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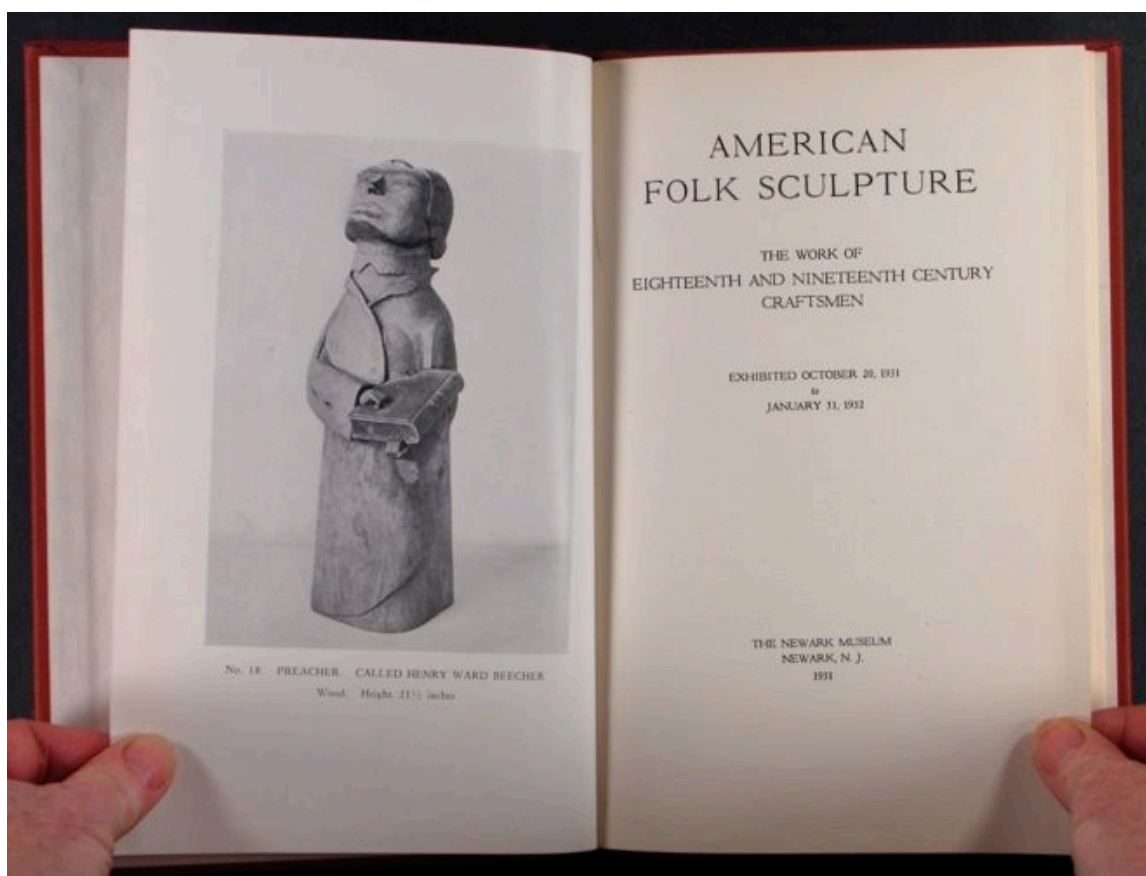
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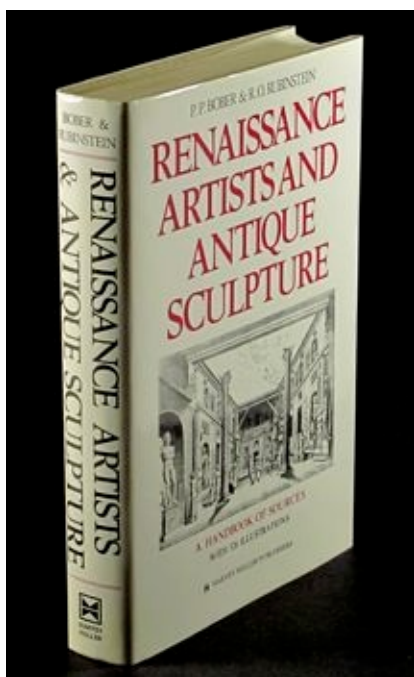


1. **American Folk Sculpture. The Work of Eighteenth and Nineteenth Century Craftsmen.** *Newark; The Newark Museum: 1931.* The catalog to one of the earliest exhibitions of American folk art, held just a year after the same Museum's exhibition of American primitive paintings. The loan pieces included figureheads, cigar store Indians, weather vanes, eagles and other animal carvings, decoys, toys, stove plates and other metals, and some chalk ware figures. The text includes an interesting essay on American folk sculpture by Holger Cahill. An important and increasingly uncommon early catalog. Hardcover. 6"x9", 108 pages, 20 b/w plates; bound into neat cloth covers. Minor soil. [37357] \$85

2. Armstrong, Tom, et al. **200 Years of American Sculpture.** *David R. Godine in association with the Whitney Museum of Art: 1976.* The work of more than 140 sculptors is shown in this wide-ranging survey which takes the story of American sculpture from its aboriginal roots to the contemporary courtyard. Wayne Craven writes about wood, marble and bronze work from 1776 to 1900; Tom Armstrong addresses folk sculpture; Daniel Robbins contributes a chapter on the 1890s to 1930s, and Rosalind Krauss writes on the "Decades of Transformation" from the 1930s-50s, and so on. There is also an extensive section of sculptor biographies and a wide-ranging bibliography. Softcover. 9"x12", 336 pages, color and b/w illustrations. Minor wear, light soil. [37161] \$35

3. [Barlach] **Ernst Barlach, 1879-1938.** *Busch-Reisinger Museum, Harvard University: 1970.* The catalog to a loan exhibition of Barlach's sculpture, drawings and prints. The catalog text is by Katharyn D. Reiser, with an Introduction by Naomi Jackson Groves, and a portrait of Barlach on the front cover drawn by Leonard Baskin. "Ernst Barlach [1870-1938] was a German expressionist sculptor, printmaker and writer. Although he was a supporter of the war in the years leading to World War I, his participation in the war made him change his position, and he is mostly known for his sculptures protesting against the war. This created many conflicts during the rise of the Nazi Party, when most of his works were confiscated as degenerate art. In 1936, Barlach's works were confiscated during an exhibition together with the works of Käthe Kollwitz and Wilhelm Lehmbruck. Barlach himself was prohibited from working as a sculptor, and his membership in the art academies was canceled. This rejection is reflected in his final works before his death from heart failure on 24 October 1938 in Rostock, Mecklenburg. He is buried in the cemetery of Ratzeburg". Softcover. 5.75"x8.5", 38 pages, black & white illustrations. Minor soil. [38154] \$25

4. Bayard, Emile. **L'Art de Reconnaître les Fraudes -Peinture, Sculpture, Gravure, Meubles, Dentelles, Ceramique, etc.** *Paris; R. Roger et F. Chernoviz: 1920. 2nd ed.* An exceptionally interesting book covering frauds and fakes in painting, sculpture, prints, furniture, ceramics, lace, metalworks, and other decorative arts. Part of the "Guide Pratique de l'Amateur et du Collectionneur d'Art"; Bayard wrote a number of the books in this series, covering art and decorative arts of various periods. Limp cloth covers; publisher's brick-red cloth with an inset decoration of the Tiara of Saitapharnes and white titles; 4.5"x7", 326+ pages, 115 b/w illustrations, cover wear, hinges cracked and very loose; text browned; a well used copy. [30790] \$60



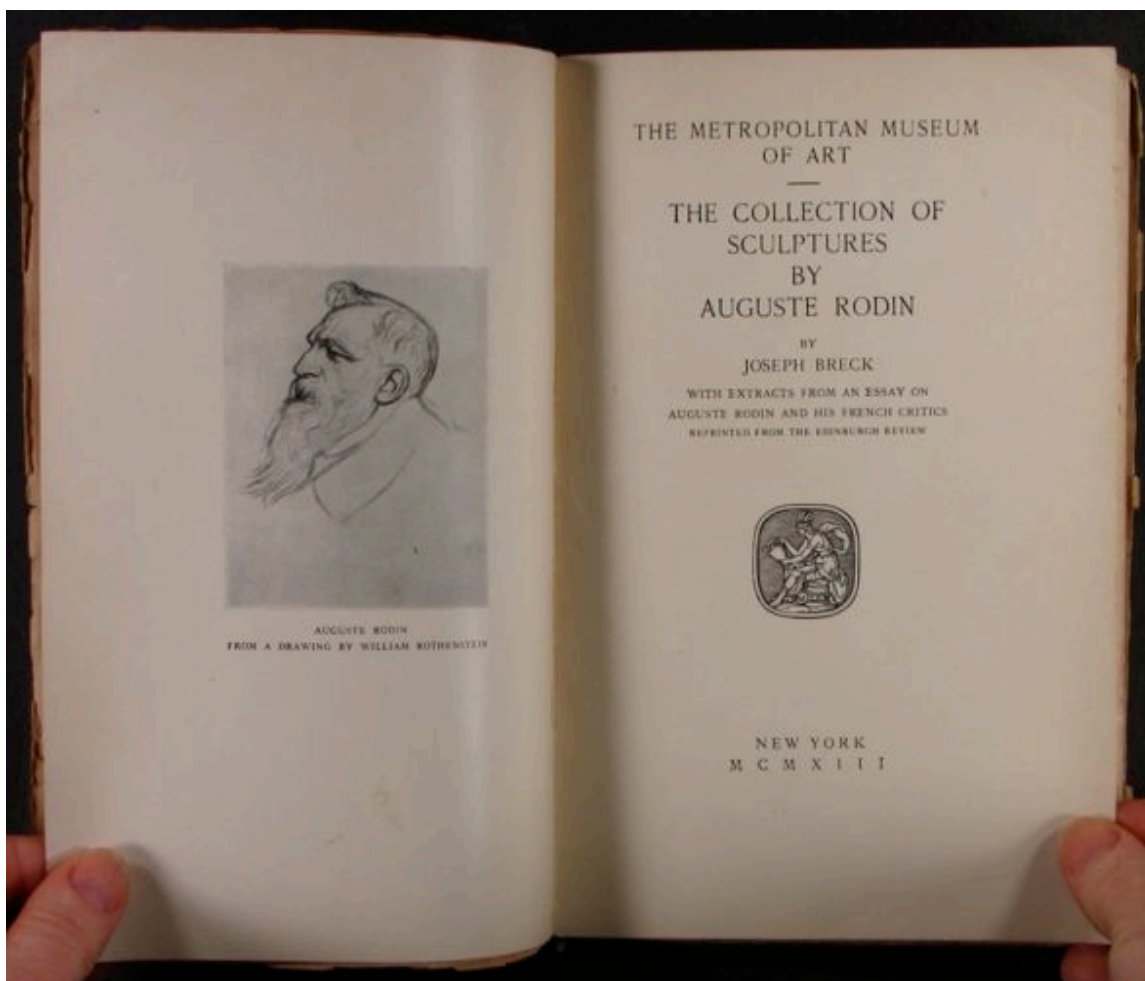
5. Bober, Phyllis Pray & Ruth Rubinstein. **Renaissance Artists & Antique Sculpture. A Handbook of Sources.** *Harvey Miller Publishers: 1987. 2nd printing, corrected.* An extremely important study of the antique works of art used as inspiration by Renaissance artists. "Over 500 illustrations show Greek and Roman statues, mythological and historical reliefs as well as triumphal arches together with Renaissance drawings, engravings, bronzes and paintings to demonstrate how and where these classical monuments were discovered and recorded, and how they were copied, adapted, combined and transformed into the style and iconography we now recognize as Renaissance art". Hardcover. 7.5"x11", 522 pages, 526 black & white illustrations, dust jacket. Minor wear. [35598] \$200



6. Bode, Wilhelm. **The Italian Bronze Statuettes of the Renaissance.** *New York; M.A.S. de Reinis: 1980. Revised edition.* Originally published in several volumes in a very limited edition in 1907 and 1912, Bode's masterpiece is reissued here with a new index and extensive prefatory material by James David Draper. Wilhelm Bode, General Director of the Royal Museums in Berlin, was -the- authority on Italian Renaissance statuettes in his era, and Draper notes that, in spite of its age and inevitable defects, "the book's wealth of illustrations has continued to make it indispensable -the mainstay of curators, collectors, dealers and scholars in general". Hardcover. 10.5"x14", 111 pages with 102 black & white illustrations, plus 266 black & white plates. With the errata sheet. Fine. [35611] \$1,500

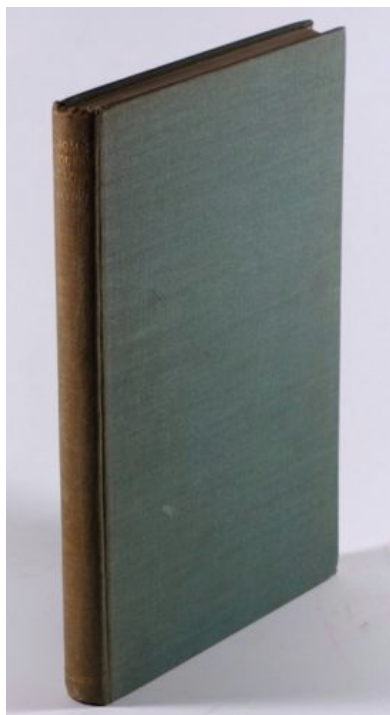


7. Borowsky, Irvin J. (ed.). **Artists Confronting the Inconceivable. Award Winning Glass Sculpture.** *Philadelphia; American Interfaith Institute: 1992. One of an edition of 400 numbered copies.* An elegant book, filled with color plates, illustrating the work of glass artists from 28 countries who were asked to create work that expressed remembrance of Kristallnacht and the Holocaust. The pieces of glass they created range from the highly representational to the brutally direct, and often combine beauty and horror in surprising and moving ways. Hardcover. 9"x12", 133 pages, color illustrations, dj; a nice copy. [7780] \$75



8. Breck, Joseph. **The Metropolitan Museum of Art. The Collection of Sculptures by Auguste Rodin.** *New York; MMA: 1913. 1000 copies printed.* A reissue of material originally contained in the Met's 'Bulletin', with additional text in the form of "extracts from an essay on Auguste Rodin and his French critics reprinted from the Edinburgh Review". Softcover. 5.75"x8.75", 44 pages, b/w illustrations. Some soil and wear, especially around the edges, spine base slightly torn. A few pencil notes. Rather fragile. [37039] \$50

A Rather Wonderful Set of Letters-



10. Casson, Stanley. **Some Modern Sculptors.** *London; Oxford University Press: 1928.* An attempt not to survey the whole of modern sculpture, but rather certain key portions. Casson begins with Rodin and others of the classical form, wends his way through Mestrovic and Rosandic, examines Eric Gill and Gaudier-Brzeska, and then concludes with Jacob Epstein and "Dramatic" sculpture.

Stanley Casson (1889-1944) was a multi-talented art scholar and army officer who read Classical Archaeology at Oxford, served as Assistant Director of the British School at Athens, Special Lecturer in Art at Bristol University, and was Director of British Academy Excavations at Constantinople in 1928-1929. His publications include numerous articles and books on the subject of Classical Antiquities. He also had two distinguished war records, starting the First World War as an officer with an infantry regiment in the trenches of Flanders before becoming part of the British Salonika

Force in 1916 and finally serving on the General Staff in 1918. His war poems, written in the Flanders mud, are now part of the War Poetry Collection at Napier University in Edinburgh. Starting in 1939 he again served the British government in Holland, and later transferred to Greece where he was serving as a liaison officer when he was killed in an airplane crash in 1944.

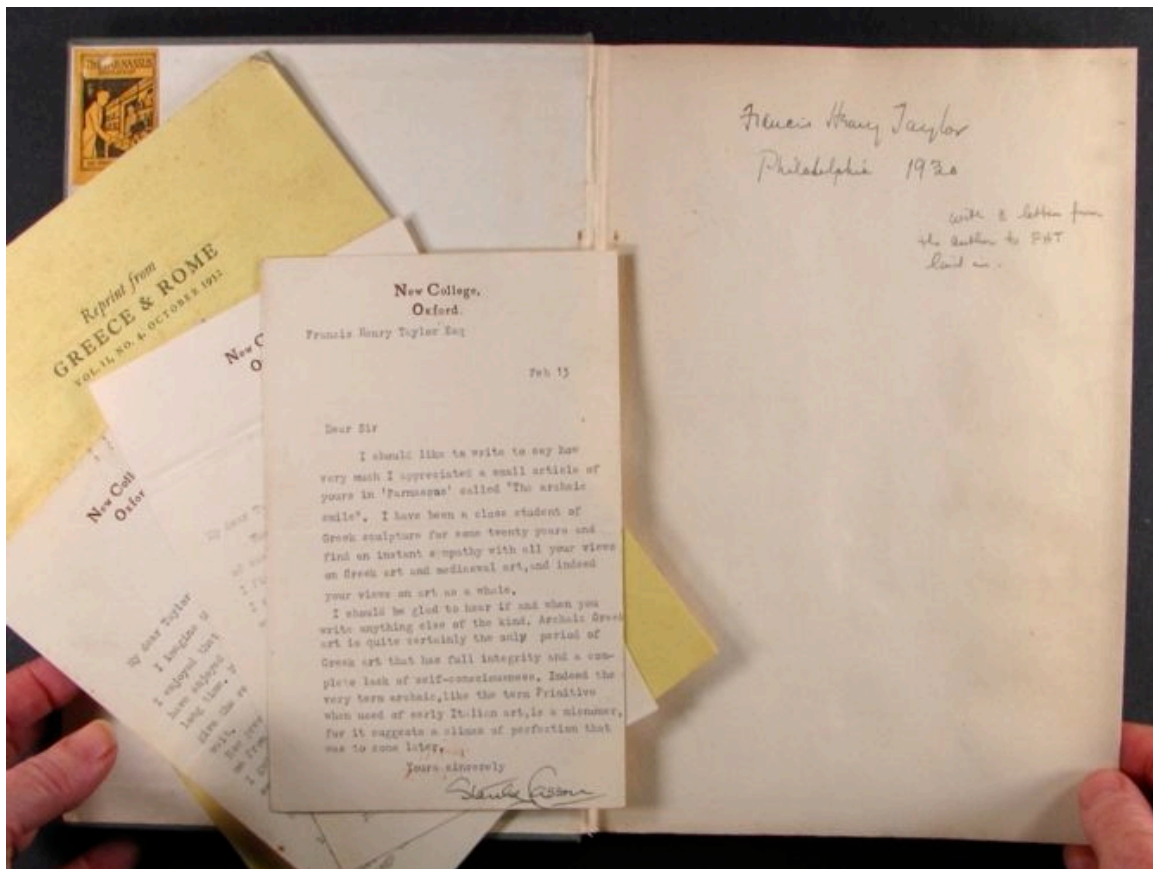
This interesting association copy was owned by Francis Henry Taylor (1903-1957), and includes three typewritten letters written to Taylor by Casson, on New College, Oxford letterheads, from the early 1930s. A former Curator of Medieval Art at the Philadelphia Museum of Art, Taylor was Director of the Worcester Art Museum at about the time of these letters, and eventually became Director of the Metropolitan Museum of Art. The first letter simply greets him and extends Casson's admiration for an article that Taylor wrote on Greek sculpture; the other two were evidently written after Taylor had taken a trip to London and the two had become friends. A few excerpts give a general idea of the scholarly goings on:

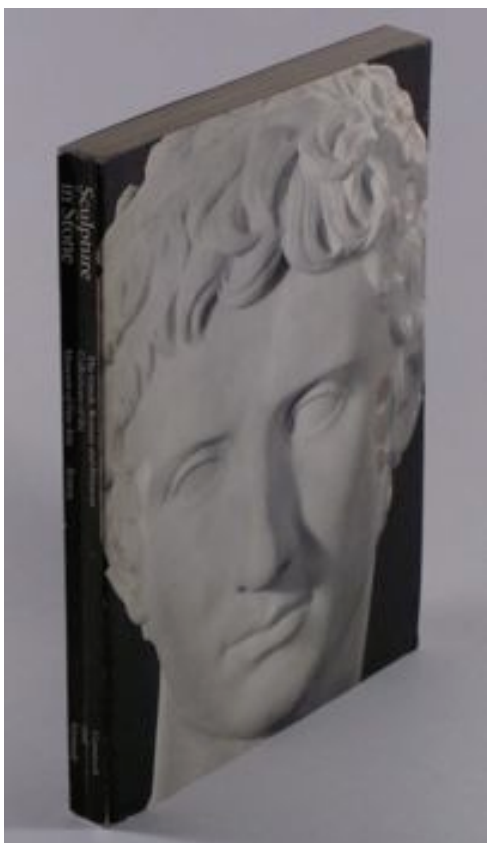
[Aug 7th] "I enjoyed that evening in London more than I have enjoyed anything in this country for a very long time. My only sorrow is that I cannot give the return party to you here... How precisely I got home after you had decanted me from the taxi I cannot say. By strange luck I got into the right train and there remained semi-comatose until Oxford. Again Heaven aided and there was actually a taxi at the station... Meantime I suggest a good line of research would be to find out if Miss [R] keeps a statue of Hermes in her bedroom... By the way, Wilenski has just written a crazy book on "Modern Sculpture" that I find would serve as an admirable whipping post for discussing the ultra-

modern coprolite-sculptors... Eric Gill, whom I saw on Sunday after our carouse, is commissioned to do some 150 full size figures on a new cathedral at Guildford in Surrey. He is getting together a band and going to do it in the real mediaeval manner (I mean as regards the organisation)."

[Nov 2, 1932] "As to the statue, actually I see no reason to doubt it and it really is a scoop... but there will be Hells own row in Greece and someone will get the permanent push in Athens. I cant imagine how on earth they get such things out without being spotted. ... Meantime if in due course I can come over your way, as you suggest, I feel little doubt that I shall see U.S.A. a bit more from the right viewpoint than most of the many academics that sour the atmosphere of your genial land. Gawd, what stiffes we do send you sometimes!". A superlative association copy.

Hardcover. 7"x10", 119 pages, plus 40 b/w plates; covers lightly faded, some general wear. [37741] \$200

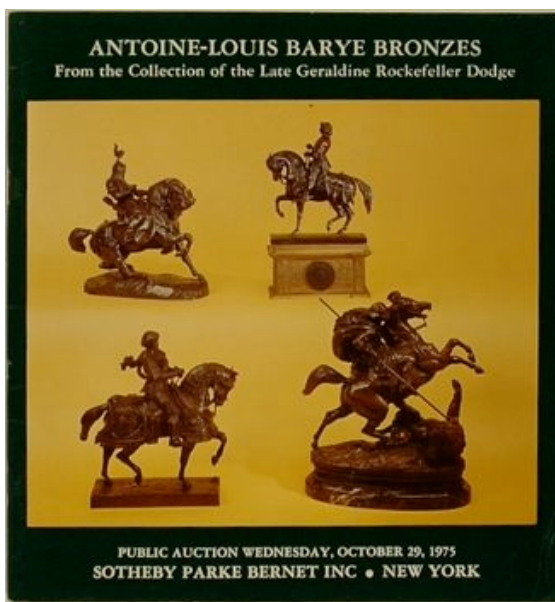




11. Comstock, Mary B. & Cornelius C. Vermeule. **Sculpture in Stone. The Greek, Roman and Etruscan Collections of the Museum of Fine Arts Boston.** *Boston Museum of Fine Arts: 1976.* A grand, scholarly and well-illustrated catalog of Cycladic, Archaic, 5th Century, 4th Century, Hellenistic, Greek, Graeco-Roman, Roman, Etruscan, Palmyrene, Cypriote and Post-Classical stone sculpture. Softcover. 8.5"x11", 296 pages, 1 color plate and many black & white illustrations. Minor wear, light soil. [39128] \$40

12. [Dodge] **Antoine-Louis Barye Bronzes from the Collection of the Late Geraldine Rockefeller Dodge.** *New York; Sotheby Parke Bernet: October 29th, 1975.* Softcover. 8.5"x9.5", 36 pages, 159 lots, several color and many b/w illustrations; prices realized list. Light wear. [34186] \$65

13. Dumas, Christos. **Cycladic Art. Ancient Sculpture and Ceramics of the Aegean from the N.P. Goulandris Collection.** *Washington; National Gallery of Art: 1979.* The catalog to an exhibition of the largest private collection of Cycladic art in the world. Softcover. 9"x10.5", 124 pages, many black & white and some color illustrations. Minor wear. [35832] \$35



A Cornerstone of American Art History-

14. Dunlap, William. **History of the Rise and Progress of the Arts of Design in the United States.** *New York; George P. Scott and Co.: 1834.*

There is not much need to pontificate at length upon the extreme importance of Dunlap's book -it remains an invaluable reference for the student of American painters, sculptors and miniaturists, and is the granddaddy of all other historical surveys of the American arts, and in many ways the foundation upon which all subsequent studies have been based. If Dunlap had not recorded this information much, if not most, of it would have been irretrievably lost before other researchers got around to caring about the subject at the end of the nineteenth century.

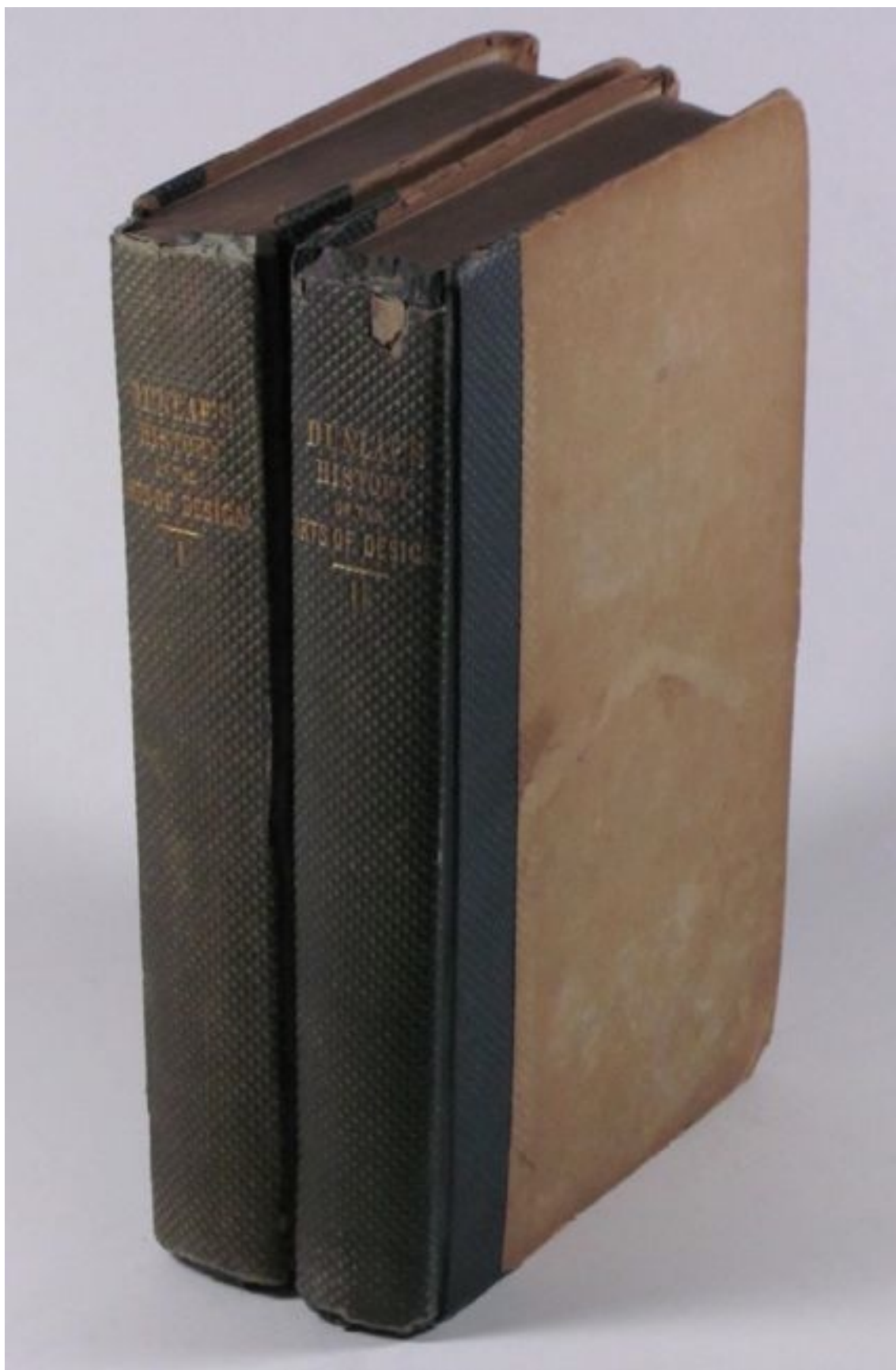
A much-revised and very useful second edition was edited by Frank W. Bayley and Charles Goodspeed in 1918 which contained a large amount of new material but in which the editors also, regrettably, deleted much of the original material. As Bayley & Goodspeed note in their 1918 preface-

"The peculiar nature of Dunlap's work -its' faulty composition, irregular orthography, duplications, irrelevancies and prolixity- have made the editors' office a difficult one", and in their late-Edwardian fit of "purification" they deleted such things as "extraneous anecdotes of Stuart and Jarvis, verses by Allston, a technical treatise on miniature painting by Cummings, and various notes of small value or ephemeral interest".

Well, one man's "irrelevancy" is another's bread and butter, and their deletions guaranteed that there will always be a place for the original 1834 edition on the art historian's bookshelf.

"William Dunlap [1766-1839] was a pioneer of the American theater. He was a producer, playwright, and actor, as well as a historian. He managed two of New York's earliest and most prominent theaters, the John Street Theatre (from 1796-98) and the Park Theatre (from 1798-1805). He was also an artist, despite losing an eye in childhood. In 1783, he produced a portrait of George Washington, now owned by the United States Senate, and later studied art under Benjamin West in London. After returning to America in 1787, he worked exclusively in the theater for 18 years, resuming painting out of economic necessity in 1805. By 1817, he was a full-time painter. He is best known for his encyclopedic 'History of the Rise and Progress of the Arts of Design in the United States', which was published in 1834, and which is now an invaluable source of information about artists, collecting, and artistic life generally in the colonial and federal periods."

Hardcover. 2 volumes. 6.25"x9.75", 433 + viii + 480 pages. Original board covers with patterned cloth spines; covers with moderate wear including some soil; spine heads and bases chipped; tips rounded; outer cloth on Vol. 1 spine splitting; slightly shaken; moderate internal foxing, as is so often the case. [38764] \$375

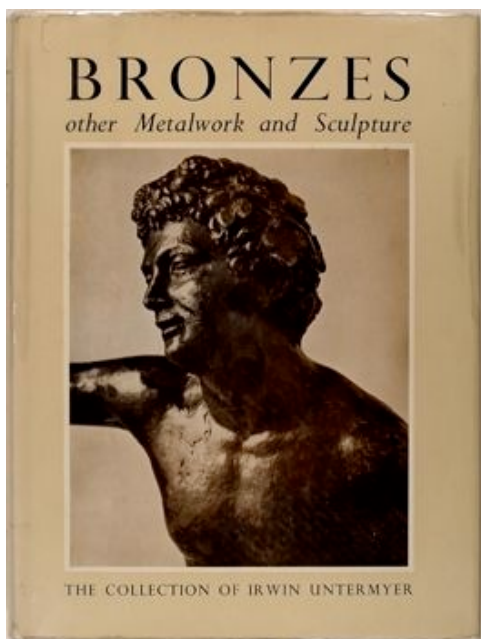


15. Gamzu, Dr. Haim. **Sculpture in Israel.** *Tel Aviv; Mikhlol Publishers: 1957.* Art and theater critic Dr. Haim Gamzu contributes a short essay on Israeli sculpture as well as biographies of the sculptors represented- Abraham Melnikov, Zeev Ben-Zvi, Yitzhak Danziger, Dov Feigine, Shoshana Heyman, Elul Kosso, Rudi Lehmann, Batia Lishansky, Jacques Loutchansky, Aharon Priver, Nathan Rapoport, Yehiel Shemi, Moshe Sternschuss, Ruth Sternschuss-Zarfati, and Moshe Ziffer. Dr. Gamzu's other claim to fame was to have been attacked by a hit man hired by Polish-born actress Mina Bern after he had given her a bad review. Card covers, lacks dust jacket. 10"x13", 20 pages plus 24 black & white plates, dust jacket. Minor wear, light soil, jacket worn and taped. [38644] \$50



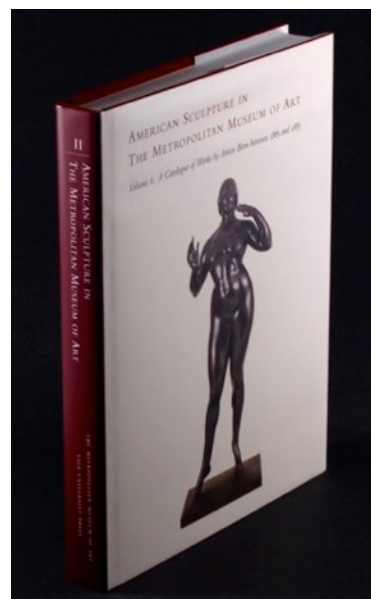
16. Gerds, Abigail Booth. **An American Collection. Paintings and Sculpture from the National Academy of Design.** *New York; National Academy of Design: 1989.* From the nearly 2,000 works of art in the national Academy of Design collection, eighty-eight have been chosen for this book, selected to showcase the range of the collection in date (early 19th century to the present) and style & character. A delightful, beautifully illustrated, catalog. Hardcover. 9"x12", 208 pages, color illustrations, dust jacket. Fine. [35092] \$35

17. Gunnis, Rupert. **Dictionary of British Sculptors 1660-1851.** *London; The Abbey Library: (1970s). Revised edition.* An invaluable reference, with more than 12,000 entries. Hardcover. 7"x10", 514 pages, some b/w illustrations, dj; a very good copy in a somewhat worn jacket; text lightly browned. [31059] \$25

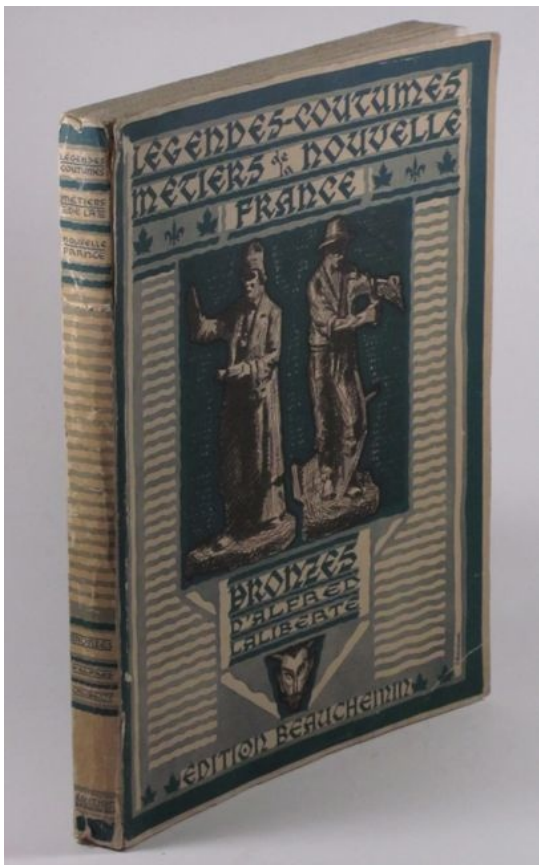


18. Hackenbroch, Yvonne. **Bronzes and other Metalwork and Sculpture in the Irwin Untermyer Collection.** *New York; Metropolitan Museum of Art: 1962.* This collection includes much more than sculpture; it also contains fire tools, plates, bowls, ewers, lamps and other lighting devices, inkstands, ornaments, vases, mortars, brackets, etc., in bronze, copper and pewter, of the 14th-18th centuries. "All of the more than two hundred objects included in this catalog, some never previously published, are illustrated, often with several detailed views. Most of them are fully discussed, relating them to other branches of art of the period in an introduction and in notes and comments by Dr. Yvonne Hackenbroch". Hardcover. 9"x12", lxv + 64 pages of text plus 201 b/w plates; a little marginal scuffing, a little soil, worn dj. [33992] \$175

19. Hassler, Donna J., Joan M. Marter & Thayer Tolles. **American Sculpture in the Metropolitan Museum of Art. Volume 2- A Catalogue of Works by Artists Born between 1865 and 1885.** *Metropolitan Museum of Art / Yale University Press: 2001.* "This is the second volume of a two-volume set that records the distinguished collection of late-nineteenth- and early-twentieth-century American sculpture in The Metropolitan Museum of Art. The book presents nearly two hundred works by seventy sculptors. The sculptors include Paul Wayland Bartlett, Adolph Alexander Weinman, James Earle Fraser, Max Weber, Elie Nadelman, José de Creeft, Malvina Hoffman, and John Henry Bradley Storrs. A biography of each of the sculptors summarizes the artist's life, and catalogue entries discuss each of the objects treated in this volume in terms of its subject and creation, its place in the artist's oeuvre, other extant versions of the work, and its complete exhibition history after it entered the Metropolitan's collection". Hardcover. 9.5"x12.5", 788 pages, color and black & white illustrations, dust jacket. Minor wear. [37788] \$45



20. Hill, G.F. & Graham Pollard. **Renaissance Medals from the Samuel H. Kress Collection at the National Gallery of Art.** *London; Phaidon Press: 1967.* "This collection is remarkable for the range it covers as well as for the superb quality of the single medals it contains. The largest part consists of Italian medals of the fourteenth to sixteenth centuries; important medals from France, Germany and the Low Countries are also included... all specimens in the collection, over 650 medals and 27 coins, are reproduced in the original sizes". Hardcover. 9"x12", 307 pages, b/w illustrations, dj; light wear, a very nice copy. [38100] \$150



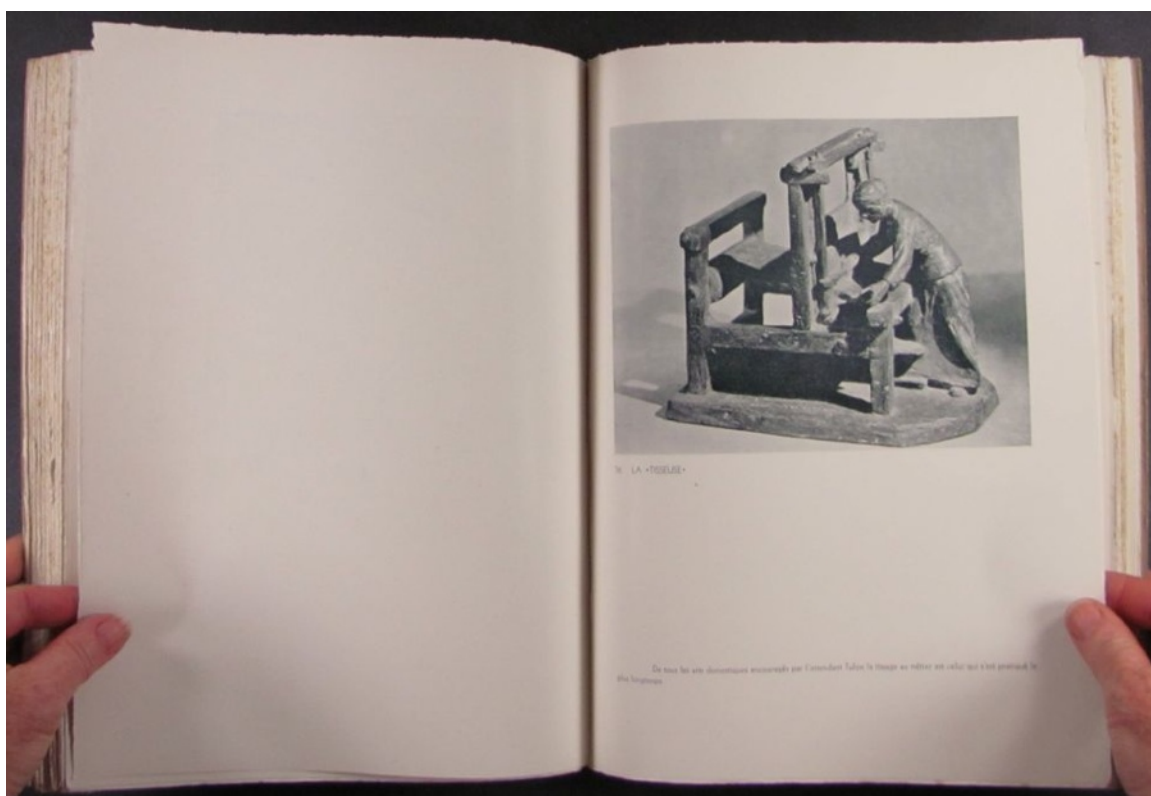
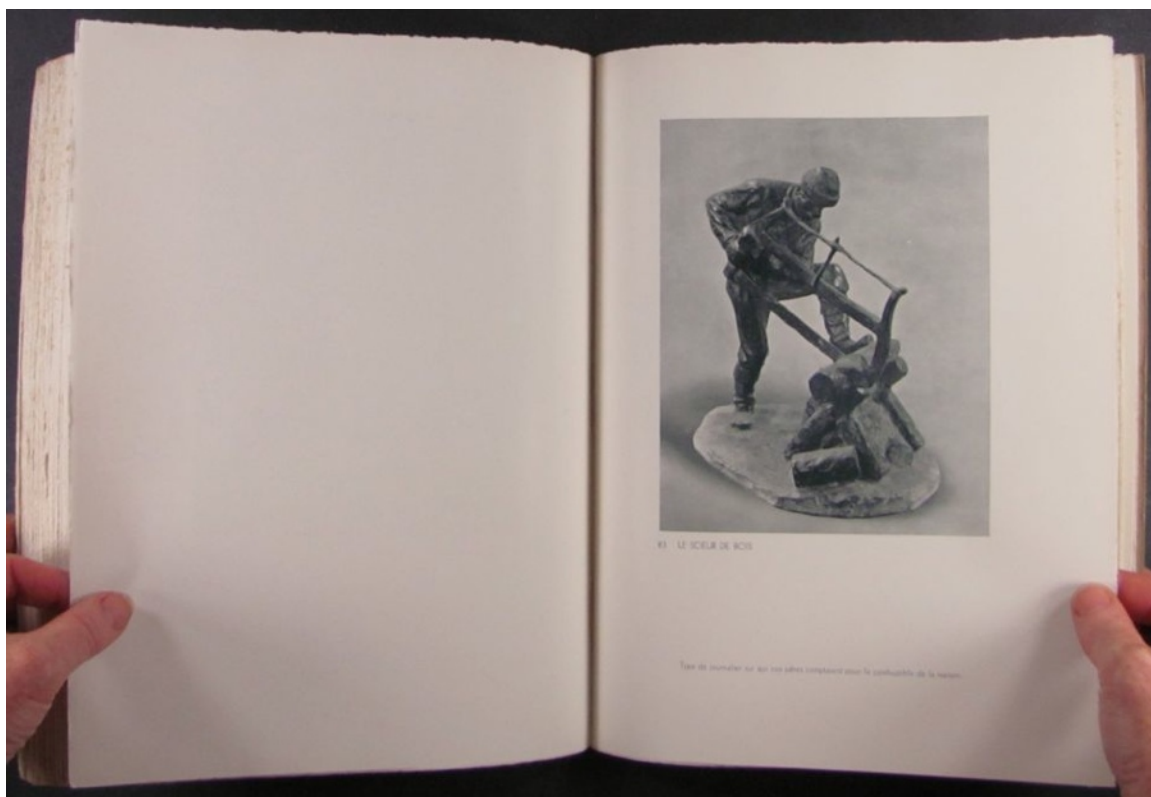
21. Laliberte, Alfred. **Legendes - Coutumes - Metiers de la Nouvelle France, Bronzes d'Alfred Laliberte.** *Montreal; Librairie Beauchemin Limitee: 1934.* A survey of the work of this popular French-Canadian sculptor.

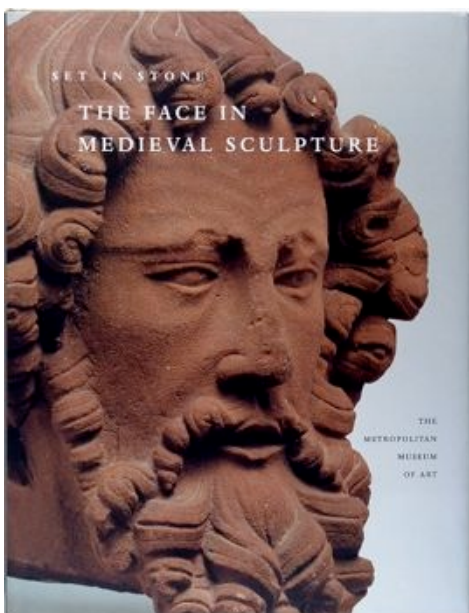
Born in Quebec in 1878, as a child Laliberte learned to carve wood with a pocketknife on his family farm. At the age of 20 he completed a full-size statue of the Canadian Prime Minister for the Provincial Exhibition in Quebec City, and the Prime Minister was so enchanted that he encouraged the young man to attend art classes at the Societe des Arts in Montreal. Laliberte later also attended the Conseil des Arts et Metiers and then traveled to Paris, to the Ecole des Beaux-Arts for more study. After Paris he returned to his native land and completed both large commissions and smaller works.

Although he had been heavily influenced by Auguste Rodin, Laliberte managed to move on into his own unique

style, and it was in that style that he created perhaps his most famous sculptures. This was a series of 200 or so small pieces completed between 1928 and 1932, based on the humble workers of his own home town in Quebec, which he called "Legends, Metiers et Coutumes". These pieces show a wide variety of men and women engaged in the crafts and work of a typical Quebec rural community, and it was this work that earned him his title, "Sculptor of the Rural Tradition". This study is a well illustrated study of these rural pieces, illustrating French-Canadian men and women and their everyday tasks.

Softcover. 9.5"x12", 7 pages of text plus 122 b/w plates. Covers with moderate wear. [36231] \$150



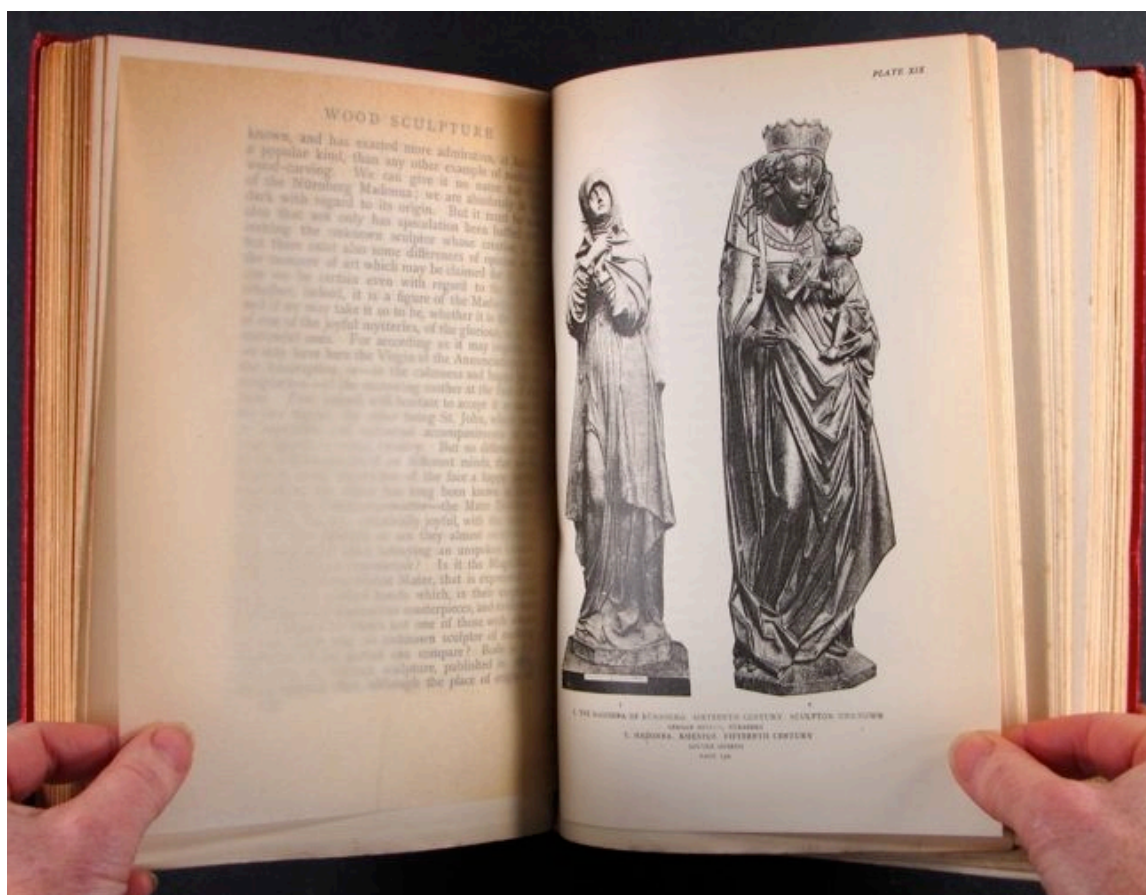


22. Little, Charles T. (ed.). **Set in Stone. The Face in Medieval Sculpture.** *New York; The Metropolitan Museum of Art / Yale University Press: 2006.* "Created from materials as diverse as marble, limestone, polychromed wood, and silver gilt, the eighty-one sculpted heads featured in this beautifully illustrated volume date from the third century A.D. through the early 1500s and represent French, German, Italian, Spanish, Byzantine, English, and other medieval sculptural traditions. As a work of art, the sculpted head is a particularly moving and vivid fragment; it often seems to retain some part of its past, becoming not unlike a living remnant of an age. In antiquity and throughout the Middle Ages it was generally believed that the soul resided in the head, as

articulated by Plato in the *Timaeus*. The head was thus understood to be a center of power, the core of individual identity, and the primary vehicle for human expression, emotion, and character. Many medieval sculpted heads became separated from their settings—often churches or other ecclesiastical monuments—by the seemingly endless destruction and displacement of art works in Europe during and after the Middle Ages. In many cases the artistic or aesthetic merits of a given fragment are all that remain of the original work's context, meaning, and significance." Hardcover. 9"x11.5", 222 pages, color and b/w illustrations, dust jacket. Fine. [90353] \$50

23. Luthgen, Eugen. **Romanische Plastik in Deutschland.** *Bonn & Leipzig; Kurt Schroeder: 1923.* A very well-illustrated study of 11th century sculpture in Germany, including stone, wood and metals. Luthgen also wrote a book on Gothic sculpture. Hardcover. 10"x12", 180 pages of text plus a color frontispiece and 144 b/w plates; covers worn, spine badly flaked; personal card pocket on the rear paste-down. Not a great copy externally. [38556] \$40

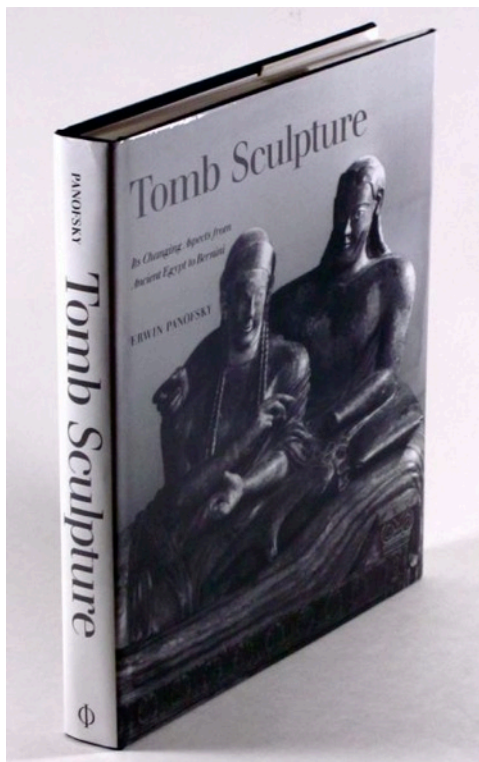




24. Maskell, Alfred. **Wood Sculpture.** *London; Methuen: 1911.* After starting with a chapter on prehistoric carvings and wood sculpture in ancient Egypt, Maskell settles down and spends the rest of the book exploring the wood sculpture and sculptors of Medieval and Renaissance England and Europe. He includes special chapters on boxwood sculpture, German medallions, microscopic or miniature wood sculpture, crucifixes and Madonna figures, the coloring of wood sculpture, choirs and choir stalls, and chancel screens and carved woodwork in parish churches in western England. Hardcover. 7.5"x10.5", xxxii + 426 pages plus 60 black & white plates. Minor cover wear. [37124] \$85

25. Panofsky, Erwin. **Tomb Sculpture. Its Changing Aspects from Ancient Egypt to Bernini.** *London; Phaidon Press: 1992.* First published in 1964, this title remains a classic. The text consists of four lectures on various periods of great tomb sculpture—ancient Egypt, Greece & Rome, the early Christian period to the Middle Ages, and the Renaissance. Erwin Panofsky [1892-1968] was a German art historian whose academic career was pursued mostly in the U.S. after he fled Germany's Nazi regime. "Panofsky's work remains highly influential in the modern academic study of iconography. Panofsky was a member of the American Academy of Arts and Sciences, the British Academy and a number of other national academies. In 1962 he received the Haskins Medal of The

Medieval Academy of America." Hardcover. 9.5"x11.5", 319 pages, black & white illustrations, dust jacket. Minor wear. [38106] \$150



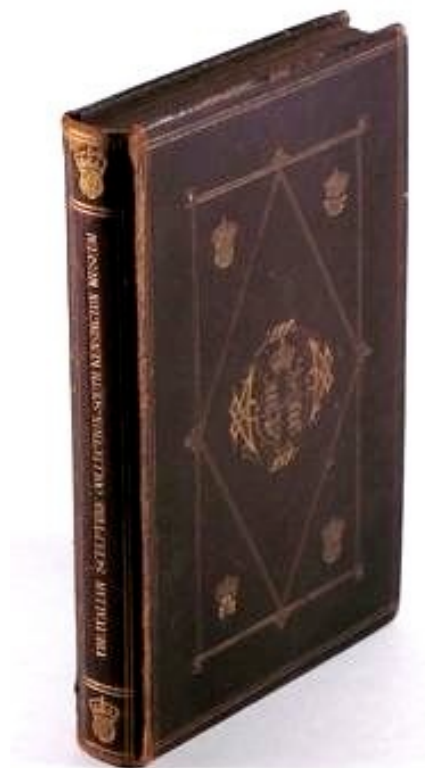
26. Pope-Hennessy, John. **The Frick Collection, An Illustrated Catalog: Vol. III, Sculpture: Italian Vol. IV: German, Netherlandish, French and British.** *New York; The Frick Collection: 1970.* The two volumes of the Frick Collection catalog devoted to sculpture. Better known for its important paintings, the Frick Collection nonetheless, as John Pope-Hennessy points out, contains "the finest collection of small bronzes in the United States and one of the finest collections of small bronzes in the world". It also contains larger masterpieces in marble and bronze, especially some fine 18th century French examples. 2 vols. Hardcover. 8.5"x10.5", xxxii + 254 pages & 177 pages. Many black & white and some color illustrations, dust jackets. Light wear, slight adhesion loss at the upper inner corner of the first's volumes endsheet. [39076] \$150

27. Priest, Alan. **The Sculpture of Joseph Coletti.** *New York/London; Macmillan/Collie-Macmillan: 1968.* The first full-length monograph on Joseph Arthur Coletti [1898-1973], who was based in Quincy, Massachusetts. Hardcover. 9.5"x12.5", 173 pages, 132 plates, several in color. Minor wear. [37210] \$45

**Prize-Binding, with 11 Mounted
Albumen Plates-**

28. Robinson, J.C. **Italian Sculpture of the Middle Ages and Period of the Revival of Art. A Descriptive Catalogue of the Works Forming the Above Section of the Museum, with additional Illustrative Notices.**

London; Chapman and Hall: 1862. An important and popular catalog which included a good survey of Florentine sculpture, sections on Michelangelo and della Robbia, and sculptural elements besides figural pieces, such as tombs, tabernacles and chimney pieces. This example is from the extra-illustrated edition, which, as Hamber notes in 'A Higher Branch of the Art', "included up to twelve albumen prints... curiously the photographs used for these extra-illustrated editions frequently duplicated the existing line-engraved illustrations".



Hardcover. 6.5"x10", xxxi + 192 pages, 20 lithographed plates and 11 mounted albumen plates; publisher's extremely handsome full gilt-stamped morocco; covers with a little wear and rubbing; a little internal soil; mounted plates quite nice and unfaded; bookplate showing this was given as the Queen's Prize for modeling from the Antique in the National Art-competition in 1866. [36360] \$250

and the trade edition & binding-

29. Robinson, J.C. **Italian Sculpture of the Middle Ages and Period of the Revival of Art. South Kensington Museum...** *London; Chapman and Hall: 1862.* Hardcover. 6.5"x10", xxxi + 192 pages, 20 lithographed plates; publisher's handsomely gilt-decorated cream cloth covers. Covers with some soil, a little wear; a little internal soil, corner of half-title page slight chipped; but overall a very nice copy. [36359] \$85



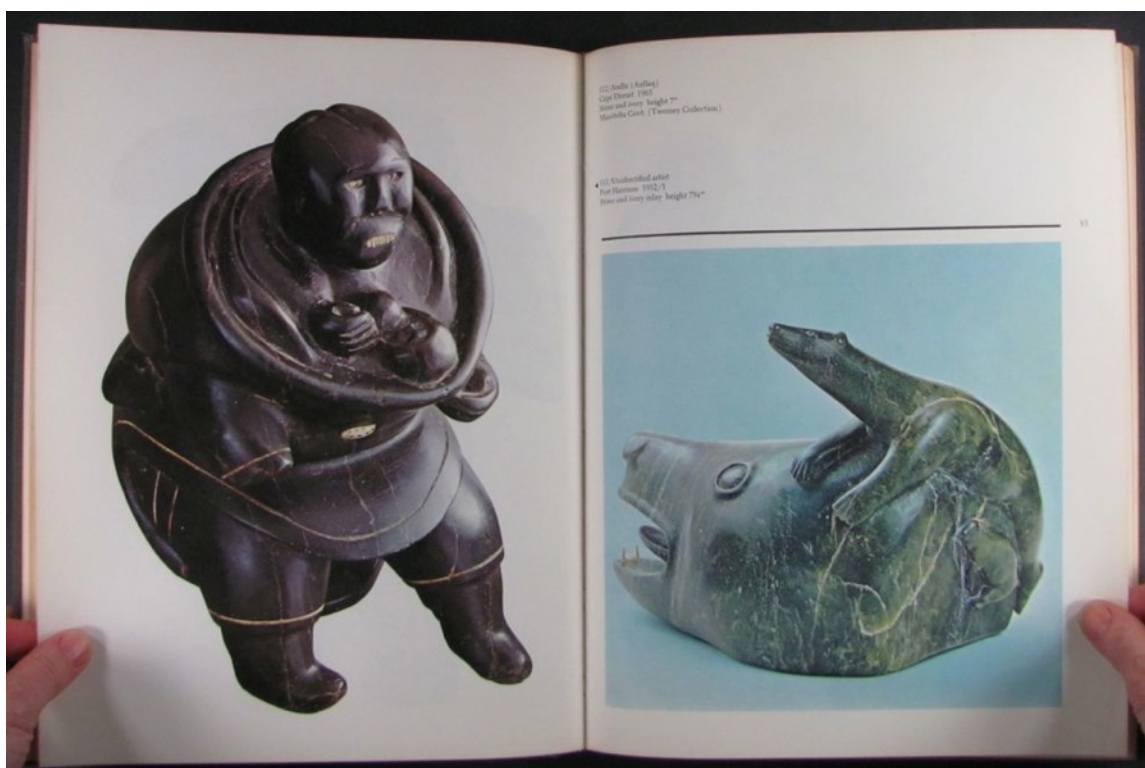
30. [Sharp Collection] **The Estate of Peter Jay Sharp.** *New York; Sotheby's: January 13th, 1994.* A small but superb and choice collection of color-plate natural history books, French and English Furniture and decorative arts, important 16th and 17th century European bronzes, and important Old Master paintings. Hardcover. 8.5"x11", 77 lots, about 150 pages, illustrated throughout in color; dust jacket. Light wear. Prices realized sheet stapled to first page. [34194] \$25



31. Sieveking, Johannes. **Die Bronzen der Sammlung Loeb.** *Munchen: 1913.* An elegantly produced catalog of ancient Roman, Hellenistic, Etruscan and Egyptian bronze mirrors, figures, busts, and other artifacts owned by noted collector and philanthropist James Loeb. Loeb [1867-1933] retired early from the family business and spent the rest of his life traveling, collecting, and doing good things with his money. He founded the Loeb Classical Library at Harvard, became a trustee at the American School of Classical Studies at Athens, and helped found what would become the Julliard School in New York. The bronzes illustrated in this catalog, along with this ancient pottery, were eventually given to the Staatliche Antikensammlungen in Munich. Loeb explained his philanthropy

by writing- "In an age when the Humanities are being neglected more perhaps than at any time since the Middle Ages, and when men's minds are turning more than ever before to the practical and the material, it does not suffice to make pleas, however eloquent and convincing, for the safeguarding and further enjoyment of our greatest heritage from the past. Means must be found to place these treasures within the reach of all who care for the finer things of life." Hardcover. 9"x12", 86 pages of text with 12 collotype illustrations in the text and 46 gravure plates; printed on a fine, heavy cream stock; original parchment covers, spine soiled, boards lightly soiled; spine label perished. A lovely catalog. [9530] \$375

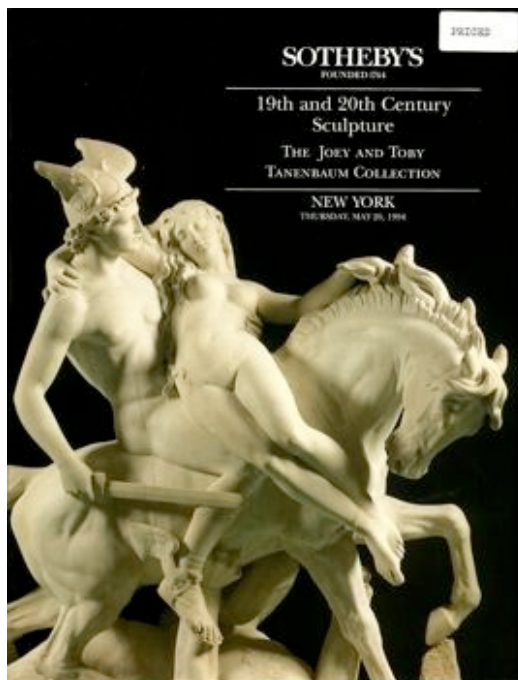
32. Soderman, Doris Flodin. **The Sculptors O'Connor.** *Published by the author: 1995.* An interesting study of both Andrew O'Connor, Sr. (1847-1924) and Andrew O'Connor, Jr. (1874-1941). Andrew O'Connor, Jr. was born in Worcester, Mass and died in Dublin, Ireland. He worked in London with John Singer Sargent, and in America with architects McKim, Mead and White and sculptor Daniel Chester French. Hardcover. 8.5"x11", 152 pages, black & white illustrations, dust jacket. Minor soil. [37694] \$40



33. Swinton, George. **Sculpture of the Eskimo.** *Toronto; McClelland and Stewart: 1972.* "The photographs in this book constitute the most thorough visual record of Eskimo sculpture ever to be compiled, presenting most of the important pieces and spanning all of the phases from prehistory to the present. A magnificent pictorial chronicle and a sensitive appreciation of this highly individualistic art form..." A really big book. The full artistry and beauty of these sculptures is amply illustrated by the fabulous full color plates and the hundreds of b/w illustrations in this oversize volume.

The University of Manitoba, which holds his research papers, notes- "George Swinton [1906-2002] was born in Vienna, Austria [and] studied Economics & Political Science in Vienna from 1936-1938 before coming to Canada in 1939. Swinton was the Curator of the Saskatoon Art Centre from 1947-1949. He was an instructor at Smith College from 1950-1953 and Artist-in-Residence at Queen's University from 1953-1954. That fall he joined the faculty of the School of Art at the University of Manitoba, a position that he held for twenty years. From 1974-1981 he was a professor of Canadian Studies at Carleton University. Swinton was the art critic for the Winnipeg Tribune from 1954-1958. He hosted the CBC television series "Art in Action" from 1959-1962. He was a renowned authority on Inuit Art and the author of numerous articles on the subject. His own art hangs in the National Gallery of Canada, the Vancouver Art Gallery and the Winnipeg Art Gallery." Hardcover. 10"x13", 255 pages, 37 color plates and 770 b/w illustrations, dj. Jacket worn. [38881] \$50

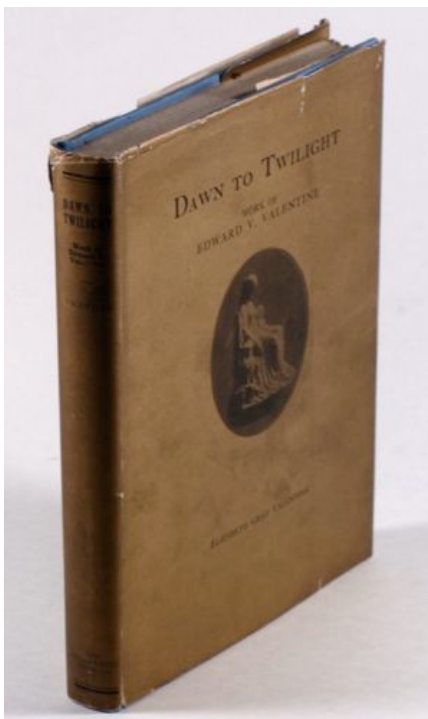
34. [Tanenbaum] **19th and 20th Century Sculpture. The Joey and Toby Tanenbaum Collection.** *New York; Sotheby's: May 26, 1994.* An outstanding and pioneering collection of 19th and 20th century figurative sculpture, including such artists as Bartholdi, Barye, Baskin, Bugatti, Gerome, Kollwitz, Manship, Meunier, Rodin, and many others. Softcover. 8"x10.5", 156 lots, about 100 pages, many color and some black & white illustrations. Prices realized sheet stapled inside the front cover. Ex-institutional with a small stamp on the first page. [34193] \$30



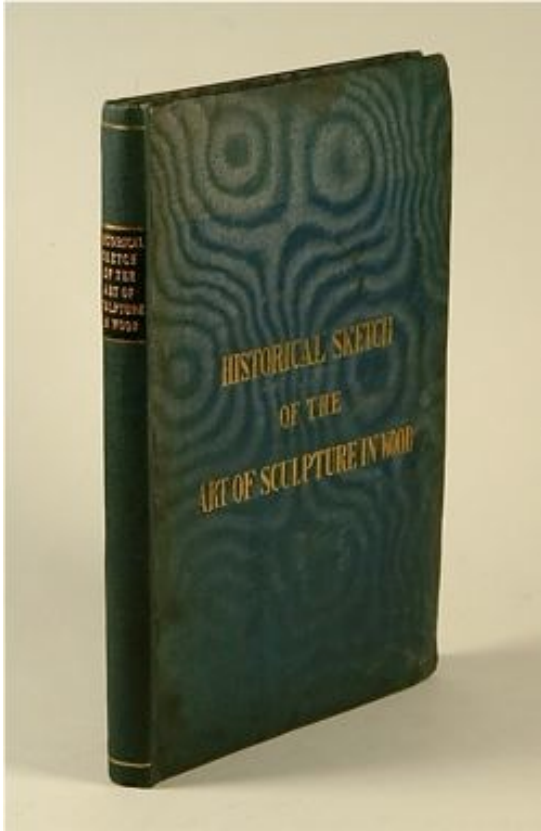
35. Toman, Rolf (ed.). **Neoclassicism and Romanticism. Architecture, Sculpture. Painting. Drawing.** *Stuttgart; Konemann: 2006.* "Illustrated with some 900 color

photographs and reproductions, this volume explores the complexities of Neoclassicism and Romanticism in architecture and art through in-depth articles by eleven scholars, and reveals how these seemingly antithetical styles are in fact closely related. Looking at the period from the renewed interest in the art and architecture of classical antiquity in the mid-18th century (following the excavations of Herculaneum and Pompeii and the arrival

of new architectural theories), through the effusions of the mid-19th century, it includes the work of such artists as Johann Heinrich Füssli, Eugène Delacroix, J.M.W. Turner, William Blake, and Francisco de Goya." Hardcover. 11"x12.5", 520 pages, profusely illustrated in color and b/w; dj. New. [95061] \$60



36. Valentine, Elizabeth G. **Dawn to Twilight, Work of Edward V. Valentine.** *Richmond; William Byrd Press: 1929. Edition limited to 1000 copies.* One of Virginia's most respected sculptors, Valentine completed many public and private commissioned works, and sculpted such notable figures as Robert E. Lee and Stonewall Jackson. Elizabeth G. Valentine was his great-niece, and much of this book is based on the artist's private letters and diaries. Hardcover. 6.5"x9", 201 pages, plus 25 b&w plates, dust jacket. Inscribed by two members of the Valentine family. Minor wear. [37246] \$65



"The savage who tattoos his flesh is a painter -the barbarian who ornaments his club with carvings, is a sculptor -the Indian who constructs his wigwam in the forest, is an architect -the cannibal who sings in triumph while his enemy is burning at the stake, is a musician -and all are artists."

37. Williams, Robert Folkstone. **An Historical Sketch of the Art of Sculpture in Wood, from the Earliest Period to the Present Time; with notices of the most remarkable sculptural works in the same material now remaining in Europe, and some Account of the Designers.** *London; published at the Library of the Fine Arts: 1835.*

Williams begins his essay in the dim ages of antiquity before exploring the woodcarver's art in Europe and England from the early times through the 17th and 18th centuries. He spends most of his time in England and Italy, although France and Germany are certainly not neglected. He then returns to the Far East and ancient times in an appendix. The author came from an architectural background and approached his subject with the eye of the architectural historian, treating not only sculpture but also all other types of decorative carving to be found in churches, cathedrals and the great houses. Mantelpieces, railings, even furniture fascinated him, and he treated all as more or less equal products of the chisel. Williams has an eye for the odd-

"There are many bas-reliefs, particularly those carved underneath the seats of the choirs of different religious structures, that represent grotesque, and even obscene

subjects, altogether at variance with the sacred character of the buildings in which they are placed. What may be thought most singular, is, that these sculptures sometimes represent priests and other religious persons, engaged in actions of a very profane description. The sculptors who executed those carvings were the caricaturists of the time; and, as different religious communities were frequently at variance with each other, they employed these artists to satirize their mutual follies and vices. Under their seats they concealed from the public eye, but exposed for their own private gratification, a series of pictorial libels. In one place, the monks of a certain order are represented as licentious, ridiculous, and depraved: -in the building belonging to these holy fathers, will, probably, be found a similar series of bas-reliefs, exposing the secret debaucheries of the sacred brotherhood by whom they have been libelled- but never, in any church, will a priest of that order be represented in an unholy character".

Williams has great sympathy for these carvers, a sympathy which seems to echo the first stirrings of interest in indigenous folk crafts as arts- "The savage who tattoos his flesh," he declares, "is a painter -the barbarian who ornaments his club with carvings, is a sculptor -the Indian who constructs his wigwam in the forest, is an architect -the cannibal who sings in triumph while his enemy is burning at the stake, is a musician -and all are artists."

Hardcover. 5.5"x8", 96 pages, original "satined" cloth covers recased with a new spine and new endpapers; contents with some moderate foxing. [31398] \$350