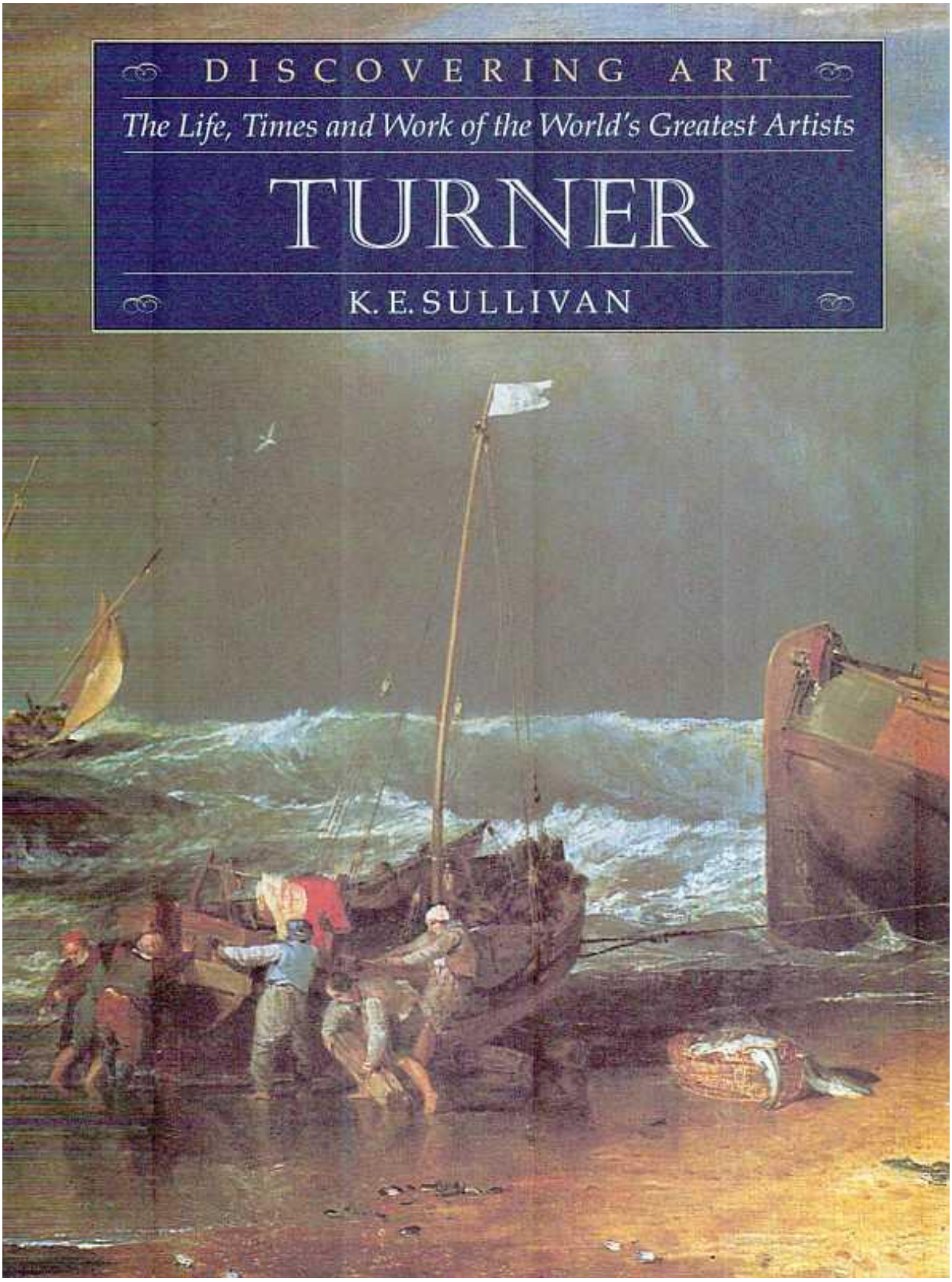
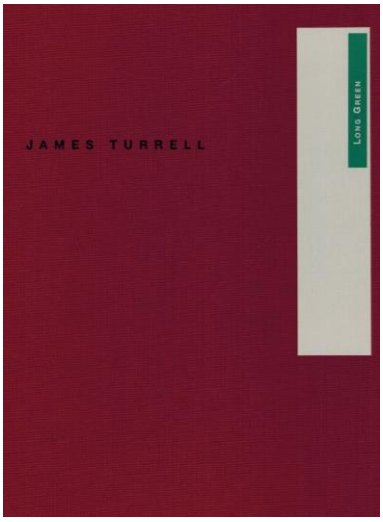
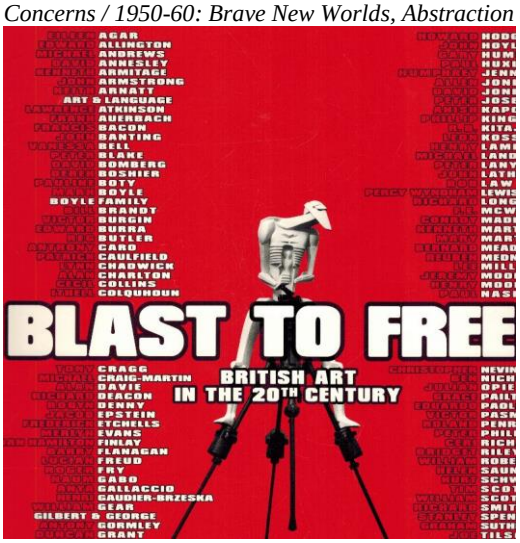


633 **Turrell, James.** Long Green. Zürich, Turske and Turske, 1990. 26cm x 30cm. 151 pages. With 58 illustrations. Original Hardcover. Excellent, close to new condition. 48,--
Includes for example the following chapters: In Constant Flux - the Search for the In-Between / Works 1967-1990 / Project Pieces / Shallow Space Constructions / Dark Spaces / The Irish Sky Garden / Conception / The Irish Sky Garden Sensing Spaces / The Birth of a Gesamtkunstwerk, etc.



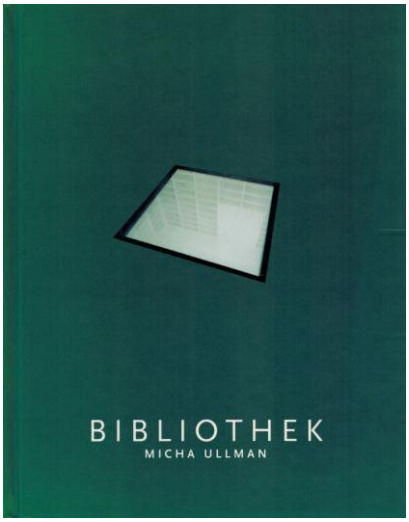
634 **Tuyl, Gijs van.** Blast to Freeze - British Art in the 20th Century. Germany, Hatje Cantz Publishers, 2002. 27.4cm x 24.7cm. 359 pages. With illustrations. Original Softcover. Excellent condition with only minor signs of external wear. 38,--

Includes for example the following chapters: The Short Century / 1910-20: Vorticism, First World War and Its Aftermath / 1920-40: Primitism, Abstraction and Surrealism / 1940-50: Second World War, Isolation and Existential Concerns / 1950-60: Brave New Worlds, Abstraction and the Aesthetics of Plenty / General Themes, etc.

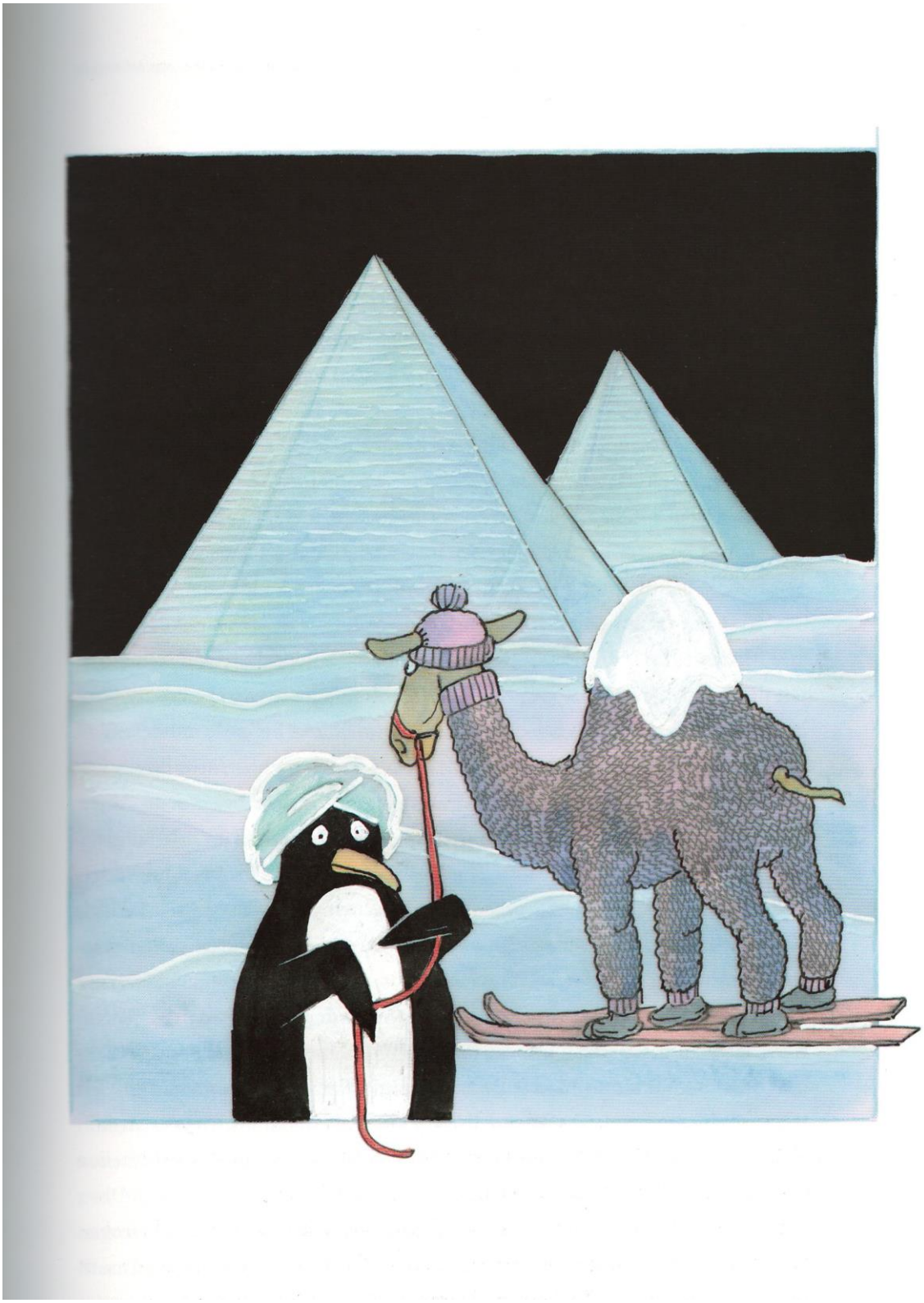


635 **[Tyrrell, Charles] Royal Hibernian Academy.** Charles Tyrrell - Ten Years. With an Essay by Aidan Dunne and an Interview by Patrick T. Murphy. Dublin, Royal Hibernian Academy, 2001. 4°. 48 pages. Illustrated Softcover. Very good condition with only minor signs of wear. 35,--

636 **Ullman, Micha (Redaktion).** Bibliothek. Dresden, Verlag der Kunst, 1999. 24 cm x 18,7 cm. 106 seiten. Mit original zeichnungen und photographischen aufnahmen. Original Hardcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 28,--
Enthält u.a.: Friedrich Meschede - Zum Gedenken an die Bücherverbrennung vom 10. Mai 1933 / Andreas Zerr - Das Bauwerk Bibliothek / Nike Bätzner - Eine kurze Genealogie unterirdischer Räume etc etc.



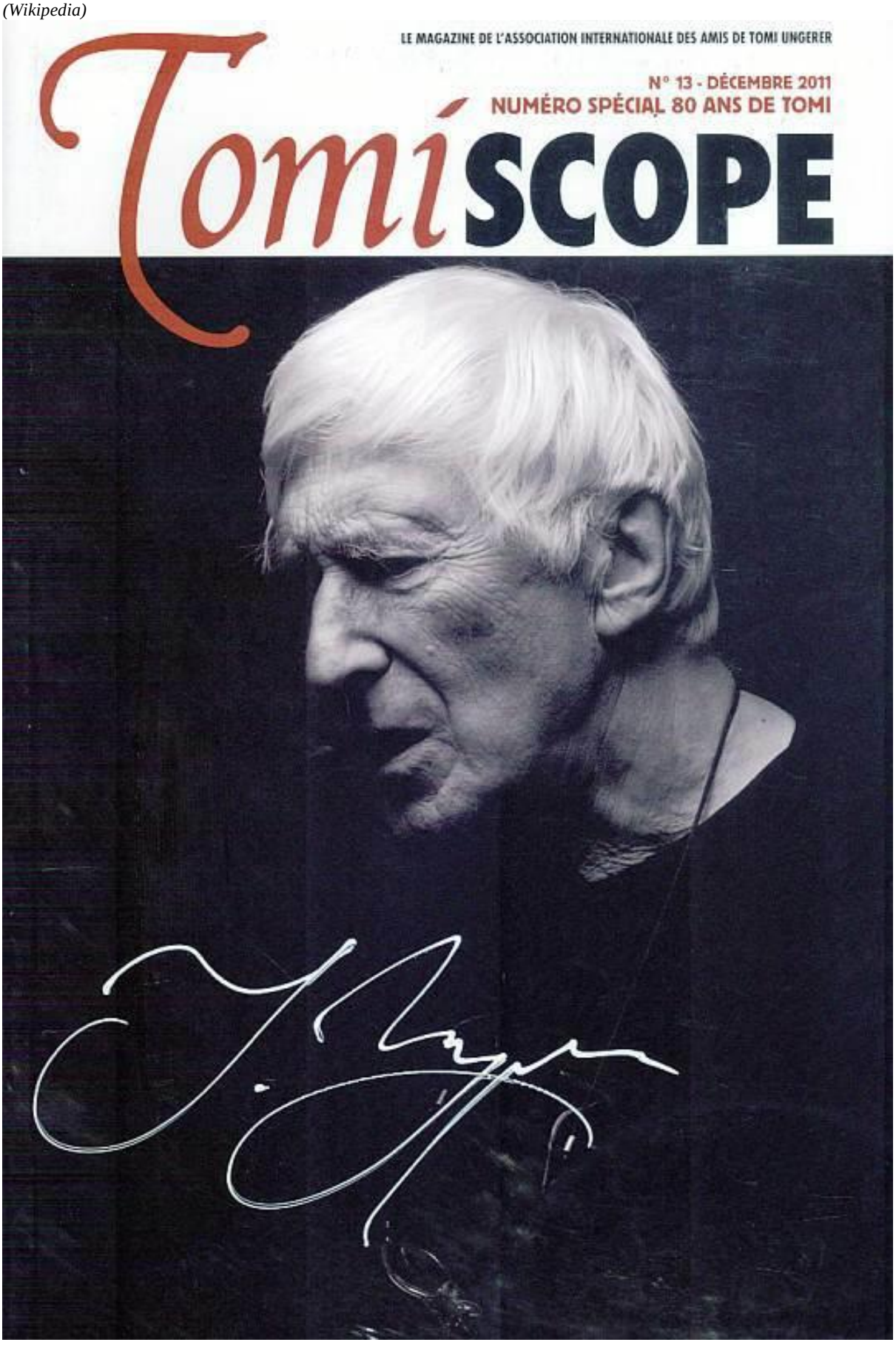
637 **[Ungerer, Tomi] Valance, Marc.** Eisgekühlt / [Chilled]. Mit 12 Illustrationen von Tomi Ungerer / With 12 illustrations by Tomi Ungerer. Zürich, Vontobel Stiftung, 2007. 4°. 97 Seiten. Softcover. Excellent condition with only minor signs of external wear. / With 12 illustrations by Tomi Ungerer. 95,--
Rather unknown publication with some very nice illustrations by Tomi Ungerer. The publication reflects on the history and importance of Refridgerating.



638 **[Ungerer, Tomi].** TomiScope / No. 13 - Décembre 2011 - Numéro Spécial 80 Ans de Tomi. [Spezial - Ausgabe zu Tomi Ungerers 80. Geburtstag - SIGNIERT] Robert Walter, 2011. 8°. 198 Seiten. Softcover. Very good condition with only minor signs of wear. Beautifully signed twice in his calligraphic hand by Tomi Ungerer. / Von Tomi Ungerer auf dem Umschlag und auf Seite 7 kalligraphisch signiert. 175,--
Introduction in englisch / deutsch / francais. Enthält französische und deutsche Beiträge.

Jean-Thomas "Tomi" Ungerer (born 28 November 1931) is an award-winning illustrator and a trilingual author. He has published over 140 books ranging from his much loved children's books to his controversial adult work. He is

famous for his sharp social satire and his witty aphorisms and he ranges from the fantastic to the autobiographical. (Wikipedia)

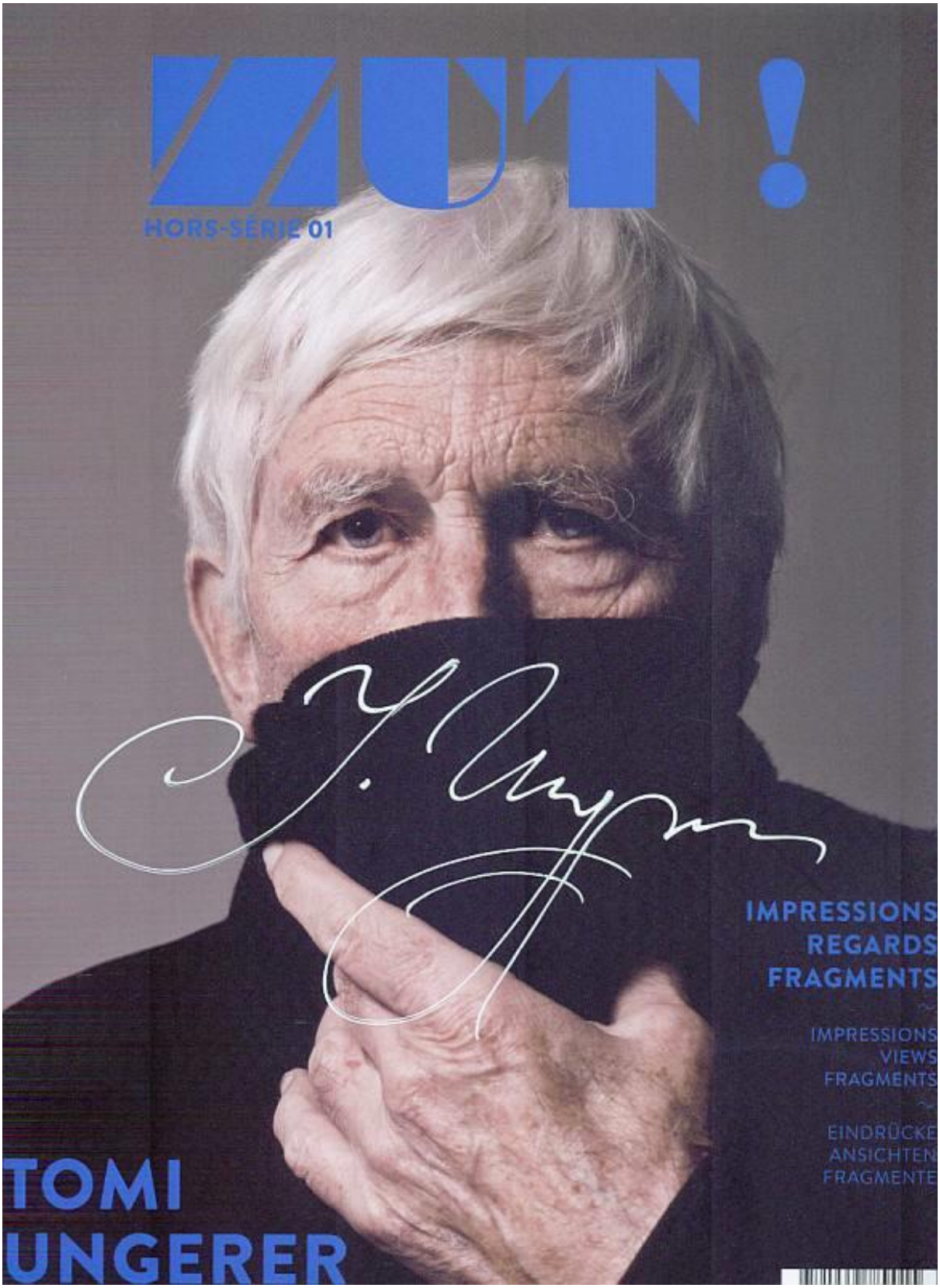


639 **[Ungerer, Tomi].** ZUT ! - TOMI UNGERER. - à l'occasion du quatre-vingtième Anniversaire de Tomi Ungerer, Le Magazine ZUT ! est Heureux de vous offrir un exemplaire de ce Hors-Série. Zut, 2001. 4°. 261, (4) pages. Softcover. Excellent condition. Beautifully signed in his calligraphic hand by Tomi Ungerer on the cover. / Von Tomi Ungerer auf dem Umschlag kalligraphisch signiert. [ZUT - Hors - Série 01] 250,--

Beiträge auf/Articles in deutsch, english, francais.

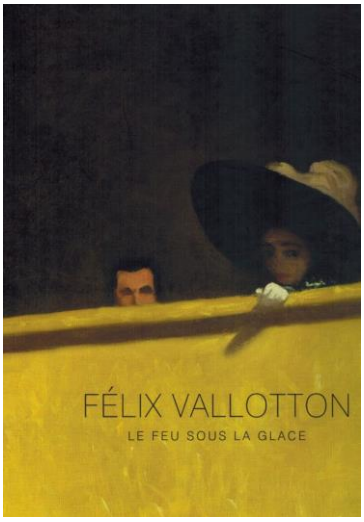
Includes: Tomi - Une Cartographie / Tomi, un entretien / The Hands / Ombres (Schattenseite / Shadows) / Alsace - L'enfance et la Seconde Guerre mondiale / The childhood and the second world war / Le retable d'Issenheim: la révélation / The Issenheim Altarpiece - The Revelation / Der Issenheimer Altar: Die Offenbarung / New York: New York - une biographie / New York - a biography / New York, eine Biographie / Tomi et la musique / Tomi and the music / Tomi und die Musik / Le dessin politique / Political Drawing / Politische Zeichnungen / La satire sociale / Social satire / Soziale Satire / L'érotisme noir / Darr Eroticism / Schwarze (Dunkle) Erotik / Canada: Canada, une biographie / Canada, a biography / Kanada, eine Biographie / L'oeuvre canadienne / The Canadian Work / Das kanadische Werk / Tome et la mort / Tomi and the death / Tomi und der Tod / Irlande: Irlande, une biographie / Ireland, a biography / Irland, eine Biographie / Les collages / Collages / Kollagen / Les assemblages / Assemblages / Assemblagen /

Jean-Thomas "Tomi" Ungerer (born 28 November 1931) is an award-winning illustrator and a trilingual author. He has published over 140 books ranging from his much loved children's books to his controversial adult work. He is famous for his sharp social satire and his witty aphorisms and he ranges from the fantastic to the autobiographical. (Wikipedia)



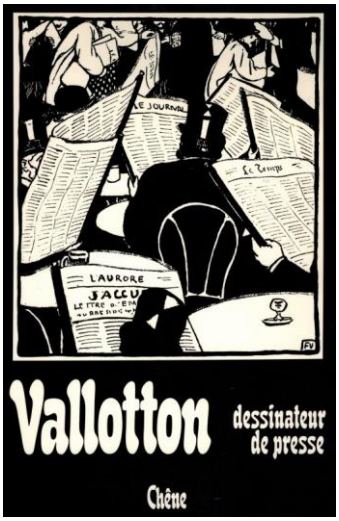
640 **[Vallotton, Félix] Cogeval, Guy.** Felix Vallotton : Le feu sous la glace. Paris, Réunion des musées nationaux, 2013. 29,5 cm x 25,5 cm. 287 pages. With many colour illustrations throughout the book. Original Hardcover. Excellent, close to new condition with only minor signs of external wear. 78,--
Includes for example the following essays: Marina Ducrey - Glacé Vallotton ? / Isabelle Cahn - L'automne à Paris. Vallotton et le Salon d'Automne, 1903-1925 / Katia Poletti - Un regard photographique / Nienke Bakker - "La violence tragique d'une tache noire" etc etc.

Félix Edouard Vallotton (December 28, 1865 – December 29, 1925) was a Swiss/French painter and printmaker associated with Les Nabis. He was an important figure in the development of the modern woodcut. (Wikipedia).



641 **[Vallotton, Félix].** Vallotton. Dessinateur de presse. Introduction: AShley St-James. Légendes: André Berelowitch. Choix des documents: Georges Herscher. Paris, Sté Nlle des Éditions de Chêne, 1979. 29,5 cm x 21,7 cm. 13 pages text.186 black-and-white illustrations. Original Softcover. Very good condition with only minor signs of external wear. 38,--

Félix Edouard Vallotton (December 28, 1865 – December 29, 1925) was a Swiss/French painter and printmaker associated with Les Nabis. He was an important figure in the development of the modern woodcut.



642 **[van Dyck, Antoon] Royalton-Kisch, Martin.** The Light of Nature. Landscape Drawings and Watercolours by Van Dyck and his Contemporaries. London, British Museum Press, 1999. 29.5cm x 24.5cm. 192 pages with 60 colour and 80 black and white illustrations. Original paperback (softcover). Very good condition with only minor signs of wear. 55,--

Includes: Drawings by or attributed to Van Dyck / Drawings by other Artists /

Sir Anthony van Dyck (22 March 1599 – 9 December 1641) was a Flemish Baroque artist who became the leading court painter in England. He is most famous for his portraits of Charles I of England and his family and court, painted with a relaxed elegance that was to be the dominant influence on English portrait-painting for the next 150 years. He also painted biblical and mythological subjects, displayed outstanding facility as a draftsman, and was an important innovator in watercolour and etching.

Antoon van Dyck (his Flemish name) was born to prosperous parents in Antwerp. His talent was evident very early, and he was studying painting with Hendrick van Balen by 1609, and became an independent painter around 1615, setting up a workshop with his even younger friend Jan Brueghel the Younger. By the age of fifteen he was already a highly accomplished artist, as his Self-portrait, 1613–14, shows. He was admitted to the Antwerp painters' Guild of Saint Luke as a free master by February 1618. Within a few years he was to be the chief assistant to the dominant master of Antwerp, and the whole of Northern Europe, Peter Paul Rubens, who made much use of sub-contracted

artists as well as his own large workshop. His influence on the young artist was immense; Rubens referred to the nineteen-year-old van Dyck as "the best of my pupils". The origins and exact nature of their relationship are unclear; it has been speculated that van Dyck was a pupil of Rubens from about 1613, as even his early work shows little trace of van Balen's style, but there is no clear evidence for this. At the same time the dominance of Rubens in the small and declining city of Antwerp probably explains why, despite his periodic returns to the city, van Dyck spent most of his career abroad. In 1620, in Rubens's contract for the major commission for the ceiling of the Jesuit church at Antwerp (now destroyed), van Dyck is specified as one of the "discipelen" who was to execute the paintings to Rubens' designs.

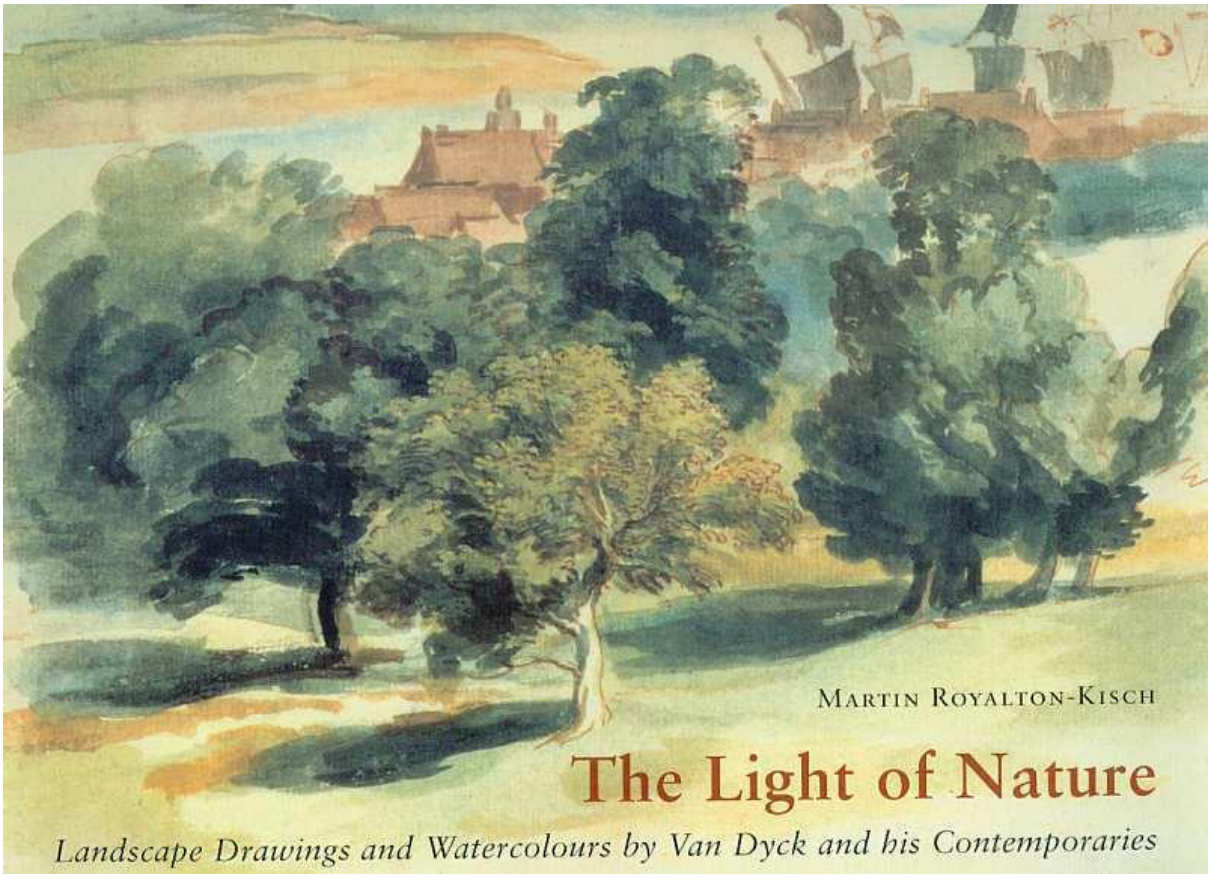
Probably during his period in Antwerp after his return from Italy, van Dyck began his Iconography, eventually a very large series of prints with half-length portraits of eminent contemporaries. Van Dyck produced drawings, and for eighteen of the portraits he himself etched with great brilliance the heads and the main outlines of the figure, for an engraver to work up: "Portrait etching had scarcely had an existence before his time, and in his work it suddenly appears at the highest point ever reached in the art".
Pieter Brueghel the Younger from the Iconography; etching by van Dyck (only)

However for most of the series he left the whole printmaking work to specialists, who mostly engraved everything after his drawings. His own etched plates appear not to have been published commercially until after his death, and early states are very rare. Most of his plates were printed after only his work had been done; some exist in further states after engraving had been added, sometimes obscuring his etching. He continued to add to the series until at least his departure for England, and presumably added Inigo Jones whilst in London.

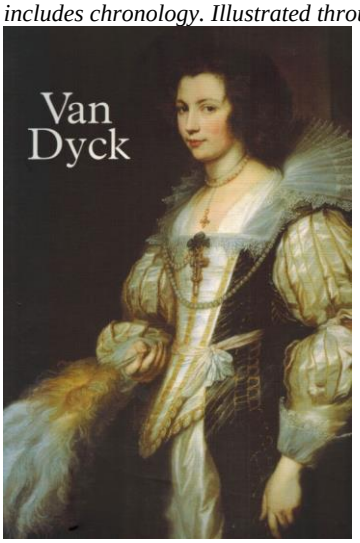
The series was a great success, but was his only venture into printmaking; portraiture probably paid better, and he was constantly in demand. At his death there were eighty plates by others, of which fifty-two were of artists, as well as his own eighteen. The plates were bought by a publisher; with the plates reworked periodically as they wore out they continued to be printed for centuries, and the series added to, so that it reached over two hundred portraits by the late 18th century. In 1851, the plates were bought by the Calcographie du Louvre.

The Iconography was highly influential as a commercial model for reproductive printmaking; now forgotten series of portrait prints were enormously popular until the advent of photography: "the importance of this series was enormous, and it provided a repertory of images that were plundered by portrait painters throughout Europe over the next couple of centuries". Van Dyck's brilliant etching style, which depended on open lines and dots, was in marked contrast to that of the other great portraitist in prints of the period, Rembrandt, and had little influence until the 19th century, when it had a great influence on artists such as Whistler in the last major phase of portrait etching. Hyatt Mayor wrote:

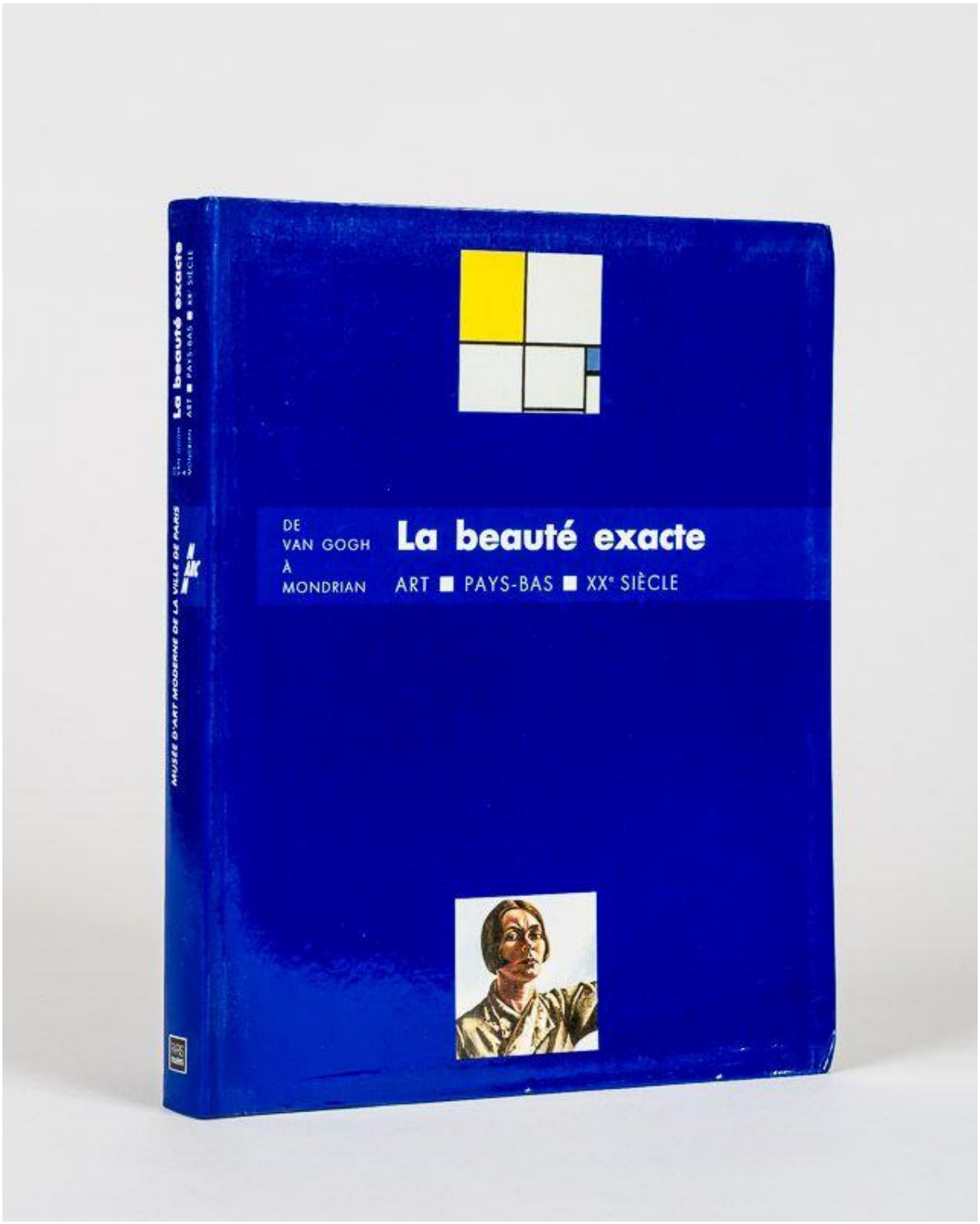
Etchers have studied Van Dyck ever since, for they can hope to approximate his brilliant directness, whereas nobody can hope to approach the complexity of Rembrandt's portraits". (Wikipedia)



643 **[Van Dyck], Brown, Christopher, and Vlieghe, Hans.** Van Dyck 1599-1641. London, Royal Academy Publications and Antwerpen Open, 1999. 24.5 cm x 29.5 cm. 360 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 68,--
Includes for example the following essays: Van Dyck's First Antwerp Period - Prologue to a Baroque life story, Genoa and the Genoese at the Time of Van Dyck, Van Dyck in Sicily, and Images of Piety and Vanity. Appendix includes chronology. Illustrated throughout in colour and black & white.



644 **[Van Gogh] Pérez, Annie (Editor).** La beauté exacte. De van Gogh à Mondrian. Art, Pay Bas, XXe Siècle. Musée d'Art moderne de la Ville de Paris. 25 mars - 17 juillet 1994. Paris, Paris Musées, 1994. 27,5 cm x 22,5 cm. 342 pages. With many colour illustrations throughout the book. Original Softcover. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--
Includes for example the following essays: Jan Bank - Une approche historique des Pays-Bas au XXe siècle / Wessel Evert Krul - La culture néerlandaise entre les nations / Marty Bax - Théosophie et art / Cor Blok - Autour de trois portraits de groupe de Charley Toorop / Eric Michaud - Mondrian, De Stijl et le temps messianique etc etc.



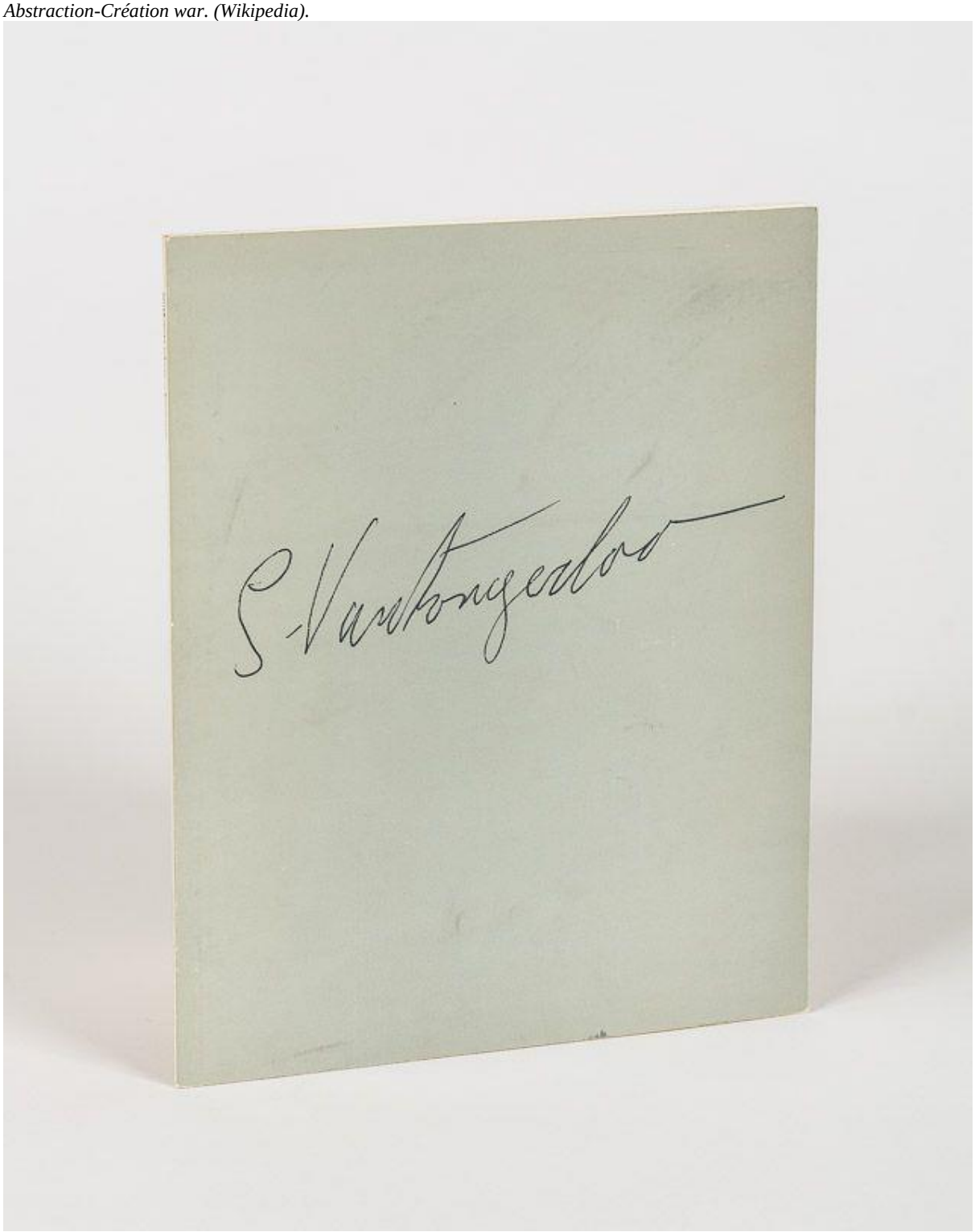
645 **Vantongerloo, Georges.** Bilder und Plastiken. Düsseldorf, Galerie Denise René Hans Mayer, 1971. 26 cm x 21 cm. 30 seiten. Original Softcover. Sehr guter Zustand mit nur geringen Gebrauchsspuren. 35,--

Georges Vantongerloo (6. Oktober 1886 in Antwerpen; † 24. November 1965 in Paris) war ein belgischer Maler, Bildhauer und Architekt. Er gilt als einer der wichtigsten Vertreter der abstrakten Malerei in Europa.*

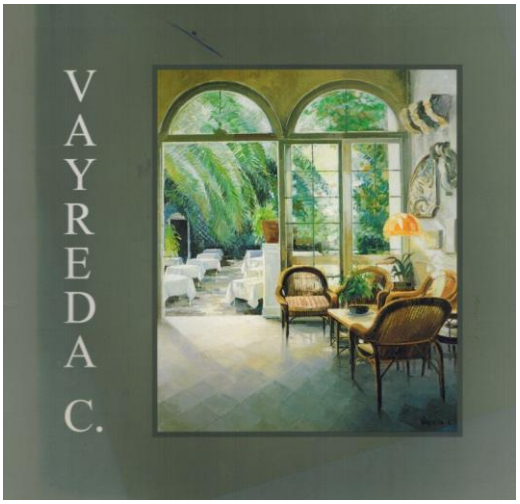
Vantongerloo wandte sich 1917 der Gegenstandslosigkeit zu und war neben den holländischen Malern Piet Mondrian, Theo van Doesburg, Bart van der Leck und anderen Unterzeichner des ersten Manifestes und Mitbegründer der Künstlergruppe De Stijl.

Im Gegensatz zu Mondrian, der einen strengen Bildaufbau forderte und allein Rechtecke, das heißt Horizontale und Vertikale als zulässig erklärte, und van Doesburg, der auch Diagonalen in seine Kompositionen einbrachte, wich Vantongerloo schon bald von dieser strengen Konzeption ab und bezog andere geometrische Formen wie Kreise, Ovale und Bogenlinien ein. Darüber hinaus verwendete er außer den Primärfarben auch Mischfarben. Damit

entfernte er sich von den puristischen De Stijl-Künstlern und verließ die Gruppe schon 1921.
Zeitweilig in Menton ansässig, ließ der Künstler sich 1928 in Paris nieder, wo er im Jahr 1931, zusammen mit Theo van Doesburg, Naum Gabo, Auguste Herbin und Antoine Pevsner Gründungsmitglied der Künstlerbewegung Abstraction-Création war. (Wikipedia).



646 **[Vayreda C.]** Vayreda C. - An Exhibition of Recent Paintings. London, The Bruton St. Gallery, 1997. 21 cm x 20 cm. 24 pages. Original Softcover. Signed edition. Excellent condition with only very minor signs of external wear. Slight ink mark to cover. 95,--
Includes for example the following colour reproductions: The Pub - London, Interior Valldemosa, Casa Nun. Interior, and Ritz Cafe. This book is signed and dedicated by the artist Josep M. Vayreda Canadell and beautifully illustrated throughout with works from the artist's London exhibition.



647 **[Velázquez, Diego] Herzer, Alfred E.** Velázquez. First Edition. Zürich, Manesse Verlag, 1953. 24cm x29cm. LXXXIX pages of text with 105 illustrations inserted. Pagination includes an appendix with the repeated listing of the 105 illustrations, enriched with notes. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear to the dustjacket. The volume itself in excellent condition. German Edition. Excellent publication. 45,--

Diego Rodríguez de Silva y Velázquez (baptised June 6, 1599 – August 6, 1660) was a Spanish painter who was the leading artist in the court of King Philip IV. He was an individualistic artist of the contemporary Baroque period, important as a portrait artist. In addition to numerous renditions of scenes of historical and cultural significance, he painted scores of portraits of the Spanish royal family, other notable European figures, and commoners, culminating in the production of his masterpiece Las Meninas (1656).

From the first quarter of the nineteenth century, Velázquez's artwork was a model for the realist and impressionist painters, in particular Édouard Manet. Since that time, more modern artists, including Spain's Pablo Picasso and Salvador Dalí, as well as the Anglo-Irish painter Francis Bacon, have paid tribute to Velázquez by recreating several of his most famous works. (Wikipedia)

648 **Verdijk, Gerard.** Gerard Verdijk. Quadrilingual: Nederlands/ English/ Deutsch/ Français. The Hague, Artline, 1980. 22 cm x 31 cm. 56 pagina's / pages/ seiten. Met talrijke illustraties in zwart-wit / With several black-and-white illustrations / Mit zahlreichen schwarz-weißen Abbildungen und Illustrationen. Original Softcover. In zeer goede staat met slechts weinig sporen van slijtage / Very good condition with only minor signs of external wear / Sehr guter Zustand mit nur geringen Gebrauchsspuren. 65,--
Gerard Verdijk, 01-01-1934 (Boxmeer) - 01-01-2005 (Den Haag). Tegenstellingen vormen een belangrijk gegeven in

het werk van Verdijk. Altijd is hij op zoek naar evenwicht. In 1956 neemt hij les aan de befaamde Académie de la Grande Chaumière te Parijs, waar de docenten zich oriënteren op het Verre Oosten. De schilderswijze is spontaan en intuïtief. Hij woont in Parijs, Den Haag en in de Dordogne waar meer kunstenaars zijn die onder invloed staan van de Oosterse uitdrukkingswijze. Pas in 1991 brengt Verdijk een bezoek aan Japan dat voor hem voelt als een thuiskomst. Deze reis heeft de evolutie, die zijn kunst voorheen langzaam doormaakte, versneld. (www.dordrechtsmuseum.nl)

Gerard Verdijk, 01-01-1934 (Boxmeer) - 01-01-2005 (Den Haag). Autodidakt. Arbeitet 1956 in Paris bei Conrad Kickert und an der Akademie La Grande Chaumiere. 1957 an der Freien Akademie in Den Haag. 1958 in Paris und Südfrankreich. Ist 1959 Teilnehmer einer von Fritz Becht formierten Atolbewegung. Erhält 1964 den Jacob Maris-Materialpreis. 1962 und 1964 wird er am Prix d'Europe in Oostende ehrenvoll erwähnt und wird 1966 mit der Silbermedaille dieses Preises ausgezeichnet. (www.dordrechtsmuseum.nl)

649 **Verdijk, Gerard.** Zeichnungen von Gerard Verdijk. Bilingual (Deutsch/Nederlands). Solothurn, Galerie Medici, 1976. 21 cm x 29 cm. 24 seiten / pagina's. Original Softcover. Katalog / Catalogus. Sehr guter Zustand mit nur geringen Gebrauchsspuren / In zeer goede staat met slechts weinig sporen van slijtage. 28,--
Gerard Verdijk, 01-01-1934 (Boxmeer) - 01-01-2005 (Den Haag). Autodidakt. Arbeitet 1956 in Paris bei Conrad Kickert und an der Akademie La Grande Chaumiere. 1957 an der Freien Akademie in Den Haag. 1958 in Paris und Südfrankreich. Ist 1959 Teilnehmer einer von Fritz Becht formierten Atolbewegung. Erhält 1964 den Jacob Maris-Materialpreis. 1962 und 1964 wird er am Prix d'Europe in Oostende ehrenvoll erwähnt und wird 1966 mit der Silbermedaille dieses Preises ausgezeichnet.

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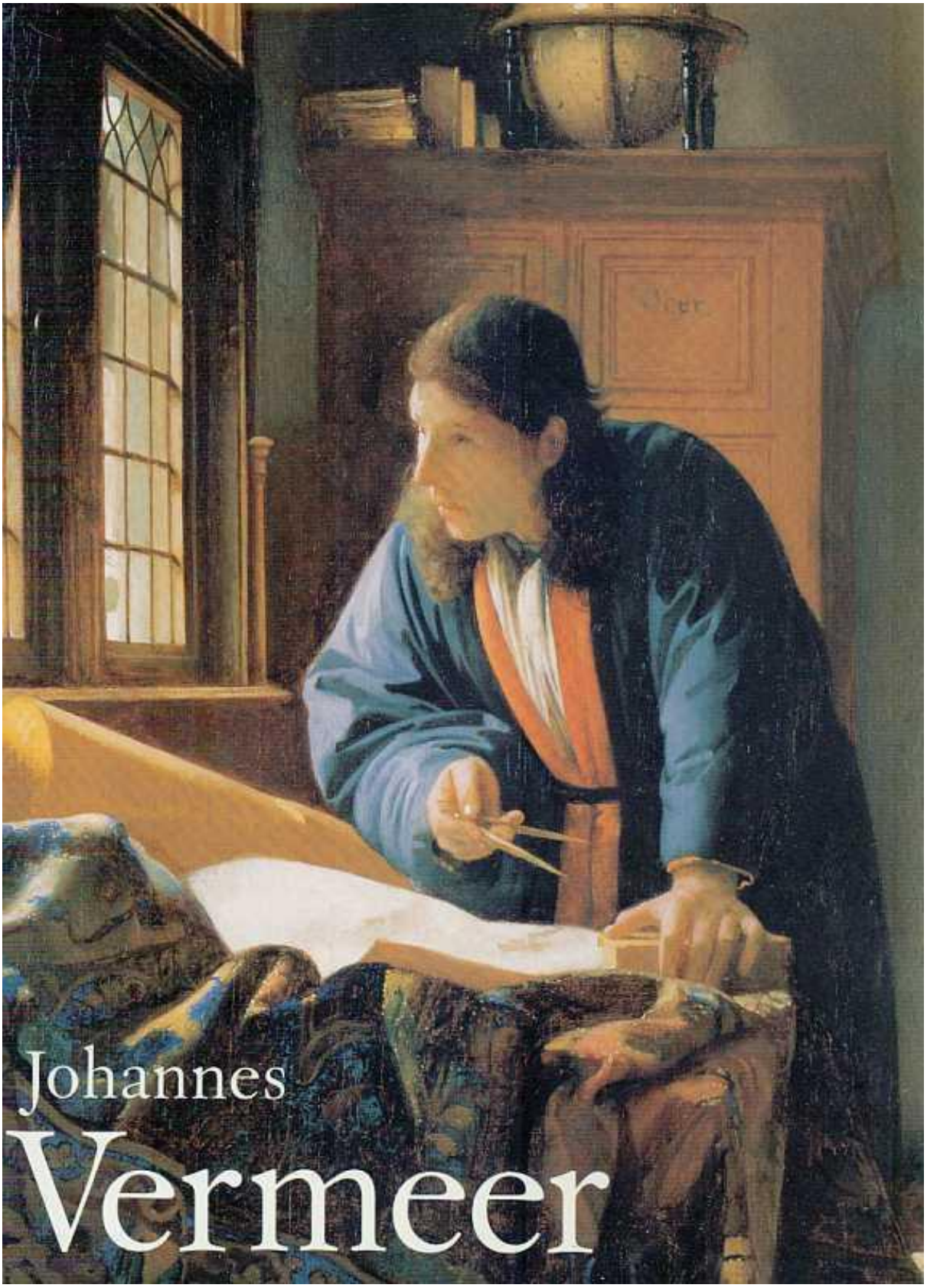
650 **Vermeeer, Johannes.** Johannes Vermeer. First Edition. New Haven London, Yale University Press, 1995. 25cm x 32cm. 229 pages with 23 colour plates. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 50,--
Includes for example: Vermeer of Delft: His life and his Artistry/ Vermeer's modern Themes and their Tradition/ Vermeer in Perspective/

Johannes, Jan or Johan Vermeer (1632 – December 1675) was a Dutch painter who specialized in domestic interior scenes of middle class life. Vermeer was a moderately successful provincial genre painter in his lifetime. He seems never to have been particularly wealthy, leaving his wife and children in debt at his death, perhaps because he produced relatively few paintings.

Vermeer worked slowly and with great care, using bright colours and sometimes expensive pigments, with a preference for cornflower blue and yellow. He is particularly renowned for his masterly treatment and use of light in his work.

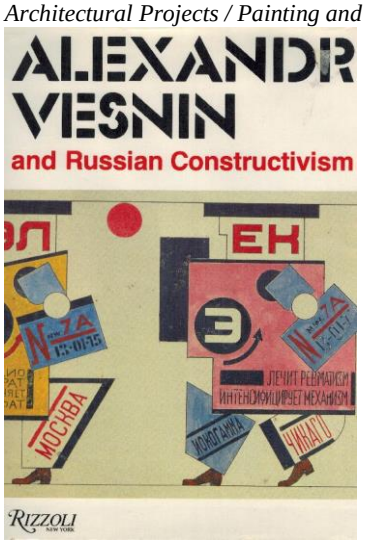
Vermeer painted mostly domestic interior scenes. "Almost all his paintings are apparently set in two smallish rooms in his house in Delft; they show the same furniture and decorations in various arrangements and they often portray the same people, mostly women".

Recognized during his lifetime in Delft and The Hague, his modest celebrity gave way to obscurity after his death; he was barely mentioned in Arnold Houbraken's major source book on 17th-century Dutch painting (Grand Theatre of Dutch Painters and Women Artists), and was thus omitted from subsequent surveys of Dutch art for nearly two centuries. In the 19th century Vermeer was rediscovered by Gustav Friedrich Waagen and Théophile Thoré-Bürger, who published an essay attributing sixty-six pictures to him, although only thirty-four paintings are universally attributed to him today. Since that time Vermeer's reputation has grown, and he is now acknowledged as one of the greatest painters of the Dutch Golden Age. (Wikipedia)



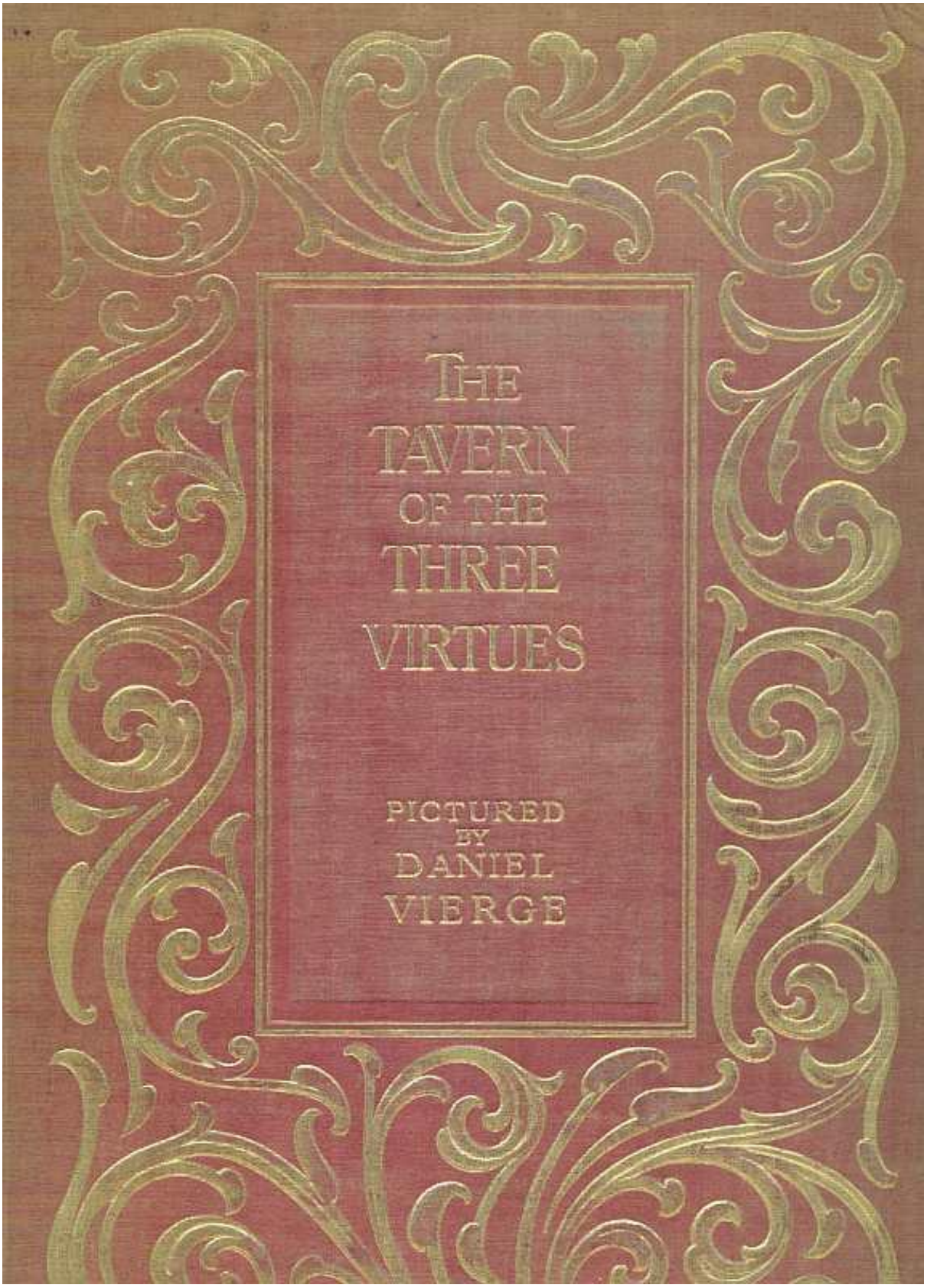
651 **[Vesnin, Alexandr] Khan-Magomedov, Selim Omarovich.** Alexandr Vesnin and Russian Constructivism. New York, Rizzoli, 1986. 28.8cm x 22.3cm. 220 pages. With illustrations. Original Hardcover with dustjacket. Very good condition with only minor signs of external wear. 48,--
Includes for example the following chapters: Trainin / Childhood and Early Studies / The Synthesis of the Arts (1917-22) / The Alexandr Vesnin Phenomenon / Early Constructivism (1922-25) / The Objective Method and the

Theories of Productivist Art / The Union of Contemporary Architects (1925-31) / The Last Years (1931-50) / Architectural Projects / Painting and Drawing, etc.

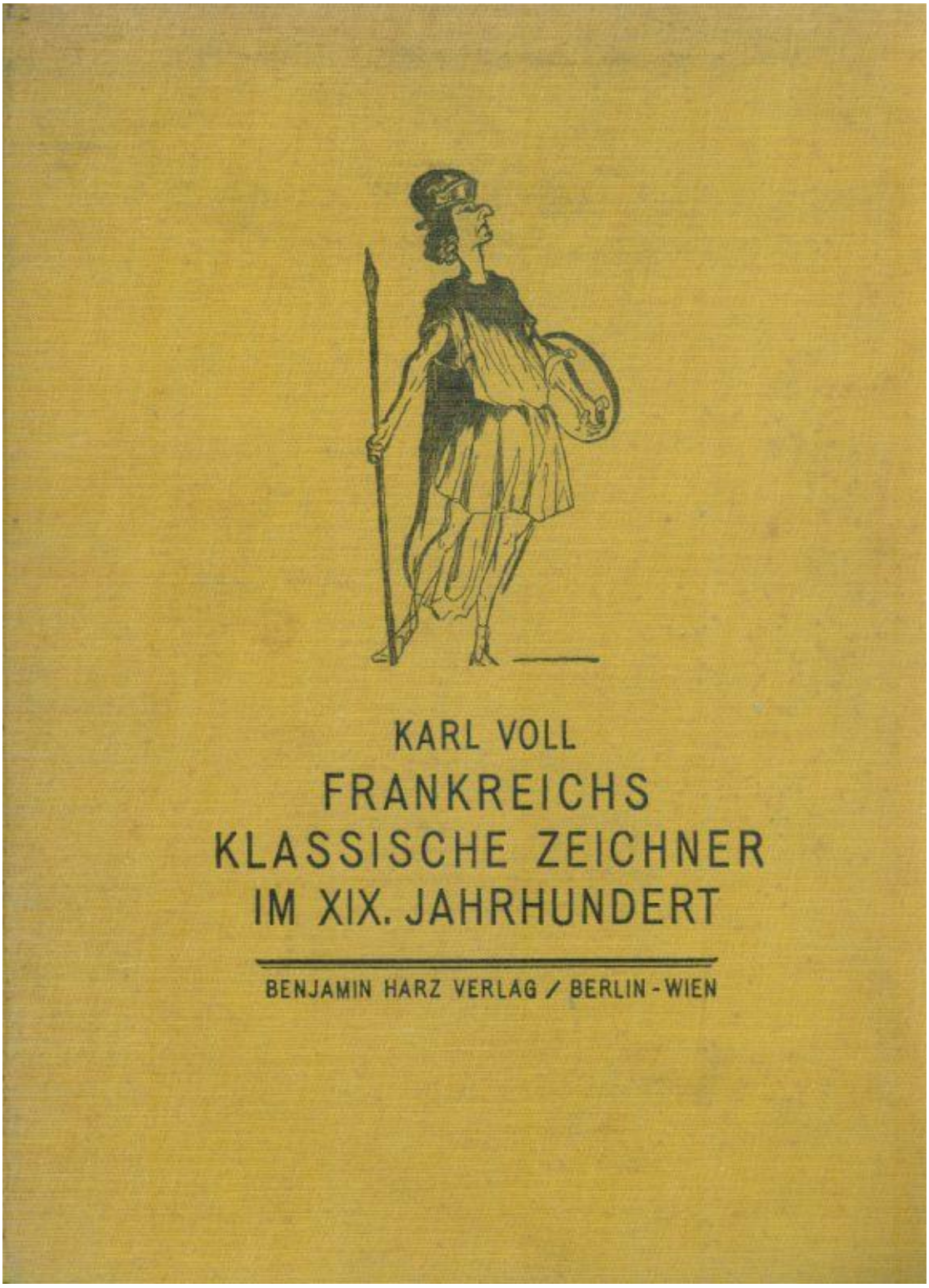


652 **Vierge, Daniel.** The Tavern of the Three Virtues. Translated from the Original of Saint-Juirs. Illustrated with sixty drawings by Daniel Verge together with a critical essay on the art of Vierge by Edmund Gosse. London, T. Fisher Unwin, (ca. 1890). 22cm x 33cm. 155, (1) pages. Original, illustrated cloth. Very good condition with only minor signs of wear. One of only 650 copies of a limited edition. Exlibris of Gordon Sloane (Lamh Dhearg). Blindstamped "Oaklands, St.Peters, Isle of Thanet". 125,--

Daniel Vierge (1851–1904) was a Spanish-born French illustrator who with the photo-engraver Gillot revolutionized the reproduction of illustrations. In 1882 the publication of his edition of Francisco de Quevedo's Historia de la vida del Buscón llamado don Pablos (The Life Story of a Swindler Called Don Pablos) brought the technique of photo-reproduction to a high level of finish. Prior to that time, most artists and engravers had been forced to rely on tracings and other manual methods which often resulted in interpretations of the artists' works. He was never prolific and suffered a stroke at the age of 30, which forced him to learn to draw with his left hand. He died at the age of 53. (Wikipedia)

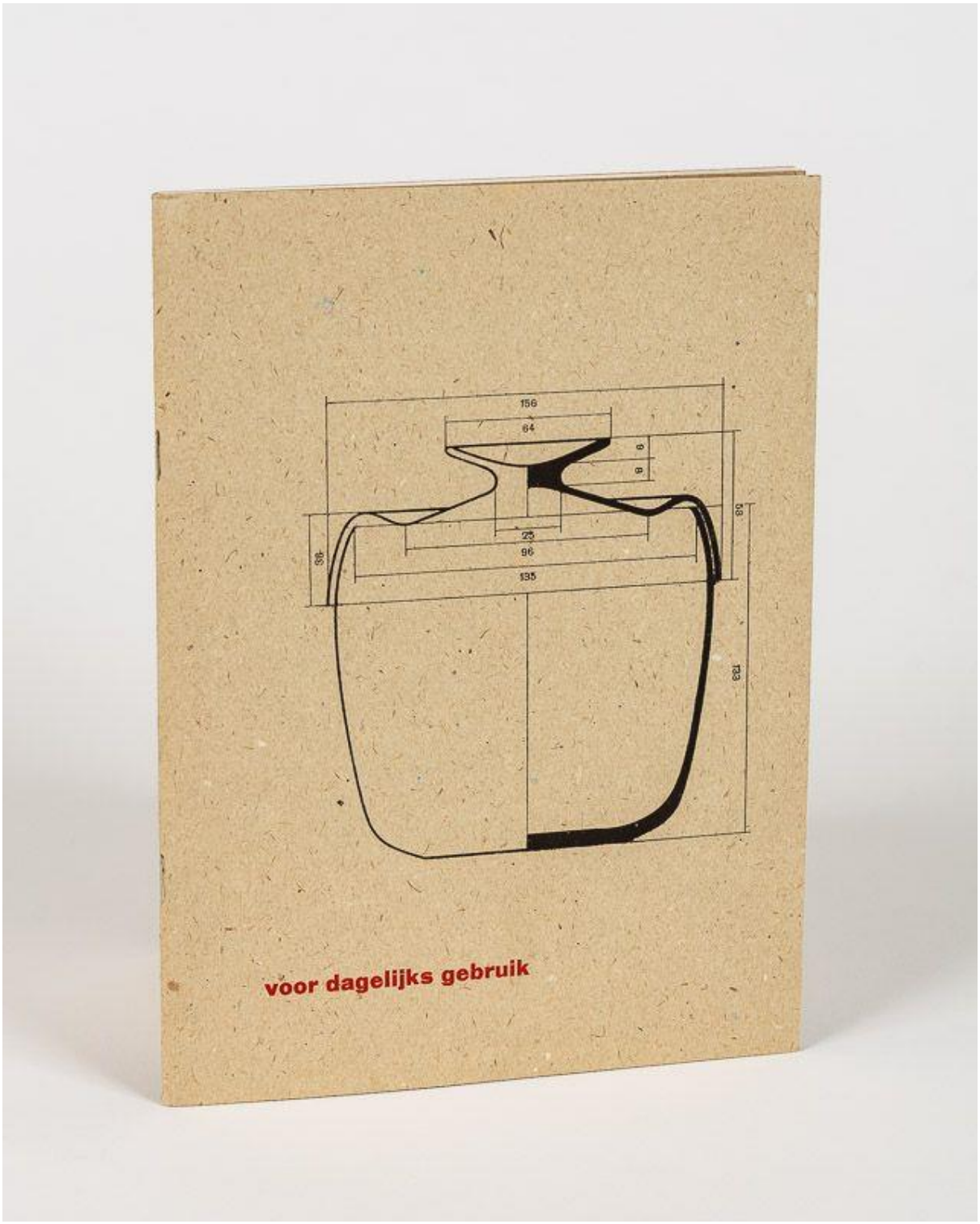


653 **Voll, Karl.** Frankreichs Klassische Zeichner im XIX Jahrhundert. [The classical draughtsmen of France in the 19th century]. Mit 34 Textillustrationen und 64 Tafeln. Berlin / Vienna, Benjamin Harz Verlag, 1923. 23cm x 29.5cm. 57, (1) pages with 64 plates. Original Hardcover. German Edition. Very good condition with only minor signs of wear. Some rubbing and minor staining to the binding. 40,--
With several illustrations by Daumier, Delacroix, Cham, Gavarni and others.



654 **[Wagenfeld, Willem] Stedelijk Amsterdam.** voor dagelijks gebruik. 27 jan - 27 febr '61. Amsterdam, Stedelijk Amsterdam, 1961. 26 cm x 19 cm. 39 pagina's / pages. Met talrijke illustraties in zwart-wit / With many black-and-white illustrations throughout the book. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In excellente staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Excellent condition with only minor signs of external wear. [cat 256] 48,--

Wilhelm Wagenfeld (15 April 1900, Bremen, Germany — † 28 May 1990, Stuttgart, Germany) was an important German industrial designer of the 20th Century, disciple of Bauhaus. He designed glass and metal works for the Jenaer Glaswerk Schott & Gen., the Vereinigte Lausitzer Glaswerke in Weißwasser, Rosenthal, Braun GmbH and WMF. Some of his designs are still produced until these days. (Wikipedia).*



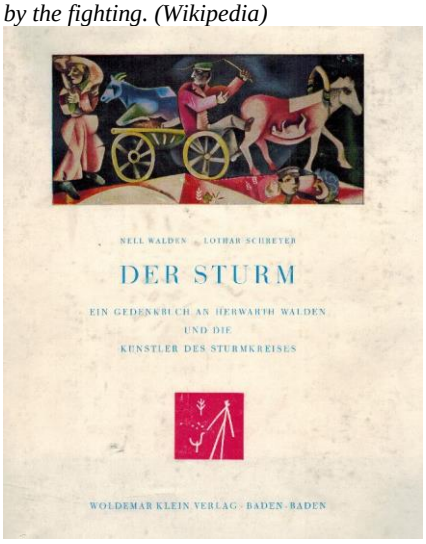
655 **[Walden, Herwarth] Walden, Nell / Schreyer, Lothar.** Der Sturm. Ein Erinnerungsbuch an Herwarth Walden und die Künstler aus dem Sturmkreis. Baden-Baden, Woldemar Klein, 1954. 4°. 275 Seiten. Originales Leinen mit Schutzumschlag. Der Umschlag mit Gebrauchsspuren. Der Band selbst in sehr gutem Zustand. 178,--

Der Sturm (German: The Storm) was a German art and literary magazine covering Expressionism, Cubism, Dada and Surrealism, among other artistic movements. It was published between 1910 and 1932.
Der Sturm was established in Berlin in 1910 by Herwarth Walden. It ran weekly until monthly in 1914, and became a quarterly in 1924. The magazine modelled on the Italian literary magazine La Voce published in Florence from 1908 to 1916. Der Sturm ceased publication in 1932.

Among the literary contributors were Peter Altenberg, Max Brod, Richard Dehmel, Alfred Döblin, Anatole France,

Knut Hamsun, Arno Holz, Karl Kraus, Selma Lagerlöf, Adolf Loos, Heinrich Mann, Paul Scheerbart, and René Schickele. Der Sturm consisted of pieces such as expressionistic dramas (i.e. from Hermann Essig and August Stramm), artistic portfolios (Oskar Kokoschka and Curt Stoermer), essays from artists (the Kandinsky Album), and theoretical writings on art from Herwarth Walden. The most well-known publications resulting from the magazine were the Sturmbücher (storm-books), (e.g. Sturmbücher 1 and 2 were works of August Stramm – Sancta Susanna und Rudimentär). Postcards were also created featuring the expressionistic, cubist, and abstract art of Franz Marc, Wassily Kandinsky, Oskar Kokoschka, August Macke, Gabriele Münter, Georg Schrimpf, Maria Uhden, Rudolf Bauer and others. The term Sturm was branded by Walden to represent the way in which modern art was penetrating Germany at the time.
Jean Metzinger, 1913, En Canot (Im Boot), oil on canvas, 146 x 114 cm, exhibited at Moderni Umeni, S.V.U. Mánes, Prague, 1914, acquired in 1916 by Georg Muche at the Galerie Der Sturm, confiscated by the Nazis circa 1936, displayed at the Degenerate Art show in Munich, and missing ever since.

Particularly in the time before outbreak of the World War I, Der Sturm played a crucial role in the French-German exchange of expressionist artists, which led to a special relationship between Berlin and Paris. Regularly, poems and other texts of French and/or French-speaking expressionists were published (Guillaume Apollinaire, Blaise Cendrars, etc.). This relationship was renewed after the war despite the hostilities between the two countries caused by the fighting. (Wikipedia)



656 **[Wallace Collection] Baldry, A.L.** The Wallace Collection at Hertford House. First Edition. London, Goupil and Co, 1904. 22.5cm x 31cm. 302 pages. Original Hardcover (green cloth with gilt lettering and ornament). Very good condition with only minor signs of wear. Some dampstaining to binding. Minor traces of foxing inside. 100,--
Includes for Example: The History of the Collection. Pictures of the French School. Pictures of the British School. Pictures of the Italian School. Pictures of the Dutch and Flemish Schools. Furniture. Sculpture. Miniatures. Porcelain and Pottery. Arms and Armour. The Minor Arts.

The Wallace Collection is a museum in London, with a world-famous range of fine and decorative arts from the 15th to the 19th centuries with large holdings of French 18th-century paintings, furniture, arms & armour, porcelain and Old Master paintings arranged into 25 galleries.

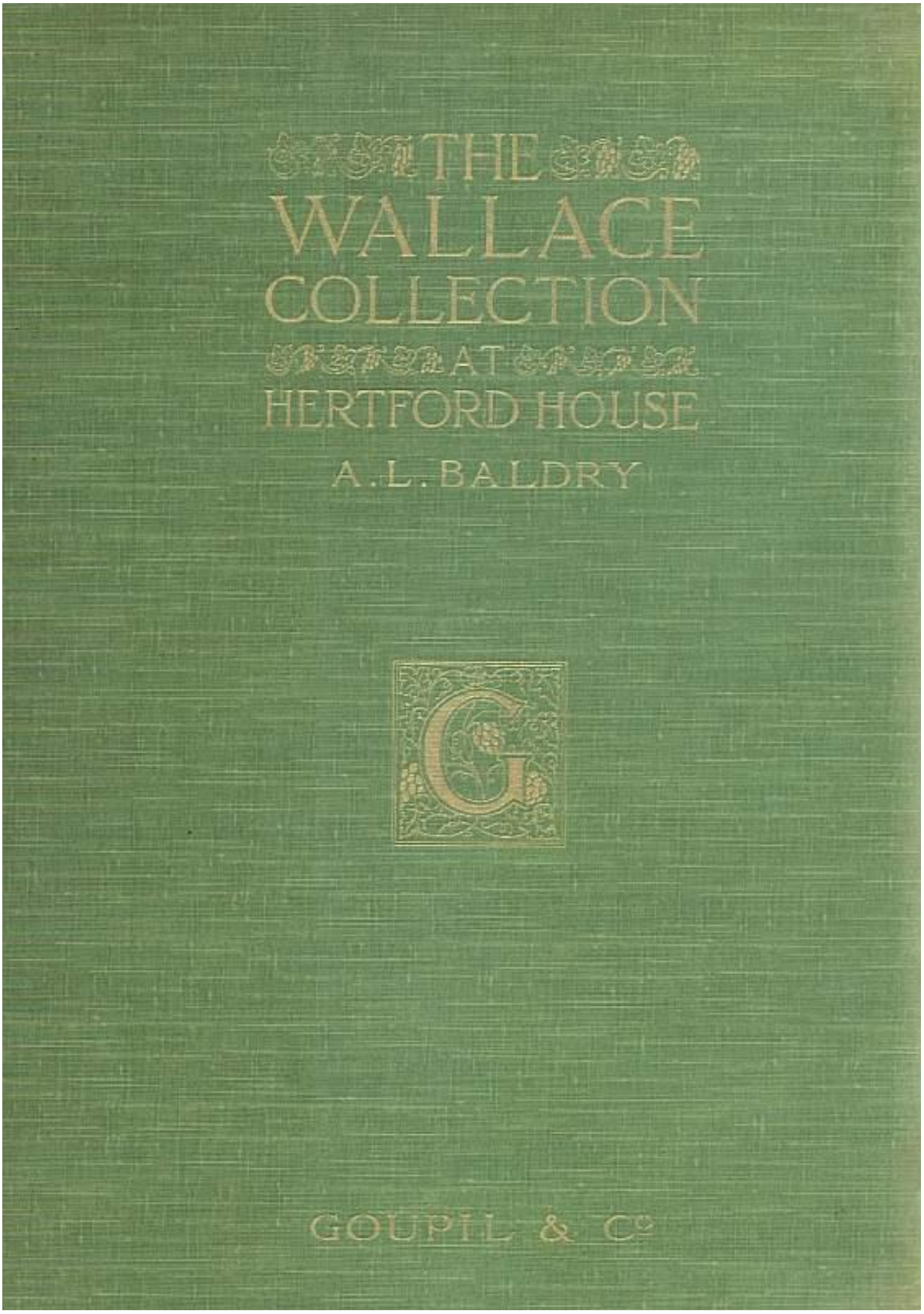
It was established in 1897 from the private collection mainly created by Richard Seymour-Conway, 4th Marquess of Hertford (1800–1870), who left it and the house to his illegitimate son Sir Richard Wallace (1818–1890), whose widow bequeathed the entire collection to the nation. The museum opened to the public in 1900 in Hertford House, Manchester Square, and remains there, housed in its entirety, to this day. A condition of the bequest was that no object ever leave the collection, even for loan exhibitions. Admission is free. The Wallace Collection is a non-departmental public body. The museum's collection numbers nearly 5,500 objects and is best known for its quality and breadth of eighteenth-century French paintings, Sèvres porcelain and French furniture.

The Wallace Collection also displays many other treasures, such as two paintings by Titian, four Rembrandts, three Rubenses, four Van Dycks, twenty-two Canalettos, nineteen Bouchers, masterpieces by de Hooch, nine Teniers, Frans Hals, nine Murillos, two Velázquez and paintings by Domenichino, Cima, Daddi, Reni, Rosa, Thomas Gainsborough, Joshua Reynolds, Antoine Watteau, Nicholas Lancret, Jan Steen, Aelbert Cuyp and nine Guardis. The museum also holds a fine collection of arms and armour, featuring both European and Oriental objects, as well as displays of gold boxes, miniatures, sculpture and medieval and Renaissance works of art such as maiolica, glass, bronzes and Limoges enamels.

The Wallace Collection is split into six curatorial departments, Pictures and Miniatures, Ceramics and Glass,

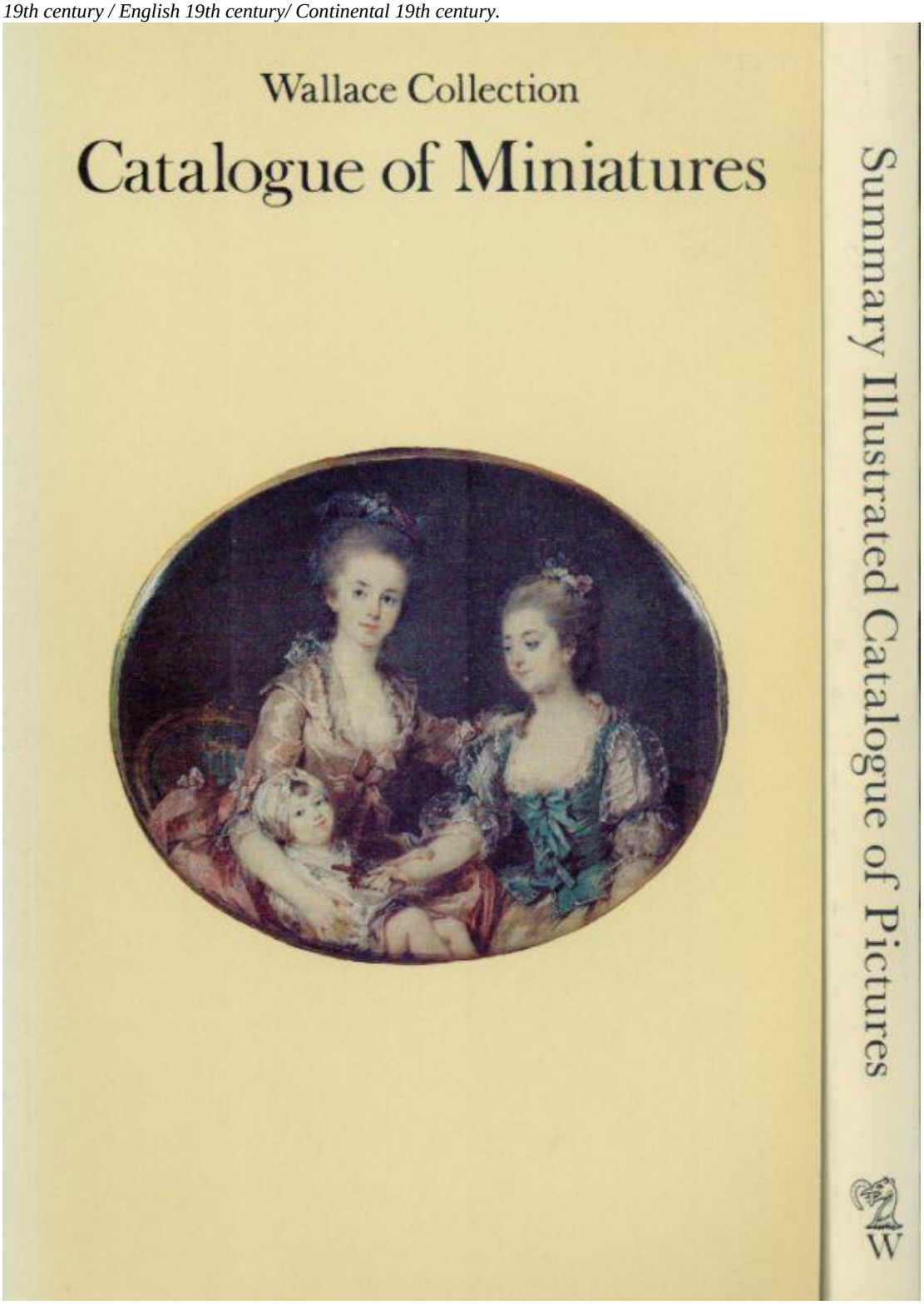
Sculpture and Works of Art, Arms and Armour, Sèvres porcelain and Gold Boxes and Furniture.
The Wallace Collection's Old Master paintings represent some of the finest works of art in the world, executed by most of the leading artists of their period. The paintings include important works from all periods between the fourteenth to the mid-nineteenth century.

The Wallace Collection is particularly strong in Dutch and Flemish paintings of the seventeenth century and in eighteenth and nineteenth-century French paintings, though there are also outstanding works by English, Italian and Spanish artists. Strengths of the collection include examples by Rembrandt, Rubens, Van Dyck, Canaletto, Gainsborough, François Boucher, Fragonard, Murillo, Titian, Poussin and Velázquez. The inventory of pictures, watercolours and drawings comprises all the major European schools.
(Wikipedia)

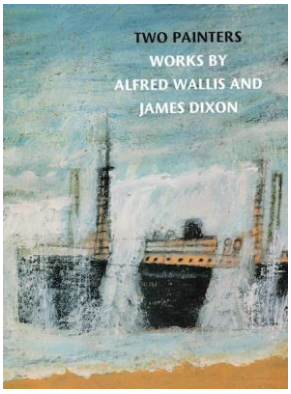


657 **[Wallace Collection].** Summary Illustrated Catalogue of Pictures / Catalogue of Miniatures. Two Volumes. London, The Trustees of the Wallace Collection, 1979. 24cm x 16cm. 297, 366 pages. Original paperback (softcover). Very good condition with only minor signs of wear. 35,--
Includes for example: French 16th century/ English 16th century / French 17th century / Dutch 17th century/

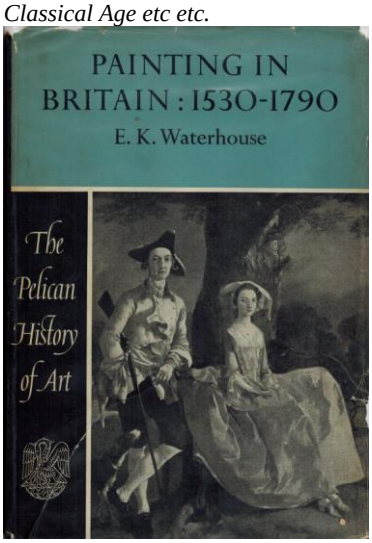
English 17th century/ French Early 18th century/ Continental early 18th century/ English early 18th century/ French middle and late18th century / English middle and late 18th century/ Continental middle and late 18th century/ French 19th century / English 19th century/ Continental 19th century.



658 **[Wallis, Alfred / Dixon, James] Irish Museum of Modern Art.** Two Painters. Works by Alfred Wallis and James Dixon. First Edition. London, Merrell Holberton, 1999. 22,5 x 28 cm. 128 pages. Original Softcover. Very good condition with minor signs of external wear. 35,--
Alfred Wallis (18 August 1855 – 29 August 1942) was a Cornish fisherman and artist. (Wikipedia)



659 **Waterhouse, E.K.** Painting in Britain: 1530-1790. Middlesex, Penguin Books, 1954. 26,5 cm x 18,5 cm. 275 pages. With 192 black-and-white plates. Original Hardcover with dustjacket. In protective mylar. Very good condition with only minor signs of external wear. [The Pelican History of Art] 38,--
Includes for example the following essays: Painting under the Tudors / Painting under the Stuarts, up to the Revolution of 1688 / The Age of Kneller and English Baroque / Hogarth and the Precursors of the Classical Age / The Classical Age etc etc.



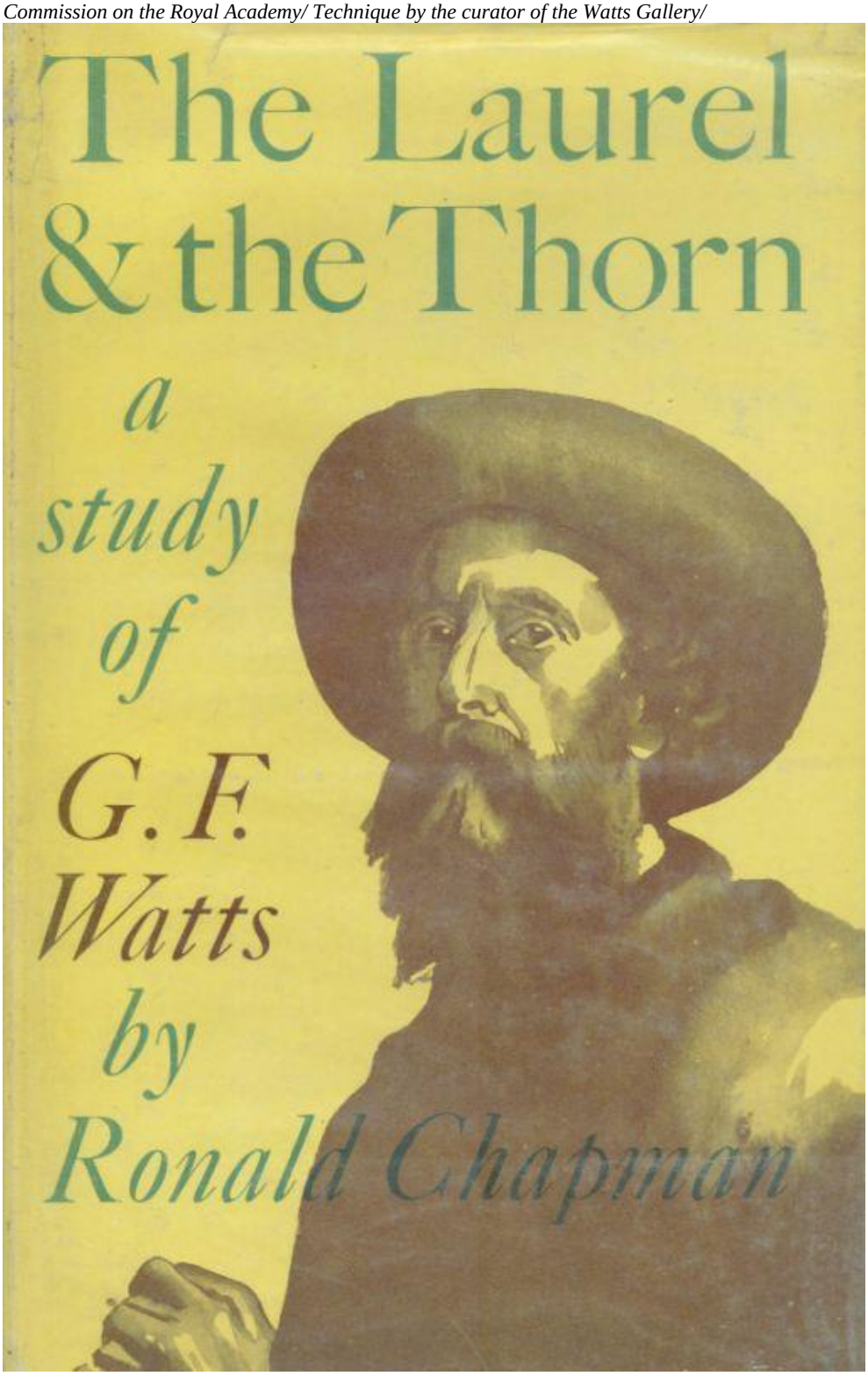
660 **[Watteau, Antoine] Borsch-Supan, Helmut.** Antoine Watteau 1684-1721. First Edition. Koln, Konemann, 2000. 27.5cm x 33cm. 140 pages with 117 illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. 35,--
Includes for example: The Mystery of the Artist as a Man/ Gersaint's shop sign/ Early Work/ Scenes of Military Life/ A Passion for the Theatre/ Embarkation for Cythera/ The Draftsman/ Nature, Landscape, Children, Dogs/ Last Years and Legacy/

Jean-Antoine Watteau (October 10, 1684 – July 18, 1721) was a French painter whose brief career spurred the revival of interest in colour and movement (in the tradition of Correggio and Rubens). He revitalized the waning Baroque style, and indeed moved it to the less severe, more naturalistic, less formally classical Rococo.
Watteau is credited with inventing the genre of fêtes galantes: scenes of bucolic and idyllic charm, suffused with an air of theatricality. Some of his best known subjects were drawn from the world of Italian comedy and Ballet.
In the final scenes of Stanley Kubrick's 2001: A Space Odyssey, after his journey thorugh the Star Gate, astronaut David Bowman finds himself in a stark room resembling a hotel, with several reproductions of Watteau paintings on the walls. Watteau's work was also a key visual reference for Kubrick's later film Barry Lyndon.
The French film Ce que mes yeux ont vu (What my eyes saw; 2007) by Jean-Pierre Marielle, starring Sylvie Testud and Jean-Pierre Marielle, depicts a fictional academic investigation of Watteau's works. In the plot, Watteau supposedly had a secret love relation with Comédie-Française actress Charlotte Desmares. In the Nintendo 3DS art-training software, New Art Academy, one of its minor lessons (known as Minilessons) featured an actual three-coloured pencil sketch by Watteau, in which the software was using it as an example of the aux trois crayons art technique. (Wiklipedia)

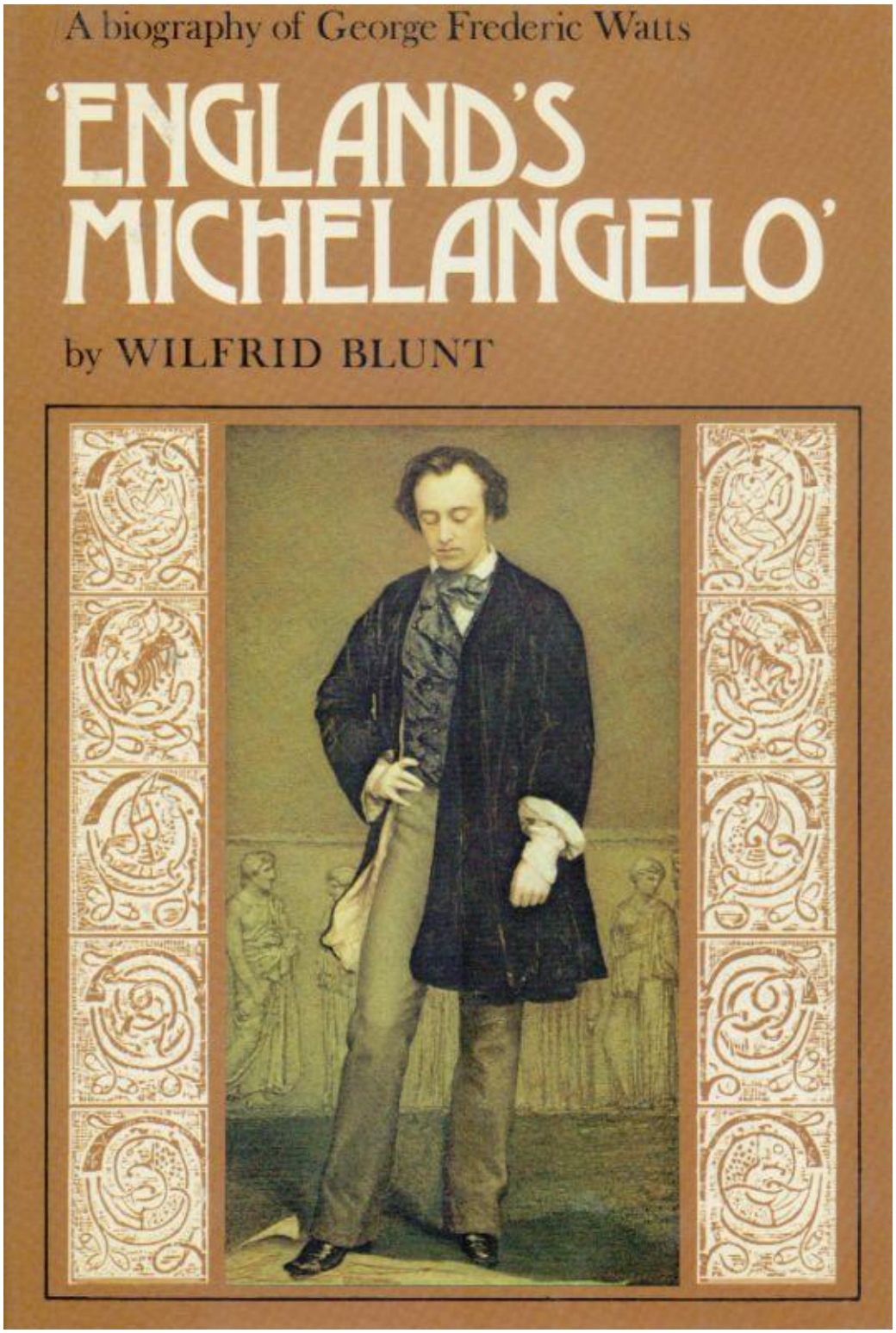
661 **[Watts, G.F.] Chapman, Ronald.** The Laurel and the Thorn. A Study of G.F. Watts. First edition. London, Faber and Faber Limited, 1945. 15.5cm x 24.5cm. 184 pages with 32 illustrations. Original Hardcover with original dustjacket with protective Mylar. Very good condition with only minor signs of wear. Rare with the dustjacket. 35,--

Includes for example: Ellen Terry/ Mary Fraser Tytler/ Letters from Ruskin/ Watts on Haydon/ Watts on the

Commission on the Royal Academy/ Technique by the curator of the Watts Gallery/



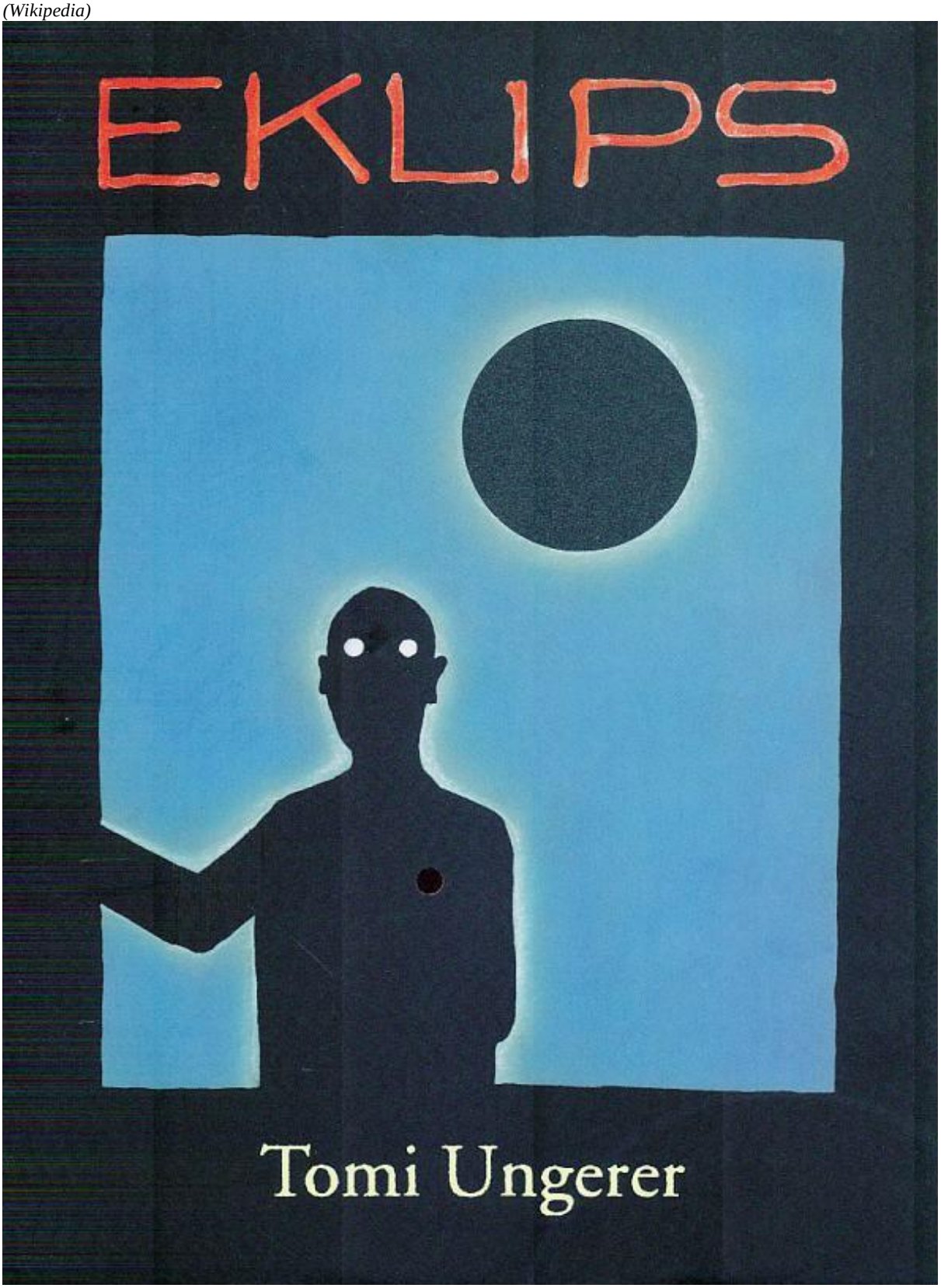
662 **[Watts, George Frederic] Blunt, Wilfrid.** 'England's Michelangelo' - A Biography of George Frederic Watts, O.M., R.A. First Edition. London, Hamish Hamilton, 1975. 16cm x 24cm. XIX, 258 pages with 8 colour and 24 black and white illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. Signed and inscribed by the author. 45,--



663 **Weber, Carmen Sylvia [Hrsg.]/Ungerer, Tomi [Ill.].** Tomi Ungerer, EKLIPS. Neues für die Augen von 1960 bis 2010. [Katalog zur Ausstellung Tomi Ungerer in der Kunsthalle Würth, Schwäbisch Hall, 13. Mai bis 19. September 2010]. Künzelsau, Swiridoff, 2010. 8°. 351 Seiten. Überwiegend Illustrationen. Original Hardcover with dustjacket / Originaler Ganzleinenband mit illustriertem Schutzumschlag. Very good condition with only minor signs of wear. Beautifully signed in his calligraphic hand by Tomi Ungerer. / Von Tomi Ungerer auf dem Zwischentitel kalligraphisch signiert. 280,--
Enthält die folgenden Beiträge: Reinhold Würth - Grußwort / C.Sylvia Weber - Ohne Hölle gibt's kein Paradies / Werner Spies - Aus der Pfefferbüchse eines Menschenfreunds / Andreas Platthaus - Worüber man nicht zeichnen kann, darüber muss man schreiben / Thérése Willer - Tomi Ungerer: Einer, der partout in keine Schublade passt // Enthält die folgenden Kapitel mit Arbeiten: Collagen, Objekte und Assemblagen / Cartoons / Thanatos / Frauen /

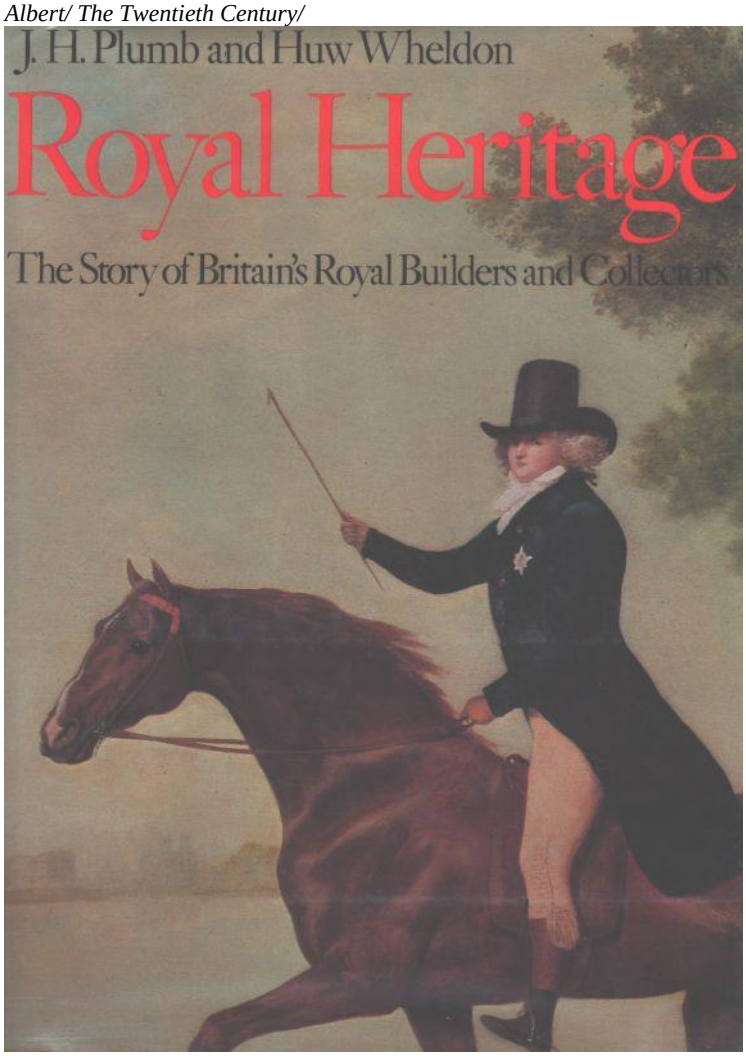
Politik - USA / Deutschland / Werbung / Werbegrafik / Tierleben und Getier / Schlingel und Gören / Die Natur aus der Feder / Kurzbiografie / Bibliografie / Auten / Impressum

Jean-Thomas "Tomi" Ungerer (born 28 November 1931) is an award-winning illustrator and a trilingual author. He has published over 140 books ranging from his much loved children's books to his controversial adult work. He is famous for his sharp social satire and his witty aphorisms and he ranges from the fantastic to the autobiographical. (Wikipedia)



664 **Weldon, Huw and Plumb, J.H.** Royal Heritage - The Story of Britain's Royal Builders and collectors. First Edition. London, British Broadcasting Corporation, 1977. 21.5cm x 31cm. 360 pages with 342 illustrations. Original Hardcover with original dustjacket in protective Mylar. Very good condition with only minor signs of wear. 48,--

Includes for example: The Medieval Kings/ The Tudors/ The Stuarts/ The Hanoverians/ George IV/ Victoria and Albert/ The Twentieth Century/



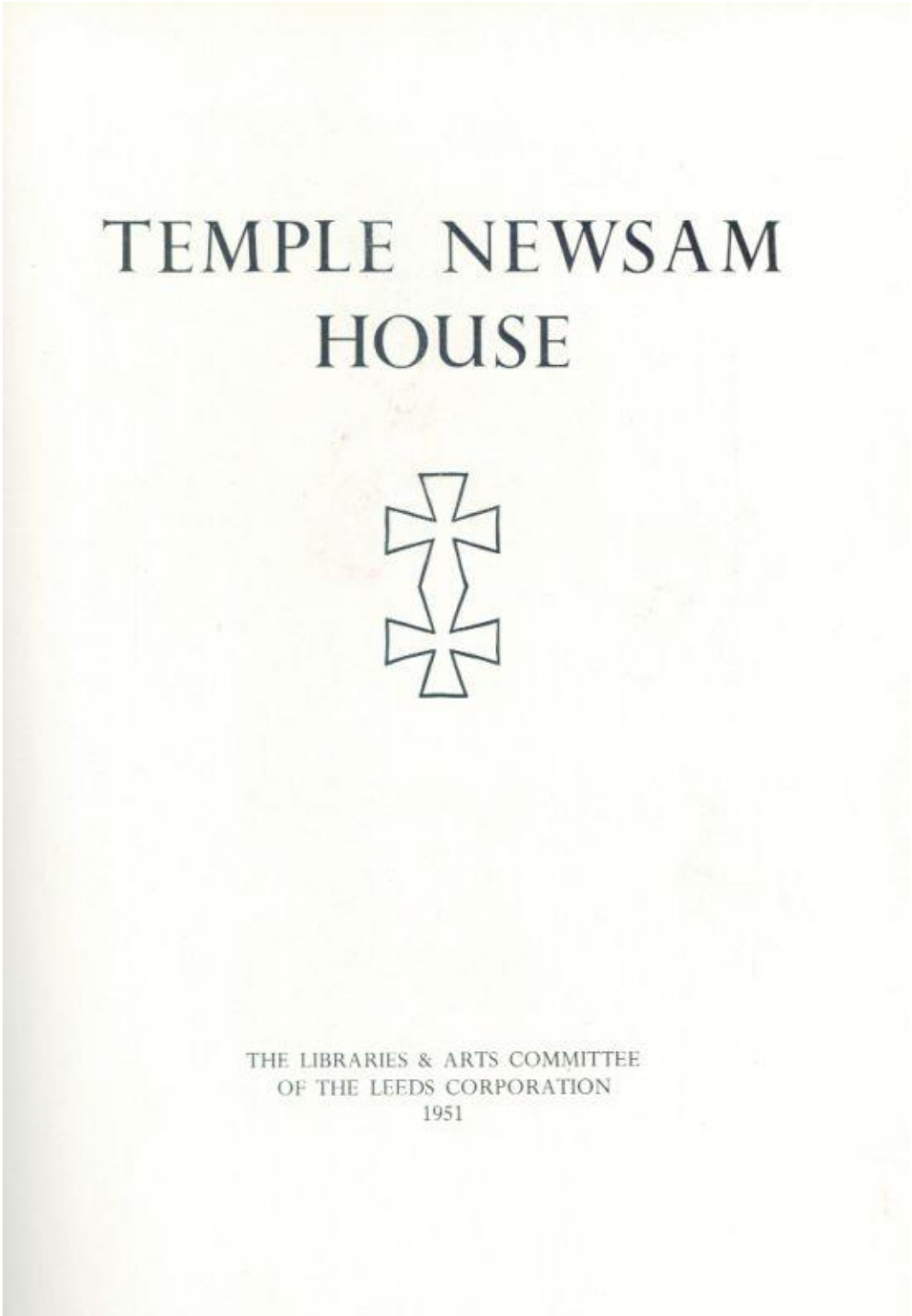
665 **Wells, William.** Temple Newsam House. Leeds, E.J. Arnold and Son Ltd, 1951. 22cm x 28.5cm. 140 pages with 97 illustrations. Original Hardcover. Very good condition with only minor signs of wear. Small dampstain to lower corner of both boards. Interior excellent and bright. 50,--

Includes for example: History and Architecture of the House/ Early History of Temple Newsam/ The Knights Templars/ The Countess of Pembroke/ The Darcys/ Lord Darnley/ Sir Arthur Ingram and His successors/ The Nine Viscounts Irwin/ Lady Hertford and the Meynell Ingrams/ Exterior of the House and the Park/ From Tudor To Jacobean/ 18th Century alterations/ The Park and Gardens/ Interior of the House/ The House in Tudor and Jacobean times/ The 7th Viscounts remodelling/ the Remodelling of 1796/ Late 19th and Early 20th Century changes/ changes since 1922/ The House as a Museum of Art/ Furniture/ Tudor and early Stuart/ Late Stuart to Queen Anne/ Georgian Period/ Paintings/ Foreign schools (1500-1800)/ English Portraits (1600-1800)/ English Landscape, Genre etc (1750-1820)/ French and English Paintings (after 1820)/ Sculpture/ Ceramics/ Ancient Greek and Persian/ Early Chinese wares/ Later Chinese Porcelain: Corean Pottery/ English Earthenware/ English Porclain/ Tapestries/ Gold Boxes/ Jade Carvings/

Temple Newsam (historically Temple Newsham, in legend Templestowe) (grid reference SE357322) is a Tudor-Jacobean house with grounds landscaped by Capability Brown, in Leeds, West Yorkshire, England. The estate lies to the east of the city, just south of Halton Moor, Halton, Whitkirk and Colton.
In the Domesday Book the property is known as Neuhusam and was owned by Ilbert de Lacy. Before that it had been owned by Dunstan and Glunier, Anglo-Saxon thanes. Around 1155 it was given to the Knights Templar. In 1307 the Templars were suppressed and in 1377 by royal decree the estate reverted to Sir Philip Darcy. Between 1500 and 1520 a Tudor country house, Temple Newsam House, was built on the site.[1] It has been described by some as "the Hampton Court of the North".[2] It has also been spelled "Newsham" in the past.[3]

In 1537 Darcy was executed for the part he played in the Pilgrimage of Grace and the property was seized by the Crown. In 1544 Henry VIII gave it to his niece Margaret, Countess of Lennox and her husband Matthew Stuart, Earl of Lennox. Their son Henry, Lord Darnley was born in the house in 1545. Darnley married Mary, Queen of Scots, and Temple Newsam was again seized by the Crown in 1565. In 1603 James I granted it to his relative Ludovic, Duke of Lennox. In 1622 the estate was bought by Sir Arthur Ingram for £12,000. During the next 20 years the mansion was rebuilt, incorporating some of the previous house in the west wing.

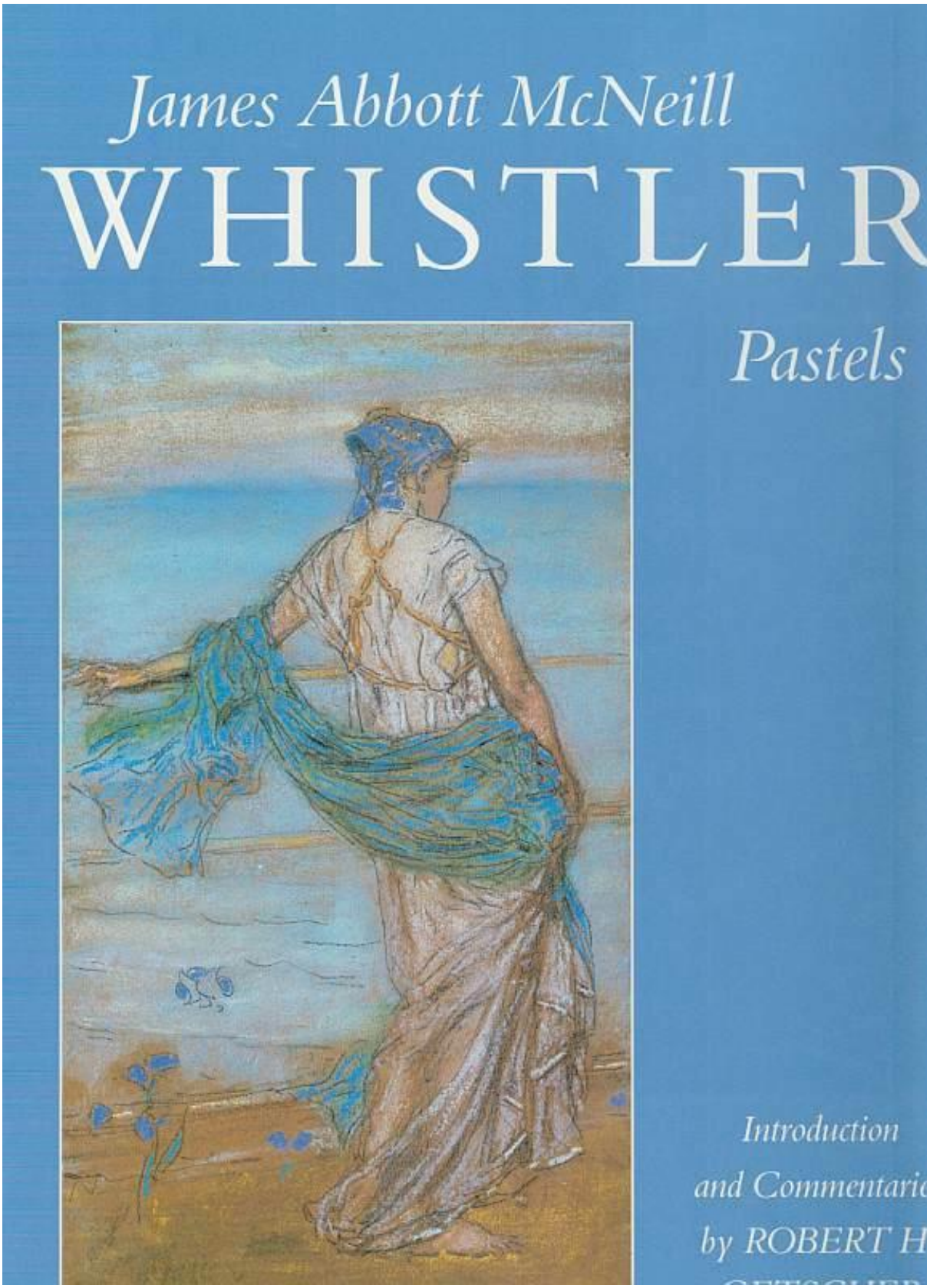
In 1661 Sir Arthur's grandson Henry Ingram was created Viscount of Irvine and he married Lady Essex Montagu, the daughter of the Earl of Manchester. Between 1736 and 1746 Henry, 7th Viscount of Irvine, remodelled the west and north wings of the house, creating new bedrooms and dressing rooms and the picture gallery. In the 1760s Charles, 9th Viscount, employed Capability Brown to re-landscape the park. His eldest daughter Isabella, Marchioness of Hertford was for a time mistress of the Prince of Wales (later George IV), and in 1806 he visited Temple Newsam and presented her with Chinese wallpaper and the Moses tapestries. Lady Hertford inherited the house in 1807. In 1841 the estate was inherited by Hugo Francis Meynell Ingram. Following his death in 1871 his wife inherited the estate and considerably developed it until her own death in 1904 when it was left to her nephew Edward Wood, 1st Earl of Halifax.
In 1909 610 acres (2.5 km2) of the estate were compulsorily purchased by Leeds Corporation at Knostrop to build a sewage plant and coal mining commenced at the edge of the park. In 1922 Edward Wood sold the park and house to Leeds Corporation for a nominal sum, placing covenants over them to ensure their preservation for the future. (Wikipedia)



666 **[Whistler, James Abbott McNeill] Getscher, Robert H.** James Abbott McNeill Whistler - Pastels. First Edition. London, John Murray, 1991. 25cm x 33.5cm. 199 pages with 64 full colour plates. Original Hardcover with original dustjacket. Excellent condition with only minor signs of wear. 50,--
Includes for example: Mr Whistler and his critics/ Whistler Pastels/ Thumbnail sketches by Thomas Way, Jr. /

James Abbott McNeill Whistler (July 11, 1834 - July 17, 1903) was an American-born, British-based artist. Averse to sentimentality and moral allusion in painting, he was a leading proponent of the credo, "art for art's sake". His famous signature for his paintings was in the shape of a stylized butterfly possessing a long stinger for a tail. The symbol was apt, for it combined both aspects of his personality-his art was characterized by a subtle delicacy, while his public persona was combative. Finding a parallel between painting and music, Whistler entitled many of his

paintings "arrangements", "harmonies", and "nocturnes", emphasizing the primacy of tonal harmony. His most famous painting is Whistler's Mother (1871), the revered and oft parodied portrait of motherhood. Whistler influenced the art world and the broader culture of his time with his artistic theories and his friendships with leading artists and writers. (Wikipedia)

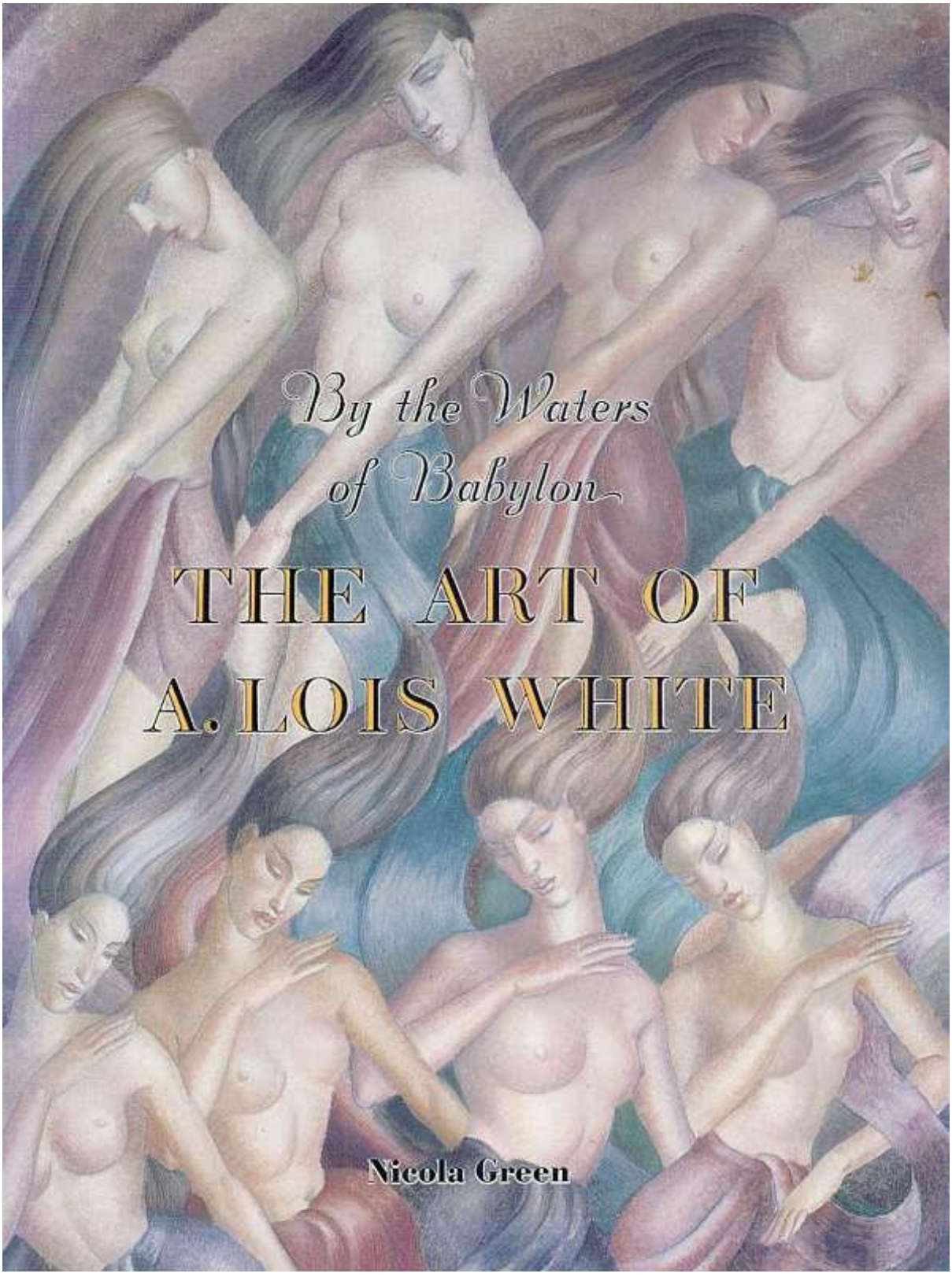


667 **[White, A. Lois] Green, Nicola.** The Art of A. Lois White. First Edition. Auckland, David Bateman, 1993. 22cm x 28.5cm. 128 pages with 47 colour plates. Original paperback (softcover). Excellent, close to new condition with only minor signs of wear. 35,--

Anna Lois White (2 November 1903 – 13 September 1984), known in the art world as Lois (pronounced Loyce) White, was a New Zealand painter of the modernist school. She taught at the Elam Art School of the University of Auckland from 1927 until 1963.

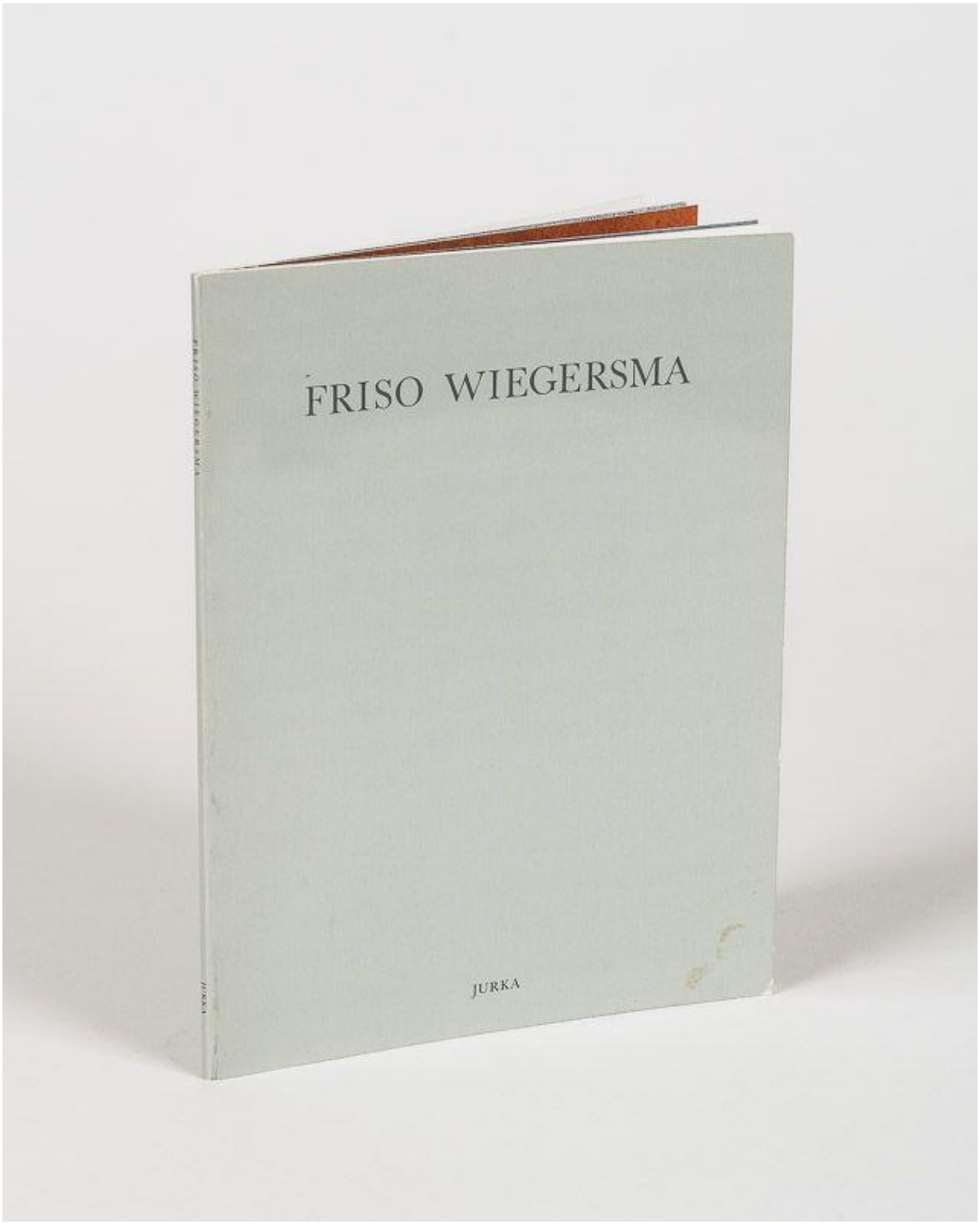
Lois was the youngest of four children of Auckland architect Arthur Herbert White and Annie White (Phillips). Her maternal grandfather ran W. Phillips & Sons, an importer of prints and artists' materials. She attended Epsom Girls' Grammar School from 1919-1922, excelling at all subjects, moving on to study at Elam in 1923.

In 1927 she became a part-time tutor at Elam, teaching the junior drawing classes, while at the same time taking a part-time position teaching art at Takapuna Grammar School. From 1934 she was full-time at Elam until her retirement in January 1963.
Her career as a painter continued in concurrently with her teaching career, being accepted as a full "Working Member" of the Auckland Society of Arts in 1931 and exhibiting regularly with the Society.
Lois was one of the founders of the New Group in 1948, a somewhat conservative group of artists concentrating on traditional form and draughtsmanship, somewhat in opposition to younger artists of the time who were pursuing modernist and abstract forms. She continued to be viewed as a somewhat conservative artist, even in her own opinion, until her work was reappraised through solo exhibitions in 1977 and (after her death) 1994. (Wikipedia)



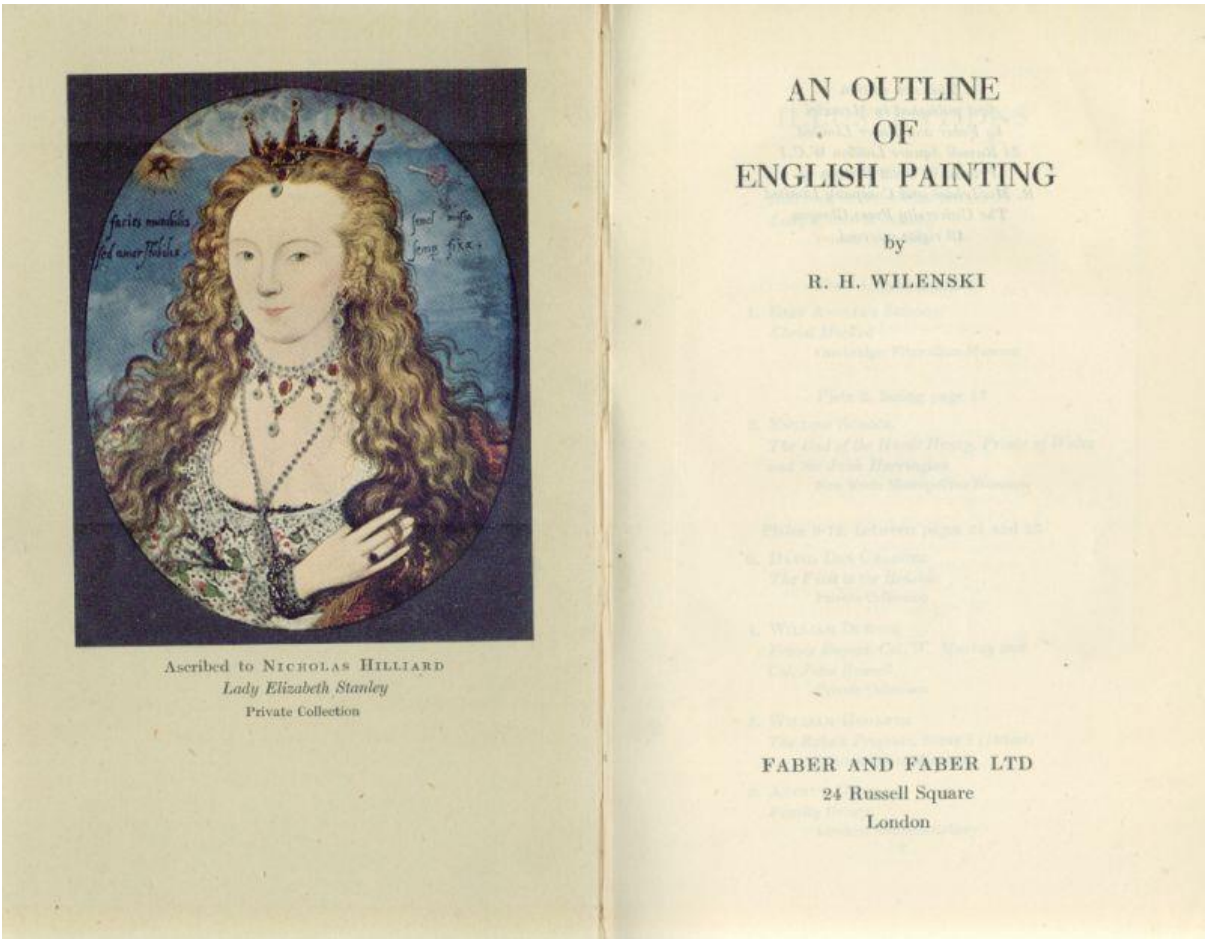
668 **Wiegersma, Friso.** Friso Wiegersma. Amsterdam, Galerie Jurka, 1978. 19 cm x 14,5 cm. 29 pagina's / pages. Met talrijke illustraties in kleur / With several black-and-white and colour illustrations throughout catalog. Illustrated Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 35,--

Friso Wiegersma (Deurne, 14 oktober 1925 - Amsterdam, 5 juni 2006) was een Nederlands tekstschrijver en kunstschilder. (Wikipedia).



669 **Wilde, Edy de (Editor).** La Grande Parade. Hoogtepunten van de schilderkunst na 1940. Trilingual: Nederlands / English / Français Amsterdam, Meulenhoff, 1984. 27,5 cm x 21 cm. 251 pagina's / pages. Met talrijke illustraties in kleur / With many colour illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 48,--
Met o.a. de volgende kunstenaars / Includes for example the following artists: Jean Dubuffet / Max Beckmann / Jan Dibbets / Sol Lewitt / Asger Jorn / Yves Klein / Henri Matisse / Georg Baselitz etc etc.

670 **Wilenski, R.H.** An Outline of English Painting. London, Faber and Faber, no date (ca.1947). 14cm x 22.5cm 75, (1) pages with 32 illustrations. Original Hardcover. Very good condition with only minor signs of wear. 30,--



Ascribed to NICHOLAS HILLIARD
Lady Elizabeth Stanley
Private Collection

AN OUTLINE
OF
ENGLISH PAINTING

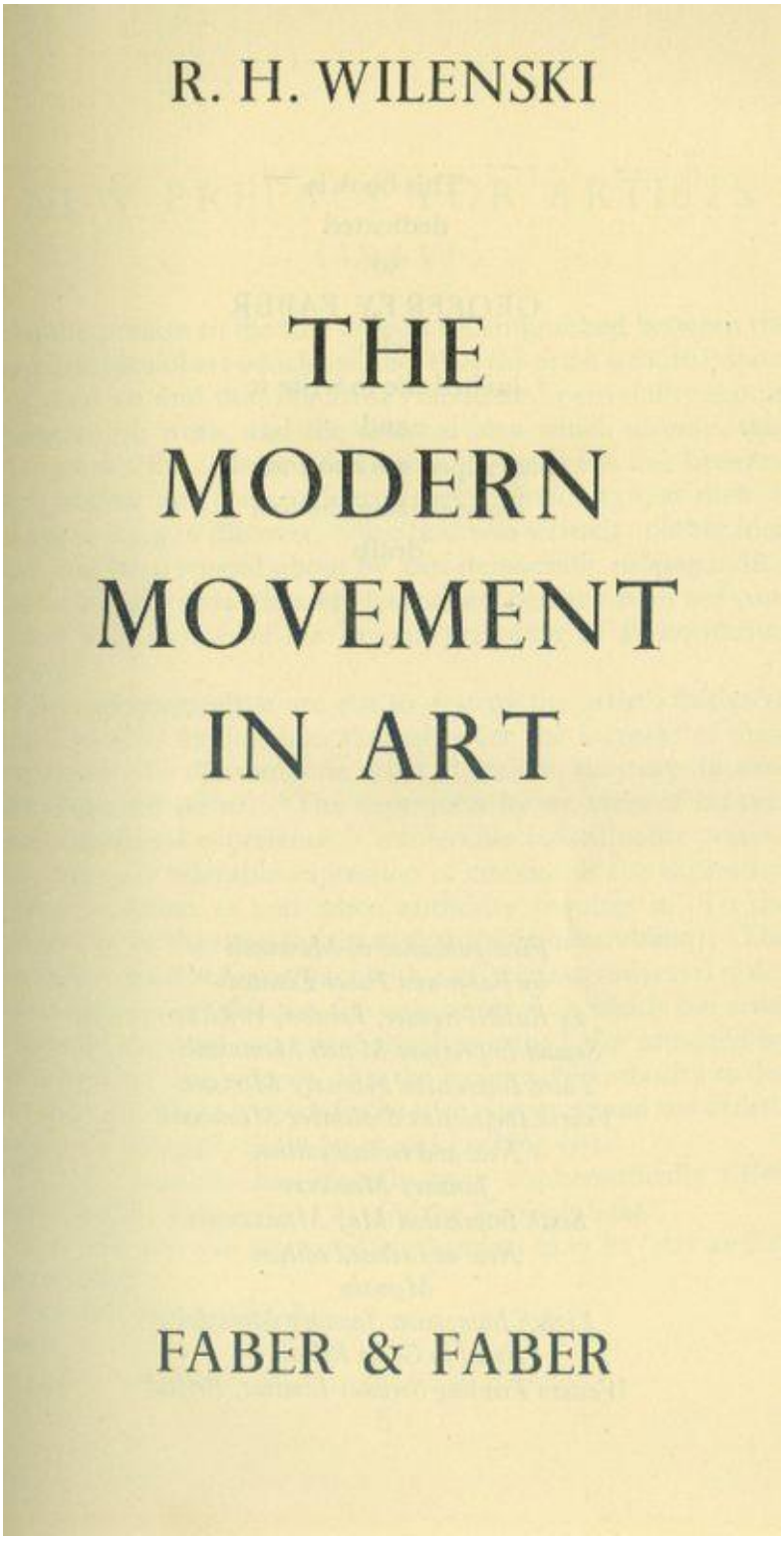
by

R. H. WILENSKI

FABER AND FABER LTD
24 Russell Square
London

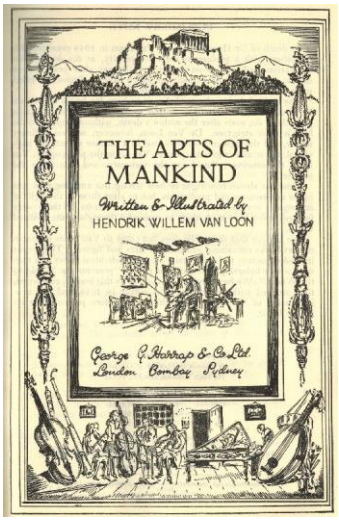
671 **Wilenski, R.H.** The Modern Movement in Art. Eighth Edition. London, Faber and Faber, 1946. 13.5cm x 21cm. 210 pages with 32 illustrations. Original Hardcover. Very good condition with only minor signs of wear. 30,--

Includes for example: Religious and non-religious art/ Architecture as Typical Art/ The Romantic Heresy/ Naturalism and Representation/ Popular Art/ Original Art / Original Romantic Art/ Original Decriptive Art/ Original Architectural Art/ Romantic Popular Art/ Derivative Popular Art/ Descriptive Popular Art/ Genius and the Critic/ Recapitulation/Degenerate Nineteenth Century art/ Degeneration of ideas of Art/ Degeneration of Technique/ Derivative degeneration/ The Camera's Influence/ The Camera's vision/ Human Perception/ Technique of the pre-Raphaelites : The Daguerreotype and Ruskin/ The Daguerreotype and Ingres/ Technique of Corot and the Impressionists/ Reconstruction of France and England/ Technique of the Movement/ Architectural Form Post-Impressionism and Cubism/ Architectural Colour/ Architectural Distortion/ Architectural Perspective/ Popular Cubism/ Criterions of Value/ The Artist as Spectator/ The Origninal Architectural artist-spectator/ The Honest Competent Artist Spectator/ The Dishonest Architect Spectator/ The Honest incompetent Artist-spectator (the Case of Haydon)/ Value of Origninal Architectural Art/ Value of Original Romantic Art/ Value of Original Descriptive art/ The Philistine and Original Art/ Value of Romantic Popular Art/ Value of Derivative Popular Art/ Value of Technique/ Value of Genius/ The Question of Survival/



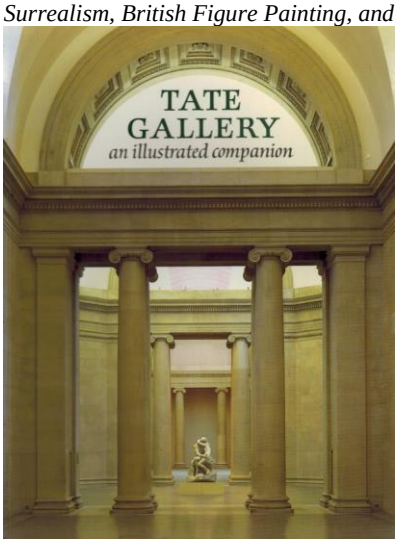
672 **Willem van Loon, Hendrik.** The Arts of Mankind. London, George Harrap & Co. Ltd., 1963. 22cm x 14.5cm. 570 pages. With 128 illustrations. Original Hardcover. Very good condition with only minor signs of external wear. 28,--

Includes for example the following chapters: On the General Nature of the Artist / On the Difficulties that Beset Us the Moment We Try to Decide What is Art and What is Not / The Art of Prihistoric Man / The Art of Egypt / Babylon and Chaldea and the Land of the Mysterious Sumerians / Heinrich Schliemann / The Art of the Greeks / Th Age of Pericles / Pots and Pans and Earrings and Spoons / A New and Fashionable Form of Entertainment / Goya / Das Lied / Strauss / Chopin / Wagner / Brahms / Debussy, etc.



673 **Wilson, Simon.** Tate Gallery. An Illustrated Companion. London, Trustees of Tate Gallery, 1990. 21 cm x 26.5 cm. 264 pages. Original Softcover. Excellent condition with only very minor signs of external wear. 30,--

Includes for example the following essays: British Painting in the Sixteenth and Seventeenth Centuries, The Age of Hogarth, Eighteenth Century Painting - The Grand Style, William Blake and his Followers, Expressionism, Dada and Surrealism, British Figure Painting, and Modern Works on Paper. Illustrated throughout.



674 **Wilt, Koos de.** Passie voor kunst. 31 interviews met prominente kunstliefhebbers. Wormer, Inmerc, 2003. 23 cm x 17 cm. 191 pagina's / pages. Met enkele illustraties in kleur en zwart-wit / With several black-and-white and colour illustrations throughout the book. Original Softcover. Afkomstig uit de bibliotheek van de modeontwerper Frans Molenaar. In zeer goede staat met slechts weinig sporen van slijtage. Persoonlijke geschreven inscriptie op halftitel blad / From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. Private inscription on half title page. 30,--

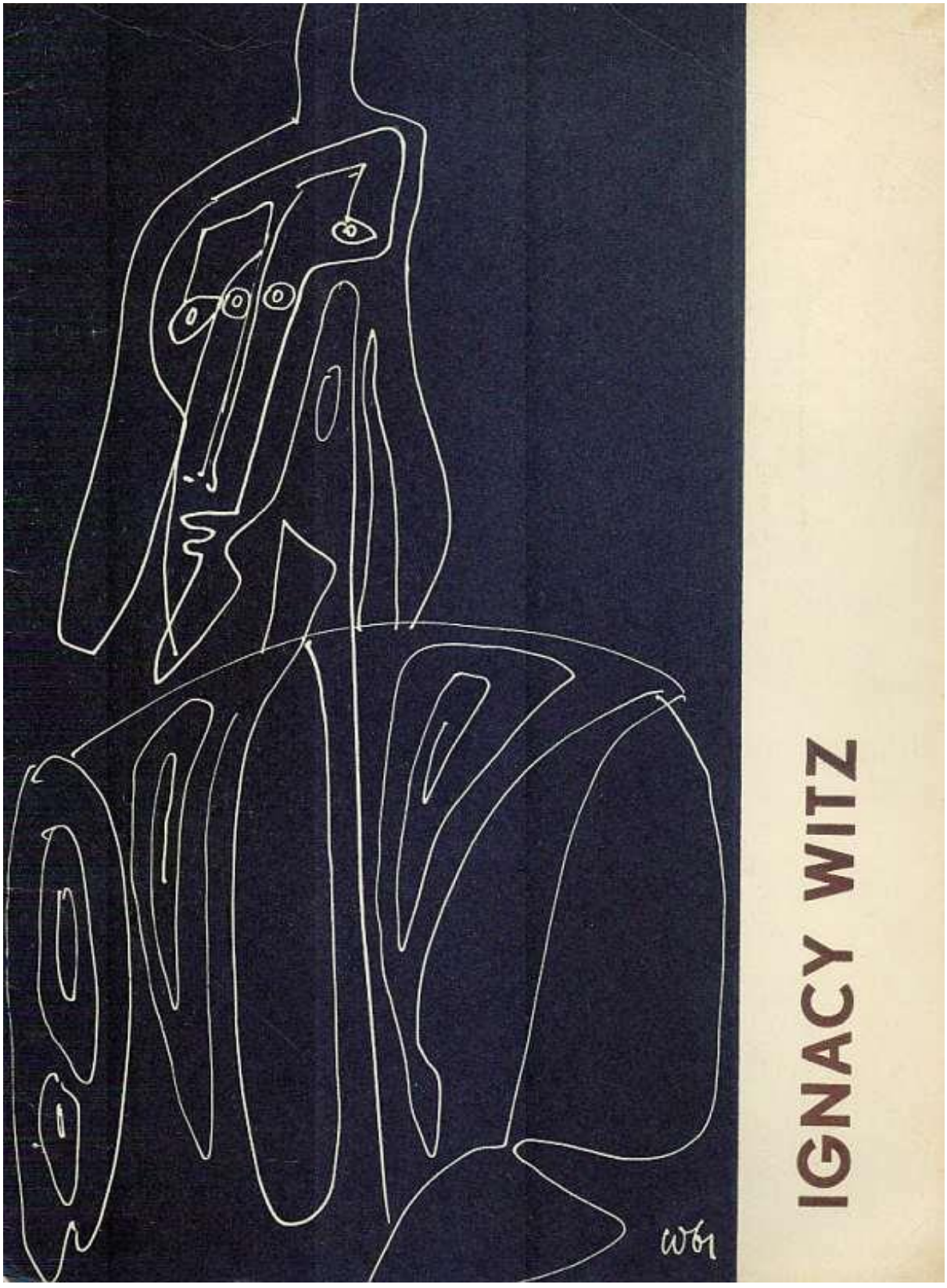
Met o.a. de volgende interviews / Includes for example the following interviews: Dirk Scheringa / H.J.A Hofland / Jan des Bouvrie / Erik de Vlieger etc etc.

675 **Wittkower, Rudolf.** Allegorie und der Wandel der Symbole in Antike und Renaissance. Köln, DuMont, 1984. 8°. 418 Seiten. Illustrationen. Softcover. Kartoniert. Sehr guter Zustand. Ausgabe 1984. DuMont-Taschenbücher ; 142 22,--
Adler und Schlange, Ein Beitrag zur Geschichte der Ungeheuer, Marco Polo und die Bildtradition, Geduld und Gelegenheit - Die Geschichte eines politischen Emblems, Hieroglyphen in der Frührenaissance, Die Deutung optischer Symbole, Tod und Auferstehung auf einem Bild von Marten de Vos etc.

676 **Wittkower, Rudolf.** Allegorie und der Wandel der Symbole in Antike und Renaissance. Köln, DuMont, 1984. 8°. 418 Seiten. Illustrationen. Softcover. Ausgabe 1984. Kartoniert. Sehr guter Zustand mit nur geringen Gebrauchsspuren. KEINE Anstreichungen. DuMont-Taschenbücher ; 142 22,--
Adler und Schlange, Ein Beitrag zur Geschichte der Ungeheuer, Marco Polo und die Bildtradition, Geduld und

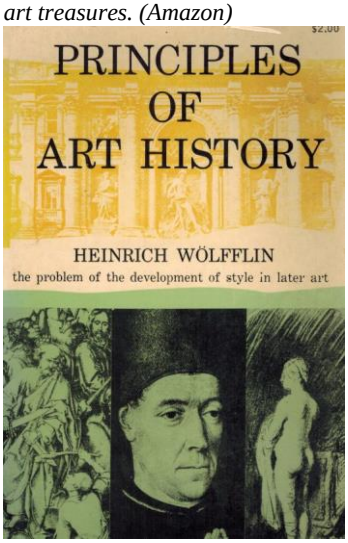
Gelegenheit - Die Geschichte eines politischen Emblems, Hieroglyphen in der Frührenaissance, Die Deutung optischer Symbole, Tod und Auferstehung auf einem Bild von Marten de Vos etc.

677 **[Witza, Ignacego].** Ignacego Witza. Wystawa Rysunków Z 1961 R. Warsaw, Towarzystwo Przyjaciol Sztuk Pieknych W Warszawie, 1962. 19.5cm x 26cm. 12 unnumbered pages. Original softcover (Paperback). Very good condition with only minor signs of wear. Small cutout to rear flap 30,--

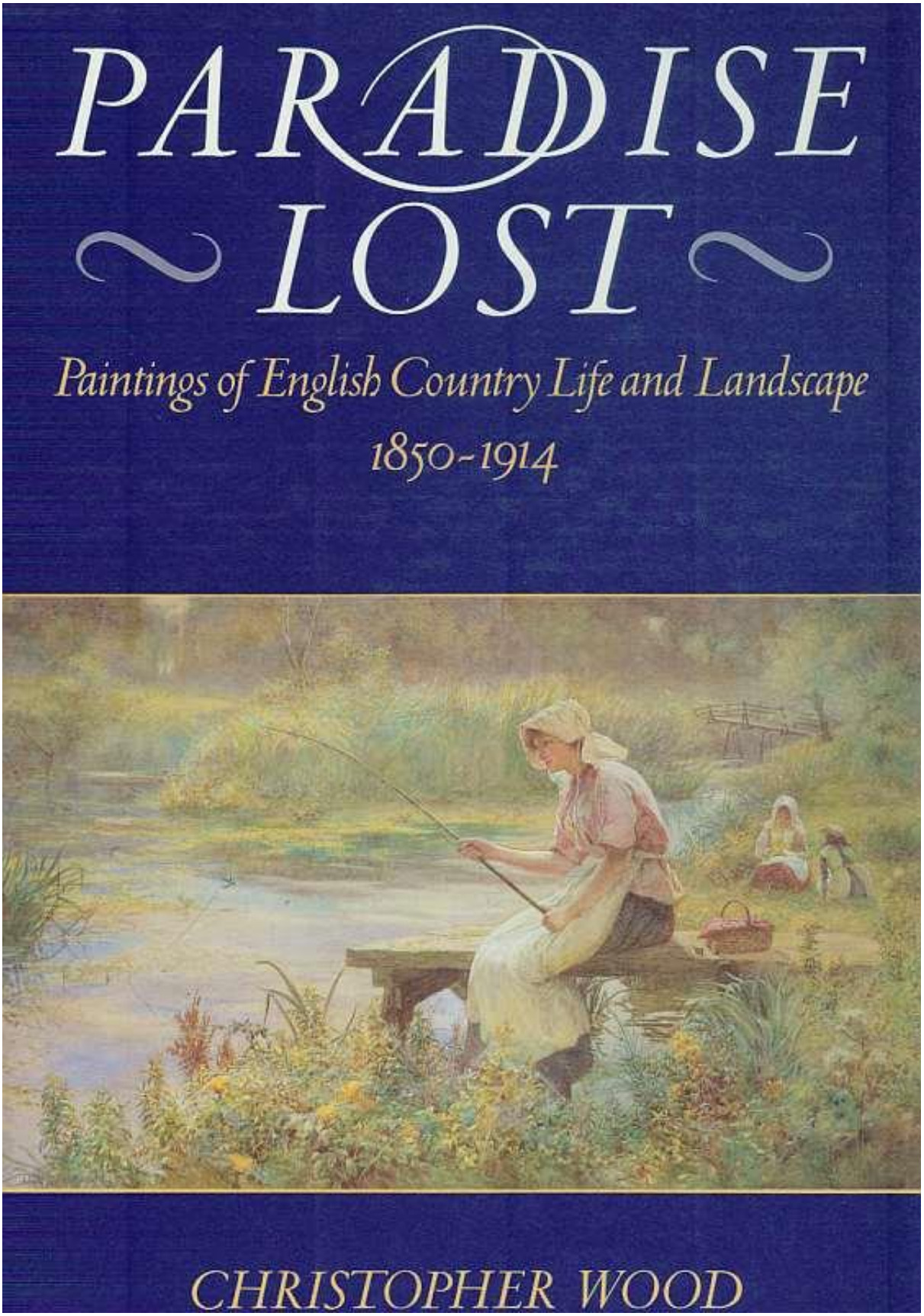


678 **Wölfflin, Heinrich.** Principles of Art History - the problem of the development of style in later art. New York, Dover Publications Inc., 1929, 15.5 cm x 23 cm, IX, 237 pages. Original Softcover. Very good condition with only minor signs of external wear. From the library of philosopher Graham Parkes, with his name on the front free endpaper. Some erasable light pencil underlining and notation in places. 35,--
Seventh edition. Translated by M. D. Hottinger.
Includes for example: Linear and Painterly / Plane and Recession / Closed and Open Form / Sculpture / Architecture etc. etc.

What are the fundamental differences between classic and baroque? Is there a pattern underlying the seemingly helterskelter development of art in different culture and times? What causes our entirely different emotional reactions to, say, Durer and Rembrandt? The author provides an objective set of criteria to answer these and related questions. Examining style, quality, mode of representation in terms of five opposed dynamisms: the linear vs. the painterly; plane vs. recession; closed vs. open form; multiplicity vs. unity; clearness vs. unclearness. The author analyzes the work of 64 major artists, as well as sculpture and architecture. 150 illustrations of the work of Botticelli, van Cleve, Dürer, Holbein, Brueghel, Bouts, Hals, Rembrandt, Velasquez, Titian, Vermeer and 55 others accompany brilliant contributions to the methodology of art criticism. Whether you teach art, study it, or want to understand it purely for your own enjoyment, this epoch-making study will increase your comprehension of and pleasure in the world's great art treasures. (Amazon)

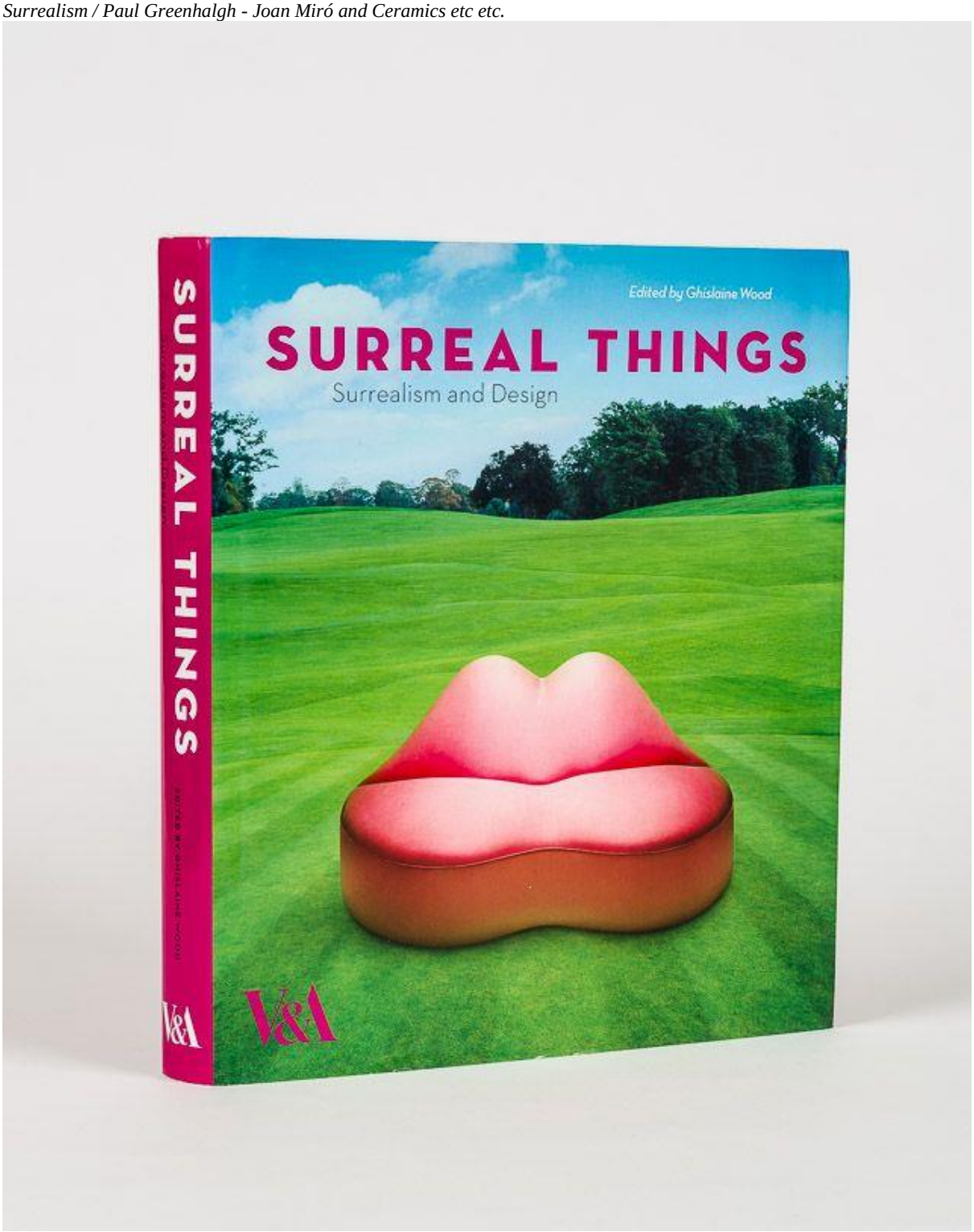


679 **Wood, Christopher.** Paradise Lost. Paintings of English Country Life and Lanscape 1850-1914. First Edition. London, Barrie and Jenkins, 1988. 24.5cm x 33cm. 223, (1) pages with 192 colour illustrations. Original Hardcover with original dustjacket. Very good condition with only minor signs of wear. From the library of Margot Fonteyn-photographer and artist Keith Money. With his name to the front free endpaper. 35,--
Includes for Example: Victorian art and the countryside. The Farm. Work. Horses. Haymaking and Harvesting. The village. Leaving Home. Village Visitors. The Cottage. The Cottage Garden. Childhood. The Squire. Sport. Love and Marriage. The Village Church.



680 **Wood, Ghislaine (Editor).** Surreal Things. Surrealism and Design. London, V&A Publications, 2007. 29,5 cm x 25,5 cm. 362 pages. With many colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. From the library of dutch fashion designer Frans Molenaar. Very good condition with only minor signs of external wear. 48,--

Includes for example the following essays: Ulrich Lehmann - The Uncommon Object: Surrealist Concepts and Categories for the Material World / Ghislaine Wood - The Shapes of Life: Biomorphism and American Design / Georges Roque - The Surrealist (Sub-)version of Advertising / Sharon-Michi Kusunoki - Edward James, Architect of Surrealism / Paul Greenhalgh - Joan Miró and Ceramics etc etc.

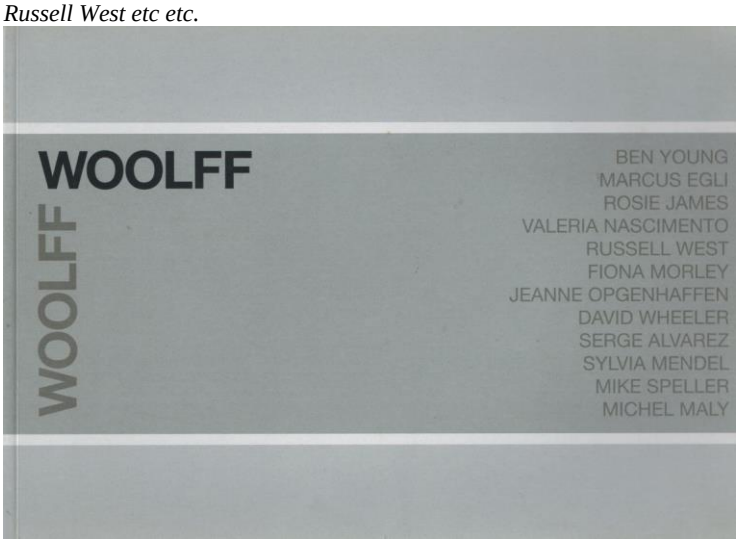


681 **Woodforde, Christopher.** English Stained Glass and Glass-Painters in the fourteenth century. Annual Lecture on Aspects of Art. London, Humphrey Milford, 1939. 8°. 23 pages, VIII plates. Original brochure. Very good condition. [Offprint from the Proceedings of the British Academy - Volume XXV]. 30,--
The illustrations show Roundel from the Guthlac Roll / Wells Cathedral , Heydour, Lincs etc.

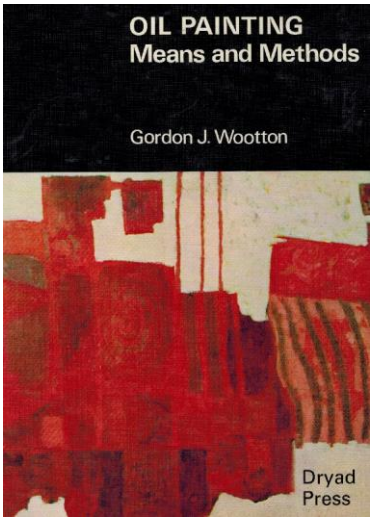
682 **Woodroffe, Patrick / Greenslade, Dave.** The Pentateuch of the Cosmogony: The Birth and Death of a World. Surrey, Dragon's World Limited, 1979. 31.5cm x 32cm. 47 pages. With unique illustrations.

Original Hardcover. Excellent condition with only minor signs of external wear, such us bumped edges. 175,--
Includes for example the following chapters: Derelictus in Caelo and Project Hermes / The Ideograms / The First Fruits of the Void / The First Living Things that Were not God / How Living things were Made that Were Not Made by God / God Makes the First Men / The Last Things God Made, etc.

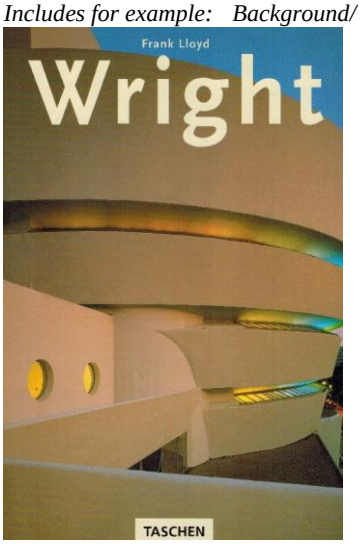
683 **Woolff Gallery (several artists).** Woolff. London, Wooldd Galery, c2000. 16 cm x 23,5 cm. 63 pages. With many colour illustrations throughout the book. Illustrated Softcover. Very good condition with only minor signs of external wear. 20,--
Includes for example the following artists: Ben Young / Rosie James / Fiona Morley / Serge Alvarez / Michel Maly / Russell West etc etc.



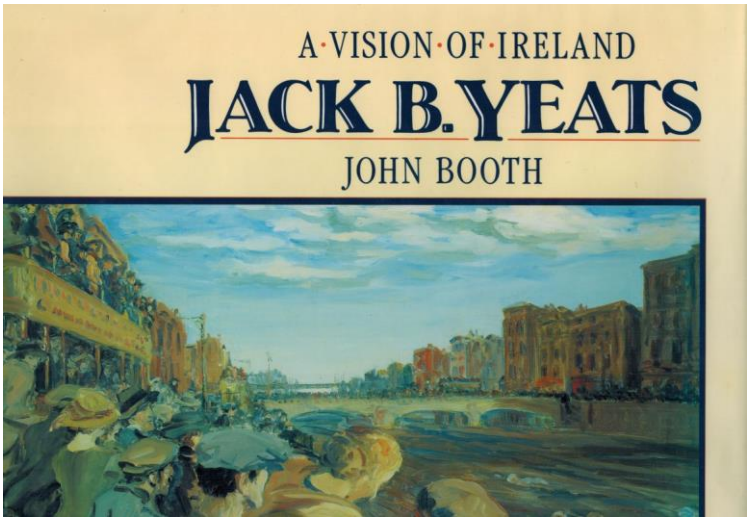
684 **Wootton, Gordon J.** Oil Painting - Means and Methods. Leicester, Dryad Press, 1968. 24.4cm x 18.5cm. 49 pages. With beautiful oil paintings. Original Hardcover. Very good condition with only minor signs of external wear. 25,--
Includes for example the following chapters: Painting Surfaces / Tools and Equipment / Paints and Vehicles / Painting Outdoors / Approach / Attitude / Techniquws and Terminology / Principles and Priorities / New Media.



685 **[Wright, Frank Lloyd] Pfeiffer, Bruce Brooks.** Frank Lloyd Wright. Trilingual edition (English, German and French). Germany, Benedikt Taschen, 1994. 22.5cm x 30cm. 175 (7) pages. Original paperback (softcover). Very good condition with only minor signs of wear. 45,--
Includes for example: Background/ The Prairie Houses/ Materials/ Nature/ The Flow of Work/ Human Values.



686 **[Yeats, Jack B.Booth, John.** Jack B. Yeats. A Vision of Ireland. Nairn, Thomas and Lochar, 1993. 29 cm x 31 cm. 128 pages. With many black-and-white and colour illustrations throughout the book. Original Hardcover with dustjacket. In protective mylar. Very good condition with only minor signs of external wear. 65,--
Works by Jack B. Yeats in this book: A Private Man / Genesis of Genius / Memories of Sligo / Glorious Devon / The West of Ireland / A New Freedom / Final Years etc etc.



687 **Yegorov, Alexander.** The Posters for Glasnost and Perestroika. Introductory articles by Alexander Yegorov and Victor Litvinov. Commentary and translation from the Russian by John Crowfoot. First English Edition. London, Penguin Group, 1989. 28.5cm x 41cm. 137 unnumbered pages with 129 illustrations. Original paperback (softcover). Very good condition with only minor signs of wear. 65,--

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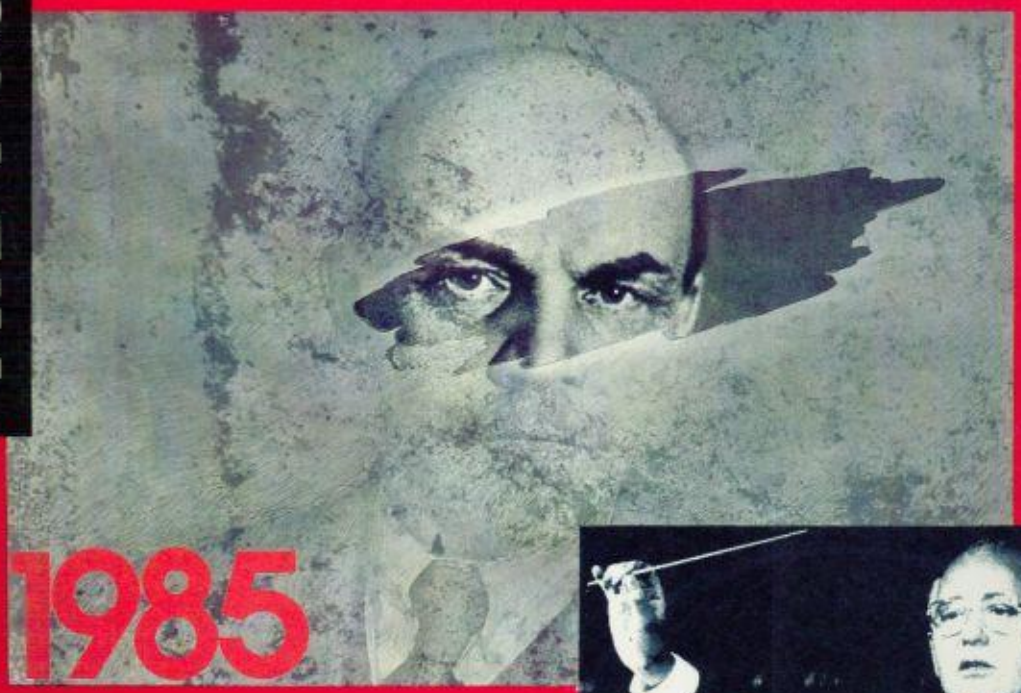
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