

CATALOGUE 128

A RANDOM SELECTION OF BOOKS ON THE ART MARKET



A Sotheby's Special Reserve King Size Filter 20 cigarette box. The paper box printed in gold on dark blue card to resemble rolled morocco with the façade of Sotheby's gilt relief stamped on the front. 9x2.4x6cms.

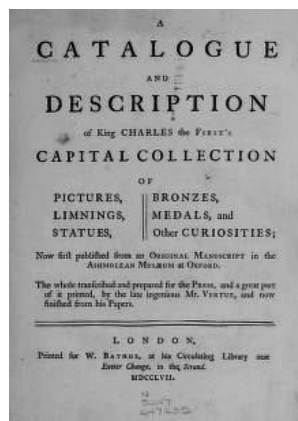
£100,000.00 !

Yes, believe it or not in 1971 Sotheby's sold its name to Wills, a division of Imperial Tobacco, for a royalty fee of £100,000!

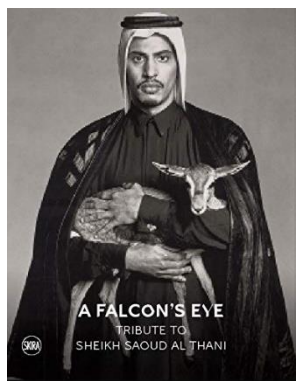
Sotheby's Special Reserve King Size Filter Cigarettes helped Sotheby's with their financial difficulties after the 1969-1970 art market downturn. The public turned them down and after a few years of disappointing sales they were withdrawn from the market. Wills had such quantities of unsold stock that they surrendered the tobacco to HM Customs to secure a refund on the excise tax.

It is now the 50th anniversary, do you think Sotheby's have plans for a vape?

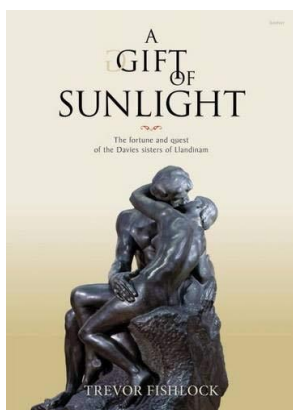
COLLECTORS, ART HISTORIANS AND PATRONAGE



A catalogue and description of King Charles the First's capital collection of pictures, limnings, statues, bronzes, medals, and other curiosities : now first published from an original manuscript in the Ashmolean Musaeum at Oxford : the whole transcribed and prepared for the press, and a great part of it printed, by the late ingenious Mr. Vertue, and now finished from his papers by George Vertue. London: W. Bathoe, 1757. Iii, 202 pages (page 111 misnumbered 109 as usual), extra illustrated with a frontispiece portrait of Charles I by van Dyck and a "bust of Charles I from an original bronze by Bernini, taken from a picture by Vandyke"; bound with; **An Inventory and Appraisement of the Plate in the Lower Jewel House of the Tower, Anno 1649**, originally published in *Archaeologia* Vol 15 1806, pp. 271-290. Bound in a red straight-grained morocco by Charles Lewis (circa 1807?) with his blindstamped signature on the inside front board. [Ref: 29025] £12,500.00



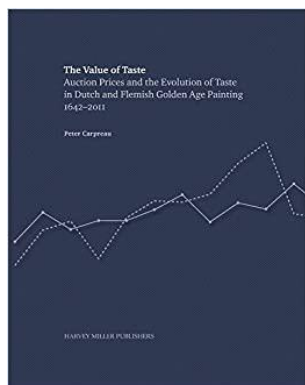
A Falcon's Eye: Tribute to Sheikh Saoud Al Thani by Hubert Bari and Mounia Chekhab-Abudaya. Exhibition: Doha, Museum of Islamic Arts, 2020. 216 pages, 212 illustrations in colour. Paperback. 28×22cms. *With 98 catalogue entries prefaced by Their Excellencies Sheika Al Mayassa bint Hamad bin Khalifa Al Thani and Sheika Sara bint Saoud bin Mohamed Al Thani, the present volume celebrates the incredible eye and vast interests of Sheikh Saoud Al Thani. 'From Islamic art to Fabergé objects, photography, Art Deco furniture, fossils, minerals, ancient coins and classical sculptures', the Sheikh himself gave an account of his collecting practice in the previously unpublished essay 'My Frog is My Time Machine'.* [Ref: 120338] £42.00



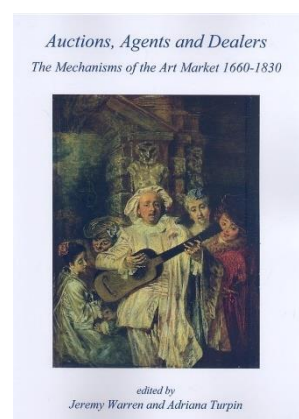
A Gift of Sunlight : The fortune and quest of the Davies sisters of Llandinam by Trevor Fishlock. Llandysul: 2014. Ix, 266 pages. Hard cover. 25×18.5cms. *Narrates the story of the Davies sisters, Margaret and Gwendoline, who used their family's fortune in coal to build what became the largest collection of Impressionist and Post-Impressionist art in Britain, later bequeathing it to the National Museum of Wales, Cardiff. It included Old Masters such as Botticelli and El Greco, as well as contemporary British artists such as John Singer Sargent, Robert Bevan and Paul Nash. With photographs from the family archive, as well as a list of prices and dates of acquisitions.* [Ref: 103879] £15.00



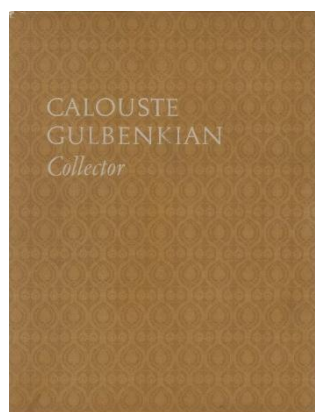
Art Collecting and Lineage in the Elizabethan Age. The Lumley Inventory and Pedigree. Facsimile and Commentary on the Manuscript in the Possession of the Earls of Scarborough by Mark Evans. London: 2010. 168 pages, with colour facsimile and 80 comparative illustrations. Cloth. 45×31cms. [Ref: 98384] £220.00



Auction Prices and the Evolution of Taste in Dutch and Flemish Golden Age Painting (1642-200): The Value of Taste by Peter Carpreau. London: 2017. About 400 pages; 100 black&white illustrations. Hardback. 27×19.5cms. [Ref: 115354] £102.00

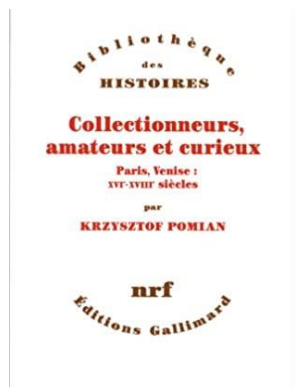


Auctions, agents and dealers: the mechanisms of the art market, 1660-1830 by Jeremy Warren and Adriana Turpin. Oxford : Beazley Archive : Archaeopress ; London : Wallace Collection, 2007 171 pages, illustrated. *The Art trade and its urban context: England and the Netherlands compared, 1550-1750* by David Ormrod : *The Auction Duty Act of 1777: the beginning of institutionalisation of auctions in Britain* by Satomi Ohashi : *The Almoneda: the second-hand art market in Spain* by Mari-Tere Alvarez : *The Market for Netherlandish paintings in Paris, 1750-1815* by Hans J. Van Miegroet : *Le Tableau et son prix à Paris, 1760-80: English summary* by Patrick Michel : *The System governing appraised value in Ancien Régime France* by Alden R. Gordon : *The Marquis de Vassé against the art dealer Jacques Lenglier: a case study of an eighteenth-century Parisian auction* by François Marandet : *Pierre Sirois (1665-1726): le premier marchand de Watteau: English summary* by Guillaume Glorieux : *The Purchase of the past: Dr. Richard Rawlinson (1690-1755) and the collecting of history* by John Cherry : *John Anderson and John Bouttats: picture dealers in eighteenth-century London* by David Connell : *Sir Godfrey Copley as patron and consumer. 1685-1705* by David Mitchell : *The Rise and fall of a British connoisseur: the career of Michael Bryan (1757-1821), picture dealer extraordinaire* by Julia Armstrong-Totten : *In keeping with the truth: the German art market and its role in the development of connoisseurship in the eighteenth century* by Thomas Ketelsen : *Abraham Hume e Giovanni Maria Sasso: il mercato artistico tra Venezia e Londra nel settecento: English summary* by Linda Borean. [Ref: 89732] £50.00



Calouste Gulbenkian, Collector by José de Azeredo Perdigão. Lisbon: Calouste Gulbenkian Foundation, 1969. 237 pages, illustrated. Hard cover. 29×22cms. [Ref: 120600] £20.00

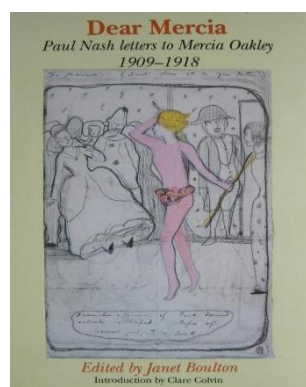
Catalogo Della Mostra D'Arte Antica : Lorenzo Il Magnifico e Le Arti by Licia Collobi Raghianti & Giovanni Poggi. Exhibition: Florence, Palazzo Strozzi, 1949. 80 pages, with plates. Hardback. 19×14cms. *Bound together with the small catalogue "Mostra dei Documenti della Vita di Lorenzo", exhibition curated by Giovanni Poggi and hosted in Palazzo Strozzi to complement the main exhibition. Text in Italian.* [Ref: 117199] £40.00



Collectionneurs, amateurs et curieux. Paris, Venise, XVIe-XVIIIe siècle by Krzysztof Pomian. Gallimard, 1987. 367 pages. Paperback. 14×22.5cms. *Text in French.*

[Ref: 109170]

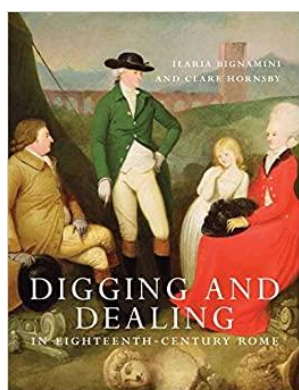
£20.00



Dear Mercia: Paul Nash Letters to Mercia Oakley, 1909-18 edited by Janet Boulton with an introduction by Clare Colvin. Wakefield: The Fleece Press, 1991. 108 pages, with facsimile letters tipped-in. From an edition limited to 300 copies only. Bound in decorative paper boards and cloth spine, in a slipcase. 28.5×19.5cms.

[Ref: 104940]

£65.00



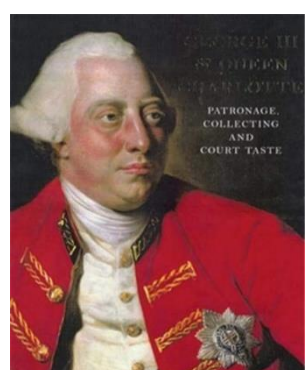
Digging and Dealing in Eighteenth-century Rome by Ilaria Bignamini and Clare Hornsby. 2 volumes. Vol. I: 288 pages; Vol. II: 176 pages with 50 colour and 200 monochrome illustrations. Hard cover. 27×21.7cms. *Comprehensive account of all British-led excavation sites around Rome at the height of the Grand Tour. 50 sites are located on maps and the sculptures and works of art found there are followed via dealers from there to the private collectors in Britain, with many of the works now in public collections worldwide. Volume I maps the sites and presents biographies of the major names in Anglo-Italian dealing and collecting. Volume II reproduces letters from dealers and excavators to English collectors, offering detailed insight into the art market at the time.*

[Ref: 91375]

£45.00

Flemish Artists of the Valois Courts by Ruth Massey Tovell. University of Toronto Press, 1950. 157 pages, 49 black & white illustrations. Number 136 of 550 copies, signed by author. Hardback. 24×32cms. *A survey of the fourteenth and early fifteenth century development of book illumination and panel painting at the Valois courts of Charles V, the Duke of Berry and the Dukes of Burgundy. Including a chapter on Claus Sluter and a discussion of the Ghent altarpiece.* [Ref: 119718]

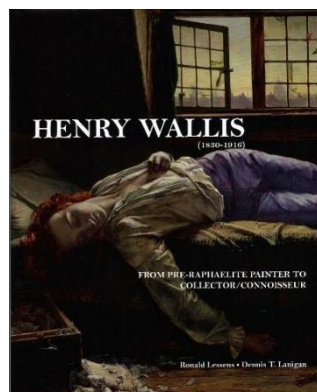
£25.00



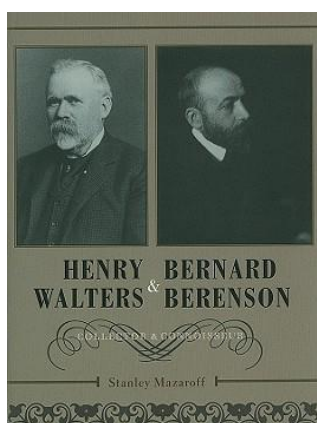
George III and Queen Charlotte. Patronage, Collecting and Court Taste edited by Jane Roberts. Exhibition: London, Buckingham Palace, 2004. 356 pages with 362 colour illustrations. Cloth, 29×23cms. *Study of the role of George III, Queen Charlotte and their family in encouraging the arts within the court and in society as a whole during the 50 years of the King's reign. With family tree, concordance, bibliography and index.*

[Ref: 79298]

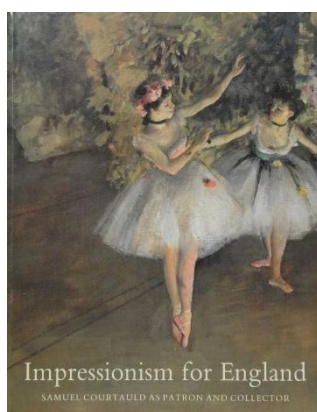
£30.00



Henry Wallis: From Pre-Raphaelite Painter to Collector/Connoisseur by Ronald Lessens. 2019. 316 pages, 164 colour and 119 black & white illustrations. Hardback. 30×24cms. *First monograph on Henry Wallis, setting his famous 'Death of Chatterton' in the larger context of his oeuvre and his ties to the Pre-Raphaelite circle, supplemented by provenance and contemporary exhibition reviews. With a comprehensive biographical account of the artist as a collector of manuscripts, metalwork, glassware, antiquities, fabrics and Islamic ceramics. The appendices include lists of the objects Wallis donated to the British Museum and the V & A as well as personal correspondence with Dante Gabriel Rossetti, William Holman Hunt, Edward Burne-Jones and William Morris.* [Ref: 120038] £45.00



Henry Walters and Bernard Berenson: Collector and Connoisseur by Stanley Mazaroff. Baltimore: 2010. 248 pages with 32 illustrations. *Using correspondence and archival documents, this publication weaves together the volatile relationship between Berenson the scholar and Walters the collector, a connection that developed after Berenson offered to appraise and augment Walter's already impressive collection just before World War I. The relationship soured over dealings and de-attributions but the result, in this book, is a provoking story about the highs and lows of collecting and the founding of art museums.* [Ref: 93161] £21.00



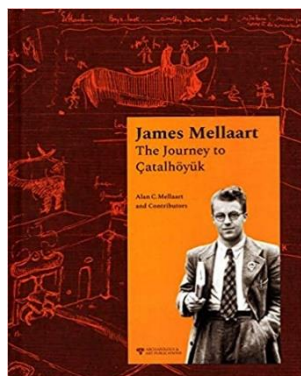
Impressionism for England. Samuel Courtauld as Patron and Collector by John House. Exhibition: London, Royal Academy, 1994. 252 pages with 100 colour plates and 30 monochrome illustrations. Paperback. 28.5×23.5cms. *A survey of the collecting and patronage of the industrialist Samuel Courtauld. Introductory essays cover a variety of topics such as: England's cultural history between World Wars I and II; Courtauld's collecting in the context of the cultural politics of England during the period; and the reception and gradual acceptance of modern art in English national museums. With detailed catalogue entries on all the French pictures in Courtauld's private collection, and complete annotated checklist of his purchases. The exhibition focuses on the private collection and includes paintings given to the Institute, and works bequeathed to Courtauld's family and friends. With index.* [Ref: 50041] £8.00

In Flagrate Collecto



Marilynn Gelfman Karp

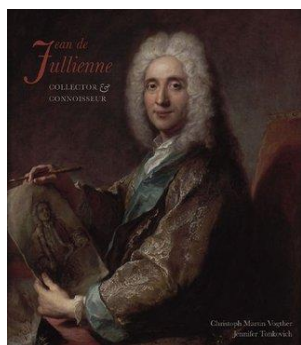
In Flagrate Collecto. Caught in the Act of Collecting by Marilyn Gelfman Karp. New York: 2006. 368 pages with 1,000 colour illustrations. Boards. 30×23.5cms. *In this book, illustrated with lost and found objects including buttons, matchbooks, rubbers, cigar rings and other humble objects, the author declares that collecting is a calling and explains the 'rapture of the capture'.* [Ref: 85263] £25.00



James Mellaart The Journey to Çatalhöyük by Alan Mellaart & contributors. Istanbul: 2020. 476 pages, 149 colour and 90 black and white illustrations. Hardback. 27×20cms. *Mellaart whilst being one of the most controversial characters in the history of archaeology, discovered and excavated the Neolithic site Çatalhöyük. The book has a chapter on the Dorak Affair and includes previously unseen archival material, including Mellaart's personal notebooks and accounts. The book is said by the publisher to be a limited edition.*

[Ref: 120576]

£90.00



Jean de Julienne: Collector and Connoisseur by Christoph Vogtherr, Jennifer Tonkovich and Andreas Henning. Exhibition: London, Wallace Collection, 2011. 152 pages with 100 illustrations. Paperback. 28×24.5cms. *Fully-illustrated exhibition catalogue presenting highlights from the collection of Jean de Julienne, a leading collector of the 18th century and, most notably, editor and dealer of Antoine Watteau's oeuvre. Drawn from major European collections both public and private, it reflects Julienne's forward-thinking taste in French and Netherlandish art in sketches, pastels and drawings. This exhibition will run concurrently with the Royal Academy's exhibition of Watteau drawings.*

[Ref: 93332]

£25.00

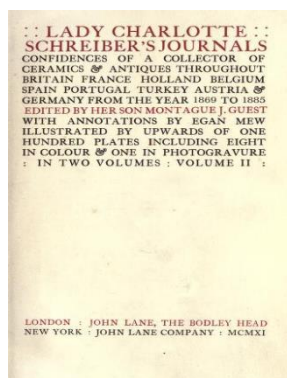


Journal d'un collectionneur. Marchand de Tableaux by René Gimpel.

Paris: Calmann-Levy, 1963. 500 pages; illustrated. Paperback. 23×18.3cms. *Text in French.*

[Ref: 115566]

£15.00



Lady Charlotte Schreiber's Journals. Confidences of a Collector of Ceramics & Antiques throughout Britain, France, Holland, Belgium, Spain, Portugal, Turkey, Austria & Germany from the year 1869 to 1885 edited by Montagu J. Guest. 2 volumes. London: Bodley Head, 1911.

I. x1, 503 pages plus 5 colour and 58 monochrome plates. II. 541 pages plus 5 colour and 46 monochrome plates, and 5 monochrome illustrations. Printed cloth, top edge gilt, slightly rubbed. 25.5×17cms. [Ref: 38075]

£95.00

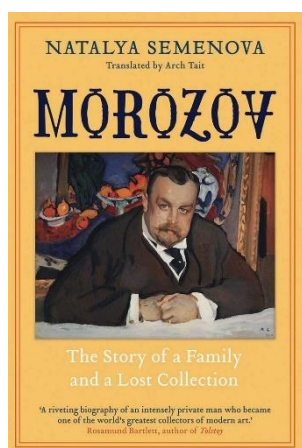


Les collectionneurs des impressionnistes: Amateurs et marchands

by Anne Distel. Lausanne: Bibliothèque des Arts, 1989. 284 pages, 230 illustrations, 150 in colour, inscribed by the author. Hard cover. 30.5×27cms. *Comprehensive history of the patrons and dealers of Impressionist art, including essays on the pre- and post- impressionist art market and biographical accounts of the dealers. Text in French.*

[Ref: 118949]

£105.00



Morozov. The Story of a Family and a Lost Collection by Natalya Semenova. Exhibition: Paris, Fondation Louis Vuitton, 2020. 288 pages, 29 colour and 27 black & white illustrations. Hardback. *Published to coincide with "The Morozov Collection" exhibition at the Fondation Louis Vuitton, Paris, in October 2020.*

[Ref: 120510]

£25.00

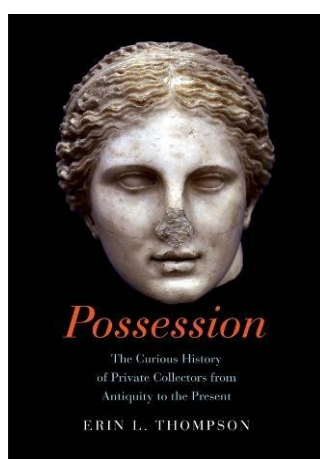


My Dear BB. The Letters of Bernard Berenson and Kenneth Clark, 1925-1959

edited by Robert Cumming. New Haven: 2015. 352 pages, with 50 black and white illustrations. Hardback. 23cms. *Divulging the unique correspondence between two legendary art historians of the twentieth century. The letters trace the growth of the two scholars' thirty- four year intimate friendship through conversations on art, family, politics, books, and personal discoveries.*

[Ref: 105588]

£25.00



Possession. The Curious History of Private Collectors from Antiquity to the Present

by Erin Thompson. New Haven and London: 2016. 232 pages; 17 black & white illustrations. Hardback. 23.5×15.6cms. *Written by an assistant professor at the John Jay College of Criminal Justice, CUNY. The book has chapters titled "By Means of a Little Castration": Restoration and Manipulation', and 'The Privileges of Lovers: Erotic Connections with Antiquity'. The author then takes selective quotes from, amongst many others, George Ortiz, Carlos Picón, and Shelby White, in order to advance her argument in a chapter entitled 'Collectors' Failed Justification for Looting and Smuggling'.*

[Ref: 112175]

£20.00

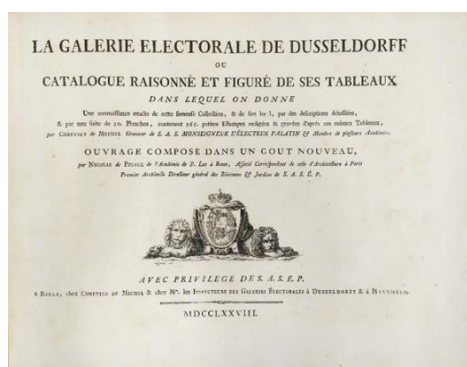


La Galerie Electorale de Dusseldorff, ou Catalogue Raisonné et Figuré de ses Tableaux dans lequel on donne Une connoissance exacte de cette fameuse Collection , & de son local, par des descriptions détaillés & par une suite de 30. Planches, contenant 365. petites Estampes redigées & gravées daprès ces mêmes Tableaux, par Chretien de Mechel by Nicolas de Pigage. Basle: Chez Chretien de Mechel & chez Mrs. les Inspecteurs des Galeries Electorales à Dusseldorff & à Mannheim, 1778. First Edition., oblong folio,

pp. [4], vii-xiv, [2], 34, [2], 28, [2], 52, [2], 42, [2], 28, [2], 32, [33-34], 35-44, [2]; 30 engraved plates numbered A-D, 1-26 engraved vignettes on main titles and further engraved vignettes on sectional titles, printed in two columns in a large type on thick paper. Bound in early 19th century green goatskin, heavily gilt; title and spine a little spotted; contemporary brown leather, five raised bands with a floral motif, all edges and endpapers marbled.

[Ref: 092678]

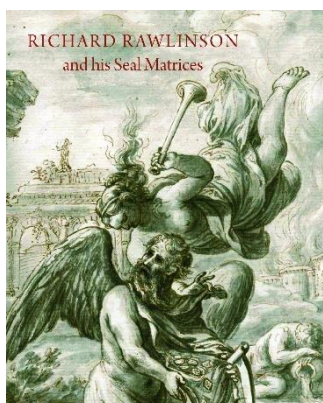
£ 5,000.00



The catalogue was one of the first critical attempts to arrange a collection by school and chronology. The first plate is an elaborate allegorical frontispiece; which is followed by the plan and elevation (with sections of two wings revealing the pictures on the walls) of the purpose-built exhibition building. The descriptive text concludes with a cross referenced index of artists including their dates and main location. 'Around 1780 Central Europe became the site of some of the most progressive art display and cataloguing, particularly in the work of Wilhelm Lambert Krahe at and Christian von Mechel in Vienna. Krahe was curator of the art collection of Karl Theodor, Elector of Bavaria; perhaps influenced by Lépicié's catalogue, he broke with the Central European tradition of displaying paintings by size or subject-

matter and installed the Elector's collection primarily by school and artist. An illustrated catalogue, La Galerie Electorale de Dusseldorff, ou catalogue raisonné et figuré de ses tableaux by Nicolas de Pigage, with illustrations engraved by Mechel, was published in 1778. Soon after, Mechel was commissioned by Joseph II of Austria to catalogue the Habsburg collection in the Schloss Belvedere, Vienna, which was opened to the public. Mechel's Catalogue des tableaux de la Galerie Impériale et Royale de Vienne (1784), although not illustrated (except with occasional decorative tailpieces), reflects some of Krahe's ideas about the proper organization of exhibited works into national schools and artists' oeuvres but adds some didactic refinements: thus the numbers on the picture frames in the galleries match the ones on their catalogue entries, the most noteworthy of these being starred for the sake of viewers with limited time. The alphabetical index at the end of the catalogue of artists' names and birth and death dates, with reproductions of some artists' monograms, was intended as a research aid.'



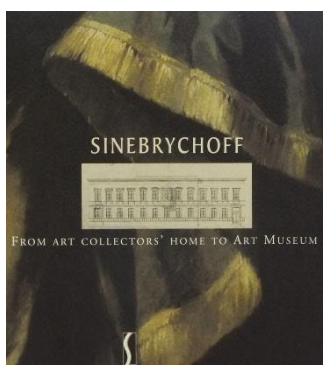


Richard Rawlinson and his Seal Matrices. Collecting in the Early Eighteenth Century by John Cherry. 2016. 192 pages; colour illustrations. Hardback.

23×29cms. *The Rawlinson collection of seal matrices in the University of Oxford was created by Richard Rawlinson in the first half of the eighteenth century and it includes 830 matrices from the 13th to the 18th Century. Although the majority of the matrices are Italian, and were acquired by Rawlinson from Giovanni Andrea Lorenzani, the collection also includes examples from England, Wales, Scotland, Ireland, Germany, Spain and Scandinavia. The publication describes and illustrates in details one hundred seals, providing important documentation previously unpublished.*

[Ref: 109861]

£40.00



Sinebrychoff, From Art Collectors' Home To Art Museum by Minerva Keltanen. Helsinki: Sinebrychoff Art Museum, 2004. 147 pages; illustrated. Hardback.

21.5×27.4cms.

[Ref: 115537]

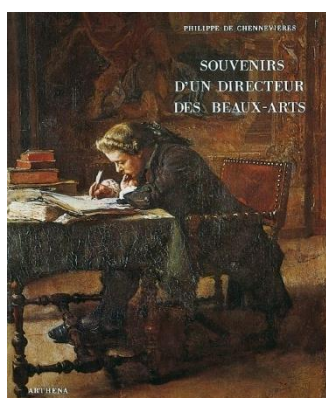
£15.00



Schilder-Thooneel/Theatrum Pictorum by David Teniers the Younger. Brussels: for the author. 1660. Folio. 4 title pages with engraved cartouches, this copy with Dutch, Latin and Spanish twice in place of the French text which is lacking. Modello portrait frontispiece depicting the patron Leopold Wilhelm, 238 of the 248 called for engravings (of which 6 are double-page); head and tail-pieces, and engraved initials in the preliminary material. A little worn, some staining and foxing affecting a few plates, one leaf trimmed along the lower edge not affecting the plate, some small repairs. Bound in a period calf binding, tooled and gilt with the arms of the Archduke Leopold Wilhelm of Austria in the central panels of the front and back boards. Rebacked. *First edition of the first "comprehensive publication of a princely collection of paintings" that "represents an extraordinarily important step on the on the long road leading to the modern art book.*

[Ref: 115404]

£8,500.00



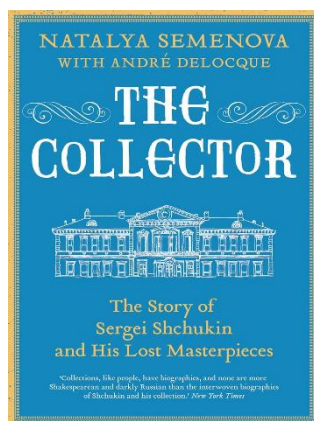
Souvenirs d'un Directeur des Beaux-Arts by Philippe de Chennevieres. Arthena, 1979. 662 pages, black & white illustrations throughout and 4 color plates. Hardback. 21×28cms. *With a preface by Jacques Foucart and Louis-Antoine Prat. The four parts reprinted in this volume were originally issued between 1883 and 1889. Text in French.*

[Ref: 109159]

£30.00

Storia di una Collezione. Dai Libri di Disegni e Stampe del Cardinal Leopoldo alle Campagne di Inventariazione dell'eta Moderna

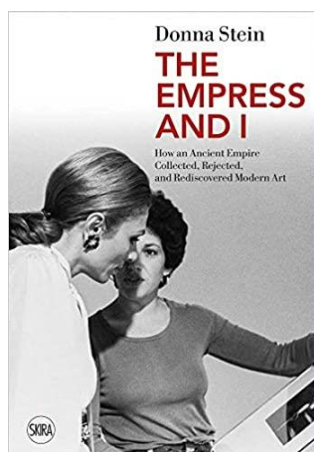
by Miriam Fileti Mazza. Florence: 2009. Series: Gabinetto Disegni e Stampe degli Uffizi. 438 pages with 47 colour and 48 monochrome illustrations. Cloth. 30×21.5cms. *Looks at the management of the prints and drawings room at the Uffizi from the 17th century through to the present day, and in particular how it was affected by prevailing collecting habits. The collecting climate went through many changes from 17th century trends in classification, to the market stimulated under the Medici and on to its present relationship with the contemporary art world. Text in Italian.* [Ref: 91572] £100.00



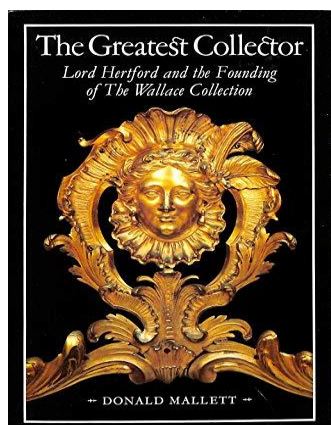
The Collector. The Story of Sergei Shchukin and His Lost Masterpieces

by Natalia Semenova & André-Marc Delocque-Fourcaud. New Haven and London: 2018. 320 pages, 34 illustrations. Hardback. 23.5×15.6cms. *This is the first English-language biography of Sergei Shchukin, the highly successful textiles merchant and collector in the latter half of the nineteenth century. He was one of the first to appreciate the qualities of the Impressionists and Post-Impressionists and to acquire works by Cézanne, Matisse, and Picasso. Featuring personal diary entries, correspondence, interviews, and archival research, this volume brings to light both Shchukin's controversial reputation and his unique significance for the history of the Russian art world.* [Ref: 117366] £25.00

The Devil and Dr. Barnes. Portrait of an American Art Collector by Howard Greenfeld. London: Marion Boyars, 1989. Viii, 306 pages, illustrated. Hard cover. 23.5×16cms. [Ref: 120607] £8.00

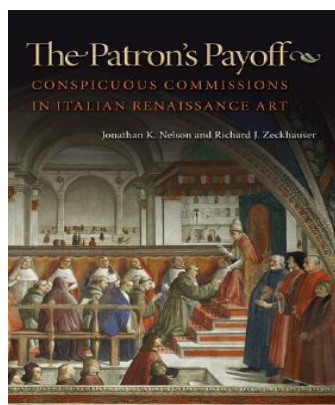


The Empress and I: How an Ancient Empire Collected, Rejected and Rediscovered Modern Art by Donna Stein. 2021. 277 pages, fully illustrated in colour. Paperback. 24.1×16.5cms. *Chronological account of the collaboration between New York art advisor Donna Stein and Farah Diba Pahlavi, the Empress of Iran, focusing on the I made for the Museum of Contemporary Art in Tehran. With a section of previously unpublished documents including the organisation plan and budget of the museum, lists of proposed purchases and letters to and from the Empress.* [Ref: 120686] £38.00



The Greatest Collector. Lord Hertford and the Founding of the Wallace Collection

by Donald Mallett. London: Macmillan, 1979. xiv, 222 pages, illustrated. Hard cover. 23.5×16cms. [Ref: 73851] £18.00



The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art edited by Jonathan K. Nelson & Richard J. Zeckhauser.

Woodstock: 2009. 256pp. with 51 half-tone illustrations. Cloth. 25.5×18cms. *Assesses the meaning of art patronage and the effects of patrons' needs for self-promotion on the paintings, sculptures and buildings of Renaissance Italy. It looks at the decoration of private chapels, donor portraits and private palaces and what they reveals about material culture in Italy between 1300-1600.*

[Ref: 90040]

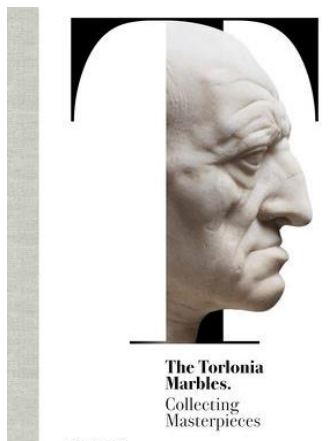
£18.00



The Stroganoffs: Patrons and Collectors. Stroganovy: Metsenaty I Kollektсионery edited by G. V. Vilinbakhov. Exhibition: St. Petersburg, Hermitage, 2003. 312pp., illustrated in colour. Paperback. 27.5×21cms. *Text in Russian (Cyrillic).*

[Ref: 96462]

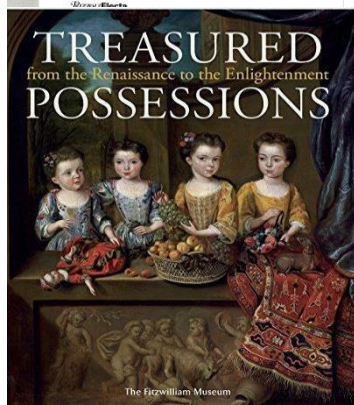
£98.00



The Torlonia Marbles. Collecting Masterpieces by Carlo Gasparri and Salvatore Settis. Exhibition: Rome, Palazzo Caffarelli, 2020. 320 pages, fully illustrated in colour. Hardback. 32 22cms. *Last published in the nineteenth century, the Torlonia Collection comprised more than 600 Greek and Roman works, marbles and bronzes, reliefs and sarcophagi. This catalogue of the exhibition in Rome focuses on the sculptures, with 92 entries illustrated and discussed in detail. Including a history of the collection and an account of their restorations.*

[Ref: 120466]

£45.00



Treasured Possessions from the Renaissance to the Enlightenment edited by Victoria Avery, Melissa Calaresu and Mary Laven.

2015. 304 pages with 300 colour illustrations. Hardback.

[Ref: 104365]

£39.95

BUYING, SELLING, DEALERS AND DEALING

A DYNASTY OF DEALERS

John Smith and Successors
1801-1924

A Study of the Art Market in Nineteenth-Century London

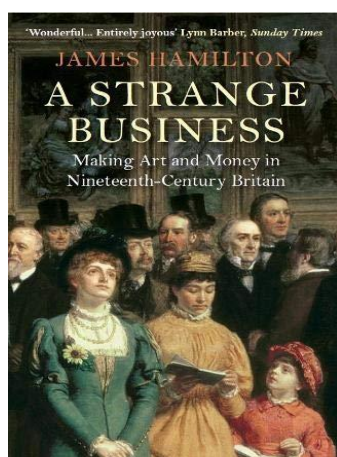
Charles Sebag-Montefiore with
Julia I. Armstrong-Totten

The Roxburghe Club
MCMXIII

A Dynasty of Dealers. John Smith and Successors 1801-1924. A Study of the Art Market in Nineteenth-Century London by Charles Sebag-Montefiore with Julia I. Armstrong-Totten. London: The Roxburghe Club, 2013. 464pp., with 60 illustrations. Hardback. *Monograph on a sparsely documented area, focusing on the art dealer and writer John Smith (1781-1855) who compiled an important catalogue of Dutch, Flemish and French works of art, revered as a landmark of connoisseurial scholarship in its day and as revised by Hofstede de Groot, still relevant as a canonical reference work. Smith's dealership perspective is contextualised in relation to the art market and those who relied on his work. Published, as all Roxburghe Club books, to exigent standards and printed in a short run with limited copies available to non-members.*

[Ref: 96223]

£250.00



A Strange Business: Making Art and Money in Nineteenth-Century Britain by James Hamilton. London: Atlantic Books, 2014. 384 pages, illustrated. Hardback. 15.8×24cms.

[Ref: 104463]

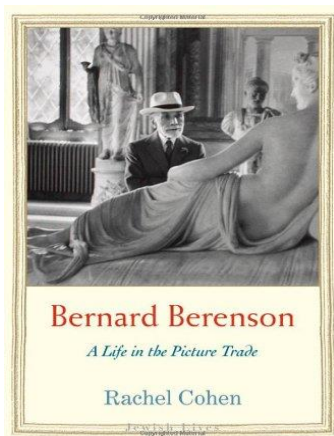
£18.00

Agnew's 1982-1992 by Julian Agnew and other contributors. London: Endeavour, 1992. 256 pages with 186 colour, 21 duotone and 12 monochrome plates, 12 monochrome illustrations. Cloth. 29.5×24cms. *History of Agnew's, published to coincide with the firm's 175th birthday and dealing exclusively with the period. Chapters range from "Private collections worldwide" to "The Algardi Bust" and "The Corning Ewer". Includes a portrait of Geoffrey Agnew.* [Ref: 45664]

£10.00

Art Auctions and Dealers: The Dissemination of Netherlandish Painting during the Ancien Regime by Dries Lyna; Filip Vermeulen & Hans Vlieghe. Turnhout: 2009. Series: Studies in European Urban History (1100-1800) Volume 20. 174pp., illustrated. Paperback. *A collection of 10 essays on the lively art market in the Low Countries before the French Revolution.* [Ref: 83687]

£65.00

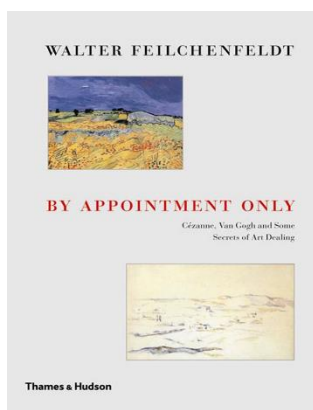


Bernard Berenson: A Life in the Picture Trade by Rachel Cohen.

New Haven: 2013. 328 pages, illustrations. Hardback. 22cms.

[Ref: 99228]

£18.99

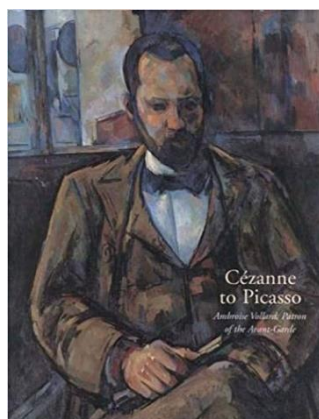


By Appointment Only: Schriften zu Kunst und Kunsthandel, Cezanne und Van Gogh by Walter Feilchenfeldt. Wadenswil: Thames & Hudson, 2006. 318 pages with 317 colour and 91 monochrome illustrations. Cloth. 28.5×20cms.

Essays comparing and contrasting the work of these two pioneering modern masters from the point of view and experience of this leading art dealer and President of the world forum of art dealers, CINO A (International Confederation of Art and Antiques dealer Associations). Text in German.

[Ref: 85431]

£20.00



Cézanne to Picasso. Ambroise Vollard, Patron of the Avant-Garde by Rebecca Rabinow and other authors. Exhibition: New York, Metropolitan Museum, 2006. 400 pages with 250 colour and 100 monochrome illustrations. Cloth. 30.4×22.8cms.

Catalogue devoted to the achievement of the French dealer and collector Vollard (1867-1939) who introduced many of the leading modernist artists of the early 20th century to the public. 22 essays examine his relationship with the art market, with artists and collectors, using a wealth of unpublished material from the newly available Vollard archive.

[Ref: 85830]

£40.00



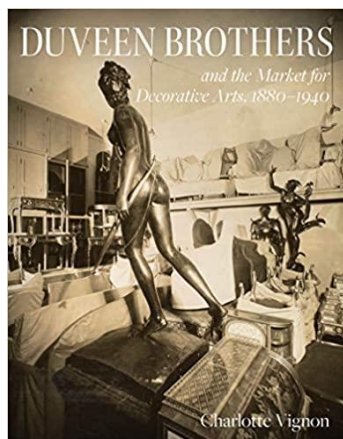
Daniel Templon. Une histoire d'art contemporain by Julie Verlaine. Exhibition: Paris, Palais de Tokyo, 2016. 480 pages. Hardback. 16.5×23.3cms. *Text in French.*

[Ref: 110404]

£35.00

Descrizione dei vetri ornati di figure in oro appartenenti al sig. Tommaso Capobianchi negoziante d'antichità in via del Babuino, n. 152 by Raffaele Garrucci. [1862]. 8 pages, 9 engraved

plates. Wrappers. 26.5×19cms. *Dealers catalogue of 13 pieces of gold-glass from the collection of Baron Alessio Recupero. Every piece illustrated. Text in Italian.* [Ref: 106578] £95.00

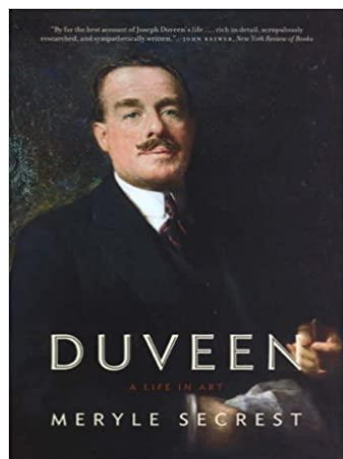


Duveen Brothers and the Market for Decorative Arts, 1880-1940

by Charlotte Vignon. 2019. 320 pages, 89 colour illustrations. Hardback. 19×24cms. *A thorough examination of the brothers' dealings focusing on their role in the export of antique furniture, bronzes, ceramics and tapestries from Europe to America. The impact on the history of collecting and the commercial strategies that underlined it are based on the firm's archives, invoices and personal letters which were acquired by The Clark Art Institute in the 1960's. They are now on loan to the Getty.*

[Ref: 119767]

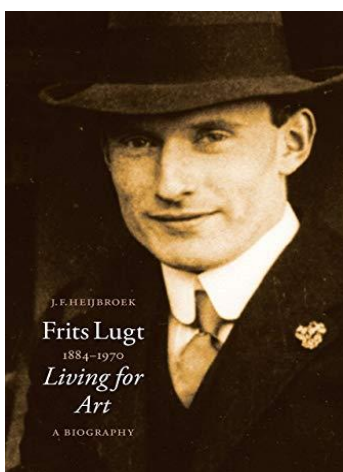
£44.95



Duveen: A Life in Art by Meryle Secrest. New York: 2004. 517 pages with 57 monochrome illustrations. 24×16.6cms. *Biography of the Old Master dealer, Joseph Duveen, later Lord Duveen of Millbank (1869-1939), who dominated the world art market during the 1920s and '30s. Using the Duveen Brothers' archives, recently made public, the author delves into the history of the famous firm, chronicling the career of the audacious entrepreneur who headed it during its heyday, selling Rembrandts, Titians and other costly artworks to the likes of Andrew Mellon, J.P. Morgan and Henry Clay Frick.*

[Ref: 81655]

£0.00

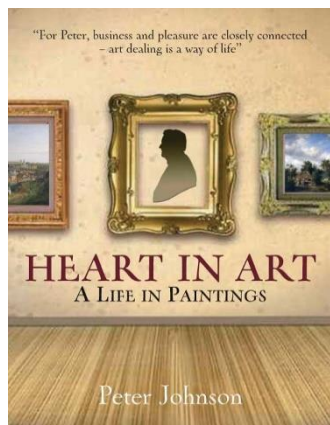


Frits Lugt 1884-1970. Living for Art: A Biography by J. F. Heijbroek.

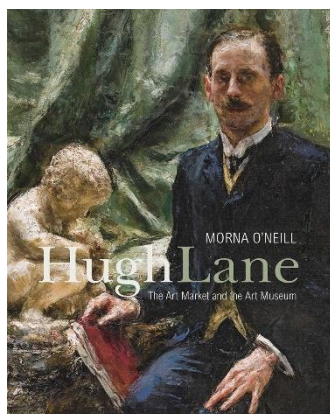
Bussum: 2012. 473pp., with 300 colour illustrations. Hardback, 24.5×17cms. *Biography in English of the Dutch art historian and collector Frits Lugt. Lugt began his career at Amsterdam auction house Frederik Muller, later producing four volumes of the Répertoire des catalogues de ventes publiques. Among his other key publications are Les marques de collections de dessins et d'estampes, and his inventories of the drawings of the Northern Schools in the Louvre. Alongside his art historical research, Lugt also assembled one of the world's most eminent collections of old master drawings, which later formed the basis of his Fondation Custodia, opened in Paris in 1947 with the aim of making his collection accessible to the public, while later proving influential in the creation of the Institut Néerlandais.*

[Ref: 95404]

£38.00



Heart in Art: A Life in Paintings by Peter Johnson. London: 2011. 176 pages, illustrated throughout. Cloth. 26.9×19.8cms. *A boot! Records the story of 50 years of pictures, people, artists and dealers in the art market.*
[Ref: 93481] £24.99



Hugh Lane, The Art Market and the Art Museum by Morna O'Neill. New Haven and London: 2018. 274 pages with 98 colour illustrations. Hardback. 26×20cms. *This book follows the influential life of the Irish dealer Hugh Lane as he builds his collection. Each chapter focuses on the different cities that were important to him and his work, including London, Dublin, Cape Town and Johannesburg, and New York.*
[Ref: 117856] £30.00



Il Mercato dei Quadri a Roma nel Diciottesimo Secolo: La Domanda, L'Offerta e la Circolazione delle Opere in Un Grande Centro Artistico Europeo by Paolo Coen. 2 vols. Florence: 2010. 816 pages with 41 colour illustrations. Paperback, 24×17cms. *Text in Italian.*
[Ref: 93059] £80.00



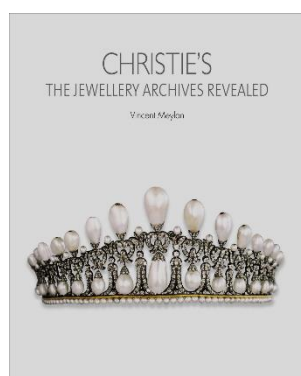
Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market edited by Sylvie Patry. Exhibition: London, National Gallery, 2015. 304 pages with 150 colour illustrations. Hardback. 28×23cms. *Tracing the legendary art dealer Paul Durand-Ruel's career and including a fine selection of works sold by the 'Father of Impressionism', this catalogue includes many fine illustrations alongside archival material and historic photographs.*
[Ref: 104382] £40.00



Marjorie Parr. Chelsea and St Ives Art Dealer by Peter Davies. Abertillery: 2008. 120 pages with colour illustrations. Paperback, 24.1×16.5cms. *A popular art dealer Parr established a successful London gallery on the Kings Road in 1963, followed by a second in St Ives. Following her death in 2007 this book covers the ups and downs of Parr's dealing life and her handling of a broad range of work that ranged from photo-realism to neo-constructivism as well as Scottish work from the Edinburgh 'School' that complemented work from St Ives and London.*

[Ref: 90847]

£20.00

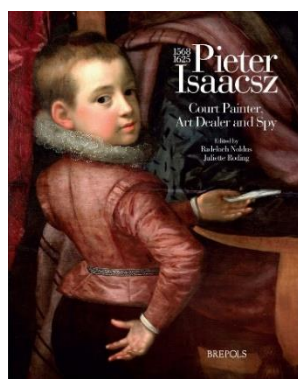


Meylan, Vincent: Christie's. The Jewellery Archives Revealed.

Suffolk: 2016. 360 pages; 234 colour and 76 black & white illustrations. Hardback. 29.5 x 24.5cms. *With full access to Christie's archives, Vincent Meylan discusses their most important jewellery sales, from the 1773 auction of pieces from the British royal family to the twentieth century movie star collections of Elizabeth Taylor, Merle Oberon and Gloria Swanson. Over 100 documents are reproduced alongside pieces like Marie Antoinette's diamonds, the Queen of Romania's sapphire and Catherine the Great's emerald brooch, of which many have never been published before.*

[Ref: 113060]

£ 55.00

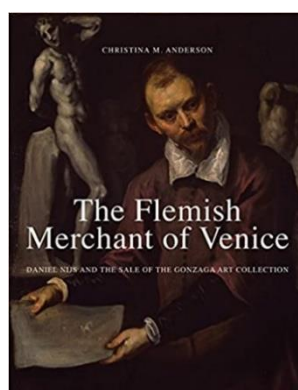


Pieter Isaacs (1569-1625). Court Painter, Art Dealer and Spy by

Badeloch Noldus & Juliette Roding. Turnhout: 2007. 320 pages with 178 colour illustrations. Cloth, 28×22cms. *Danish-born of Dutch descent, he was court painter to Christian IV but introduced a number of Dutch artists to Denmark and the royal court. He was also a spy in the service of Denmark's arch-enemy, Sweden. The publication offers a unique insight into his work and Northern European relations around 1600.*

[Ref: 88463]

£48.00



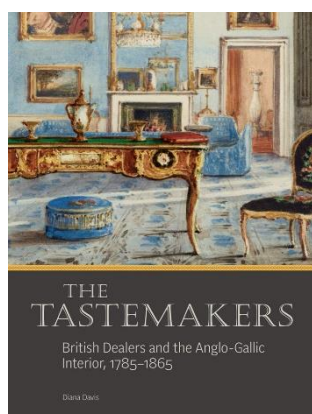
The Flemish Merchant of Venice: Daniel Nijs and the Sale of Gonzaga Art Collection by Christina M. Anderson. New Haven and London:

2015. 256 pages with 40 colour and 15 black and white illustrations. Hard cover. 25.4×19.1cms. [Ref: 105589]

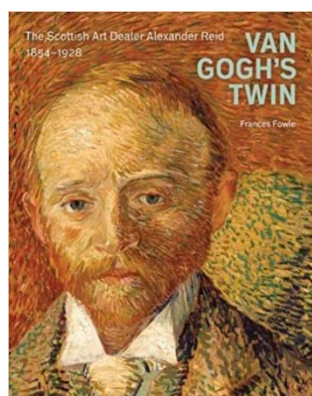
£50.00



The Journal of a Transatlantic Art Dealer: Rene Gimpel (1918-1939) by Diana Kostyrko. Turnhout: 2018. 220 pages; illustrated. Hardback. 28×22cms. [Ref: 117004] £92.00

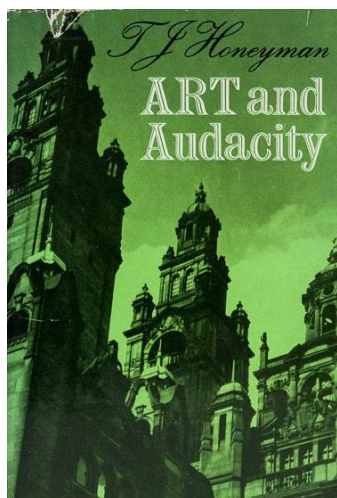


The Tastemakers: British Dealers and the Anglo-Gallic Interior, 1785-1865 by Diana Davis. 2020. 308 pages, illustrated throughout in black and white and with 59 colour plates. Hardback. 26×18.5cms. *Examining how London dealers of the period invented a new and visually splendid Anglo-Gallic decorative style. Davis examines a wide variety of documents to piece together the shadowy world of these dealers, who emerge center stage as a traders, makers, and tastemakers. Includes selected dealer biographies.* [Ref: 120261] £50.00

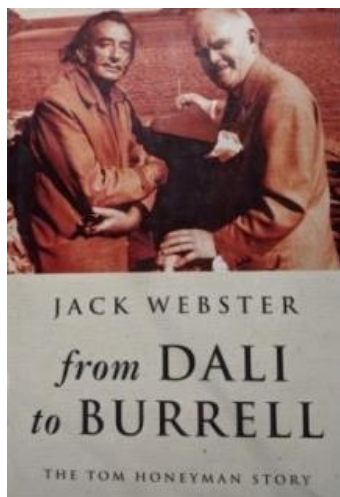


Van Gogh's Twin: The Scottish Art Dealer Alexander Reid by Frances Fowle. Edinburgh: 2010. 176 pages with 80 colour illustrations. Cloth. 25×19.5cms. *A close friend of Whistler and Van Gogh, Scottish dealer Alexander Reid was one of the first dealers to take a serious interest in Impressionist art. A contemporary of the Glasgow Boys, his clients were Scottish merchants who, as a consequence of knowing Reid, were buying Impressionist works before their English contemporaries.* [Ref: 93351] £12.00

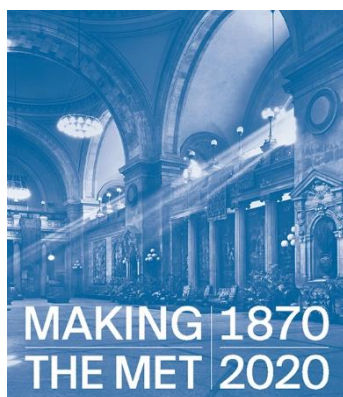
MUSEUMS



Art and Audacity by T. J. Honeyman. London: Collins, 1971. 256 pages, illustrated. Hard cover. 23.5×15.5cms. *Thomas John Honeyman (1891 -1971) born in The Gorbals, practised medicine in the East End of Glasgow, moved to London where he joined the Lefevre Gallery, became Director of the Kelvingrove Art Gallery for whom he acquired Salvador Dali's Christ of St. John of the Cross for* £8,200.
[Ref: 120605] £18.50



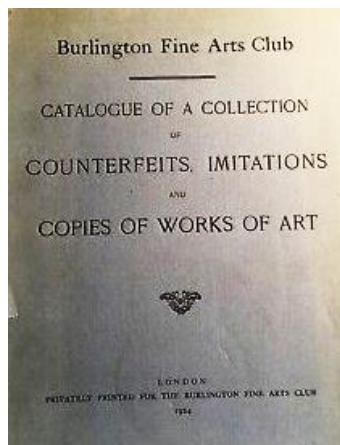
from DALI to BURRELL. The Tom Honeyman Story by Jack Webster. Edinburgh: B&W, 242 pages, illustrated. Hardback. 23.5×16cms. £12.50
[Ref: 120601]



Making the Met 1870-2020 by Andrea Bayer & Laura D. Corey. 1. 2020. 287 pages. 263 colour illustrations. Hardback. 25×30cms. *A comprehensive history of the Metropolitan museum of Art on the occasion of its 150th Anniversary. From the development of the buildings within the museum to its changing collecting policies, the catalogue explores the evolution of the encyclopedic museum.* £50.00
[Ref: 120097]

Will you help the Museum of Modern Art become a permanent organization by joining? The beginnings of MOMA. Printed card [1930] 14.5×9.9cms *Invitation to contribute put out by Abby Aldrich Rockefeller. Her husband was adamantly opposed to the museum (and to modern art in general) and originally refused to finance the venture, which resulted in its frequent shifts of location. Hence this card; an attempt to obtain funding from other sources.* £200.00
[Ref: 120766]

FORGERY



Catalogue of a Collection of Counterfeits, Imitations and Copies of Works of Art. Burlington Fine Arts Club, 1924. 112 pages. Hardback. *A photocopy, bound in cloth, of the very scarce, privately printed catalogue for the 1924 exhibition of fakes and forgeries at the Burlington Fine Arts Club, London.*
[Ref: 120612]

£50.00

Catalogue of the Avar Treasure Comprising One Hundred and Twenty-two Gold and Silver Belt Fittings of the Avar Period, Circa 700 A D together with two Byzantine silver plates bearing Constantinopolitan control stamps of the 7th century. Sale: London, Sotheby's, 14 Dec. 1981. 15 lots 32 pages lavishly illustrated. Cloth. 25×37cms. *Fascinating collection of items now regarded as forgeries.*
[Ref: 77723]

£15.00



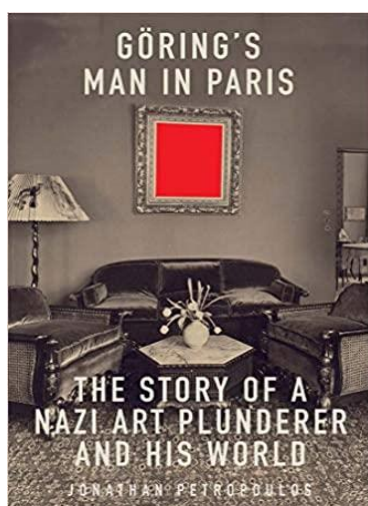
Vermeer-Van Meegeren. Back to the Truth: Two Genuine Vermeers by Jean Decoen. Rotterdam: Donker, 1951. 60 pp., 200 full page black and white plates. Cloth, 34×25.5cms.
[Ref: 94417]

£45.00

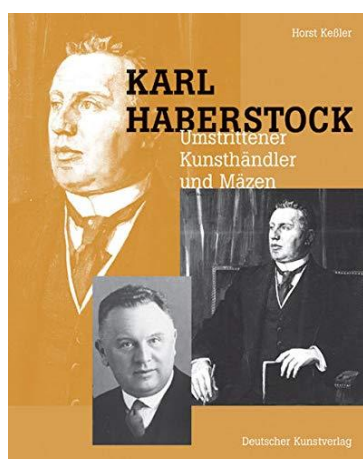
LOOT



Biographisches Handbuch deutschsprachiger Kunsthistoriker im Exil. Leben und Werk der unter dem Nationalsozialismus verfolgten und vertriebenen Wissenschaftler by Ulrike Wendland. 2 parts. Berlin: De Gruyter, 1998. 813 pages, part 1: A-K, part 2: L-Z. Hardback. 29×22cms. *Text in German.*
[Ref: 116566] £125.00



Göring's Man in Paris. The Story of a Nazi Art Plunderer and His World by Jonathan B Petropoulos. 456 pages, 47 black & white illustrations. Hardback. 24×16.5cms. *A study on Bruno Lohse (1911-2007), the Nazi dealer who supervised the theft and distribution of over three thousand art works from France, following his influence on the postwar art market. With a list of 47 works previously in the possession of Lohse and the Schönart Anstalt.*
[Ref: 120539] £25.00



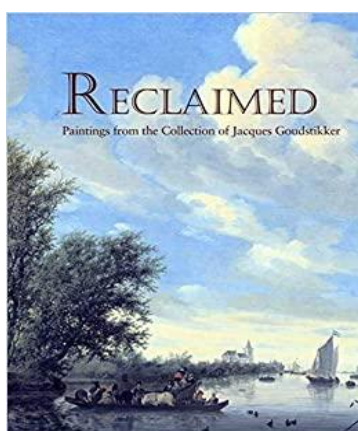
Karl Haberstock: Umstrittener Kunsthändler und Mäzen by Horst Kessler. Berlin: 2008. 368 pages with 96 colour and 500 monochrome illustrations. Boards, 29×23cms. *One of the most important art dealers in the Third Reich, this publication examines his career, his international dealing activities and his Augsburg Foundation. The appendix contains the first publication of the books of the Galerie Haberstock 1933-1944. Text in German.*
[Ref: 89303] £32.00



L'arte Conquistata Spoliazioni Napoleoniche dalle Chiese della Legazione di Urbino e Pesaro by Bonita Cleri and Claudio Giardini. 2003. 287 pages with 53 colour plates. Cloth. 33.7×25.2cms. *Explores the Napoleonic requisition and removal to France, of numerous paintings from churches in Urbino and Pesaro, and the subsequent negotiations, in which Canova played a leading part, to have most of them returned to Italy. Text in Italian.*

[Ref: 79364]

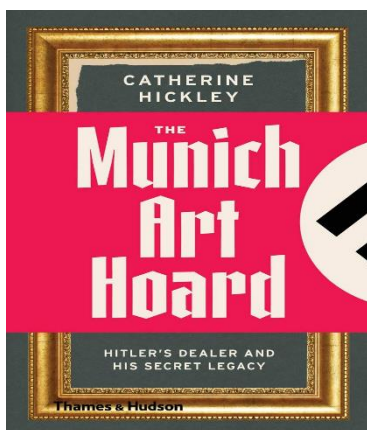
£30.00



Reclaimed. Paintings from the Collection of Jacques Goudstikker by Peter C. Sutton. New Haven and London: 2008. 224 pages with 200 illustrations. Cloth. 30.5×23.5cms. *Confiscated by Hermann Goring after his death in 1940, the collection of this successful Dutch art dealer included over 1,200 Old Master and nineteenth-century paintings. Not until 2006 was a portion of this looted art returned to his heirs by the Dutch government. The catalogue features forty of these works.*

[Ref: 89206]

£35.00

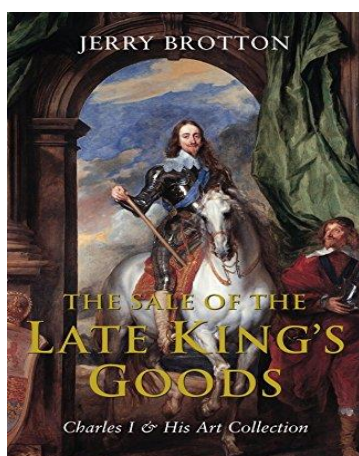


The Munich art hoard: Hitler's dealer and his secret legacy

by Catherine Hickley. London: 2016. 272 pages. Paperback. 19.7×13.2cms.

[Ref: 117742]

£12.99



The Sale of the Late King's Goods: Charles I and his Art Collection by Jerry Brotton. London: 2006. 436 pages with 43 colour and 3 monochrome illustrations. Boards, 24×16cms. *The formation and dispersal of one of the most important art collections ever formed in the England is explored. After the King's execution in 1649 nearly 2000 paintings, tapestries, statues and drawings were sold or given away in an attempt to settle the king's debts and raise money for Oliver Cromwell's military forces, many of the finest works ending up in Paris, Madrid and Vienna. The restoration of parts of the collection after 1660 and the impact on the nascent art market is discussed.*

[Ref: 85718]

£10.00