

Catalogue 234

Jonathan A. Hill
Bookseller

Art Books, Artists' Books,
Book Arts and Bookworks

New York City

2021

JONATHAN A. HILL BOOKSELLER

325 West End Avenue, Apt. 10b
New York, New York 10023-8143
home page: www.jonathanahill.com

JONATHAN A. HILL	mobile: 917-294-2678 e-mail: jonathan@jonathanahill.com
MEGUMI K. HILL	mobile: 917-860-4862 e-mail: mkhny@aol.com
YOSHI HILL	mobile: 646-420-4652 e-mail: yoshi@jonathanahill.com

Further illustrations can be seen on our webpage.

Member:	International League of Antiquarian Booksellers, Antiquarian Booksellers' Association of America
---------	-----------------------------------------------------------------------------------------------------------

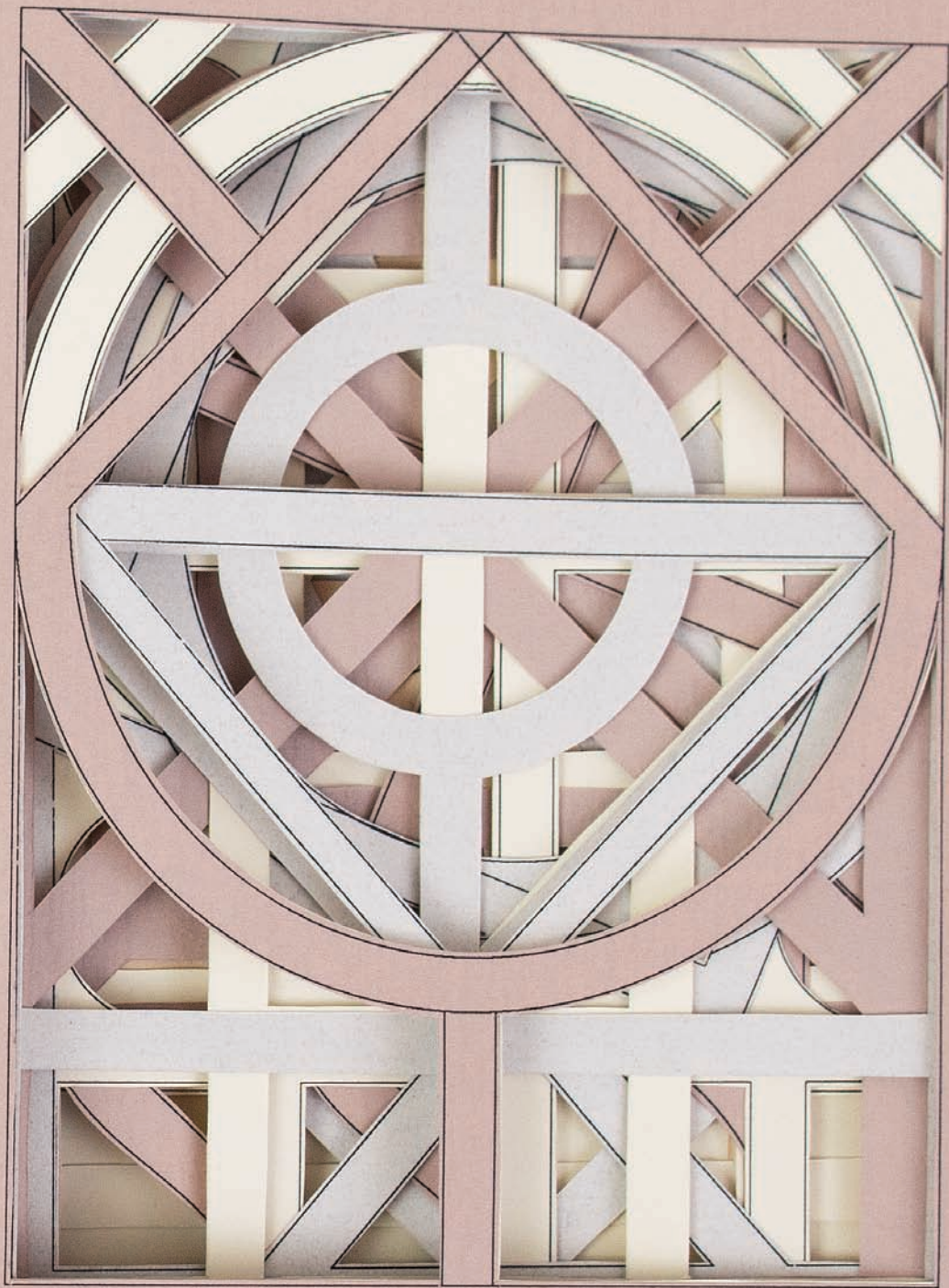
We accept Master Card, Visa, and American Express.

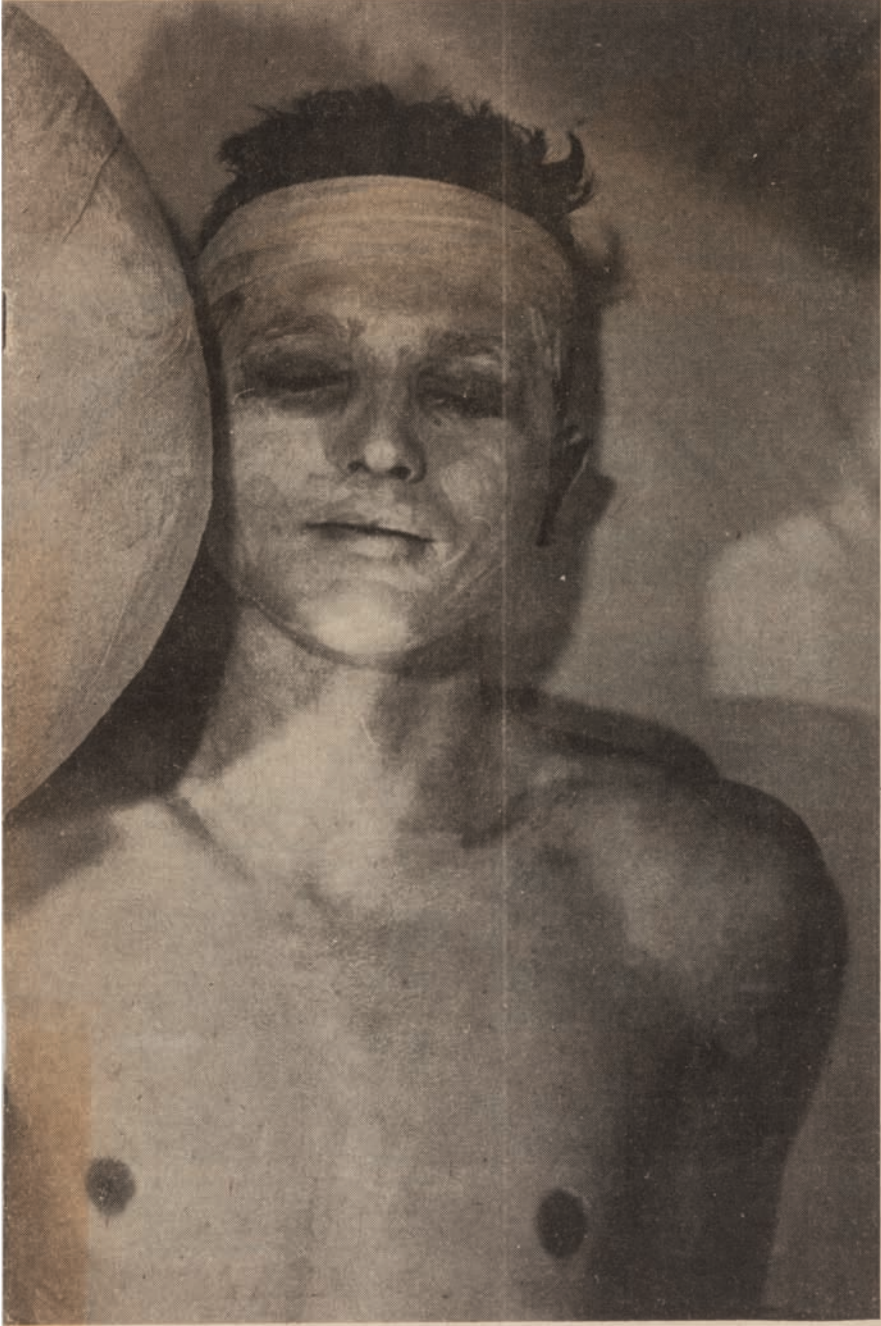
Terms are as usual:	Any book returnable within five days of receipt, payment due within thirty days of receipt. Persons ordering for the first time are requested to remit with order, or supply suitable trade references.
---------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Residents of New York State should include appropriate sales tax.

COVER ILLUSTRATION: © 2020 The LeWitt Estate / Artists Rights Society (ARS), New York

PRINTED IN CHINA





ART METROPOLE CATALOGUE NO. 5 - FALL 1977

FEATURING EUROPEAN BOOKS BY ARTISTS

1. **ART METROPOLE, bookseller.** [From upper cover]: Catalogue No. 5 – Fall 1977: Featuring European Books by Artists. Black & white illus. (some full-page). 47 pp. Large 4to (277 x 205 mm.), pictorial wrappers, staple-bound. [Toronto: 1977]. \$350.00

A rare and early catalogue issued by Art Metropole, the first large-scale distributors of artists' books and publications in North America. This catalogue offers dozens of works by European artists such as Abramovic, Beuys, Boltanski, Broodthaers, Buren, Darboven, Dibbets, Ehrenberg, Filliou, Fulton, Graham, Rebecca Horn, Hansjörg Mayer, Merz, Nannucci, Polke, Maria Reiche, Rot, Schwitters, Spoerri, Lea Vergine, Vostell, etc. Publications from Art Metropole, periodicals, records, and videos are also listed for sale, with prices. The graphic cover art comes from Rudolf Schwarzkogler's Portfolio of the 3rd Action, which is among the selections of European artists' books. Each item is concisely described, and for the books, essential bibliographical information is provided.

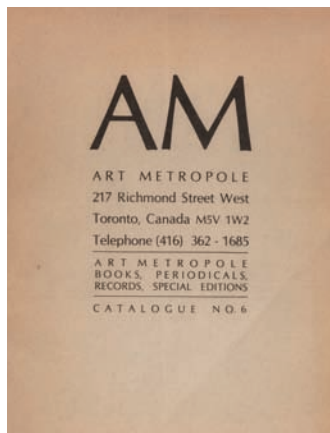
In very good condition. WorldCat records only one copy, in Italy; however, the National Gallery of Canada, which houses Art Metropole's archive, likely possesses a full run of the catalogues. Minuscule tears to a couple of pages.

* See "Art Metropole's Publications and Events History with Related Ephemera, January 1971 – April 2006," on the National Gallery of Canada website.

2. **ART METROPOLE, bookseller.** [From upper cover]: Catalogue No. 6. 46 pp. Large 4to (270 x 210 mm.), orig. printed wrappers, staple-bound. [Toronto: 1979]. \$275.00

A very rare and early catalogue published by Art Metropole; unrecorded on WorldCat. On the inside of the upper wrapper, Art Metropole's archivist Tim Guest lays out a definition of the artist's book: "Since the early 1960' [sic] artists have been producing bookworks as a completely autonomous artform. Different in that they exist outside the traditions of either the 'literary text' or the 'illustrated book', they are instead books as works of art in themselves. They belong to that movement in art history which seeks to de-emphasize form and aesthetics, focussing [sic] rather on ideas. In other words, revealing the world rather than decorating it . . . or it's the content which counts . . .

"Setting ourselves up as distributors, we are one of the very few outlets of



artists' books in the world. Our purpose then, is to construct and expand a modest network of art information, or speaking romantically, to encourage and develop new constellations of ideas."

This catalogue offers works by Abramovic, Kathy Acker, Andre, Baldessari, Barry, Beuys, Boltanski, Broodthaers, Buren, Darboven, Dibbets, Duchamp, Hamish Fulton, Dan Graham, Guerrilla Art Action Group, Richard Hamilton, Higgins, Rebecca Horn, Huebler, Jasper Johns, Ray Johnson, Judd, Kaprow, Knowles, Kosuth, LeWitt, Lippard, Hansjörg Mayer, Nannucci, Nauman, Nonas, Oldenburg, Resnick, Martha Rosler, Ruscha, Siegelau, Ulay, Vostell, etc.

Also listed are periodicals, T-shirts, and records.

In nice condition. Lower wrapper a trifle worn.

* See "Art Metropole's Publications and Events History with Related Ephemera, January 1971 – April 2006," on the National Gallery of Canada website.

No Example in North America

3. (AUCTION CATALOGUE: BAGET, [Jean de]). Catalogue d'une Collection de Tableaux anciens et modernes, appartenant à M. le Chevalier Baget. Dont la vente se fera les mercredi 14 et jeudi 15 février 1816 . . . [Expert: B. T. Henry]. 20 pp. 8vo (214 x 137 mm.), cont. blue paper wrappers (a bit worn), orig. stitching strengthened with scotch tape, uncut. Paris: Olivier & Henry, 1816. \$850.00

A very scarce sale catalogue; the copy at the British Library was destroyed in World War II. Baget (1743-1821), a French general during the Revolution and Napoleonic Wars, amassed a choice collection of mostly Northern and contemporary French paintings. This sale's expert, Henry, equivocates about the quality of the collection in the frank Avant-Propos.

The catalogue describes 131 lots of paintings, offering the work of I. van Ostade, Fragonard, M. Gérard, S. Ruysdael, Steen, Le Prince, Moucheron, J. Vernet, Lantara, etc. Most of the entries provide concise descriptions and technical commentary.

Good copy, internally fine. The wrapper is rather worn. Stamp of the Bibliothèque Heim on verso of title.

* Lugt 8813.

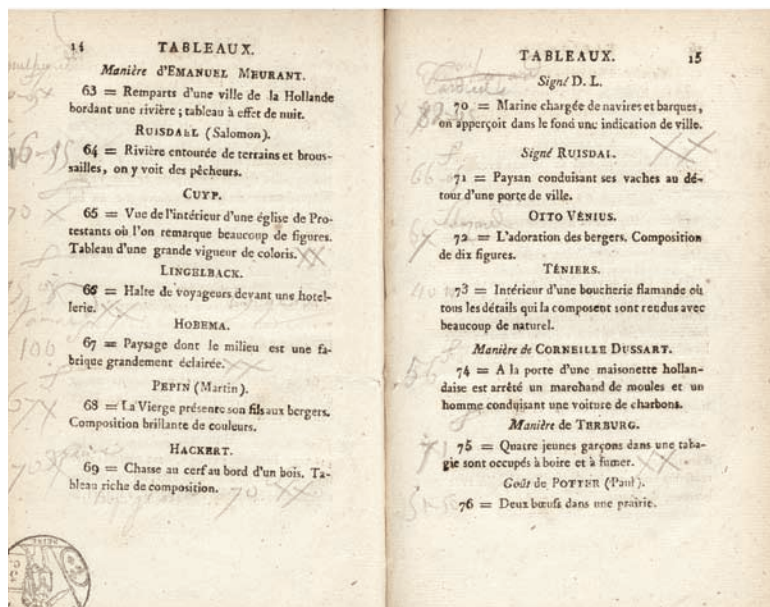
4. (AUCTION CATALOGUE: B[ARBIER], J. L.). Catalogue de Tableaux Hollandais et Flamands, Porcelaine de Sèvres et Pierres gravées, Provenant des voyages de M. J.-L. B... Dont la Vente aura lieu les 24 et 25 Novembre 1817 . . . [Expert: C. Paillet]. 1 p.l., ii, 20 pp. 8vo (190 x 125 mm.), orig. printed wrappers bound in early 20th-cent. cloth-backed marbled boards, spine gilt. Paris: Chariot & Ch. Paillet, 1817. \$1250.00

A very scarce sale catalogue, fully priced and with a number of buyers' names in a contemporary hand, apparently offering the fruits of this collector or dealer's travels in the Netherlands. The title-page of the British Library copy bears an inscription that identifies the consigner as "Barbier, Md. de Tableaux," but we cannot be certain whether this is the provenance for the entirety of the sale. This sale's expert, Charles Paillet, notes in the introduction that only a few pictures have been varnished and the rest have not been cleaned or restored.

The present catalogue describes 115 lots of Northern paintings, with works by van Eyck, I. van Ostade, T. Wyck, Teniers, Hoet, van Huysum, Bakhuizen, and Steen, along with pictures attributed to S. Ruysdael, Hobbema, W. van Mieris, Cuyt, I. van Goyen, etc. The pencil annotations provide the hammer prices and several names of winning bidders.

A nice copy, with the original wrappers preserved. Natural paper flaw on pages 5-6, affecting one word. With the ownership inscription of Marcel Nicolle (1871-1934), curator at the Louvre and critic, on the upper wrapper, and stamp of the Bibliothèque Heim on verso of title.

* Lugt 9241.





5. ([BASILICA OF ST. DENIS](#)). Inventaire ou Dénombrement, tant des Corps saints et Tombeaux des Rois, Qu'autres raretez qui se voyent en l'Eglise S. Denys, hors le Tresor. Engraved royal coat-of-arms on title. 16 pp. 8vo (170 x 111 mm.), 18th-cent. paste-paper semi-stiff boards (lower edges of covers a bit worn). Paris: Pierre de Bats, 1683. \$950.00

A very scarce early edition of this guide to the royal basilica of St. Denis, just north of Paris a place of pilgrimage that holds the remains of most of the French kings who reigned between the 10th and 18th centuries. The earliest edition we locate was published in 1656 (14 pp.), and is exceedingly rare. The present work is considerably augmented from previous versions and presents updated descriptions of the church's interior. This work lists the kings, queens, saints, and regents interred within, paired with concise biographies. Several relics and architectural features of the basilica are also detailed.

A scarce guide, in very good condition. Some inoffensive foxing. WorldCat locates only two copies in North America.

6. **(BASILICA OF ST. DENIS)**. Le Tresor, les Corps saints, les Tombeaux, et les Raretez qui se voyent dans l'Eglise Royale de S. Denys en France. Avec des Remarques curieuses. Woodcut royal coat-of-arms on title & three woodcut floor plans. 51, [1] pp. Small 8vo (155 x 102 mm.), 18th-cent. paste-paper boards (spine a little rubbed), red calf lettering-piece on spine, spine gilt, shelf mark at tail of spine. Paris: J. Chardon, 1715.

[bound with]:

- (AMSTERDAM)**. [Drop-title]: Description de l'Hotel de ville d'Amsterdam, avec les Explications de tous les Emblemes, Figures, Tableaux, Statues &c. qui se trouvent au-dehors, & au-dedans de ce Batiment. Four finely engraved folding plates. 108 pp. Small 8vo. N.p.: n.d.\$1250.00

I. A valuable description of the church of St. Denis, its relics, and the crypt, which contains the tombs of French royalty. This is an early augmented edition with meticulous details on the architecture and interior of this iconic building. In 1795, revolutionaries sacked the church, and many of its contents were destroyed or disappeared, making this an important listing of the treasures once found there.

Divided into four chapters, this guide proceeds from room to room, noting important architectural features as well as providing an inventory of the artworks and relics within. The woodcut floor plans, one of which is full-page, shows the final resting places of France's royalty.



II. A nicely illustrated French guide to Amsterdam's famed city hall, a notable example of Dutch Classicism. The building was designed by Jacob van Campen and completed in 1655. It is recognized as his "main work and certainly his masterpiece . . . van Campen designed both the building and the decoration. The designs were executed in marble by the sculptor Artus Quellien, his principal assistant Rombout Verhulst, and other skilled artists. The size of the building — the street was enlarged to create this city center — and the rich decorations all express the city's glory; the building was simultaneously a monument of the Peace of Munster after eighty years of war with Spain . . ."—Macmillan Encyclopedia of Architects, Vol. 4, pp. 271-72.

The present work consists of lengthy descriptions of the city hall's exterior and interior. It begins with a history of previous city halls and explains the process of finding an architect to design a new one to embody the city's importance. The first folding plate is a view of the old city hall structure; the remaining three depict the new building in all its glory, with the fourth being a floor plan showing van Campen's symmetrical design. The third illustration was executed by "A. de Putter," a Dutch engraver active in Amsterdam in the first half of the 18th century, who seems to have rendered the city hall on a number of occasions.

Two uncommon guides to buildings of great symbolic importance. With the engraved bookplate of Ludwig Friedrich, Prince of Schwarzburg-Rudolstadt, noting that this book was part of the 16,000-volume library purchased from chancellor Carl Gerhardt von Ketelhodt (1738-1814) in 1804 (see CERL Thesaurus).

* Benezit Dictionary of Artists, Vol. 11, p. 484 (A. de Putter).

7. (AUCTION CATALOGUE: [BERGERET, -]). Catalogue de Tableaux et de Dessins, Collection considérable d'Estampes, Antiquités en bronze et en ivoire, etc., Après le décès de Mme. ***. Par F. L. Regnault-Delalande. Cette vente se fera le Lundi 23 Novembre et les cinq jours suivans . . . 56 pp. 8vo (199 x 130 mm.), modern aubergine cloth (spine defective), title on upper cover. Paris: Félix & Regnault-Delalande, 1818. \$1500.00

A scarce and exceptionally large auction catalogue of paintings, drawings, prints, and antiquities. Based on contemporary inscriptions in other copies, the seller was a "Mme Bergeret," but we are unable to further identify her. The Getty Provenance Index notes that a number of the paintings in this sale had been purchased at the Silvestre sale in 1811

(Lugt 7932). This is one of Regnault-Delalande's larger sales with 421 lots, many of which consist of large group lots.

We find pictures by S. Bourdon, Bril, N. Coypel, Guido Reni, C. Poelenburgh, S. Ruysdael, L. Le Nain, etc. and prints (lots 76-412) by the three Audran, Balechou, C. Bloemaert, Bol, Callot, the three Carracci, Dürer, van Dyck, Dujardin, van Leyden, Mantegna, Nanteuil, Rembrandt, etc. It is one of the most comprehensive collections of prints described in a Regnault-Delalande catalogue, with examples from all across Europe.

Nice copy. The title-leaf is a bit loose and there is some minor brown- ing to a few leaves. In the characteristic binding of the Bibliothèque Heim, along with the library's stamp on verso of title. Addressed on the title-page to "Mr De Coysi / rue de Provence / no. 2."

* Lugt 9474.

"The Jacques-Louis David of the Print"—Oxford Art Online

8. (AUCTION CATALOGUE: **BERVIC, Charles Clément**, born as **BALVAY, Jean Guillaume**). Catalogue d'un Choix précieux d'Estampes de célèbres Graveurs anciens et modernes . . . Recueils, Livres sur les Arts, Planches gravées et Dessins: Après le décès de . . . Précédé d'une Notice historique sur feu M. Bervic: Par F. L. Regnault-Delalande. Cette Vente se fera le Mardi 9 Juillet et jours suivans . . . 1 p.l., xiii, [1], 40 pp. 8vo (200 x 128 mm.), cont. blue paper wrappers, stitched as issued & strengthened with clear tape. Paris: Delaplace-Gérardin & Regnault-Delalande, 1822. \$1750.00

The very scarce sale catalogue detailing the sizable and choice collection of a celebrated engraver. Bervic (1756-1822), best known for his skillful works after Callet, J. B. Regnault, Guido Reni, and Raphael, studied under Le Prince, as well as Wille, who considered him one of his most promising students. A clerical error is the reason for being given the name Balvay, instead of, correctly, Bervic. "Bervic was greatly respected and honoured in his own lifetime. Louis XVI accommodated him at the Louvre, he was a member of almost all of the Academies in Europe, and in 1819 was the first engraver to receive the Croix de la Légion d'Honneur . . . He is probably the greatest and most famous burin reproduction engraver of the late 18th and early 19th centuries."—Oxford Art Online.

This catalogue begins with a lengthy and erudite biographical sketch of Bervic composed by the sale's expert, Regnault-Delalande (1762-

1824), who administered more than 300 auctions and was a scholar of the history of engraving. This catalogue describes 211 lots. Bervic's collection was comprehensive and included prints by Audran, Bartolozzi, Bervic, Boissieu, Callot, Caron, Choffard, Coigny, Desnoyers, Edelinck, Porporati, Potrelle, A. de Saint-Aubin, W. Sharp, Tardieu, C. Visscher, Wille, Woollett, etc. There are also print suites and books by Algarotti, Basan, Piranesi, Durand, Bartolo, Peyre, Salvage, Winckelmann, etc. Lots 204 and 205 are engraved plates executed by Bervic after Guido Reni's *The Rape of Deianira*, Regnault's *The Education of Achilles*, and Callet's portrait of Louis XVI.

A fine copy in original state. With the printed price-list laid-in. From the Bibliothèque Heim. This copy is addressed on the upper wrapper to "Mr L'Abbé Baronnat / rue de Vaugirard no. 38."

* Lugt 10296. Oxford Art Online.

No Example in North America

9. (AUCTION CATALOGUE: BLAIZOT, [Pierre]). Catalogue d'Estampes anciennes et modernes, Oeuvres et Recueils, suite de Cartes Géographiques, Planches gravées, Gouaches et Dessins, Après Cessation de Commerce de M. Blaizot, marchand d'Estampes. Par F. L. Regnault-Delalande. Cette Vente fera le Lundi 19 Avril et les trois jours suivans . . . 24 pp. 8vo (198 x 125 mm.), modern aubergine cloth, title on upper cover. Paris: Félix & Regnault-Delalande, 1819. \$950.00

A very scarce auction catalogue marking the dissolution of Pierre Blaizot's inventory; WorldCat records no copy in North America. Despite the lengthy interval between his death and this sale, we can identify the seller as Pierre Blaizot (1740-1808) due to the offerings in the present catalogue — prints, maps, and luxury paper — that match the description of his business on the BnF Data site. Blaizot's page on the site notes that he was orphaned at age 9, but managed to set up an office in Versailles and a store in Paris in 1775. Suspected of selling illicit books, he spent a week in prison in 1782. His business was the target of investigations during the Revolution, leading him to gradually cede control to the bookseller Nicolas Angé. In the final decade of his life, he trained his son-in-law Antoine Hippolyte Etienne (1776-1840) as a bookseller and assisted in the establishment of Etienne's bookshop.

227 lots, including prints by B. & J. Audran, Balechou, Bartolozzi, Bloemaert, Callot, Desnoyers, Flippart, Ingouf, Morghen, Poilly, Porpo-

rati, Rembrandt, Strange, Thouvenin, Wille, etc.; the celebrated books of Le Clerc, du Cerceau, Vitruvius, Blondel, Dupuis, R. & J. Adam, etc.; maps (lots 185-208); engraved plates, and drawings. Lot 148 is a massive group of Le Clerc's work numbering 3432 pieces which was part of the comte Rigal sale (1817).

A very nice copy. In the characteristic binding of the Bibliothèque Heim, with the library's stamp on the verso of title.

* Lugt 9564.

No Copy in North America

10. (AUCTION CATALOGUE: BLANKENSTEIN, [Alexandre Guillaume]). Notice de Tableaux de Peintres italiens et autres; Gouaches, Dessins, Estampes, Recueils, Planches gravées, Ustensiles de peinture, etc., Provenant de . . . Par F. L. Regnault Delalande. Cette vente . . . se fera . . . le Jeudi 12 et le Vendredi 13 Août . . . 8 pp. 8vo (199 x 125 mm.), modern aubergine cloth, title on upper cover. Paris: Bezançon & Regnault-Delalande, 1813. \$950.00

A scarce auction catalogue offering the contents of a bankrupt dealership, owned by "Blankenstein." A chapter in a 1994 text on Franco-German relations during the French Revolution (cited below) mentions an Alexandre Guillaume Blankenstein, a converted Jew from Frankfurt, originally named Aron Levi Wetzlar, who opened a luxurious bookstore on the quai Malaquais around 1810, which then went under three years later. We know of two suites of prints published by Blankenstein. The title-page of this catalogue mentions that a judge has ordered this bankruptcy sale.

44 lots of paintings, drawings, prints, and engraved plates. Lot 35 consists of the 149 (of 179) original engraved plates used to print the famous suite known as the Cabinet Crozat (the Mariette edition of 1729-42).

In fine condition. In the characteristic binding of the Bibliothèque Heim, along with the library's stamp on verso of title.

* Lugt 8432. J. Mondot & A. Ruiz, eds., *Interférences Franco-allemandes et Révolution de France* (1994), p. 84.

A Fundamental Blondel Lecture

11. **BLONDEL, Jacques François.** Discours sur la Nécessité de l'Architecture . . . 99, [1] p. Small 8vo (160 x 107), cont. calf (joints a little worn), red morocco lettering-piece on spine, spine gilt. Paris: C.A. Jombert, 1754. \$1250.00

First edition of this uncommon book, which contains an essential lecture given by Blondel at the opening session of the fifth Cours Publique in his independent Ecole des Arts. This school was founded in 1743, and was able to provide an exhaustive curriculum to a larger and more diverse audience than the Académie. Leading figures of the neo-classical such as Chambers, Patte, Wailly, Desprez, Boullée, and Ledoux all took classes at the school.

This work represents the first appearance of Blondel's famous lecture in print. To replicate the experience of an actual lecture, the text is supplemented with footnotes, some of which take up several pages. An extensive and most interesting list of important architectural works recommended by Blondel is found on pages 83-89.

A very nice copy. Engraved bookplate of the "Biblioteca Familiae Krafftianae," a prominent family in Dellmensingen, whose library was dispersed in 1806, and bookplate of Edmond L. Lincoln, both on the front paste-down.

* Fowler 50. For more details on Blondel's school and its pedagogy, see A. Picon, *French Architects and Engineers in the Age of Enlightenment* (1992).

"The Finger of God"

12. **BOLTANSKI, Christian, artist.** [From title of archival box]: La Maison Manquante, The Missing House. Eight folders housed in an archival box (335 x 240 x 55 mm., secured with two elastic bands), containing original & reproduced photographs, maps, sketches, photographs, transcripts, and documents. Paris: La Hune, November 1992. \$8500.00

Boltanski's rare "archive as artists' book" stemming from the 1990 "Die Endlichkeit der Freiheit" exhibition [in trans. "The Finiteness of Freedom"] (September 1–October 7) in Berlin. This is one of 100 copies signed and numbered by the artist of a total edition of 120 (20 hors-commerce). For this exhibition, the artist created a memorial installation at Grosse Hamburger Strasse 15 in an empty lot where an apartment building had once stood between two identical structures. This missing

building was destroyed during a bombing raid on 3 February 1945, killing most of the residents. Boltanski's installation consisted of "a series of 12 black and white plaques, 120 x 60 cm, mounted on the facing walls, storey by storey, indicating the family name, profession, and period of residency of each tenant who had lived in the bombed out apartments. During the time of the exhibition, however, a second component of the work was installed in the former East Berlin. There, on the grounds of the also destroyed Berliner Gewerbe Ausstellung were placed a number of specially designed museum-like vitrines. Displayed within them were various forms of archival documentation, researched and ferreted out by the art students Christiane Büchner and Andreas Fischer who served as Boltanski's assistants on this project. These museologically presented artifacts related to the building's residents"—Abigail Solomon-Godeau, "Mourning or Melancholia: Christian Boltanski's Missing House," in *Oxford Art Journal*, Vol. 21, No. 2 (1998), p. 3. In the course of their investigation, Boltanski and his assistants discovered that before 1942, many of this obliterated building's inhabitants had been Jews, until they were evicted, deported and very likely murdered at concentration camps.

The present work attempts to reconstruct and commemorate the lives of the residents of building B in the form of an archive with small details intended to mimic the original artifacts and documentation that substantiate the existence of these residents. In eight folders, Boltanski and his assistants present the story of this destroyed structure in West Berlin. Boltanski's artists' publication consists of approximately 150 documents — black & white and color photographs, photocopies, offset and stencil reproductions, postcards, maps, etc.) — many of which are reproduced in facsimile, inserted in eight envelopes. Below is a condensed inventory of these artifacts presented in the order found on the inside of the upper flap, along with Boltanski's explanatory text (in trans.):

Folder 1: *La Maison Manquante/The Missing House 15, Grosse-Hamburger-Strasse, Sept. 1990*—"It is by chance that we discovered the house on Grosse-Hamburger Strasse: I was invited to an exhibition which was supposed to be held in various locations across Berlin, and it was while going to see the ruins of the large synagogue that I noticed this building in rather good shape, but of which the central part had completely disappeared."

— An original color photograph of the missing house held in a folder, facing introductory text: ". . . But the memory remains, and every place, each story, becomes exemplary."

Folder 2: *Autour de la Maison Manquante*—"Grosse-Hamburger Stras-

se is a calm street, slightly abandoned. There is a Catholic church right in front of the house. Some people showed me the remains of a school and a Jewish hospice, a little further a Protestant hospital."

— Reproductions of maps and photographs of the area surrounding 15 Grosse-Hamburger Strasse, which was in one of the Jewish neighborhoods of Berlin. Accompanied by copied blueprints and diagrams of the destroyed building.

Folder 3: Ceux Qui Vivaient au 15, Grosse-Hamburger-Strasse, de 1930 à 1945—"The café had not changed since before the war, the inhabitants had mostly died. The survivors recounted to us many stories about the residents of the building which sometimes were mixed in my head: the one in the swimsuit sitting on the deck chair killed himself shortly after the end of the war; between the two young women who are holding hands, only one survived the extermination and lives today in Israel; the woman drinking tea is the one today who tells us her memories. It is the one who is to the left of the teacher who gave us the name of his classmates who surround him in this photo taken in 1938 taken in the courtyard of the Jewish school on Grosse-Hamburger Strasse: he does not know what happened to most of them, but he believes that all of those who played with him in the school's orchestra died. There remains numerous documents about the apartment's Jewish residents. Documented by the police, today it is easy to find traces of them. They were supposed to provide an exhaustive list of the objects found in their homes. The little wooden workbench, today in the home of Madame Kalies, is listed in the inventory of the Budzislawsky family."

— Seven envelopes and packets with photographs of building B's residents. The envelope labeled "Springer" holds the picture of the Jewish schoolchildren mentioned above and their names and some death dates have been added in green marker. The light-blue folder with the label "Budzislawski" contains several reproduced documents and a photograph of the workbench cited above.

Folder 4: Madame Kalies—"Mrs. Kalies now lives on the third floor of building A. She was there the day of the bombing and remembers everything. At her home, we can see on the wall a red-chalk portrait of her son, some photographs: her, as a young girl, her husband, her son taking a bath in one of the communal baths located in the attic of the apartment."

— A photograph of Madame Kalies drinking tea, two pages of her recollections of the bombing on February 3rd 1945, and an envelope with the photographs mentioned above.

CHRISTIAN BOLTANSKI

CHRISTIANE BÜCHNER
ANDREAS FISCHER

LA MAISON MANQUANTE

The Missing House

LA HUNE LIBRAIRE ÉDITEUR

Folder 5: Kurt Porteset—" [He] (1928-45) lived on the second floor of building A. Very young he liked to draw and, during air raid alerts in the shelter under the house, he liked to "sketch" his neighbors. He died in the bombing of 1945. His brother preserved his notebook of drawings, the photo album and the family papers."

— A larger portfolio which holds Kurt's identification papers, convincingly reproduced notebook with sketches, documents, and a large number of family photographs.

Folder 6: Monsieur Schnapp—" [He] worked at the retirement home which, situated between the school and the cemetery, was located right in front of the house. He lived on the fourth floor. He was deported in 1943 and did not return. He had been an important member of the neighborhood's Jewish community."

— A series of reproduced documents chronicling the seizure of the Schnapps's possessions, their home, and eventual deportation to concentration camps. This includes copies of the mandatory questionnaire and inventory filled out by the Schnapps to be given to the authorities.

Folder 7: Le 3 Février 1945—"It is during the bombing of February 3rd 1945 that the central part of the building was destroyed by a bomb. The newspaper *Völkischer Beobachter* cites this bombing as one of the most violent of these terrible weeks."

— A packet of photographs depicting the destruction of the apartment building and a facsimile of the newspaper issue of the day after the bombing.

Folder 8: Le Cahier de Quittances—"In the receipt book saved by the brother of Kurt Porteset, we see that all of the rents were regularly paid, except those of May 1945."

In pristine condition.

* Johanna Drucker, *The Century of Artists' Books* (2004 ed.), pp. 99-101—"Boltanski's work is without a direct link to his personal history. The book was motivated by an encounter with a bit of damaged geography, a block in Berlin, in which an apartment house was destroyed in an otherwise nearly intact row of structures on February 3, 1945, near the end of World War II. Boltanski's archive is a documentary history of that hole, that gap, that absence . . .

"The void of the bombed out streetscape is the place of his book, the point of its departure. Boltanski [and his assistants Christiane Büchner and Andreas Fischer] researched the history of the building . . . The result of this research is the compound archive housed in the box — a work done with the same materials archivists use. A standard box of grey, acid-free, cardboard, in which are folders containing maps, photographs, transcripts of conversations and interviews, lists and city records — in short all the written and visual documentation he could assemble. The interior folders are mostly labelled to correspond to names of

individuals, though a few are more general and contain information about the building or the bombing which destroyed it. Boltanski's archive . . . is almost clinical. It has the character of a dossier for a courtcase or a historical project. The emotional impact comes from identifying with the victims whose fate is a direct result of war, but a displaced experience of the Holocaust, one removed from the experience of the camps . . .

"As in many of Boltanski's pieces which use the Second World War as a reference, the terror of the piece resides in its demonstration of the way such events insinuate themselves into the fabric of daily life. It is the documentation of normalcy, of small interiors of apartments in which unexceptional (and no doubt, some exceptional) individuals lived — human beings whose existence was subject to forces of history and politics over which they had little or no control — and in which they had no choice about whether or not to participate. Their existences are both incidental and individual, specific and generic, as represented by the archival evidence."

Selling J. W. Brett's Collection

13. **BOSTON ATHENAEUM**. [From upper wrapper]: Catalogue of the Seventh Exhibition of Paintings in the Athenaeum Gallery. iv, [5]-25, 4, [2] pp. 8vo (227 x 139 mm.), orig. printed wrappers (spine defective), stitched as issued. Boston: J. H. Eastburn, 1833. \$450.00

A very scarce exhibition catalogue consisting primarily of paintings from the collection of the early English telegraph engineer John Watkins Brett (1805-63). Most of the paintings in this exhibition were for sale, including Brett's. In total, there were 124 Old Master and contemporary pictures, in addition to 29 miniatures listed at the end. This exhibition was one of several Brett conducted while touring the United States between 1832 and 1837 — with other stops at the American Academy of the Fine Arts, New York, and the Capitol Rotunda, D.C. — to advertise his collection, which he hoped to sell to the American nation en bloc.

Brett's Introduction reads: "The suitability of these pictures from the variety and excellence of the masters to found a National Gallery (an object, indispensable to the promotion of the Fine Arts) and the belief that this country rising rapidly in wealth, and advancing in regard for the Arts generally would seize the opportunity of possessing them was sufficient inducement for placing them before the American Public, believing that such another opportunity would never again occur to the Arts at the low valuation at which they were to be offered."

Brett's collection included works attributed to da Vinci, Rembrandt, Guido Reni, van Dyck, Murillo, Titian, Caravaggio, Rubens, Reynolds,

Steen, etc., etc. It was ultimately sold at auction the year after his death. Each picture is gushingly described, presumably by Brett.

A nice copy; the upper wrapper and title-page are foxed. We locate only three copies in North America.

* P. Cottrell, "Art Treasures of the United Kingdom and the United States: The George Scharf Papers," *The Art Bulletin*, Vol. 94, No. 4 (December 2012), pp. 618-19. ODNB.

Carco Sells Again

14. **(AUCTION CATALOGUE: CARCO, Francis)**. Catalogue des Manuscrits, Grands Papiers, Editions Originales, Gravures, Dessins, Aquarelles et Tableaux Modernes de la Collection . . . dont la Vente aux enchères publiques aura lieu les 8 et 9 mai 1935 . . . Frontis. port. & eight full-page illus. (all black & white). Large 8vo (240 x 157 mm.), orig. printed wrappers, staple-bound. Paris: 1935. \$650.00

The rare auction catalogue of Carco's art collection and library. Carco (1886-1958), the celebrated writer and journalist and early devotee of Modigliani's work, often went to Montmartre and there befriended artists such as Utrillo, Max Jacob, Eugène Paul, and Modigliani, with whom he developed a close friendship. An amateur art historian, Carco wrote *Le Nu dans la peinture moderne: 1863-1920* (1924), in which he refers to a number of works in his collection. An earlier sale of paintings, prints, and drawings from Carco's collection took place in 1925 (Lugt 88156).

This catalogue, divided into three vacations, describes 381 lots: 1-190 are illustrated books and first editions, nearly all special copies; 191-242 consist of prints, drawings, and paintings by Bonnard, Derain, Dufy, Toulouse-Lautrec, Matisse, Picasso, Utrillo, Valadon, Vlaminck, etc.; 243-381 are also illustrated books and first editions.

In nice condition. This catalogue is scarce in North America.

Carrión's Second Book

15. **CARRIÓN, Ulises**. De Alemania. 159 pp. & one leaf with index & colophon. Small 8vo (180 x 115 mm.), orig. printed pictorial wrappers (spine slightly worn). Guaymas, Mexico: Joaquín Mortiz, August 1970.
\$750.00

CATALOGUE

DES

MANUSCRITS, GRANDS PAPIERS, ÉDITIONS
ORIGINALES, GRAVURES, DESSINS, AQUARELLES

ET

Tableaux Modernes

DE LA

COLLECTION

FRANCIS CARCO

DONT LA VENTE AUX ENCHÈRES
PUBLIQUES AURA LIEU LES

8 ET 9 MAI 1935

A QUATORZE HEURES PRÉCISES

HOTEL DROUOT
— (Salle 9) —

M^r Alph. BELLIER

COMMISSAIRE-PRÉSEUR

30, place de la Madeleine, 30

PARIS

M. Louis JACOUENET

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

LE GÉNÉRAL

EXPOSITION PUBLIQUE

LE 7 MAI 1935

DE 14 HEURES A 18 HEURES

HOTEL DROUOT, Salle 9



Pour mon cher Vieux Francis
avec ma affectueux souvenir
A. Drouot - Paris

First and only edition of Carrión's second book, a collection of six short stories, printed in a numbered edition of 3000 copies. This book was written after his studies of language and literature in France and Germany. In 1972, Carrión moved to Amsterdam, where he founded the legendary Other Books and So bookstore and event space.

"La muerte de Miss O. (1966), a collection of six stories in which he fluctuates between psychological and realistic prose, is perhaps his most well-known and highly acclaimed work. Skillfully employing the interior monologue (somewhat reminiscent of both Marcel Proust and William Faulkner), Carrión creates vivid and engaging characters whose psychological self-expression is tinged with realism. In 1970, he published another six-story collection, *De Alemania*, considered a more mature work. Here, he has perfected the interior monologue, which is the primary manner in which his characters disclose themselves. In some stories, the salient characteristic is alienation, but in others, Carrión employs humor as a catalyst. Since such characteristics are not always mutually exclusive, he does achieve a delicate balance between the two."—*Dictionary of Mexican Literature* (1992), ed. Eladio Cortés, p. 147.



Very good copy; final leaf a little foxed.

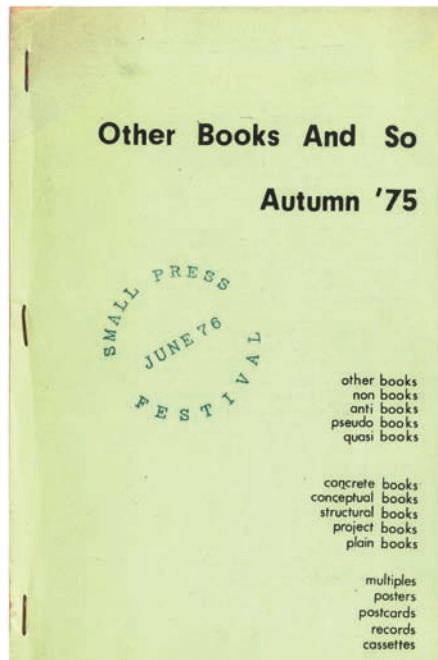
* U. Carrión, *Quant aux Livres* (2008), p. 197. Ulises Carrión: ¿Mundos personales o estrategias culturales? (2003), *Bibliography* no. 4.

Catalogue No. 1

16. **CARRIÓN, Ulises & OTHER BOOKS AND SO, bookseller.** [From the upper cover]: Autumn '75. 44 unnumbered pages. Small 8vo (210 x 140 mm.), green printed wrappers, staple-bound. [Amsterdam: 1975]. \$1500.00

The first catalogue issued by Ulises Carrión's Other Books and So, a bookshop in Amsterdam dedicated to artists' publications; it is extremely rare. Distributed several months after the shop's founding, this catalogue lists several hundred [from the upper wrapper]: "other books / non books / anti books / pseudo books / quasi books / concrete books / conceptual books / structural books / project books / plain books / multiples / posters / postcards / records / cassettes." It offers for sale books and bookworks by Beuys, Bochner, Downsbrough, Finlay, Gibbs, Richard Hamilton, Marlene Kos, Kostelanetz, Kosuth, LeWitt, Merz, Messenger, Nannucci, Paolozzi, Phillips, Roth, Ruscha, Shiomi, Stokes, Valoch, E. Williams, etc.

Concerning the books he sought to fill his store, Carrión writes, "In March 1975, three weeks before opening Other Books and So, I sent more than one thousand letters asking artists, writers and publishers to send books. I didn't include any precise definition of the works I was interested in. I only said I wanted 'the sort of books that you make.' A few days later packages started arriving from North America and South America, from Western and Eastern Europe, from Japan and from Australia . . . For an artist's book to be a bookwork it's essential that it looks and functions like an ordinary book. That means no unusu-



al size, no extravagant materials, no eccentric content.”—“Other Books” in U. Carrión, *Quant aux Livres* (2008), pp. 191-92.

“Specializing in artists’ books and multiples, [Other Books and So] was also an artist-run exhibition and event space that distributed the kind of work [Carrión] wanted to see more of in the world: books conceived of as a whole, rather than ‘texts’ bestowed by the author on a publisher for dissemination to a reading public. In an advertisement for the space, he called them ‘non books, anti books, pseudo books, quasi books, concrete books, visual books, conceptual books, structural books, project books, statement books, instruction books,’ a list suggestive of his vexed relationship with the marketplace.”—A. Borsuk, *The Book* (2018), p. 141.

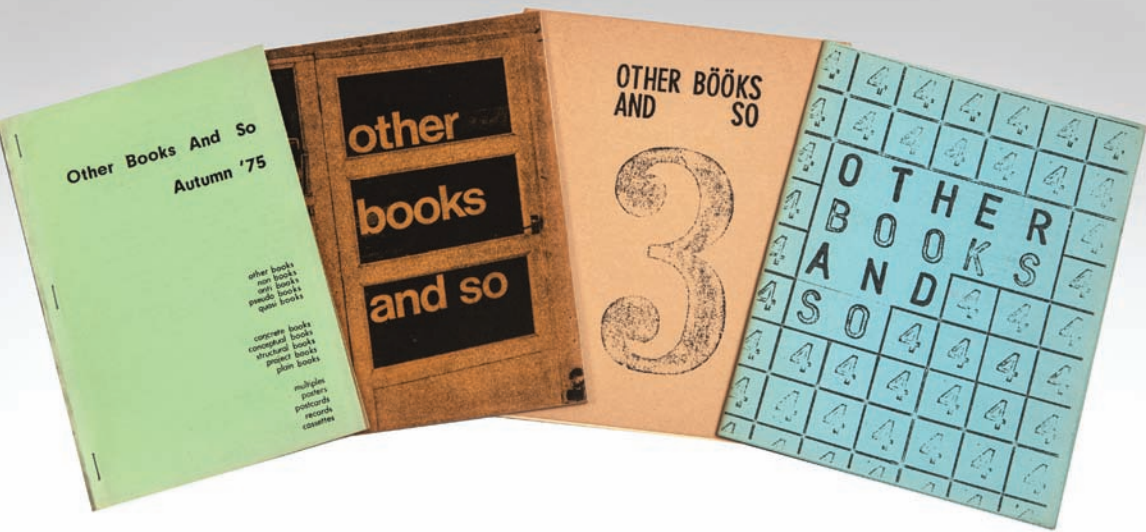
An invaluable bibliographical resource for the early dissemination of artists’ books in Europe. This copy is in fine condition and has the stamp of Guy Schraenen’s “Small Press Festival, June 76” on the upper wrapper. We are aware of only one copy in North American institutions; none are recorded on WorldCat.

* In the Museo Nacional Centro de Arte Reina Sofía’s exhibition catalogue *Dear reader. Don’t read.* (2016), on p. 185, an image of the second *Other Books and So* catalogue is mistakenly labelled as the present one.

All Four Catalogues Produced by Other Books and So

17. **CARRIÓN, Ulises & OTHER BOOKS AND SO, bookseller.** A collection of the four catalogues (Autumn 1975 – Summer 1977) issued by Other Books and So, Carrión’s legendary bookstore and event space:
 - I. [From the upper cover]: Autumn ‘75. 44 unnumbered pages. Small 8vo (210 x 140 mm.), green printed wrappers, staple-bound. [Amsterdam: 1975].
 - II. [Catalogue 2]. 32 pp. 8vo (207 x 146 mm.), orig. tan pictorial wrappers, staple-bound. [Amsterdam: 1976].
 - III. [From inside of upper wrapper]: Catalogue No. 3 – Winter 1976/77. 30 pp. (incl. inside of wrappers) & ads on lower wrapper. Small 4to (215 x 174 mm.), orig. beige printed wrappers, staple-bound. [Amsterdam: 1976].
 - IV. [From first page]: Catalogue no. 4 (Summer 1977). 38 pp. (incl. outside of lower wrapper). Small 4to (217 x 178 mm.), orig. blue printed wrappers (spine a trifle sunned), unbound. [Amsterdam: 1977].

\$5000.00



A complete set of the Other Books and So catalogues; all four are exceedingly rare on their own. These are essential documents concerning the dissemination of artists' books in Europe as well as Carrión's life as a prolific artist, bookseller, theorist of the book, and curator.

Founded by Carrión (1941-89) in 1975, the space hosted numerous exhibitions and events and welcomed artists from around the world, such as Allan Kaprow, Dick Higgins, Guy Schraenen, Dorothy Iannone, Anna Banana, Richard Kostelanetz, Takako Saito, Claudio Goulart, etc. Concerning the books he sought to fill his store, Carrión writes, "In March 1975, three weeks before opening Other Books and So, I sent more than one thousand letters asking artists, writers and publishers to send books. I didn't include any precise definition of the works I was interested in. I only said I wanted 'the sort of books that you make.' A few days later packages started arriving from North America and South America, from Western and Eastern Europe, from Japan and from Australia . . . For an artist's book to be a bookwork it's essential that it looks and functions like an ordinary book. That means no unusual size, no extravagant materials, no eccentric content."—"Other Books" in U. Carrión, *Quant aux Livres* (2008), pp. 191-92.

From the upper wrapper of catalogue no. 1: "other books / non books / anti books / pseudo books / quasi books / concrete books / conceptual books / structural books / project books / plain books / multiples / posters / postcards / records / cassettes."

From the first page of catalogue no. 2: "This is our 2nd catalogue — prepared by Aart van Barneveld, Michael Gibbs and Ulises Carrión

— appears nearly one year later than our first one. The rapid growth of the stock, as well as the increasing activities organised or held at Other Books & So, are the causes of this delay. We apologise to all our subscribers and declare our firm intention to do better in the future.”

From the first pages of catalogues no. 3 and no. 4: “The above categories are not intended to be restrictive and/or arbitrary. Broadly Language Art, includes concrete / visual / sound / computer / process poetry & other variations of linguistic experiments. Language is poetry and prose along more conventional lines.”

All four catalogues are in fine condition; these are among the rarest and most sought-after catalogues of artists’ books. We locate only one copy of the first, and two copies of the second in North America. We have not found any copies of the third or fourth in North American institutional collections.

18. CARRIÓN, Ulises & OTHER BOOKS AND SO.

An impressive collection of 45 invitations, flyers, and posters produced by Ulises Carrión publicizing events at his Amsterdam bookstore (which was converted into an archive in 1979) from 1975 to 1984. The artists, authors, and curators featured include very influential figures such as Allan Kaprow, Guy Schraenen, Dorothy Iannone, Richard Kostelanetz, and Jackson Mac Low. All of these materials are very rare individually. Amsterdam: 1975-1984. \$8500.00

A substantial group of scarce exhibition ephemera distributed by Carrión to advertise exhibitions and events held at his short-lived bookstore Other Books and So. In the course of its four-year existence, this bookshop hosted a large number of shows related to bookworks, mail art, and conceptual art. Carrión’s vibrant schedule presented artists from countries such as Brazil, Japan, Mexico, France, United States, United Kingdom, Canada, Czech Republic, Netherlands, Argentina, Colombia, etc. This collection also includes materials related to Carrión’s best-known artworks such as *Namen en Adressen*, *Van kunstenaarsboeken tot postkunst*, and *Lilia Prado Superstar Film Festival*. The majority of these items are neither noted nor pictured in the authoritative reference on Carrión and Other Books and So, the catalogue for the 2016 exhibition *Dear reader. Don’t read.*, held at the Museo Nacional Centro de Arte Reina Sofía.

Every piece in this collection is in fine condition, except for no. 45, which bears some minor ink stains.

Autobestelling van een werk

Mary Schuman & 25/1m 23 jamaica
Other Books and So
Herengracht 227
Amsterdam



21 APRIL-15 MAY 1976
OPENING: 10.00 HRS.
MUSIC BY U. CARRIÓ
80%
STAMP ART
200 ARTISTS
20%
AVANGARDE
WINKELMAN
tel. 256781

A show called 'Definitions of art' will be held at
OTHER BOOKS AND SO, Herengracht 227 Amsterdam
from 1st March to 26th March 1977.
Everybody is invited to participate, regardless of
profession, sex, age, etc.
Just write your definition (of what art is) on the back of this
card, put it in an envelope, and send it back to Other Books
and So. The show will consist of all the cards received, and
a selective catalogue will be published.
The original idea for this show is by H. W. Kalkman.

Namen
en
Adressen

OPENING:
FILM PROJECTIONS
MARCH 30 - 20.00 HRS.
- ORIGINAL BOOKS -
RAUL MARROQUIN
OTHER BOOKS & SO Herengracht 227, A
1017 CA Amsterdam
March 20 - April 1976 - Openings

THE "I - want - to - be -
in - your - catalogue -
no - matter - what - the -
theme - of - your - project -
is" CARD BY U. CARRIÓ

I'm going to produce an artwork
involving people named either
Bob (Bob, Robert, Roberto, etc.)
or Marta (Martha, Marthe, etc.).
Profession, nationality, and
place of residence are irrelevant.
Please return this card to me if
you want further information.

1. VALOCH, Jiří. Books Prints & Poems, 8 July – 2 August [1975]. Single sheet folded in half. Mailed copy addressed to "Peter van Beveren."
2. NATIONS, Opal L. Either, or Inside Opal L. Nations – the recent written works. 7 October to 1st November, 1975. Single illustrated sheet, printed on one side.
3. VAN DER WAL, Eric. 15 years of making books. 25 November to 20 December 1975. Card, printed on one side.
4. LORA-TOTINO, Arrigo. Recent Works of Visual Poetry. 3-21 February 1976, opening: 3 February, 20.00 hrs. / 21.00 hrs. 'A performance of Athletic, Liquid and Phonic Poetry.' Card, printed on one side.
5. MARROQUIN, Raul. – Original Books –. March 30 – April 17 1976. Card, printed on one side, and stamped "Opening" with date & time.
6. STAMP ART, 200 Artists. 27 April – 15 May 1976, opening: 27 April, 20.00 hrs., Music: E. Carl. Card, entirely stamped on one side.
7. AS, Tom van. tekeningen. 7–25 September 1976. Single sheet with text in Dutch by the artist.
8. OTHER BOOKS AND SO. an exhibition of a selection of BOOKS from . . . Sept. 27 till Oct. 22, 1976. Single xeroxed sheet. This exhibition was hosted by The Two or Three Gallery in Emmastad, Curaçao, a space run by Hetty Huisman and Grietha Jurriëns.

		f4350,-		?
<p><i>"The Death of the Art Dealer" a film by Ulises Carrion.</i></p>			Installatie/ Performance	
<p><i>20 min., 16 mm., black/white.</i></p>	<p>Carat Colour Clarity Cut</p>			
<p><i>Information: Old Books and Co. Arnhem, Kleinsmeerd 121, Amsterdam, Holland.</i></p>		<p>DE <small>DE NEDERLANDSE</small> DIESTAL VAN HET JAAR</p>		
				<p>De Nederlandse Kunst- Stichting</p>
	<p><i>"Through many centuries there exists the wolf because he has the habit of being eaten."</i></p>			
		<p>Ulises Carrion</p>		

9. ROOK, Gerrit J. de. four works and books. October 5 – October 23 [1976]. Single sheet printed in red on one side.
10. Newspaper Art / Art Newspapers. 30 November – 23 December 1976. Single pictorial sheet printed on one side. Design by Tom Grave-maker.
11. SCHUMANS, Marjo. tentoonstelling van een werk. 25 – 29 January [1977]. Index card, manuscript text on one side.
12. CARRIÓN, Ulises. Definitions of art. 1st March to 26th March 1977. Glossy blue postcard, printed on one side & stamped on reverse: "Art is:"
13. MOL, Pieter. Life as a Golden Thought. N.d. [1977]. Card, printed on one side and title of exhibition stamped.
14. HARTWELL, Richard. 'recent works.' March 29 – April 16, 1977. Single pictorial sheet, printed on one side.
15. KOSTELANETZ, Richard, MAC LOW, Jackson, & McCAFERY, Steve. Tuesday Night Readings at Other Books & So. May 16 & May 23 [1977]. Single sheet, printed on both sides, red stamped hands next to the dates. Biographies of the readers on the reverse.
16. IANNONE, Dorothy. A Show of Books and Cards. June 21 to July 9, 1977. Single pictorial sheet, printed on one side.





17. ZABALA, Horacio. Today, Art is a Prison. 9 – 27 August [stamped over]: “July” 1977. Single sheet, printed on one side, with list of participants in the artist’s project.

18. TOEBOSCH, Moniek. “15 minuten solozang.” 6 September 1977 . . . 20.00 hrs. Single sheet, mimeographed on one side with two stamped illus.

19. KAPROW, Allan. posters and flyers of activities and happenings from Backworks? 6–24 September 1977, Opening: 6 Sept. '77, 20.00 hrs. Single pictorial sheet, printed on one side.

20. SCHRAENEN, Guy. typewriter works / a show from the small press archive guy schraenen antwerp. 8 – 26 November 1977. Single sheet, printed on one side.

21. —. Guy Schraenen, éditeur. 29 November – 24 December 1977. Single sheet, printed on one side.

22. AARSEN, Ruud van, JOSEPH, Robert, & ROOK. Gerrit J. de. 1968-1978 tien jaar bloknoot . . . 3–21 January '78. Single sheet, mimeographed on one side, with “Other Books and So” stamp on lower right corner.

23. IMOOS, Franz. I am waiting for your picture for the exhibition

- from You and Me. 10 January – 28 January, 1978. Pictorial postcard, printed on reverse.
24. **BENTIVOGLIO, Mirella.** letraset metaphors. 31 January – 18 February 1978, opening 31 January 17-19.30pm. Single illustrated sheet, printed on one side.
25. **SAITO, Takako.** Exhibition of Publications. April 21 – May 20, 1978. Single illustrated sheet, printed on one side.
26. printed in brazil. 25 April – 13 May 1978. Single sheet, mimeographed on one side.
27. **DERMISACHE, Mirtha.** – Books – Graphics – Letters – Postcards –. 13 – 24 June 1978. Single sheet, printed on one side.
28. Other Books and So / boeken, multiples, posters, kaarten, kranten / Beau Geste Press, Fandangos, Daylight Press, Dynamo Press. N.d. [1978]. Card, printed on one side.
29. **VILLERS, Bernard.** "Un poids deux mesures." 21 June 1978. Single xeroxed sheet.
30. **GAGLIONE, Bill & BANANA, Anna.** Futurist Sounds. 29 September 1978. Single sheet, printed on one side.
31. Van kunstenaarsboeken tot postkunst, org. Other Books and So. 9–29 October 1978. Large folded pictorial poster.
32. **DIJK, Pier van & JOSEPH, Robert.** boek / visuele poëzie. 17 October – 4 November 1978. Printed dust-jacket, biographies of the artists on lower cover.
33. From Bookworks to Mailworks . . . curated by Ulises Carrión, Other Books and So. [December 1978]. Large folded pictorial sheet. Exhibition held in Budapest.
34. **CARRIÓN, Ulises.** sound works performance, phone book van gogh, leccion de espanol, hamlet, 45 revoluciones por minuto to be or not to be . . . 11–19 June 1979. Single folded sheet, printed on one side. Exhibition took place in Florence.
35. —. Namen en Adressen. 5–27 September '80. Pictorial postcard.
36. —. De Diefstal Van Het Jaar, 3–7 February 1982. Single pictorial sheet, printed on one side. Exhibition held at the Drents Museum; see Ulises Carrión, "We have won! Haven't we?", (1992), ed. G. Schraenen, p. 69.
37. —, curator. Art Photocopies Exhibition! 26 February – 21

March 1982. Large single pictorial sheet with several folds. With text by Carrión and list of artists represented.

38. GOULART, Claudio. . . . presents: Casino Royale. April 28 – May 22 / 1982. Single folded pictorial sheet, color offset-printed. Held at the Other Books and So Archive at Bloemgracht 121.

39. CARRIÓN, Ulises. "The Death of the Art Dealer" a film by Ulises Carrión. 20 min., 16 mm., black/white. Single photocopied sheet, with image and caption on one side and text on the other. See Dear reader. Don't read. (2016), p. 45—this exhibition catalogue also has photos of the filming of this video piece.

40. —. [Robert and Martha]. N.d. [1983]. Postcard with explanatory text on reverse: "I'm going to produce an artwork involving people named either Rob (Bob, Robert, Roberto, etc.) or Marta (Martha, Marthe, etc.). Profession, nationality, and place of residence are irrelevant. Please return this card to me if you want further information." Held at the Other Books and So Archive.

41. —. The "I-want-to-be-in-your-catalogue-no-matter-what-the-theme-of-your-project-is" Card by U. Carrión, 1982. Postcard, printed on both sides.

42. —. Lilia Prado Superstar Filmfestival, 4-8 July 1984. Large folded pictorial poster, color-printed and with the festival's dates.

43. —. Lilia Prado Superstar Film festival, 4-8 July 1984. Pictorial postcard, image of Prado on obverse and dates and information on reverse.

44. —. Lilia Prado Superstar Film Festival. 4–8 July 1984. Pictorial postcard with dates and information on reverse.

45. —. Pictorial postcard, with information on reverse for the Lilia Prado film festival's screening in Rotterdam on 5 July. (Blank part of postcard with ink splotches.)

19. CARRIÓN, Ulises, curator. *Inne Książki*, 8 – 30.5.1977. 23, [1] leaves, offset-printed on rectos only. Small folio (288 x 187 mm.), orig. pictorial wrappers, staple-bound. Warsaw: Galerie Remont, 1977. \$750.00

One of Carrión's rarest exhibition catalogues. The artist curated this show at the Galerie Remont in Warsaw; the exhibition's title translates to "Other Books." Carrión had staged an exhibition called "Contents" at this gallery the previous December. The present catalogue has texts by Henryk Gajewski, a Polish artist and filmmaker, and Carrión, both in Polish.

The majority of the catalogue consists of an extensive and very interesting list of artists engaging with the book form and their bookworks. This includes Robert Altman, John Armleder, Daniel Buren, Mirtha Dermisache, Peter Downsbrough, Ian Hamilton Finlay, General Idea, Michael Gibbs, Klaus Groh, Dick Higgins, Douglas Huebler, Alison Knowles, Richard Kostelanetz, Joseph Kosuth, Anna Kutura, George Maciunas, Raul Marroquin, Nannucci, Clemente Padin, Dieter Roth, Ed Ruscha, Takako Saito, Carolee Schneemann, Chieko Shiomi, Telfer Stokes, Endre Tot, Jiri Valoch, Wolf Vostell, Herman de Vries, etc., etc. Among the bookworks shown, we note: Carrión's *Looking for Poetry* (1973), Hamilton Finlay's *Honey by the Water* (1973), Huebler's *Location Piece 2* (1970), Ruscha's *Every Building on the Sunset Strip* (1966), and Schneemann's *Up to and Including Her Limits* (1974). Leaves 16 to 23 present the seminal books and essays theorizing bookworks and mail art.



In excellent condition. Some copies do not have the pictorial wrappers found on our copy.

* U. Carrión, *Quant aux Livres* (2008), p. 209.

20. **CARRIÓN, Ulises, curator.** Commonpress: Box, Boxing, Boxers, No. 5. Edited by Ulises Carrión, 1978. 40 photocopied pages (incl. wrappers), with many illus., stamp on upper wrapper. Small 4to (212 x 155 mm.), orig. pictorial wrappers, staple-bound. N.p.: 1978.

\$950.00

The extremely rare fifth issue of *Commonpress*, guest-edited by Carrión and devoted to boxing, one of the artist's life-long passions. Based on floating editorship, this mail art periodical comprised works contributed by fellow artists that were then photocopied. Carrión solicited projects from Klaus Groh, Anna Banana, Bill Gaglione, Pawel Petasz, Robin Crozier, Silva Marcondes, etc. On the inside of the lower wrapper, Carrión writes: "The question



now arises: has this anthology Primarily to do with art? Or, has it to do with box? (And this question is valid, regardless of the plurality of meanings of the word 'box', which lead some participants to take it as meaning 'sport' and some others as 'receptacle'.)"

A fine copy. Produced in an edition of 300 copies.

* Juan J. Agius ed., *Ulises Carrión & The Big Monster* (2014), p. 81. Guy Schraenen ed., *Dear reader. Don't read.* (2016), p. 218. U. Carrión, *Quant aux Livres* (2008), p. 203.

21. **CARRIÓN, Ulises.** *Gossip, Scandal, and Good Manners / Roddel, Schandaal, en Goede Manieren.* Many illus in the text. Four unnumbered leaves. Small folio (298 x 210), orig. printed wrappers, staple-bound. Amsterdam: U. Carrión, 1981. \$600.00

Very rare lecture notes serving as the explanation for a piece of performance art created by Carrión to examine informal modes of communication; printed in an edition of 200. The artist, with the help of friends, spread gossip about himself around Amsterdam. This piece also entailed a lecture and a video recapitulating the results of this experiment-cum-artwork. The text of this work is printed in parallel Dutch and English texts. Each step of the performance is explained, and definitions, accompanied by diagrams, of gossip, scandal, rumor, etc., are posited.

In his conclusion, Carrión writes: "My intention was to test myself as individual and as public image, to check the boundaries of my territory and my endurance . . . But the project as a whole has been a collective creation. Each of us has found himself or herself in the borderline between truth and falsehood, between credibility and disbelief. All of us have been confronted with the mechanisms which conform and alter our social reality, which shape our vision of the world inside and outside us."

A fascinating experimental art piece, in excellent condition. WorldCat records only two copies in North America.



22. **CARRIÓN, Ulises.** [From upper cover]: Lilia Prado, Superstar Film-Festival. Five black & white illus. 18 pp. (incl. inside of both wrappers). 8vo (210 x 150 mm.), orig. semi-stiff pictorial wrappers, staple-bound. [From inside of lower wrapper]: Amsterdam: Stichting de Appel, 1984. \$700.00

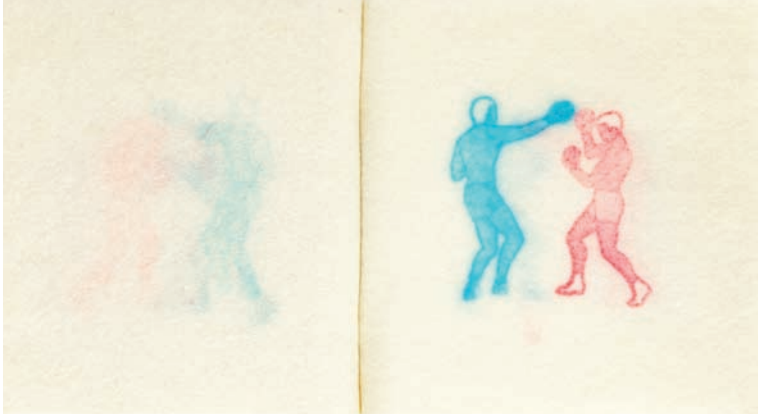


The very rare program for Carrión's film festival celebrating the Mexican movie star Lilia Prado, a famous actor from his childhood. Prado (1928-2006) starred in a number of Mexican films as well as several directed by Luis Buñuel in the 1950s. Carrión organized a festival, screening four of her movies in four Dutch cities in 1984, which was attended by Prado herself. He conceived of this film festival as an "opportunity [for viewers] to examine their own cultural values and to reflect upon assumptions about the mythology created by the mass media, in this case, the film industry and its cultural-economic implications. In Carrión's eyes, for example, Prado could have been marketed as well as Marilyn had, if post-World War II Mexico had been more economically dominant."—Ulises Carrión: *¿Mundos personales o estrategias culturales?* (2003), p. 76.

This volume contains text in Dutch about Carrión (by the curator Saskia Bos) and the four movies to be shown, and an interview between Prado and Carrión that took place earlier that year in Mexico City. Carrión's curriculum vitae is printed on the inside of the lower wrapper. This became one of the artist's most well-known projects. Pages 11-12 reproduce excerpts from the travel journal of "S.C. Macfarlane," who followed Carrión on his journey to Mexico in the spring of 1984.

In fine condition. With a pictorial postcard listing the schedule and other events.

* U. Carrión, *Quant aux Livres* (2008), p. 204. Ulises Carrión: *¿Mundos personales o estrategias culturales?* (2003), pp. 74-77. Ulises Carrión, "We have won! Haven't we?", ed. Guy Schraenen, pp. 78-79 (depicting the upper wrapper of the present work).



23. **CARRIÓN, Ulises.** [From first sheet]: Mirror Box. 20 blue & red stamped images of boxers. 12 synthetic felt sheets. Small 4to (188 x 190 mm.), staple-bound. [From slip laid-in]: Geneva: Héros-Limite, 1995. \$750.00

The rare second edition of a famous bookwork by the artist, illustrated with the original rubber stamps used for the 1979 first edition. Carrión was a life-long devotee of boxing and several of his performances and art pieces concerned the sport.

"Mirror Box is printed on synthetic felt with rubber stamps of two boxers facing each other in sequential sparring positions. The soft touch of the page, in contrast to the strong punch of the imagery, makes for a potent allusion to the exchange and repression of male sexuality."—T. Guest & G. Celant, *Books by Artists* (1981), p. 62 (describing the first edition).

The original edition (100 copies) is now extremely rare, and we locate only four copies in North America. From a numbered edition of 200, the present work is also scarce, and we do not find any copy in the United States.

As new.

* U. Carrión, *Quant aux Livres* (2008), p. 200.

Stefan Klima, *Artists Books: A Critical Survey of the Literature* (1998), pp. 35-36—
"As a poet and maker of books, his [Carrión's] interest embodied all aspects of the codex form: the writing of a text, the production of books, how books influence reading, and how he felt books ought to be read. Throughout his writing Carrión aimed for a new aesthetic; always making comparisons between old books, i.e., traditionally-made books, trade publications, or even limited edition fine books, and new books, i.e., the books he was interested in devising, wanting to spread,

talking about and lecturing upon . . . Carrión always preferred the term bookworks to describe the objects he was writing about. His original definition of bookworks was 'books that are conceived as an expressive unity . . . where the message is the sum of all the material and formal elements.' He expanded this to include 'books that use other, non-formal aspects: books as document, as object, as idea.'"

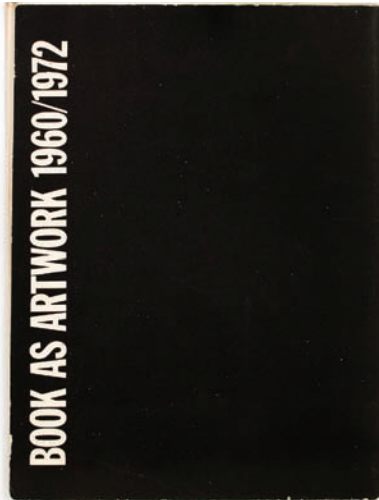
Seminal

24. **CELANT, Germano & MORRIS, Lynda, curators.** *Book as Artwork, 1960/72* [20 September–14 October 1972]. 47 pp. Small 4to (210 x 158 mm.), orig. black wrappers (upper corner creased), staple-bound. [London]: Nigel Greenwood Inc. Ltd., 1972. \$1250.00

First edition of this seminal exhibition catalogue, which features the first English translation of Celant's essay on artists' books, as well as an important list of nearly 300 then-unheralded artists' books. Originally published in the first issue of the Italian magazine *Data* (Sept. 1971), the essay is recognized as one of the earliest in-depth examinations of the book form and its bearing within Conceptual art. Celant (1940-2020), the art historian and critic, organized several *Arte Povera* exhibitions in Italy in the 1960s and was later appointed

senior curator of Contemporary Art at the Guggenheim Museum. He also served as director of the 1997 Venice Biennale.

"Book as Artwork is poorly produced, as is acknowledged by the publishers, hence the fairly low price; however, it does make Germano Celant's text available to an English-speaking audience . . . The text is disappointing; although it is one of the first pieces about book art as an adjunct of Conceptual art, it really amounts to a cobbling together of a series of annotations to the works, without any real analysis of the use of the book as a medium. Its value lies in Celant's references to the significance of the book-form to certain artists, in its attention to Italian examples, and to the fact that he (and Lynda Morris) have attempted to produce a first list of examples of book art."—C. Phillpot, "Feedback, 1973" in *Booktrek* (2013), pp. 31-32.



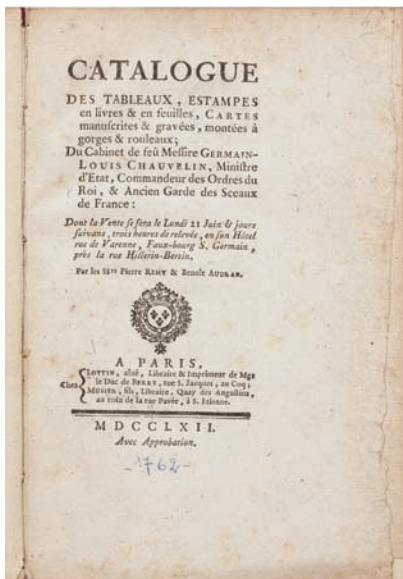
The exhibition list (pp. 31-47), compiled by Celant and the art historian and curator Lynda Morris and presented chronologically, features many works that were completely unknown at the time. It includes works by Higgins, Oldenburg, Rot, Cage, Ruscha, Ono, Filliou, Kaprow, Knowles, Pistoletto, Siegelaub, Emmett Williams, Warhol, Acconci, Andre, Darboven, Byars, Nauman, Tuttle, Brouwn, Buren, Tom Phillips, Weiner, Kosuth, Baldessari, Broodthaers, etc.

Nice copy of a catalogue that is now rare on the market. Edges slightly worn. Printed in an edition of 800 copies.

* See also S. Klima, *Artists Books: a Critical Survey of the Literature* (1998), pp. 19-20. A. Desjardin, *The Book on Books about Artists Books* (2013 ed.) 3.

One of Watteau's Earliest Clients

25. (AUCTION CATALOGUE: CHAUVELIN, Germain Louis). *Catalogue des Tableaux, Estampes en livres & en feuilles, Cartes manuscrites & gravées, montées à gorges & rouleaux; Du Cabinet de feu Louis CHAUVELIN, Ministre d'Etat, Commandeur des Ordres du Roi, & Ancien Garde des Sceaux de France: . . . Dont la Vente se fera le Lundi 21 Juin & jours suivans . . .* Par les Ssrs Pierre Remy & Benoît Audran. 15, [1] p. 8vo (189 x 125 mm.), 19th-cent. red cloth (signed "Pierson"), title on spine. Paris: Lottin & Musier, 1762. \$1950.00



A rare and early art auction catalogue, fully priced in a contemporary hand, and bound by Pierson in the red percaline preferred by the Goucourt brothers. Chauvelin, marquis de Grosbois (1685-1762) and Louis XV's secretary of foreign affairs, was exiled due to the machinations of his rival Cardinal Fleury in 1737 and spent his final years in Paris. He was one of the earliest clients of Watteau.

81 lots, with paintings attributed to or after Raphael, Giorgione, Guido Reni, Bassan, D. Teniers, Neefs, Rembrandt, Champaigne, Watteau, N. Coypel, etc.; famous print ensembles of the early 18th century; and manuscript and printed maps. Remy and

Audran's erudite comments are very interesting to read.

A fine, priced copy, very likely from the famous library of the Goncourt brothers. With the engraved bookplate of G[eorges] P[annier] (1853-1944), the Parisian art dealer and collector of early art auction catalogues, on the front paste-down, and stamp of the Bibliothèque Heim on verso of title.

* Lugt 1232. P. Michel, *Peinture et Plaisir: Les Goûts picturaux des Collectionneurs Parisiens au XVIIIe siècle*, p. 247. See *Bibliothèque des Goncourt, XVIIIe siècle* (29 March - 3 April 1897), lot 207.

No Copy in North America

26. **AUCTION CATALOGUE: CLISORIUS, Léonard André, expert.** Catalogue d'une Collection de Tableaux de diverses Ecoles, Gravures sous verre et en feuilles, Gouaches et Miniatures, Provenant du Cabinet d'un Amateur, Dont la Vente se fera . . . les 21, 22, 23 et 24 Novembre 1814 . . . 38 pp. 8vo (205 x 133 mm.), self-bound, orig. stitching strengthened with scotch tape. Paris: Clisorius & Sibire, [1814]. \$950.00

A very rare sale catalogue of paintings, drawings, and prints; World-Cat locates no example in North America. The sale was administered by Clisorius (n.d.), a mid-level paintings dealer, whose involvement in art auctions began in March 1802. He held a number of auctions to dissolve the inventory of other art dealers. Inscribed on the copy of the British Library is "de Mr. Lavoisière ancien négociant," suggesting this was one of those stock sales.

The present catalogue describes 289 lots, including pictures by van Dyck, Parrocel, Bruandet, C. Netscher, Largillière, Guido Reni, Porbus, Goltzius, Castiglione, Porbus, A. Brauwer, Bril, etc. The first 248 lots are paintings. Each entry provides a concise description and measurements.

Good copy, a little worn with an unfortunate scotch tape repair to the title-page. Stamp of the Bibliothèque Heim on verso of title. Lugt records an example of this catalogue in the collection of Marcel Nicolle, very likely the present copy.

* Lugt 8613. For Clisorius's first sale (Lugt 6384) see B. Fredericksen & B. Peronnet eds., *Répertoire des tableaux vendus en France au XIXe siècle*, Vol. I, p. 12.

No Copy in North America

27. **(AUCTION CATALOGUE: D[EVOIX], -)**. Notice d'un Choix précieux de Dessins de l'Ecole moderne, et d'Estampes anciennes et autres . . . Qui composaient le Cabinet de M. [inscribed in cont. ms]: "Devoix, joaillier." Par F. L. Regnault-Delalande. Cette Vente se fera . . . le Lundi 9 Novembre 1818 . . . 16 pp. 8vo (199 x 125 mm.), modern aubergine cloth, title on upper cover. Paris: Félix & Regnault-Delalande, 1818. \$950.00

A very scarce sale catalogue of drawings and prints; we locate no copy in North America. The present example bears a contemporary ink inscription on the title-page recording the seller as a jeweler named "Devoix," which is supported by Lugt's examination of other copies. The 1812 Dictionnaire topographique of the Paris area lists a jeweler named "François Devoix" on quai des Orfèvres, no. 42, also noted as the favored jeweler of the prince and princess Borghese.

61 lots, with drawings by Baltard, Boissieu, Demarne, Taunay, Vauzelle, H. Vernet, Veron, etc. Lots 39-61 are individual prints and ensembles. Each entry provides a concise description and measurements.

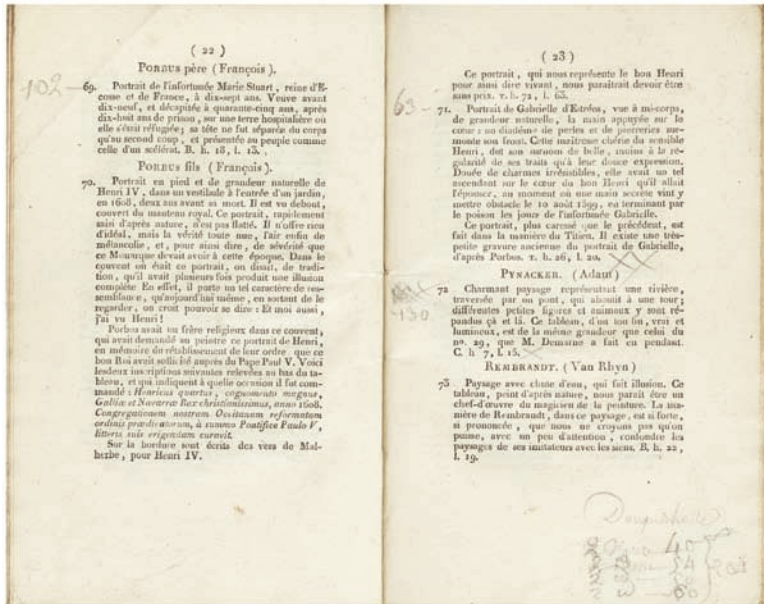
Fine copy. In the characteristic binding of the Bibliothèque Heim, with the library's stamp on the verso of title. On the title-page this catalogue is addressed to "Mr Duchesne / rue neuve des Petits Champs, pres de rue Richelieu."

* Lugt 9461.

No Example in North America

28. **(AUCTION CATALOGUE: [DIDOT, Marie Antoinette])**. Catalogue d'une riche Collection de Tableaux des différentes Ecoles anciennes et modernes . . . de Peintures en émail, Sculptures en bronze, marbre, ivoire et bois; Meubles en laque de la Chine, et en placage de Boule et de Cressant; Dont la vente se fera . . . les lundi 15, mardi 16 et mercredi 17 décembre 1817 . . . [Expert: B. T. Henry]. 38 pp. 8vo (205 x 132 mm.), cont. pink upper wrapper bound in late 19th-century maroon sheep-backed paste-paper boards, spine gilt. Paris: Bonnefons de la Vialle & Henry, 1817. \$1950.00

A very rare sale catalogue of paintings owned by Marie Antoine Didot (d. 1835), better known as Didot de Saint-Marc. A member of the print-



ing and publishing dynasty, he benefitted from the family's wealth but was more concerned with collecting pictures. A contemporary annotator has recorded in pencil nearly all prices in the margins and has covered the upper wrapper in notes and several names such as Senave, Mallet, and Dunouy (painters listed in the catalogue). Although Didot is not mentioned on the title-page, a contemporary hand has written his name on the upper wrapper. The Getty Provenance Index entry for the present catalogue suggests that the expert Henry included a number of items from his inventory in this auction. In addition to paintings, we find sculptures, furniture, enamels, prints, and an ornate clock.

"Under the guidance of Jean-Baptiste-Pierre Lebrun, Didot became a connoisseur, collector and art historian: he began to collect in 1795. His tastes were conventional for the period: 17th-century Dutch artists and contemporary French figures who followed in their footsteps, such as Jean-Louis Demarne, Jean-Baptiste Mallet and Louis-Léopold Boilly; The Fountain by Chardin (priv. col.); and some minor works more particularly in the Didot taste, by Anne-Louis Girodet, Jacques-Louis David, Prud'hon and Jean-Auguste-Dominique Ingres."—Oxford Art Online.

The present catalogue, with most prices recorded, has 245 lots, of which the first 194 are paintings or grouped paintings. It includes works

by J. Asselijn, N. Berghem, F. Boucher, S. Bourdon, L. Carracci, Champagne, Chardin, Coypel, David, van Dyck, Greuze, van den Eeckhout, Kalf, Miel, Millet, Netscher, both Porbus, Rembrandt, Reynolds, Steen, Weenix, etc. Didot's collection was constantly in flux, and with incessant purchases came the need for sales. From 1796 until 1819, the contents of a number of auctions (most with anonymous provenance) were consigned by Didot.

A fine copy, with useful annotations; we locate no copy in North America. With the amusing engraved bookplate of [H]enry [Pannier] (1853-1935), the Parisian art dealer and collector of early art sale catalogues, on inside of upper cover, and the stamp of the Bibliothèque Heim on verso of title-page.

* Lugt 9258. D. Spieth, *Revolutionary Paris and the Market for Netherlandish Art* (2018), p. 105—" [Didot de Saint-Marc] had gone through a sort of apprenticeship with Lebrun and labored for over a decade on his magnum opus, *Sur la peinture et sur la vie de peintres*, which was inspired by his mentor's *Galerie des peintres flamands, hollandais et allemands*. Since he fancied himself a nineteenth-century Vasari, Didot de Saint-Marc claimed (rather unconvincingly) that the purpose of his buying art was to have his acquisitions engraved for future use in his publication. The whole enterprise was presumably financed by his family's publishing business . . . "

29. (AUCTION CATALOGUE: DUFRESNE, Simon François, agent de change). *Catalogue de Tableaux précieux des Ecoles de Flandre, de Hollande et de France, composant le Cabinet de . . . Par A. Pérignon . . . La Vente s'en fera . . . le 26 Mars 1816 . . .* 2 p.l., ii, 20 pp. 8vo (202 x 127 mm.), modern marbled boards, red morocco lettering-piece on spine. Paris: Pérignon & Chariot; Amsterdam: Coclers; Antwerp: Beckmans; Brussels: Marnef; Ghent: Spruyt; Manheim: Artaria; London: Wood Burn, 1816. \$950.00

A scarce auction catalogue issued by the expert Alexis Nicolas Pérignon (1785-1864), who presided over a number of important sales — Constantin, Denon, J.L. David — in the 1810s and 1820s. He was also appointed the commissaire-expert des Musées Royaux, a prestigious title once held by the leading dealer and taste-maker Jean Baptiste Pierre Lebrun (1748-1813). Dufresne, the consignor to this sale, was a wealthy stockbroker.

This catalogue describes 65 lots, including paintings by Bega, N. Berghem, Brauwer, B. Breenbergh, Dou, Dujardin, Metsu, A. & I. van Ostade, Steen, Teniers, Ph. & P. Wouwerman, etc. Some of the entries have extensive notes, and measurements are provided for most pictures.

A nice copy. Sporadic and inoffensive foxing, and the half-title is a bit soiled. With the engraved bookplate of the Parisian art dealer and collector of early art auction catalogues G[eorges] P[annier] (1853-1944), on the front paste-down, and stamps of the Bibliothèque Heim on half-title and title.

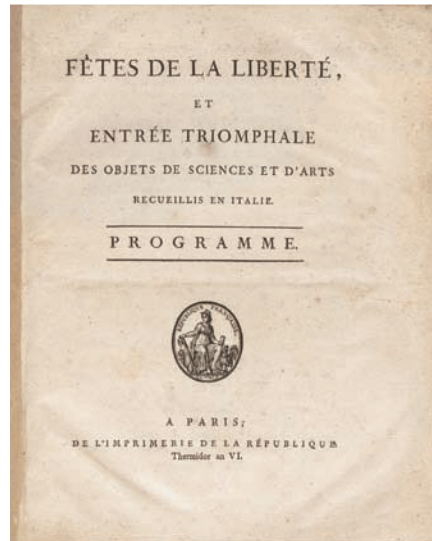
* Lugt 8847.

Celebrating the New Rome

30. **FÊTES DE LA LIBERTÉ.** Fêtes de la Liberté, et Entrée triomphale des Objets de Sciences et d'Arts recueillis en Italie. Programme. Republican wood-cut vignette on title. 23 pp. Large 4to (247 x 200 mm.), later paper wrappers (a little foxed), stitched. Paris: De l'Imprimerie de la République, Thermidor an VI [i.e. July-August 1798]. \$1500.00

First and only edition of this rare program — a festival book — presenting the two-day celebration of the French conquest of Italy and the spoliation of its treasures. This is a fascinating record of Revolutionary France's efforts to project its cultural superiority. The looted materials consisted of paintings, antiquities, animals, scientific instruments, minerals, books, manuscripts, medals, etc., all of which were paraded on chariots (chars) on the left bank of the Seine, close to the Muséum d'histoire naturelle.

Everything taken from Italy is noted in the text of this work. The program has three "divisions" for the order of the chariots: Histoire Naturelle; Livres, Manuscrits, Médailles, Musique, Caractères d'Imprimerie de Langues Orientales; and Beaux-Arts. Each chariot bears an inscription referring to what it is carrying, and there are banners with text previewing the chariots to follow. Students, librarians, artists, administrators, choirs, professors, etc., were re-



cruited to accompany the chariots and join in song. Pages 14-23 contain hymns and songs to serenade the triumphant procession with most of the lyrics printed in parallel in Latin and French.

One of the highlights of this parade was the display of Raphael's Transfiguration, one of one hundred artworks that the terms of the Treaty of Tolentino permitted Napoleon to confiscate from the papal collections. Raphael, an artist whose work was coveted by Napoleon and his advisors, was viewed as "the greatest painter Italy had produced, who epitomized the classical culture of the Italian Renaissance and the glory of Rome, which Napoleon hoped to transfer to Paris."—M. Rosenberg, "Raphael's Transfiguration and Napoleon's Cultural Politics," *Eighteenth-Century Studies*, Vol. 19, No. 2 (Winter, 1985-86), p. 184.

In addition to this famous painting, we find mentions of works by Domenichino, Giulio Romano, Veronese, and Titian. These were carried on the chariots, alongside young artists, recognized artists, administrators of museums, professors of painting, sculpture, architecture, and their students. The Transfiguration was displayed on the first chariot after the antiquities. One of the participants, the art dealer Jean Baptiste Pierre Lebrun (1748-1813), who performed the final song (pp. 22-23), was instrumental in the selection and processing of artworks removed from Italian collections.

Among the array of the things (and beings) taken from Italy that were exhibited, we find: grains and vegetables, lions, a bear, agricultural tools, crystals, paintings, Greek and Roman sculptures and monuments, scientific instruments, globes, rare books and manuscripts, etc.

In fine condition.

Signed By The Artist

31. **FINCH, Spencer.** *Ulysses*. Color illus. throughout. 220 unnumbered pages. Oblong 4to (222 x 305 mm.), orig. cloth covered boards, title on spine & upper cover. Brooklyn, NY: Trying to Press, 2016. \$400.00



An uncommon artist's book based on Finch's 2015 Marfa Contemporary exhibition of the same name; printed in an edition of 500, and signed by the artist in orange pencil on the first blank leaf.

Referring to Leopold Bloom's journey around Dublin, Finch recounts his peregrinations in New York City on 19 September 2014 through a selection of ca. 1400 Pantone color swatches. Each swatch, with adjacent text revealing what is evoked, conveys sights as mundane as gravestones, subways, books, food, trash cans, buildings, traffic cones, clothing, trees, etc., etc., to the sublime, like the artworks of Albers, Rembrandt, and Veronese.

As new. Designed by the artist Ofer Wolberger.

Signed By The Artist

32. **FINCH, Spencer.** Sunlight in a Room. Color illus. throughout. 60 unnumbered pages. 8vo (210 x 150 mm.), white wrappers, stitched, title blind-stamped on cover. Brooklyn: Trying to Press, 2017. \$200.00

A rare artist's book, signed by Finch on the title-page in pencil. From the artist: "Sunlight in a Room is a book documenting interesting natural sunlight and optical effects occurring in my Brooklyn studio throughout the day. The cover picks up on the idea as well, it was blind stamped and catches the light, which is necessary in order to be legible."

As new. Designed by Ofer Wolberger and printed in an edition of 250 copies.

33. **FLAVIN, Dan.** [From printed envelope]: Dan Flavin: Pink and 'Gold' / Dec. 9th thru Jan. 14th 1968. Eight perforated sheets (ca. 282 x 215 mm.) of continuous-feed green bar computer paper (perforated margins a little worn, minor loss of paper to final blank sheet), in orig. printed mailing envelope. Chicago: Museum of Contemporary Art, 1967-68. \$2500.00

Flavin's famous and rare computer-produced exhibition catalogue Pink and 'Gold'; this copy, in the original printed envelope, is addressed to the influential critic and artist Sidney Tillim (1925-2001). Each example of this catalogue is unique, due to the irregular printing from pre-punched paper cards fed into a rented IBM 1401 decimal computer. Each visitor could print their own catalogue. This was Flavin's first solo museum exhibition and the fourth staged by the nascent Museum of Contemporary Art, Chicago.

DAN FLAVIN
PINK AND GOLD

THE MUSEUM OF CONTEMPORARY ART
CHICAGO ILLINOIS
DECEMBER 9 JANUARY 14 1968

ACKNOWLEDGMENTS

ON BEHALF OF THE BOARD OF TRUSTEES OF THE MUSEUM OF CONTEMPORARY ART I WOULD LIKE TO THANK THE MANY INDIVIDUALS WHO ASSISTED IN THE ORGANIZATION OF PINK AND GOLD

FIRST OF ALL I AM GRATEFUL TO DAN FLAVIN WHO CREATED A UNIQUELY PROVOCATIVE EXHIBITION EXCEEDING IN SIZE AND SIGNIFICANCE ANY OF HIS PROJECTS TO DATE SONJA FLAVIN GRACIOUSLY ASSISTED ON THE RESEARCH THAT WENT INTO THE CATALOGUE DAN GRAHAM CONTRIBUTED AN INTRODUCTION WHICH BEARS OUT HIS DEEP AND SYMPATHETIC INVOLVEMENT MUCH VALUED HELP CAME FROM JILL KORNBLEE WHO HAS CHAMPIONED THE ARTISTS CAUSE AND AT WHOSE GALLERY FLAVINS WORK RECEIVED TWO SPLENDID SHOWINGS IN THE COURSE OF THIS YEAR SHERMAN MUTCHNICK DESIGNED AND CONTEMPORARY ART LITHOGRAPHERS INC OF MINNEAPOLIS MADE A DONATION TOWARD THE PRINTING OF A POSTER IN CHICAGO I FOUND A MOST GENEROUS RESPONSE TO MY REQUEST FOR CORPORATE SUPPORT ARTHUR C ROSENBERG OF THE SUMMIT ELECTRIC COMPANY ADVISED ON ALL STAGES OF THE INSTALLATION THE COMMONWEALTH EDISON COMPANY MADE MATERIALS AVAILABLE THROUGH THE GOOD OFFICES OF KLAUS H WISIOL DATRONIC RENTAL CORPORATION INSTALLED IBM

The catalogue contains Acknowledgments and a Foreword from the museum's director, Jan van der Marck (1929-2010); an Introduction — consisting of quotes from Flavin, Donald Judd, and Roland Barthes — compiled by Dan Graham; Statement by Flavin, dated 6 December 1967; a primitive Wall Plan recreating the layout of the exhibition; Biography of Flavin; and finally a Selected Bibliography by the Artist.

From the MCA's website: "Holding interesting parallels to the usage of commercial IBM technology by members of the Fluxus movement like George Maciunas, the application of the computer in Pink and 'Gold' functioned in line with Flavin's other conceptual aspirations. As a piece of standardized commercial technology often used in banal, corporate settings (like florescent light tubes) the catalogues produced by the machine were meant to be equally interchangeable, commodified, and serially produced. One reason Flavin may have never ventured to use similar technology in his work again is the fact that he was so disappointed with the production quality of the catalogues themselves. Unlike the pristine, identical appearances of his light installations, the catalogues were often irregular in appearance—containing unique attributes like different orientations, paper types, spacing errors and missing words."

A nice and textually complete copy with a fine association. Two-inch tear to the final blank leaf and some soiling to the envelope.

* See the Museum of Contemporary Art's exhibition page for a description and images of the exhibition.

34. (AUCTION CATALOGUE: [FORESTIER, Elisabeth Angélique de]). Catalogue de Tableaux, des Ecoles d'Italie, de Flandre, de Hollande et de France; Dessins, Recueils d'Estampes, Futs de Colonnes en granit, en marbre blanc, en Albâtre, en Porcelaine de Sèvres ou en bronze, et autres Objets, Du Cabinet de feu Mme. *** Par F. L. Regnault-Delalande. Cette Vente se fera dans la maison de feu Mme. ***, le mercredi 27 et le jeudi 28 novembre . . . rue de Cléry, no. 40 . . . 1 p.l., iv, 24 pp. 8vo (191 x 123 mm.), modern aubergine cloth, title on upper cover. Paris: Le Normant & Regnault-Delalande, 1816. \$950.00

A scarce sale catalogue offering a woman's fine collection of paintings and other curiosities; this copy is partially priced in a contemporary hand. Several institutional copies have been inscribed with the surname "Forestier." The Getty Provenance Index attributes this sale to de Forestier, born Godin, who was the wife of Augustin de Forestier (1729-1817), the trésorier général of the Swiss Guards. She assembled a choice

group of pictures, and, as described in the Getty Provenance Index entry for this catalogue, the leading experts of the day attended this sale and bought many of the lots.

The present catalogue describes 49 lots of paintings (by G. Allegrain, A. Bloemaert, Bronzino, Cazes, Demarne, Dujardin, Giordano, Lépicié, C. Poelenburgh, Salvator Rosa, Steen, Teniers, J. Vernet); drawings, print suites, and ceramics. According to the pencil annotations, the winning bid for lot 61, a group of three vases of Sèvres porcelain, was 2910 francs. The painting entries are especially detailed, with lengthy technical descriptions and notes on exhibition history. There is a total of 64 lots.

In very good condition. A few of the annotations have been trimmed. In the characteristic binding of the Bibliothèque Heim, and with the library's stamp on the verso of half-title.

* Lugt 8999.

Sanitized Museums

35. **PRE-WORLD WAR II GERMAN ART COLLECTIONS.** 153 photographic postcards depicting sculptures, paintings, and exhibitions in the Haus der Deutschen Kunst, the Vienna Künstlerhaus, and a few other unidentified locations. Germany: [ca. 1937-39].
\$1750.00

A large collection of postcards showing works of art from a number of museums within Nazi Germany. Two institutions, the Haus der Deutschen Kunst (now the Haus der Kunst) and the Vienna Künstlerhaus, are noted on many of the postcards, but the locations of other pieces are not indicated. The majority of the postcards bear images of sculptures, but a number of paintings (several in color) are found as well. A few images also show the galleries and glances of other artworks.

This selection of postcards shows the purification of public German art spaces by the Nazis; we find no artist who was deemed "degenerate." It includes the work of Fritz Behn, Arno Breker, Paul Bronisch, Michael Drobil, Rudolf Eisenmenger, Heinrich Faltermeier, Jakob Wilhelm Fehrle, Constantin Gerhardinger, Oskar Graf, Anton Grauel, Peter Otto Heim, Wilhelm Hempfing, Sepp Hiltz, Otto Hofner, Rudolf Kaesbach, Barbara von Kalkreuth, Fritz Klimsch, Max Klinger, Georg Kolbe, Ernst Kunst, Ernst Liebermann, Helmut Liebermann, Friedrich Lommel, Anton Lutz, Emil Manz, Richard Miller, Josef Müllner, Ernst Reiss-Schmidt, Richard Scheibe, Paul Scheurle, Hans Schwegerle, Emil Sutor, Josef Thorak,

Reinhold Unger, Josef Wackerle, Richard Gessner, Julius Engelhard, Paul Mathias Padua, Gisbert Palmié, Michael Mathias Kiefer, Alexander Rothaug, Carl Josef Bauer, etc.

This is a fascinating record of German museum collections before World War II. Some of the postcards are a bit worn and most slightly bowed, but overall, the contents of this collection are in excellent condition.

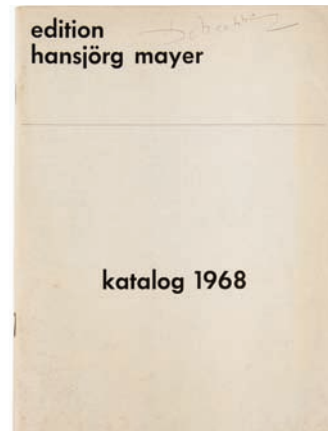
Inscribed by Bob Cobbing

36. **EDITION HANSJÖRG MAYER, publisher.** [From upper wrapper]: katalog 1968. Black & white illus. throughout. 61 unnumbered pages (incl. inside of upper wrapper). 4to (231 x 170), orig. printed wrappers, staple-bound. [Stuttgart: 1968]. \$650.00

Mayer's very scarce 1968 catalogue, which offers the work of Ian Hamilton Finlay, Dieter Roth, Bob Cobbing, Wolf Vostell, Emmett Williams, etc. It is profusely illustrated with facsimiles and photographs of the books listed, many full-page. It includes bookworks, poetry, prints, and multiples. Also represented are Mary Vieira, Andre Thomkins, and Peter Schmidt.

"A printer, art teacher and publisher living in London, Hansjörg Mayer's typographical experiments and publications in his edition hansjörg mayer made him into one of the most important protagonists of concrete poetry and the art of the 1960s . . . Since 1963, as Dieter Roth's publisher, Mayer was prepared to find ways to convert every provocative artistic idea into the letterpress. Mayer moved to England in 1966, where he taught at the Bath Academy of Art and the Watford School of Art. In 1968 the Gemeentemuseum Den Haag (The Hague) dedicated the first large retrospective to the 25-year-old artist. Since then, Mayer has published more than 300 books, posters, films, records and videos in the edition hansjörg mayer."—from the Staatliche Museen zu Berlin's exhibition website Hansjörg Mayer, Typoems and Artist Books (October 2019-January 2020).

Mayer's publishing company was founded in 1964. "At the end of the sixties [Dieter] Roth collaborated with Hansjörg Mayer [b. 1943], who began to republish [Roth's] earlier work in

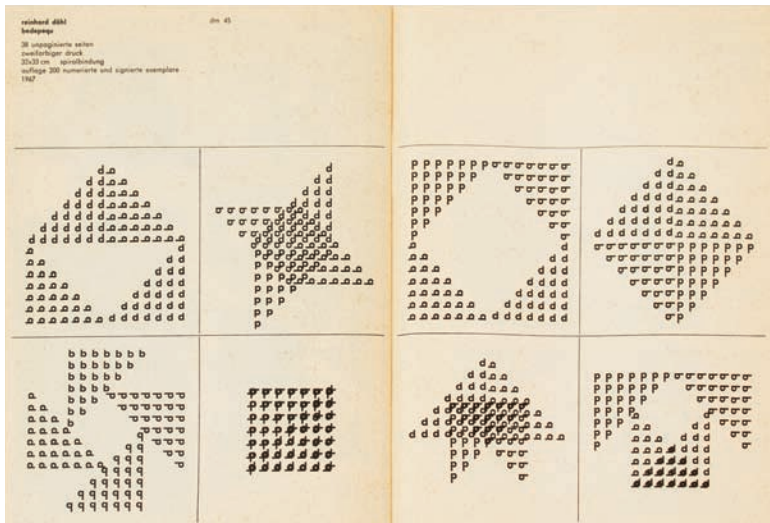


a standard format and in editions of at least 1,000 copies, thus bringing them out of the limited edition framework and into the multiple book art arena. Some of the volumes in the Collected Works recreated unique bookworks as multiples; others effectively transmuted earlier works into new bookworks; others again reproduced literature or functioned as documentation. In some cases the subject matter of the book went through several metamorphoses before publication in the Collected Works.”–Phillpot, p. 102.

A very rare catalogue and valuable documentation of early European artists’ books; we locate only one copy in North America. The slightest wear to the wrappers. This copy is inscribed by the sound and performance artist Bob Cobbing (1920-2002), who collaborated with Mayer on a number of projects.

* C. Phillpot, “Some Contemporary Artists and Their Books,” in J. Lyons, ed., *Artists’ Books: A Critical Anthology and Sourcebook* (1985), pp. 102-7. B. Ferran, *The Smell of Ink and Soil: The Story of [Edition] Hansjörg Mayer* (2017), Bibliography no. 310.

37. **EDITION HANSJÖRG MAYER, publisher.** [From upper cover]: wasserverlag (water press) . . . verlagsverzeichnis 1970. Many black & white text illus. 44 unnumbered pages (incl. inside of upper & lower wrappers). 4to (229 x 170 mm.), orig. printed paper wrappers, staple-bound. [Stuttgart, London & Reykjavik: 1970]. \$450.00



Hansjörg Mayer's rare and wonderfully designed 1970 catalogue, issued under the imprint Wasserverlag. It offers works by Rot, Emmett Williams, Eduardo Paolozzi, Robert Filliou, Stefan Wewerka, Ludwig Harig, etc.; nearly all works are pictured.

In fine condition.

* B. Ferran, *The Smell of Ink and Soil: The Story of [Edition] Hansjörg Mayer* (2017), Bibliography no. 312. C. Phillpot, "Some Contemporary Artists and Their Books," in J. Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook* (1985), pp. 102-7.

38. **EDITION HANSJÖRG MAYER, publisher.** [From upper cover]: verlagsverzeichnis 1972, neuerscheinungen und noch erhältliche titel. Black & white illus. throughout. 38 unnumbered pages (incl. inside of upper & lower wrappers). 4to (229 x 171 mm.), orig. green printed wrappers (spine sunned), staple-bound. Stuttgart, London & Reykjavik: 1972. \$400.00

A very rare and early catalogue of artists' books distributed and published by Hansjörg Mayer. It features many of the works Mayer created in partnership with Dieter Roth, along with books by Richard Hamilton, Tom Phillips, Emmett Williams, Hase Otto, Eduardo Paolozzi, Ludwig Harig, Stefan Wewerka, etc. Nearly all of these items are illustrated with photographs.

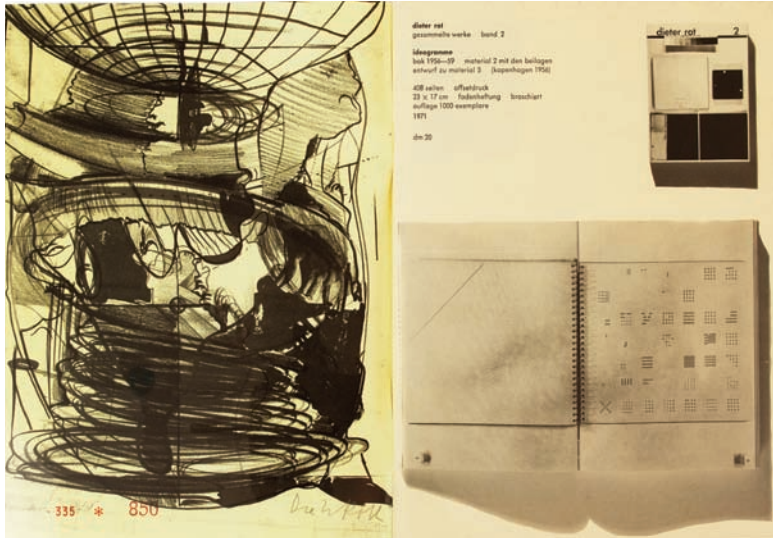
Internally fine; spine a little sunned.

* B. Ferran, *The Smell of Ink and Soil: The Story of [Edition] Hansjörg Mayer* (2017), Bibliography no. 314.



With a D. Roth Lithograph

39. **EDITION HANSJÖRG MAYER, publisher.** [From upper cover]: verlagsverzeichnis 1973, neuerscheinungen und noch erhältliche titel. Lithographed frontis. by Rot on inside of upper wrapper & many black & white text illus. 49 unnumbered pages (incl. inside of lower wrapper). 4to (229 x 170 mm.), orig. yellow printed wrappers, staple-bound. Stuttgart, London & Reykjavik: 1973. \$500.00



A rare and early catalogue of artists' books issued by Mayer, featuring a lithograph signed and numbered by Dieter Roth. We have identified three states of the lithograph, each printed in an edition of 850. This catalogue offers the work of Roth, Richard Hamilton, Tom Phillips, Stefan Wewerka, Mark Boyle, Emmett Williams, Eduardo Paolozzi, Dorothy Iannone, etc. Almost all entries are accompanied by photographs.

In fine condition.

* B. Ferran, *The Smell of Ink and Soil: The Story of [Edition] Hansjörg Mayer* (2017), Bibliography no. 315.

With Two D. Roth Lithographs

40. **EDITION HANSJÖRG MAYER, publisher.** verlagsverzeichnis 1974, neuerscheinungen und noch erhältliche titel. Color lithographs by Roth on upper and lower wrappers & many black & white illus. 4to (230 x 170 mm.), orig. pictorial wrappers (lower wrapper signed by "Roth"), staple-bound. Stuttgart, London & Reykjavik: 1974. \$550.00

A rare catalogue bearing two striking original color lithographs signed and numbered by Dieter Roth; it was produced in an edition of 1000 copies. This catalogue presents many works Roth created in collaboration



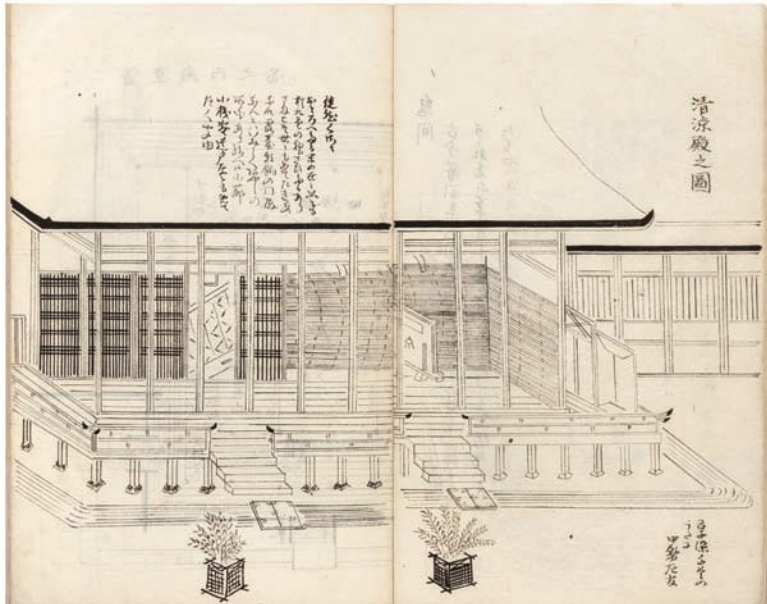
with Mayer, in addition to works by Emmett Williams, Eduardo Paolozzi, Dorothy Iannone, Emil Schult, Richard Hamilton, Hansjörg Schneider, Tom Phillips, Stefan Wewerka, Mark Boyle, Arnulf Rainer, etc. Records, posters, and earlier catalogues are also offered. Nearly all of the listings are illustrated.

In fine condition; this is a much sought-after and rare catalogue, signed by Roth in pencil on the lower wrapper. Envelope and order form laid-in.

* B. Ferran, *The Smell of Ink and Soil: The Story of [Edition] Hansjörg Mayer* (2017), Bibliography no. 316.

The Rebuilding of the Kyoto Imperial Palace

41. **KYOTO IMPERIAL PALACE RECONSTRUCTION**. Manuscript on paper, entitled on manuscript label on upper wrapper "Hoketsu zusetsu" ["Kyoto Imperial Palace Illustrated & Explained"]; alternate title on first leaf of text "Shinzo Hoketsu zusetsu" ["Kyoto Imperial Palace Recent Renovation [or] Reconstruction, Illustrated & Explained"]. 35 double-page & five full-page brush & black ink drawings (two of which have overlaying flaps), some heightened with red ink. 72 folding leaves. 8vo (268 x 185 mm.), orig. patterned wrappers,



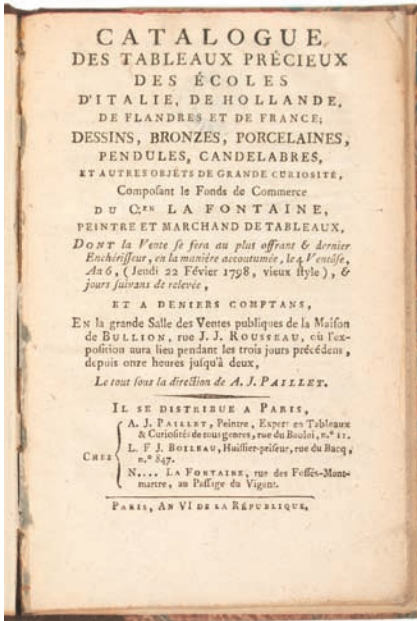
new stitching. [Japan]: on final page of first part, in trans.: “Copied on 10 December 1863 by Ichiro Ochiai” [who also provides his alternate name]: “Naoaki Minamoto”; on final leaf of second & final part, in trans.: “Copied 16 December 1863 by Moriya at Kai Province [today’s Yamana-nashi Prefecture].” \$4500.00

An important manuscript on the reconstruction and restoration of the Emperor’s Residence and other buildings of the Kyoto Imperial Palace, portions of which had burned down or were badly damaged in a fire in 1854. This palace was prone to fires, having been destroyed and rebuilt eight times, six of them during the 250-year-long peace of the Edo period. Our illustrated manuscript details the 1854-55 reconstruction and restoration, which was done in the style of the original Heian-period architecture. The first part — 49 leaves — contains a large number of fine and complex floor plans and illustrations of the Inner Palace (Dairi) and Hall for State Ceremonies (Shishinden), the Emperor’s Residence (Seiryoden), Reception Hall (Ogakumonjo), gardens, bathing areas, and the restored art collections present in the buildings, including important screens and sliding doors. The text describes the architectural aspects of the buildings in considerable detail.

The second part provides a meticulous account of the actual reconstruction of the Dairi. Given are the names of the government officers and artisans who were involved in the rebuilding, along with statistics regarding number of laborers, dates in 1854 and 1855 when individual projects were started or finished, names of construction and art restoration companies involved in each project (this is very important information), their specialities and specific tasks, and an account of the opening ceremony in 1855.

Fine condition. According to WorldCat, Yale owns a related manuscript attributed to Munetaka Minamoto.

42. **AUCTION CATALOGUE: LAFONTAINE, Pierre Joseph, expert.** Catalogue des Tableaux précieux des Ecoles d'Italie, de Hollande, de Flandres et de France; Dessins, Bronzes, Porcelaines, Pendules, Candelabres, et autres objets de grande Curiosité, composant le Fonds de Commerce du . . . dont la Vente se fera . . . le 4 Ventôse, An 6, (Jeudi 22 Févier [sic] 1798) . . . [Expert: A.J. Paillet]. 38 pp. 8vo (195 x 128 mm.), late 19th-cent. brown morocco-backed marbled boards, spine gilt. Paris: Paillet, Boileau & La Fontaine, An VI [1798]. \$1950.00



The scarce auction catalogue of a collection of paintings assembled by the artist and dealer Lafontaine (1758-1835). In a recent study, Carole Blumenfeld writes: "As early as 1796, Lafontaine organized two initial sales without catalog at the Hôtel de Bullion . . . during the course of 1798, he effected a clear change in his commercial strategy, appreciably reducing the proportion of French artists between his two sales, in January and December, and investing the profits from the first sale in Holland over the ensuing months."-p. 220.

Although she does not mention the present sale, her asser-

tion that Lafontaine intended to liquidate much of his stock matches the explanation given by the author of the Avant-Propos, likely Paillet. He states (in trans.): “Everyone knows that around ten years ago he left an Art in which he held a rather distinguished rank, in order to deliver himself to the speculation of Commerce. He has determined today to abandon Commerce to return to the gentler occupation of his Easel; and it is in view of this that he entrusted us to sell [his collection] . . . the product of which in advance he used in the acquisition of real estate.”

This catalogue describes 247 lots of paintings, drawings, sculptures, chandeliers, etc. The paintings include works by da Vinci, F. Mola, Canaletto, Rubens, Rembrandt, Bol, Dou, D. Teniers, Dujardin, Wouwerman, Weenix, I. van Ostade, C. Netscher, S. Bourdon, Natoire, J. Vernet, H. Robert, Greuze, J. H. Fragonard, etc. The painting entries are concisely detailed, and measurements are provided.

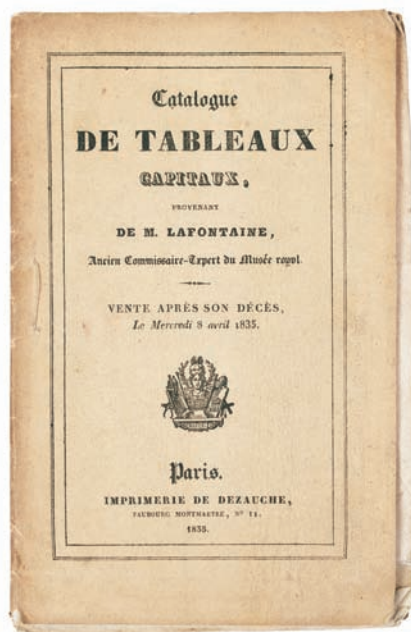
Nice copy of this rare sale catalogue; WorldCat and the Getty Provenance Index locate only one example in North America. Engraved bookplate of G[eorges] P[annier] (1853-1944), the Parisian art dealer and collector of auction catalogues, and stamp of the Bibliothèque Heim on verso of title.

* Lugt 5713. J. Edwards, *Alexandre Joseph Paillet: Expert et marchand de tableaux à la fin du XVIIIe siècle* (1996), pp. 289-90.

Death of an International & Prosperous Dealer

43. **(AUCTION CATALOGUE: LAFONTAINE, Pierre Joseph)**. *Catalogue de Tableaux Capitaux des Ecoles de Hollande, de Flandre, d'Italie et de France, dont la Vente . . . aura lieu dans sa maison . . . le Mercredi matin 8 avril 1835 . . .* Wood-engraved vignettes on upper & lower wrappers, one large folding lithographed frontis. 28 pp. 8vo (210 x 140 mm.), orig. printed wrappers, stitched as issued. Paris: Coutellier & C. Paillet; London: Wootburn frères [sic.]; Bruxelles: Hérès, 1835. \$2500.00

A very scarce catalogue, in original state, of the personal art collection of Lafontaine (1758-1835), who “took care to prepare every new stage in his career without ever allowing himself to be affected by the political or economic changes.”—Blumenfeld, p. 218. Born in Flanders, he trained under the artists Kaplan van Neste and Jean Douelle. After his acceptance into the Académie, Lafontaine exhibited a number of paintings at the Salons of 1789 and 1791, and developed close ties with several



painters, including Greuze. It also seems that Parisian experts had engaged him as an agent and scout starting in 1779; he devoted himself entirely to dealing some time in the mid-1790s. Lafontaine took full advantage of fluctuations in taste and supply and successfully arbitrated between England and the Continent throughout his career. Among countless profitable transactions, one of his most famous was an exchange with the Prince of Wales for Rembrandt's *The Standard Bearer* (now coll. Elie de Rothschild) in return for a group of lesser paintings.

The present auction catalogue begins with an informative memorial likely written by the expert of the sale, Charles Paillet (son of the great dealer, A.J. Paillet), who recalls Lafontaine as a helpful and enterprising colleague. It then describes 32 paintings (by da Vinci, del Sarto, Schedoni, Potter, Berghem, van Dyck, Callot, S. Bourdon, Lafontaine himself, etc.). Lot 1, a painting of Herodias receiving the head of John the Baptist (reproduced with the folding frontis.), is attributed to da Vinci; however, this composition, of which there are three known variants — one at the National Gallery in London, and another, possibly the original, at the Kunsthistorisches Museum, Vienna — is now re-attributed to Cesare da Cesto (1477-1523), one of the so-called Leonardeschi. Paillet provides measurements and lengthy descriptions for most of the paintings. The final six lots consist of drawings, books, and Lafontaine's collection of sale catalogues.

A fascinating sale catalogue of a noteworthy dealer's personal collection. In original state and nice condition.

* Lugt 13949.

C. Blumenfeld, "Pierre-Joseph Lafontaine and his Exploitation of European Art Market Imbalances in Paris and London, 1795-1815" (pp. 217-30), in S. Avery-Quash & C. Huemer, eds., *London and the Emergence of a European Art Market, 1780-1820* (2019), p. 218—"Lafontaine in fact played an important role in the de-

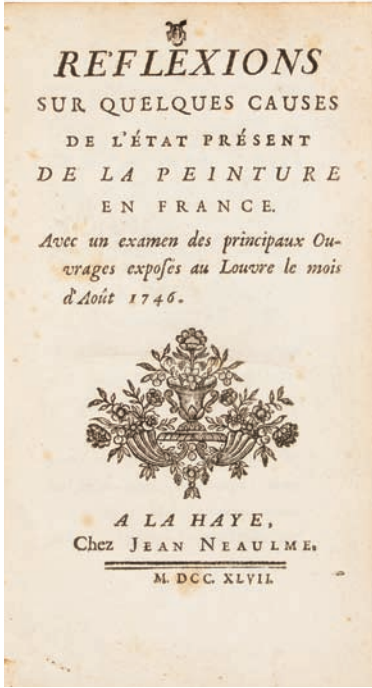


velopment of the European art market during this period beset by major upheavals. For the years 1795-1815 alone, the Getty Provenance Index records 1,690 transactions under his name in Germany, France, Belgium, Holland, and Great Britain, and demonstrates that he was drawing far superior profits from the market than his Parisian colleagues. Most importantly, he was the only Fleming equally at ease in Paris and London and the only dealer whose business survived the political vicissitudes, enabling him to continue working from the 1780s to the July Monarchy.” See this chapter for a wonderful in-depth examination of Lafontaine’s evolution from artist to titan of the European art trade.

The Necessity of a Public Art Museum

44. **[LA FONT DE SAINT YENNE, Etienne]**. *Réflexions sur quelques Causes de l’État présent de la Peinture en France. Avec un examen des principaux Ouvrages exposés au Louvre le mois d’Août 1746.* 3 p.l., 155 pp. 8vo (171 x 102 mm.), cont. mottled calf (joints a little rubbed and cracked at head & tail, but strong), spine gilt, red morocco lettering-piece on spine. The Hague: J. Neaulme, 1747. \$950.00

First edition of this groundbreaking work on the arts in France, composed by the “father of modern art criticism” (Oxford Art online, by A. McClellan). La Font (1688-1771) was employed at Versailles as Gentil-



homme de la Reine to Marie Leczinska, and befriended the painter F. Lemoyne. He anonymously wrote several other well-regarded books on the arts.

The present work, in addition to his *Sentimens* (1754), another Salon review, “fuelled an explosion in Salon criticism, much of it anonymous, in the second half of the 18th century and marked a turning-point not just in the history of art criticism but in the relationship between art and politics as well.”—Oxford Art online.

“In 1747 his notorious *Réflexions* . . . was published, anonymously, as were all his subsequent works. Offered ostensibly as a review of the previous year’s Paris Salon exhibition, its scope is considerably wider, seeking to identify the causes of what he perceived as the steady decline in French painting, especially history painting, since the death of Louis XIV in 1715. La Font blamed this decline on the spread of the

Rococo style in art and decoration and on the growing consumption of luxury goods, which he claimed had banished serious painting from the fashionable interior during the first half of the 18th century . . . The *Réflexions* was novel in a number of respects: it holds the government responsible for upholding standards in artistic production; it defends the right of non-practising critics to pass judgement on the works of living artists; and it claims to represent the opinions not of its anonymous author but of the ‘public’ at large . . . In drawing the public’s attention to the need for reforms La Font was hoping to pressurize the government to implement these plans. It proved an effective strategy, and one that earned him the respect if not the universal admiration of his contemporaries. In addition, the *Réflexions* contains the first appeal in print for a public art museum in France.”—Oxford Art online.

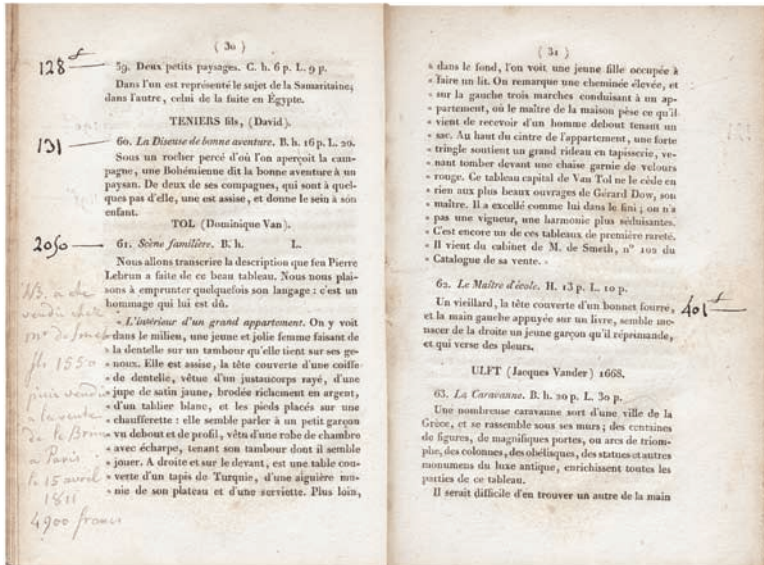
A nice copy in a contemporary binding. Leaves L1, N1, N2 with careful marginal repairs.

* McWilliam et al., *A Bibliography of Salon Criticism in Paris from the Ancien Régime to the Restoration, 1699-1827* (1991), 37. See also P. Michel, *Peinture et Plaisir: Les Goûts picturaux des Collectionneurs Parisiens au XVIIIe siècle* (2010).

45. **AUCTION CATALOGUE: LANEUVILLE, Jean Louis, expert.** Catalogue d'une riche et agréable Collection de Tableaux, Et la vente . . . le lundi 26, mardi 27, et mercredi 28 dudit mois [November] . . . 2 p.l., 60 pp. 8vo (189 x 131 mm.), late 19th-cent. marbled boards, red sheep lettering-piece on spine. Paris: Laneuville, Henry & Bonnefons de la Vialle, 1821. \$1750.00

A scarce sale catalogue of paintings and several drawings, with nearly all prices in a contemporary hand and several marginal notes, along with a curious letter bound-in at the end. The contents of this sale were probably drawn from the stock of Laneuville (1748-1826) and Bon Thomas Henry (1766-1836). One hand, in ink, has recorded all but a few prices, while another, possibly later, in pencil, has noted the provenance of one picture and several occasions when lots have been combined by the auctioneer. The added letter, addressed to a prince and signed by "Gauthier," mentions the sale and discusses Laneuville's purchases. "Gauthier" apologizes for belatedly sending this catalogue to the addressee.

This catalogue describes 165 lots, nearly all paintings. It offers works by Murillo, Ant. Carracci, da Cortona, L. Bakhuizen, N. Berchem, Bol, Cuyp, Dou, van den Eeckhout, Dujardin, Metsu, Moucheron, Rembrandt, Rubens, Weenix, Wouwerman, Wijnants, S. Bourdon, Drolling, Claude,

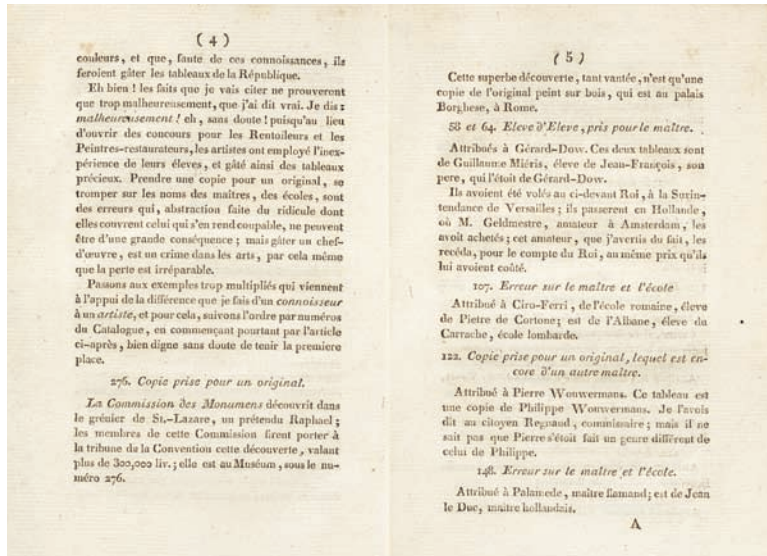


Lebrun & the Louvre

46. **LEBRUN, Jean Baptiste Pierre.** *Observations sur le Muséum National, par le Citoyen Le Brun, Peintre, et Marchand de Tableaux; Pour servir de suite aux Réflexions qu'il a déjà publiées sur le même objet.* 16 pp. 8vo (199 x 126 mm.), modern green wrappers. Paris: Charon, 1793. \$1250.00

First and only edition of this scarce polemical pamphlet published by the great art dealer to critique the direction of the Louvre. Lebrun (1748-1813), a leading connoisseur of Dutch and Flemish art, and husband of the court painter Vigée Lebrun, played an outsize role in the Louvre's creation. He played an essential role in the compilation of desiderata lists for the French confiscations of art in conquered territories throughout Europe. Once the artworks arrived in Paris, Lebrun was charged with their cataloguing and integration. Beginning in 1793, he launched a series of treatises regarding the arts and the values a great national museum should maintain; these pamphlets are all very rare.

This remarkable work resulted in the public humiliation of the administrators of the Louvre. Lebrun thereby insinuated himself into the planning for the new Revolutionary national museum. The scholar of 18th-century art history Charlotte Guichard contends that Lebrun's contribution to the



creation of the Louvre remains grossly underappreciated — she calls him the “eye of the Louvre” — and that historians have focused too much on Baron Denon, who was appointed museum director in 1802.

Guichard writes about the present pamphlet (p. 5, in trans.): “In his Observations . . . which he published in response to [the Louvre’s exhibition catalogue], the art dealer Lebrun forcefully contested the connoisseurship of the artists called to inventory the works and to direct the [Muséum national]. For this, he publicly prepared in his pamphlet a list of forty errors in attribution, mix-ups between copies and originals, paintings by a workshop, and autographed works . . . Faced with such a public presentation, the minister of the interior, despite the repeated repudiations of the artists of the Commission, was forced to entrust the first inventory of the Muséum national to the most famous dealer of the reign of Louis XVI, compiled in November 1793 and counter-signed by the artists that [Lebrun] had just publically shamed.”

In fine condition.

* D. Speith, *Revolutionary Paris and the Market for Netherlandish Art* (2018), p. 214. See C. Guichard, “Le Marché au Coeur de l’Invention Muséale?: Jean-Baptiste-Pierre Lebrun au Louvre (1792-1802),” in *Revue de synthèse*, no. 2011-1, pp. 93-118. N. Etienne, ed., *The Restoration of Paintings in Paris, 1750-1815* (2017), p. 58.

Not with a Bang, But with a Whimper

47. **AUCTION CATALOGUE: LEBRUN, Jean Baptiste Pierre, expert.** Catalogue d’une Collection de Tableaux Capitaux et du plus beau choix, des Ecoles d’Italie, d’Espagne, de Flandres, de Hollande, d’Allemagne, et de France; de Dessins, Terres cuites, Ivoires, Marbres, Bronzes, Antiquités et riches Meubles du célèbre Boule, rares et curieux. Par. J.B.P. Lebrun . . . [1st sale: 2-4 Feb. 1813, 2nd sale: 9-11 Feb.]. 90 pp. 8vo (205 x 136 mm.), modern marbled wrappers. Paris: Lebrun & Chariot, 1813. \$1750.00

The scarce catalogue of the final sale organized by Lebrun, who died in August later that year. Our copy, fully annotated with prices and buyers’ names in a contemporary hand, also bears an inscription on the title-page, which reads: “appartenait à Mr. Lebrun Peintre. Et a quelques autres amateurs, et à M.M. Legrand et Laneuville . . .” At the end of his career, Lebrun was clearly desperate for consignments, and accepted pieces from his rivals, as indicated by the inscription. Many of the lots featured in the present sale reappear in the auction of his stock adminis-

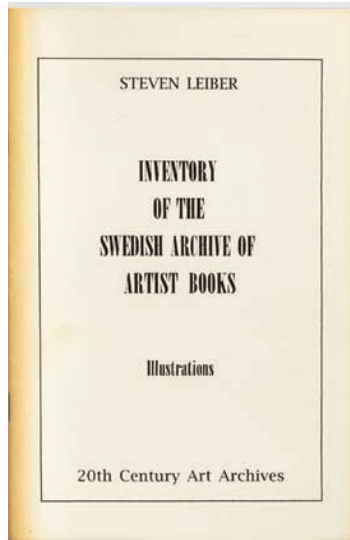
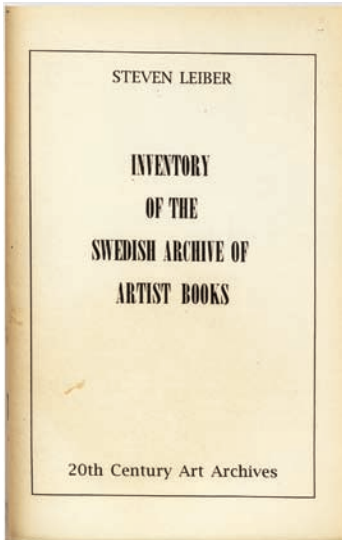
tered by Charles Paillet the following year (Lugt 8523).

This catalogue describes 357 lots of paintings, drawings, ceramics, sculptures, furniture, and curiosities. The annotator has also recorded when lots were bought in, and prices are generally low for the time.

A good copy with very useful provenance information. This is a rare catalogue signifying the rather sad ending of a great dealer's career. Pages 47-66 with minor worming, just touching the text. Engraved bookplate of [H]enry [Pannier] on front paste-down, and stamp of the Bibliothèque Heim in usual location.

* Lugt 8291.

48. **LEIBER, Steven, bookseller.** [From upper wrappers]: Inventory of the Swedish Archive of Artist Books. Black & white illus. throughout Vol. II. 78; [45] (incl. inside of lower wrapper) pp. Two vols. 8vo (216 x 140 mm.), orig. printed wrappers (spines sunned), staple-bound, housed in a slipcase. [San Francisco]: 1996. \$1250.00



An important catalogue (no. 21) issued by Leiber in association with Louisa Riley-Smith's 20th Century Art Archives. The majority of items offered came from the collection of Leif Eriksson, the great Swedish collector and champion of artists' books, who in 1978 created the Swedish Archive of Artists' Books. The present set imitates Christian Boltanski's artist's book

Inventaire des objets appartenant à un habitant d'Oxford . . . (1973).

The two volumes, the first with descriptions and the second with photocopied illustrations of the listings, present works by artists such as Kathy Acker, Armleder, Boltanski, Carrión, Helen Douglas, Felipe Ehrenberg, Filliou, Gibbs, Higgins, Hompson, Jacks, Knowles, Kostelanetz, Kruger, Messenger, Nannucci, Ono, Rot, Joyce Cutler Shaw, Keith A. Smith, Buzz Spector, Spoerri, Stokes, Tuttle, Vautier, Warhol, Emmett Williams, Zweig, etc. There is a photocopied image of each book's cover in the second volume, mimicking Boltanski's plain presentation.

Very good copies. A few pencil notes in the margins. The slipcase is a bit worn.

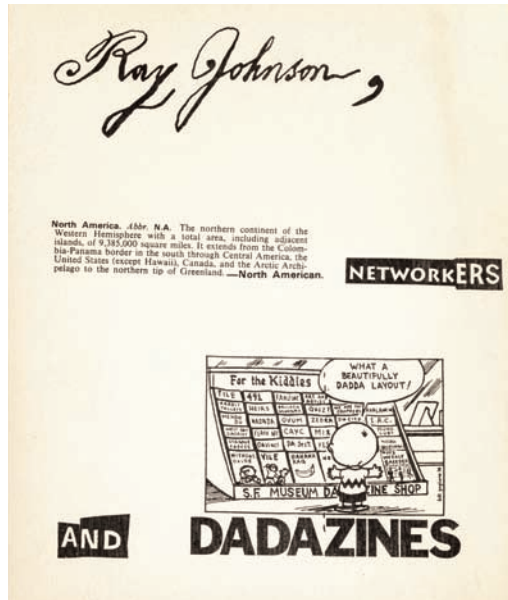
* Steven Leiber Catalogs (2019), pp. 83-85.

49. **LEIBER, Steven, bookseller.** [From the upper cover of the portfolio]: Ray Johnson, North American, Networkers, and Dadazines. 188 mostly numbered photocopied leaves, printed on one side only. Housed in a portfolio with lithographed text and two pockets to hold the printed sheets. San Francisco: S. Leiber, [1996]. \$1250.00

The rare 23rd catalogue issued by Leiber, which he modeled after *Correspondence*, the catalogue for the exhibition of the same name, of the letters of Ray Johnson at the North Carolina Museum of Art, Raleigh, NC (October 31-December 5, 1976). This catalogue offers dadazines, artists' stamps, mail art, publications by mail artists, and other primary documents related to North American mail art.

In near fine condition; the portfolio is a trifle bowed. Produced in an edition of around 100 copies.

* Steven Leiber Catalogs (2019), pp. 88-96.



50. **LEIBER, Steven, bookseller.** [From top of first leaf]: The White Pages. Two large folded vellum leaves (430 x 280 mm. unfolded), offset printed on one side only. [From bottom of second leaf]: San Francisco: February 1997. \$650.00

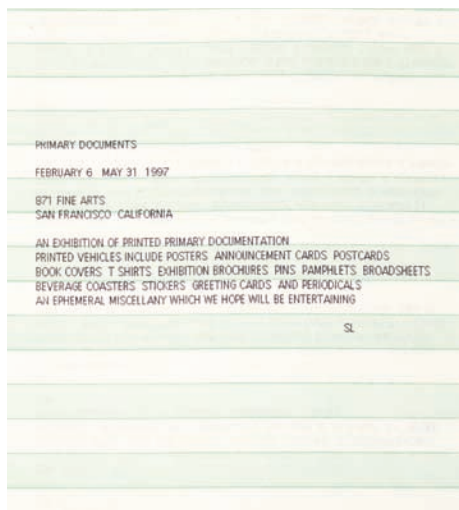
An extremely rare catalogue (no. 27) which Leiber fabricated as an homage to Jamie Lee Byars's *The Black Book* (1971), a work consisting of a single sheet of black tissue paper with gold text. That book is offered in this catalogue for \$1500.

The present catalogue also lists scarce artworks, exhibition catalogues, and ephemera by or related to Andre, Beuys, Boltanski, Christo, Filliou, Iannone, R. Johnson, LeWitt, Pettibone, Rauschenberg, Rot, Ruppersberg, Schneemann, Shiomi, Stella, Tuttle, Vautier, Warhol, Weiner, M. Wilson. Prices range from \$100 to \$5000. It is one of about 75 copies.

In very good condition, several stains to the second leaf. WorldCat locates only two copies, one at the National Gallery of Canada, the other at the Getty, which holds the Steven Leiber archive.

* Steven Leiber Catalogs (2019), pp. 111-12.

51. **LEIBER, Steven, bookseller.** Primary Documents, Feb. 6th thru May 31st 1997. 22 perforated sheets (279 x 241 mm.) of continuous feed computer paper folded at perforation lines, printed by dot matrix. [From the first sheet]: San Francisco: 1997. \$1000.00



The very scarce 30th catalogue published by Leiber; WorldCat records no copy in North America. It was produced in collaboration with 871 Fine Arts for an exhibition of printed art ephemera, which are described herein. On the first sheet Leiber writes: "An exhibition of printed primary documentation / printed vehicles include posters announcement cards postcards book covers t shirts exhibition brochures pins

pamphlets broadsheets beverage coasters stickers greeting cards and periodicals an ephemeral miscellany which we hope will be entertaining.”

This catalogue included rare materials related to the exhibitions of Duchamp, Christo, Jasper Johns, Rauschenberg, Stella, Warhol, Beuys, Yoko Ono, Kusama, Gilbert & George, Judd, de Maria, Flavin, LeWitt, Baldessari, etc., etc.

Pristine copy, in the original printed envelope and unmailed. With the Addendum and one more unidentified list of exhibition ephemera.

* Steven Leiber Catalogues (2019), pp. 122-25.

52. **LEIBER, Steven, bookseller.** [Spine title]: Scheissladen 1998. Many black & white illus. Ca. 328 photocopied pages. Large 4to, orig. red three-ring binder (290 x 272 mm.), title stickers on upper cover and spine, four numbered dividers. San Francisco: S. Leiber, August 1998. \$1000.00

One of Leiber’s most sought-after creations, his 35th catalogue. It is based on the infamous exhibition catalogue for documenta 5 (1972), designed by Ed Ruscha. For the upper cover of that catalogue, Ruscha famously formed the number “5” using ant shapes. For this catalogue, Leiber has mimicked that motif with “S L,” his initials, on the upper cover and echoed in the title, Scheissladen, a German term we will not translate here. The present



catalogue contains a wealth of information on artists' books, art ephemera, rare exhibition catalogues, etc. From an edition of ca. 100 copies.

In near fine condition; the spine sticker is a little frayed.

* Steven Leiber Catalogs (2019), pp. 144-50.

53. **LEIBER, Steven, bookseller.** Primarily Books from a Miami Beach Private Collection. Many black & white illus. 124 pp. Laser-printed single sheets, rectos only (280 x 215 mm.), orig. semi-stiff printed pictorial wrappers, plastic-spiral bound. San Francisco: April 2002. \$650.00

Leiber's rare 40th catalogue, offering ca. 331 items, many of which were duplicates from the Ruth & Marvin Sackner Archive of Concrete and Visual Poetry (now at the University of Iowa). Also included were artists' books, periodicals, recordings, exhibition catalogues, and ephemera. Approximately 100 copies of this catalogue were produced and sent to clients.

In near fine condition and rare. We know of only three American institutions with copies.

* Steven Leiber Catalogs (2019), pp. 169-72.

54. **LEIBER, Steven, bookseller.** [From verso of upper wrapper]:

Various Small Pettibons and a Ruscha, February 3 - April 2, 2005. Many black & white photocopied illus. 18 unnumbered leaves. 8vo (215 x 143 mm.), printed pictorial wrappers, staple-bound. [San Francisco: 2005]. \$650.00

A rare catalogue (no. 44) issued by Leiber in zine form that offers 39 works by Raymond Pettibon, including drawings, artist's books, ephemera, and a collaborative piece with Ed Ruscha. These were all shown at 871 Fine Arts in an exhibition assembled by Adrienne Fish and Leiber. This catalogue is modeled after Pettibon's zine *Tripping Corpse*, published by SST Records from 1981 to 1985.

In near fine condition, small stain to bottom of lower wrapper.

*Steven Leiber Catalogs (2019), pp. 186-88.



55. **LEIBER, Steven, bookseller.** Images Nr. 3 (January 2010). Black & white and color illus. throughout. 27 unnumbered leaves. Large 4to (266 x 235 mm.), orig. printed semi-stiff wrappers, title on spine. San Francisco: January 2010. \$850.00



A rare Leiber catalogue (no. 50) modeled after publications by Dan Graham; WorldCat records only two copies. It offers books by Acconci, Applebroog, Boltanski, Broodthaers, Carrion, Dibbets, Duchamp, Filliou, Haring, Huebler, Kippenberger, Kosuth, Kruger, LeWitt, Messenger, Ono, Prince, Vautier, Wool, etc. There are also a number of scarce exhibition catalogues and art periodicals. The cover of each item is reproduced at several points in the text. Laid-in is a single-leaf insert describing a run of Acconci's periodical O to 9. In total 159 items are listed.

Leiber also devoted four pages of this catalogue to works by four contemporary artists in San Francisco, one of which is a door-tag pasted to the page and present here. These "page works" are accompanied by the curator and writer Adrienne Skye Roberts's essay "The Creation of Multiple Publics Through the Work of Four Contemporary San Francisco Artists."

In excellent condition. Printed in an edition of 300 copies.

* Steven Leiber Catalogs (2019), pp. 209-12.

56. **LEIBER, Steven, bookseller.** 3 Days. Numerous illus. Large folding poster (914 x 610 mm.), folded into eight panels (minor wear to the central fold). [San Francisco]: November 2010. \$650.00

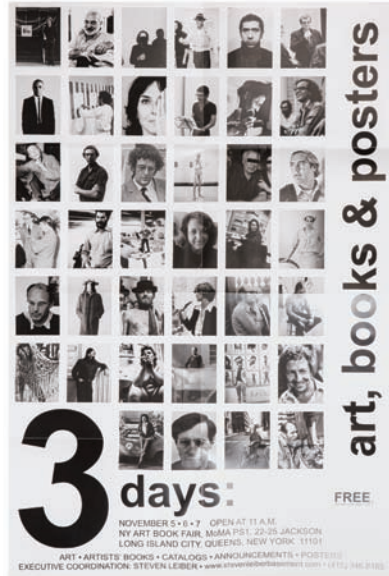
Leiber's scarce penultimate catalogue (no. 51), a poster issued on the occasion of the 2010 New York Art Book Fair at MoMA PS1; WorldCat records no copies in the United States. "This poster mimics the event flyer for 9 Evenings: Theatre & Engineering, a series that took place October 13-23, 1966, at the 69th Regiment Armory in New York. The series was the inaugural program of the Experiments in Art and Technology (E.A.T.) organization and involved a collaboration between invited artists and engineers from Bell Laboratories. Also refers to artist Dave Muller's

exhibition/event series Three Day Weekend.”—Steven Leiber Catalogs.

The front side of this poster is covered with a grid composed of images of the artists whose works are described on the reverse. At this fair, Leiber offered books, artworks, and ephemera by or related to Beuys, Boltanski, Carrión, Christo, Darboven, Feldmann, Haacke, LeWitt, Lichtenstein, R. Prince, Rauschenberg, Warhol, etc. A total of 105 items are listed.

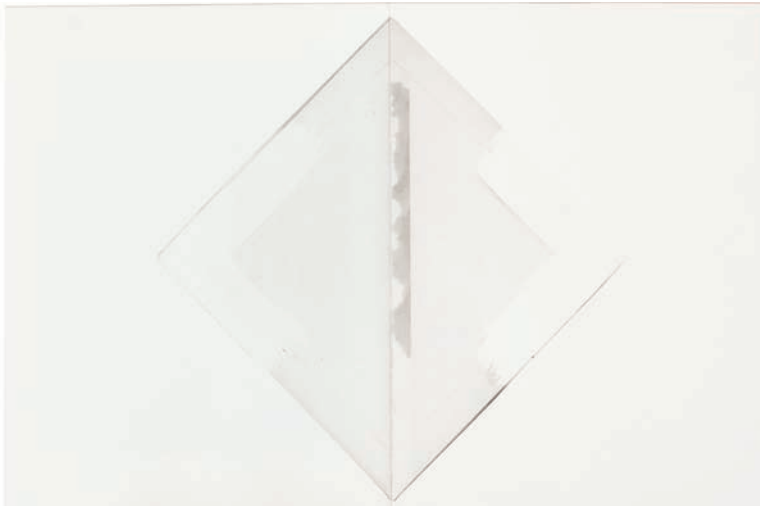
In near fine condition. Printed in an edition of 350 copies.

* Steven Leiber Catalogs (2019), pp. 213-14.



Leiber's Final Catalogue

57. **LEIBER, Steven, bookseller.** Buchwerke Bookworks: Barbara Schmidt-Heins, Gabriele Schmidt-Heins. 13 double-page illus. 5 pp. of



text. 4to (280 x 215 mm.), orig. plain stiff boards, spine taped as issued.
San Francisco: Steven Leiber, [2010]. \$750.00

Steven Leiber's rare last catalogue, devoted to the artists' books of the Schmidt-Heins sororal twins, with color reproductions of their work. It is modeled after the exhibition catalogue *Buchwerke, Barbara Schmidt-Heins, Gabriele Schmidt-Heins, Original-Bucher 1972 bis 1976*, issued by the Kunstraum München & the Institut für moderne Kunst, Nuremberg, in 1976. This catalogue offers 14 unique bookworks for sale (seven by each twin), and provides detailed descriptions of their structures and illustrations.

Born in Rellingen, the twins (b. 1949) both studied at the Academy of Fine Arts, Hamburg. Their bookworks garnered praise through exhibitions in 1976 at the Kabinett für aktuelle Kunst and *documenta 6* the year after.

In fine condition.

* Steven Leiber Catalogs (2019), pp. 215-17.

58. **LEWITT, SOL, artist.** [From spine]: *Piramidi*. A portfolio of ten finely lithographed plates loosely housed (as issued) in stiff boards and a slipcase (slightly worn). [From inside lower cover]: Torino: Marco Noire Editore, 1986. \$750.00

A rare and striking suite of LeWitt prints, signed by the artist and consisting of ten vividly rendered folding lithographs reproducing his famous wall drawings. This publication was finely printed in a numbered edition of 400 copies, many of which have been broken up and the plates sold individually.

The slipcase is a bit worn, but the binding is in fine condition. World-Cat locates only two institutional copies in North America. This portfolio should not be confused with *Pyramiden*, published the same year by Galerie Peter Pakesch in Vienna.

* Sol LeWitt Prints Catalogue Raisonné (online) 1986.02.



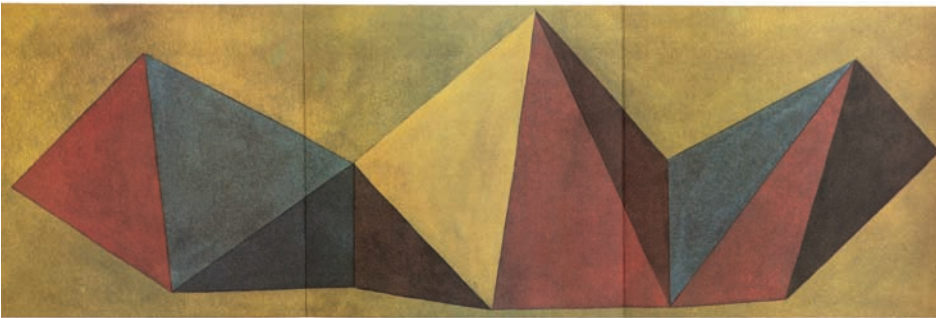
Fully Priced

59. (AUCTION CATALOGUE: LOGETTE, [François Etienne]). Catalogue raisonné de la rare et précieuse Collection d'Estampes, et de quelques Tableaux, Bronzes, Porcelaines, et Meubles, du Cabinet de feu . . . Par F. L. Regnault-Delalande. Cette Vente se fera dans la Maison de feu M. Logette, rue de Richelieu, no. 95 . . . le Mardi 6 Mai, et jours suivans . . . x, 64 pp., 1 leaf of vacations. 8vo (216 x 142 mm.), late 19th-cent. calf-backed marbled boards, blue morocco lettering-piece on spine. Paris: Guyot & Regnault-Delalande, 1817.
\$1950.00

An important and rare print auction catalogue, fully priced in a contemporary hand; we locate only one copy in North America. The seller may have been François Etienne Logette, who is recorded as living on rue de Richelieu in previous years. A wealthy merchant, he put together an impressive group of prints, which this sale's expert, Regnault-Delalande (1762-1824), has described in much greater detail than his customary catalogue entries.

The 191 lots, mostly prints, include works by Audran, Bartolozzi, N. Berghem, C. Bloemaert, Boissieu, An. Carracci, Desnoyers, Dürer, van Dyck, Earlom, Edelinck, Goltzius, Hollar, Ingouf, S. Le Clerc, Mantegna, Massard, Morghen, Nanteuil, Poilly, Potter, Rembrandt, W. Sharp, Strange, Tardieu, C. Visscher, Vivares, Wille, Woollett, etc. There are also paintings by Lantara, along with sculptures and ceramics by Bouchardon. For each print, Regnault-Delalande provides a succinct biography of the artist, the title, measurements, state (many first or avant-lettre), and comments on the item's rarity. He also notes when he has previously sold a lot in one of his auctions.

A very detailed sale catalogue of prints, in near fine condition, with



Suite des Monnaies de NANTEUIL.

angle de l'ovale une fleur de lys. Plancher gravée en 1666. Est. en haut.

Première Epreuve avant l'espèce de guillemet ou de paraphe, après le point à la suite du mot *excusé*, après l'année 1666, à la droite dans la bordure de l'ovale.

321 115* Henri de la Tour d'Auvergne, vicomte de Turenne, maréchal de France, représenté à mi-corps et en cuirasse, dans un ovale, la tête tournée vers la gauche; très-grand Portrait peint et gravé par *Nanteuil*, en 1665; à chaque angle de l'ovale, une tour. Est. en haut.

Ancienne Epreuve. Cette Estampe provient du Cabinet Naigcon, n.° 35 du Catalogue (*).

36 85116* François Lamotte-le-Vayer, homme de lettres, précepteur de Monsieur, frère de Louis XIV; petit Portrait dans un ovale, la tête tournée vers la droite. Ce Morceau, l'un des chef-d'œuvres de *Nanteuil*, a été exécuté par ce maître, en 1661.

Première Epreuve.

18 117* Jean Loret, de Carentan en Basse-Normandie, poète français: Portrait dirigé vers la gauche, dans un ovale; dessiné et gravé en

(*) Catalogue du Cabinet de M. Naigcon, par Benard, Paris, 1810.

Suite des Monnaies de NANTEUIL.

1658. Au bas, quatre vers français: *C'est ici de Loret* . . .

Première Epreuve.

118 Antoine le Paure, Architecte et Ingénieur: Portrait dans un ovale.

Epreuve avant la bordure.

119* Armand Jean Duplessis, Cardinal de Richelieu, premier Ministre d'Etat, sous Louis XIII. Portrait vu à mi-corps, dirigé à droite, dans une bordure carrée formée de branches de laurier; gravé d'après Champeau, en 1657.

Première Epreuve.

120* Jean-Baptiste Colbert, Ministre et Secrétaire d'Etat, Contrôleur général, etc.; représenté à mi-corps, tourné vers la gauche, dans un ovale; Portrait gravé en 1662, d'après Champeau.

Ancienne Epreuve.

121* Pompeu de Bellièvre, premier Président, représenté à mi-corps, tourné vers la droite; Portrait dans un ovale, d'après Charles le Brun.

Ancienne Epreuve.

122* Steenberghen, Conseiller du Roi, dans son Conseil de Flandre; représenté à mi-corps, dans un ovale, la tête tournée vers la droite: gravé en 1668, d'après Duchastel; Portrait

contemporary price annotations. Sporadic and inoffensive foxing, and without the printed price-list that is found in some copies. With the amusing engraved bookplate of [H]enry [Pannier] (1853-1935), the Parisian art dealer and collector of early art auction catalogues, on the front paste-down, and stamp of the Bibliothèque Heim on verso of title.

* Lugt 9131. C. Blanc, *Le Trésor de la curiosité . . .* (1857-58), Vol. II, pp. 312-16.

60. (AUCTION CATALOGUE: MARTIN, Guillaume).

Catalogue d'une Collection nombreuse de Tableaux des Ecoles d'Italie, de Hollande et de France, qui composaient le Cabinet de feu . . . Dont la Vente . . . aura lieu et se fera en sa demeure à Paris, rue Guénégaud, No. 17 . . . Le 15 Germinal An X (lundi 5 Avril 1802), et jours suivans . . . [Expert: A. J. Paillet]. 1 p.l., ii, 58 pp. 8vo (205 x 134 mm.), cont. blue paper wrappers bound in brown crushed morocco-backed marbled boards (spine a trifle rubbed), title on spine. Paris: Paillet & Boileau, An X [i.e., 1802]. \$1650.00

A rare auction catalogue describing the large picture collection (or inventory) of the history painter Martin (1737-1800). A pupil of Vien and Cipriani, he became an associate of the Académie in 1771, exhibiting at the Salon until 1798. According to the entry in the Getty Provenance Index written by Benjamin Peronnet, Martin, starting in 1776, became a part-time dealer, which was against the rules of the Académie. The painter was not banished from the institution, but he never rose in rank (i.e., reçu). Most of the pictures in the present catalogue are of the Italian school, with especially interesting examples from the 17th century.

This catalogue describes 221 lots of paintings, including works by Albani, S. Bourdon, Boullogne, Caravaggio, An. & L. Carracci, Correggio, van Dyck, Domenichino, Guercino, Guido Reni, Kalf, Lairese, Miel, Panini, Perugino, del Piombo, N. Poussin, Raphael, Rembrandt, Rubens, del Sarto, Schedoni, Tintoretto, Titian, Veronese, Watteau, etc. Each entry contains a concise technical description, measurements, and some notes on restorations.

Nice copy, with some foxing at the beginning and end. With the ownership inscription of Marcel Nicolle (1871-1934), curator at the Louvre and critic, on the upper wrapper, and stamp of the Bibliothèque Heim on verso of title.

* Lugt 6396. Oxford Art Online.

CATALOGUE
DE TABLEAUX,
DESSINS ENCADRÉS,
EN FEUILLES ET EN RECUEILS;

STATUES EN BRONZE; PLATRES ET CIRE;
VASES ET COUPES EN ALBATRE ET EN
MARBRE; FORT PIÉDESTAL EN BOIS
D'ACAJOU PLEIN; BLOCS DE MARBRE
BLANC STATUAIRE, ET OUTILS DE
SCULPTEUR;

APRÈS LE DÉCÈS DE M. MOITTE,

Statuaire de l'ancienne Académie royale de Peinture et de Sculpture,
Professeur à l'Ecole des Arts, Membre de l'Institut de France &
de la Légion d'Honneur, de la Société philotechnique, &c.

PAR F.-L. REGNAULT DE LALANDE.

*Cette Vente se fera en son appartement, rue de l'Université,
près celle des Saints-Pères, faubourg Saint-Germain, n.º 3, &
dans un atelier à l'un des pavillons du palais de l'Institut, du
côté de l'hôtel des Monnoies, le jeudi 7 & le vendredi 8 juin,
A ONZE HEURES DU MATIN.*

*On verra les principaux objets de ce Cabinet dans l'appar-
tement de feu M. Moitte, le mardi 5 & le mercredi 6, depuis
11 heures du matin jusqu'à 3 heures après midi.*

LE PRÉSENT CATALOGUE SE DISTRIBUE A PARIS,
DENAILLY, Commissaire-Priseur, Cloître Saint-
Méry, près la rue Saint-Martin, n.º 18;
Chez MM. { RÉGNAULT DE LALANDE, Peintre, rue Saint-
Jacques, cul-de-sac des Feuillantines, n.º 12.

1810.

A Sculptor's Choice Collection

61. (AUCTION CATALOGUE: MOITTE, Jean Guillaume). Catalogue de Tableaux, Dessins . . . Statues en bronze; platres et cire; Vases et Coupes en albatre et en marbre . . . et Outils de Sculpteur; après le Décès de . . . Par F. L. Regnault De Lalande. Cette Vente se fera en son appartement, rue de l'Université . . . faubourg Saint-Germain, no. 3 . . . le jeudi 7 & le vendredi 8 juin . . . 2 p.l., viii, 16 pp. 8vo (203 x 133 mm.), attractive antique marbled boards. Paris: Denailly & Regnault De Lalande, 1810. \$1750.00

An uncommon sale catalogue that describes the collection of Moitte (1746-1810), a noted sculptor who won the 1768 Prix de Rome. Agréé by the Académie Royale in 1783, Moitte regularly exhibited at the Salons. His lone royal commission was for a statue of Gian Domenico Cassini, which is at the Observatoire de Paris. "Though still not very well known, he was one of France's most committed and talented exponents of Neo-classical sculpture"—Oxford Art Online.

The present catalogue begins with an informative biographical sketch of the sculptor. The 64 lots include paintings (by Bourdon, David, Giorgione, N. Poussin, H. Robert, Solimena, Suvée, C. Vanloo, Vien, etc.), drawings (by David, Guercino, E. Le Sueur, Michelangelo, Norblin, Pous-sin, and Robert), and sculptures (by Moitte, Roland, and Giambologna). Lots 59-63 consist of Moitte's sculpting tools and furniture from his studio.

In fine condition. With the engraved bookplate of G[eorges] P[annier] (1853-1944), art dealer and collector of early art auction catalogues with his twin, Henry, on the front paste-down, and the stamp of the Bibliothèque Heim on verso of half-title.

* Lugt 7806. C. Blanc, *Le Trésor de la curiosité* . . . (1857-58), Vol. II, pp. 268-69. Oxford Art Online.

"One Seems to Complete the Other"
One of 20 Copies on Japon, with the Invitation

62. (MONET, Claude & RODIN, Auguste). Claude Monet, A. Rodin. 89, [1] p. 8vo (250 x 165 mm.), orig. tan printed wrappers, ms. ink title on spine, leaves uncut. Paris: Galerie Georges Petit, 1889. \$5000.00

One of only 20 copies on fine papier Japon (just 60 printed), this is the scarce catalogue for the storied collaborative exhibition between Monet and Rodin at the Galerie Georges Petit, organized in the summer of 1889 to coincide with the Paris Exposition Universelle. Monet displayed 145 of his recent works, and Rodin 36 of his sculptures. Up to that point the art world had rejected Monet's groundbreaking compositions, but the event proved to be a turning point in Monet's career. The two essays, printed herein, by the critics Octave Mirbeau and Gustave Geffroy on Monet and Rodin, respectively, praise the artists' originality and daring. Laid in with this copy is the extremely rare printed invitation.

The installation of the exhibition did not unfold smoothly. Put in place on the morning of the vernissage, Rodin's sculptures obscured many of Monet's paintings, leading Monet to worry in a letter to Georges Petit that his best works would be "lost." According to Edmond de Goncourt, the normally soft-spoken Rodin, made aware of Monet's consternation, blurted, "I don't give a damn about Monet, I don't care about everyone else, I will just take care of myself!" The tension between the artists soon dissipated and the exhibition proved an enormous success and precipitated the recognition of Monet as a visionary of modernity. Mere acquaintances before this exhibition, the two artists maintained a regular correspondence until Rodin's death in 1917.

In his review of the exhibition, the journalist Charles Frémine wrote in *Le Rappel* (in trans.): "The one seems to complete the other. Rodin could find no better frame for his sculpture than the painting of Claude Monet . . . At first glance, one sees that they are a force unto themselves. One is really in their space, and nature is at home here. It is to nature alone that they address their work . . . Result: surprise, novelty, originality . . . What they found is life."

The catalogue lists chronologically the 145 works selected by Monet, executed between 1864 and 1889, and the 36 works by Rodin. The owners of many of the pieces are noted.

Superb copy of an important exhibition catalogue. Limited to 60 copies total, the present copy is no. 2 of 20 numbered copies on papier Japon.

* Musée Rodin website, "Rencontre: Rodin et Monet."

CLAUDE MONET

A. RODIN

1889

Galerie Georges Petit
8, rue de Sèze, 8
Paris

Paris, Juin 1889.

Messieurs Claude Monet et A. Rodin
vous prient de leur faire l'honneur
d'assister à l'inauguration de leur
Exposition, qui aura lieu le vendredi
21 Juin 1889, de 2 heures à 5 heures,
Galerie Georges Petit, 8, rue de Sèze.

De la part de M/

CATALOGUE
D'UNE COLLECTION
DE TABLEAUX CAPITAUX
DES TROIS ECOLES;

Gouaches, Dessins montés et en feuilles, Estampes,
Porcelaines, Terres cuites, Tabatières précieuses
Pierres gravées, et autres articles de curiosité

PROVENANT DU CABINET
ET FONDS DE COMMERCE

De feu ALEX. PAILLET, ancien Appréciateur d'objets d'Arts,
et Commissaire-Expert du Musée.

PAR CH. PAILLET, fils.

La vente aura lieu le 2 juin 1814, et jours suivans,
hôtel de Bullion, rue J.-J. Rousseau, n^o. 3, et
l'exposition sera publique les 29, 30, 31 mai et
1^{er}. juin.

Les personnes qui désireraient voir avant l'exposition publique, vou-
dront bien le faire savoir à M. PAILLET fils, à l'adresse ci-dessous.

SE DISTRIBUE A PARIS,

CHEZ { M. CH. PAILLET, rue Montmartre, n^{os}. 173 et 180;
M^o. CHARLOT, Commissaire-Preneur, hôtel de Bullion,
rue J.-J. Rousseau, n^o. 3;

A Amsterdam, chez M. L. B. COCLERS ;
A Anvers, chez M. TILLEMANS, place de Mer ;
A Bruxelles, chez M. J. DEROY, peintre ;
A Gand, chez M. SPREUT ;
A Londres, chez M. ***.

1814.

Dissolving Paillet's Collection & Stock

63. **(AUCTION CATALOGUE: PAILLET, Alexandre Joseph)**. Catalogue d'une Collection de Tableaux capitaux des Trois Ecoles; Gouaches, Dessins montés et en feuilles, Estampes, Porcelaines, Terres cuites, Tabatières, précieuses Pierres gravées, et autres articles de curiosité, provenant du Cabinet et Fonds de commerce de feu. Alex Paillet . . . Par Ch. Paillet, fils. La vente aura lieu le 2 juin 1814, et jours suivants . . . 32 pp. 8vo (195 x 126 mm.), original printed wrappers bound in late 19th-century sheep (spine a bit rubbed), spine gilt. Paris: Paillet & Chariot, 1814. \$2750.00

A rare annotated copy, with prices and many buyers, of this sale catalogue offering Paillet's personal collection and the remainder of his inventory. Paillet (1743-1814), was one of the most prominent dealers of this period. During the ancien régime, the Comte d'Angiviller charged him with acquiring paintings at auction on behalf of the state, but in the course of the Revolutionary period and the collapse of the Parisian art market, Paillet's business suffered greatly. This sale was conducted by his son Charles, who maintained the firm for several decades and organized a number of famous sales.

This catalogue describes 110 lots of paintings (by Cuyp, Hobbema, Rubens, Dou, Steen, D. Teniers, Wijnants, Schalcken, Brauwer, Weenix, Mengs, Panini, Guercino, Tintoretto, Greuze, J. Vernet, La Hyre, etc.), drawings, prints, and curiosities. The paintings, mostly of the Northern school, are fully priced by a contemporary annotator, who has recorded most buyers as well.

A fine copy, with the original wrappers in pristine condition. Engraved bookplate of [H]enry [Pannier] on the front paste-down, and stamp of the Bibliothèque Heim on verso of title-page.

* Lugt 8531. See J. Edwards, *Alexandre Joseph Paillet, Expert et marchand de tableaux à la fin du XVIIIe siècle* (1996) for the authoritative account of Paillet's life.

No Example in North America

64. **AUCTION CATALOGUE: PAILLET, Charles, expert**. Catalogue de Tableaux, Dessins, anciens et modernes, Estampes et Recueils, et Objets de curiosité, dont une grande partie provient du Cabinet de feu M. de Boissieu, de Lyon. La Vente aura lieu le Lundi 2 Avril 1821 . . . 24 pp. 8vo (199 x 125 mm.), late 19th-cent. aubergine

calf-backed marbled boards (spine a little rubbed), spine gilt. [Paris]: Charriot & Paillet, 1821. \$1250.00

A rare auction catalogue of paintings, drawings, prints, and miscellaneous curiosities; we locate no copy in North America. The Avertissement explains that the owner of the present collection purchased most of these items in the course of his travels and that a number of drawings and studies were acquired directly from a "Mr. Deboissieu" (noted on the title-page and spine), presumably the artist Jean Jacques de Boissieu (1736-1810). Paillet, this sale's expert, also underscores that this collector purchased many pieces from the artists themselves and notes that many are appearing on the market for the first time.

This catalogue presents 182 lots, including paintings (lots 1-52) by Bertin, Boilly, Naudou, Swagers, Netscher, etc.; and drawings (53-166) by N. Berchem, de Boissieu, Isabey, Lantara, Vigée Lebrun, Leprince, N. Pérignon, F. Swagers, Topffer, J. Vernet, etc.

A fine copy of a very scarce catalogue, with the original printed upper wrapper cut out and pasted on thick paper. With the engraved bookplates of [H]enry [Pannier] (1853-1935), the Parisian art dealer and collector of early art auction catalogues, on the front paste-down, and Charles Sauvageot (1787-1860), the violinist and collector of medieval and Renaissance antiques, on the second free-endpaper, and the stamp of the Bibliothèque Heim on verso of title.

* Lugt 9992.

65. (AUCTION CATALOGUE: PALLIÈRE, Etienne).

Catalogue de la précieuse Collection d'Estampes, des Tableaux, Dessins, Marbres et autres Objets curieux, Qui composaient le Cabinet de feu . . . Par F. L. Regnault Delalande . . . La Vente de cette Collection se fera le lundi 20 Mars et les cinq jour suivans . . . viii, 104, 7 pp. 8vo (213 x 138 mm.), modern cloth-backed marbled boards, red sheep lettering-piece on spine. Paris: Coutellier & Regnault-Delalande, 1820. \$950.00

An uncommon auction catalogue describing the artist's vast collection of prints, paintings, and drawings, with the printed price-list bound-in at the end. Pallière (1761-1820), born in Bordeaux, studied under Vincent and exhibited portraits at the Paris Salons from 1798 to 1804. This is an especially large catalogue published by the expert Regnault-Delalande (1762-1824), with 378 lots.

Lots 1-288 & 367-78 consist of prints and large groups of prints by

contemporary and Old Master artists. Regnault-Delalande has prepared particularly informative descriptions that note the state, provenance, and rarity. This is followed with paintings by Claude, Pallière, Rembrandt, Vincent, Greuze, Le Brun, Nanteuil, and drawings by Guercino, Bouchardon, Glauber, Lairesse, Moitte, Nicolle, Suvée, Vincent, etc. Lot 367 is an exhaustively detailed set of tarot cards by a "Maître Italien."

A fine copy. With the amusing engraved bookplate of [H]enry [Pannier] (1853-1935), the Parisian art dealer and collector of early art sale catalogues, on inside of upper cover, and the stamp of the Bibliothèque Heim on verso of title-page.

* Lugt 9751. Oxford Art Online.

No Copy in North America

66. (AUCTION CATALOGUE: PAU DE SAINT MARTIN, Alexandre). Catalogue de Tableaux et Dessins des Ecoles d'Italie, de Hollande et de France, anciennes et modernes, Estampes montées et en feuilles, Gouaches, Miniatures, Aquarelles, Marbres, Bronzes, Ivoires, Tabatières, Médailles, Terres cuites, Mannequins, Modèles en plâtre et sculptés, Chevalets, Etudes peintes et dessinées; Boîtes à couleurs, Palettes, et généralement tout ce qui concerne la Peinture; le tout provenant des Cabinet et Atelier de feu . . . Dont la Vente aura lieu . . . le lundi 2 octobre 1820, et jours suivans . . . [Expert: Charles Paillet]. 40 pp. Late 19th-cent. aubergine morocco-backed marbled boards, spine gilt. Paris: Paillet, Narjot, Moissel, & Bénard, 1820. \$1500.00

An interesting and rare catalogue for an auction that dispersed the collection and studio contents of the prodigious painter Pau de Saint Martin (1751-1820). He studied with J.B. Leprince and Vernet, then exhibited frequently at the Salon. He produced a great number of landscapes of France, especially Normandy, and Switzerland. His son, Pierre Alexandre, also a painter, signed his pieces similarly to his father, leading to some confusion.

This catalogue lists a total of 286 lots, a number of which are large group lots. It begins with 173 lots of paintings, with works by Asselijn, Brauwer, Canaletto, Cuyt, Dou, Hoet, I. & F. Moucheron, Miel, van Poelenburgh, Ruysdael, Wouwerman, F. Boucher, Coypel, both Fragonards, Drolling, Landon, Leprince, Oudry, both Pau de Saint Martins, Watteau, etc. We also find an impressive number of drawings and prints, many of which were in portfolios.

A fine copy. Unidentified 19th-century engraved bookplate above the engraved bookplate of Georges Pannier (1853-1944), the art dealer and collector of auction catalogues, on the front paste-down, and stamp of the Bibliothèque Heim on verso of title.

* Lugt 9884. Oxford Art online.

No Example in North America; A Woman Print Dealer

67. (AUCTION CATALOGUE: PERDOUX, –, Mme).

Catalogue de Tableaux, Dessins, Estampes . . . Planches gravées, Outils de graveur et Impressions de planches, Recueils et Cahiers d'Estampes, Livres à figures, etc. du Cabinet de M. *** [in cont. ms]: "me Perdoux et autres." Par F. L. Regnault-Delalande. Cette Vente se fera le Mercredi 14 février et les trois jours suivants . . . 22, [1] p. 8vo (210 x 131 mm.), modern aubergine cloth, title on upper cover. Paris: Félix & Regnault-Delalande, 1821. \$950.00

A very scarce auction catalogue issued by the prolific expert Regnault-Delalande (1762-1824). A contemporary inscription on this copy's title-page identifies the seller as "Mme Perdoux," as does Lugt. A "Madame Perdoux" is recorded as a print-dealer on rue Monsieur-le-Prince, 49, in C. Harmand's *Manuel de l'amateur des arts dans Paris* (1825).

The 152 lots include paintings, drawings (by Baltard, Bertin, Lantara, Nicolle, Norblin, Perignon, Pinelli, J. Vernet, etc.), and many prints and suites of prints (lots 45-101). We also find original engraved plates executed by Ingouf jeune and Chaponnier, along with engraving tools. Lots 116 to 149 consist of illustrated works on Greece and Rome, art history, perspective, architecture, and engraving. Lot 150 is a collection of important art auction catalogues (e.g., Boucher, Mariette, and Neyman). The vacations are found on the final printed page.

A very nice copy, inoffensive foxing here and there; we locate no copy in North America. In the characteristic binding of the Bibliothèque Heim, and with the library's stamp on verso of title.

* Lugt 9958.

"Peyron Opened My Eyes"—J.L. David

68. (PEYRON, Jean François Pierre). Catalogue de Tableaux, Dessins et Estampes, Recueils de différens Maîtres, Antiquités, Architectures, etc., Planches gravées, Bronzes, Ustensiles de peinture et autres Objets; Après le décès . . . Par F. L. Regnault-Delalande. Cette Vente se fera le

1821

Perdoux

833

S.P.

CATALOGUE
 DE TABLEAUX, DESSINS,
 ESTAMPES
 ENCADRÉES ET EN FEUILLES,
 PLANCHES GRAVÉES,
 OUTILS DE GRAVEUR ET IMPRESSIONS DE PLANCHES,
 RECUEILS ET CAHIERS D'ESTAMPES,
 LIVRES A FIGURES, etc.

*Du Cabinet de M. ^{MÉ} *** PERDOUX
 et autres*

PAR F.-L. REGNAULT-DELANDE. N° 307

*Cette Vente se fera le Mercredi 14 février et les trois
 jours suivants, six heures de relevée,*

HOTEL DE BULLION (Salle N.º 4),
 RUE J.-J. ROUSSEAU, N.º 3.

*On verra, le Mercredi et le Jeudi, de midi à trois
 heures, les principaux Articles des Vacations.*

Le présent Catalogue se distribue à PARIS,

CHEZ MM. { FÉLIX, Commissaire-Preneur, rue Poissonnière,
 n.º 15;
 REGNAULT-DELANDE, Peintre et Gra-
 veur, cul-de-sac des Feuillantines-St.-Jacques,
 n.º 12.

DE L'IMPRIMERIE DE LEBLANC.

1821.

14 février 1821

Lundi 10 Juin et les deux jours suivans . . . 31 pp. 8vo (209 x 135 mm.), late 19th-cent. green sheep-backed marbled boards (spine worn), title on spine. Paris: Sibire & Regnault-Delalande, 1816. \$1500.00

The uncommon sale catalogue offering Peyron's fine collection. Peyron (1744-1814), the painter and engraver greatly favored during the ancien régime, competed with Jacques-Louis David throughout his life. He won out against David for the 1773 Prix de Rome and later enjoyed the patronage of the Comte d'Angiviller. At the 1787 Salon, Peyron presented his sketch for the Death of Socrates (now Statens Museum for Kunst, Copenhagen), a subject that David also treated with his momentous Neoclassical painting (now Metropolitan Museum of Art). The two works were displayed next to each other; contemporaries preferred the latter, after which the two careers diverged. Peyron's practice evaporated, and he was reduced to drafting book illustrations. At the beginning of this catalogue, the expert Regnault-Delalande provides an unusually lengthy and informative biography of the artist.

105 lots. The present catalogue describes Peyron's collection of paintings by S. Bourdon, La Hyre, N. Poussin, C. Vanloo, and Vien; and drawings by Correggio, Guercino, Michelangelo, the Carracci, Giordano, Guido Reni, Tiepolo, Poussin, Bouchardon, Lagrenée, etc. These sections also include several pieces by Peyron, including sketches and finished works. Among his sizable collection of famous print suites and illustrated books, we find the works of Palladio, Piranesi, and Vredeman de Vries. The final three lots consist of Peyron's painting equipment.

Nice copy. Sporadic and minor foxing. With the amusing engraved bookplate of [H]enry [Pannier] (1853-1935), the Parisian art dealer and collector of early art sale catalogues, on the front paste-down, and the stamp of the Bibliothèque Heim on verso of title-page.

* Lugt 8916. C. Blanc, *Le Trésor de la curiosité* . . . (1857-58), Vol. II, pp. 304-6. Oxford Art Online—"Peyron chose the subjects of his history paintings with great care, believing in the exemplary nature of painting in the service of ideas and emotions. Although he was unable to sustain his precocious inventiveness, he helped to establish the direction that French history painting followed for nearly 50 years. He died forgotten by the public, but David acknowledged his formative role and declared, 'Peyron opened my eyes'."

Printed Matter Catalogue One

69. **PRINTED MATTER, Inc.** [From upper cover]: Catalogue of Artists' Books. 15 black & white offset printed images. 48 unnumbered pages. Tall narrow 8vo (220 x 85 mm.), stiff silver wrappers (extremities

very slightly worn), date & board members on lower cover, staple-bound. [New York: Printed Matter, Inc., December 1976]. \$950.00

Printed Matter's very rare first catalogue, published in December 1976, eight months after the drafting of the organization's mission statement. The founders established two fundamental criteria for their inventory: works in editions of 100 or more copies and works affordable to the general public. Much of the early stock came from Martha Wilson's Franklin Furnace bookstore, which she had decided to divest and turn over to Printed Matter. The rest of the works featured came from the founders' many contacts in the art world.

The catalogue lists the company's full inventory of about 450 artists' books, magazines, and "packages," which were thematic gatherings — Color; Feminism; Fiction, Narrative, Fantasy; Landscape/Nature; Letters/Signs/Symbols; Politics; Self Portraits; Photography; Wit; and Books Published by Printed Matter — discounted at ten percent and supplemented with a free copy of Sol Lewitt's *Geometric Figures* within *Geometric Figures*. It includes the now famous (and much sought-after) works of Carl Andre, John Baldessari, Stanley Brouwn, David Hockney, Robert Jacks, Suzanne Lacy, Louise Lawler, Sol Lewitt, Richard Long, Bruce Nauman, Marcia Resnick, Ed Ruscha, Carolee Schneemann, Tony Shafrazi, Athena Tacha, Lawrence Weiner, Martha Wilson, etc.

In the present copy, an "OUT OF PRINT" stamp has been used on a number of the items. An early annotator has also added a few marks in black marker (they were clearly collectors of Hockney, Lewitt, Long, and Ruscha). The mail-in order form is on the final page.

Fine copy of a great rarity.

* See Julie Ault's December 2006 interview with Lucy R. Lippard, transcribed on the Printed Matter website.

<i>Numbers: Poems & Stories</i> Assembling Press, Brooklyn, 1976, 16 x 22, 24 pp., visual poems and fiction, all numbers \$1.00	LEVINE, Les <i>After Art</i> Museum of Mott Art, Inc., NYC, 1974, 5 1/2 x 6 1/2, 12 pp., "a catalogue of after art services" \$1.50
<i>Modulations</i> Assembling Press, Brooklyn, 1975, 8 1/2 x 5 1/2, accordion book, 4 sided symmetries \$2.50	<i>House</i> de Jong & Co. Hilversum, Holland, 1971, 10 x 10, 32 pp. photos ("proposals for a series of sculptures yet to be executed") \$10.00
<i>Obliques</i> Ironwharehouse 6, Livermore, Ca., 1974, 3 x 2 1/2, 16 separate puzzle-drawings to be recombined \$5.00	<i>I Am Not Blind: An Information Environment About Unighted People</i> Wadsworth Atheneum, Hartford, 1976, 8 x 8, 24 pp., photos of and text by 9 legally blind people \$2.00
<i>Rain Runs Rain</i> Assembling Press, Brooklyn, 1975, 5 1/2 x 8 1/2, 24 cards to be read in any order \$2.50	<i>Katalog Pier-Service</i> Museum of Mott Art, Inc., NYC, 1972, 8 1/2 x 6 1/2, 12 pp., a catalogue of "art services" in German \$1.50
<i>Recyclings: Vol I</i> Assembling Press, Brooklyn, 1974, 5 1/2 x 8 1/2, 64 pp., a literary autobiography of 8 years of prose \$3.00	<i>Watergate Fashions</i> Steinmetz Gallery, NYC, 1974, 8 1/2 x 11, 8 unbound lists of what worn by principles at Watergate hearings \$1.00
<i>Visual Language</i> Assembling Press, Brooklyn, 1970, 6 x 9, 64 pp., visual or concrete poetry \$2.00	LEWITT, Sol <i>Arcs and Lines</i> Yvon Lambert, Paris/Editions des Mousseux, Lausanne, 1974, 8 x 8, 36 pp., all combinations from four corners, etc. (drawings) \$5.00
KOTOWITZ, Victor , see Depew, Wally, <i>ed.</i>	<i>49 Three-Part Variations Using Three Different Kinds of Cubes: 1967-68</i> Bruno Bischoffberger, Zurich, 1969, 14 x 6 1/2, 28 pp., drawings \$2.50
KULIK, Sharon <i>Beginnings</i> Sharon Kulk/Relativity Press, Halifax, 1975, 7 x 8 1/2, 26 pp. texts from performances \$2.00	<i>* Grids</i> <i>Pour Écrire La Liberté</i> , Brussels, 1975, 10 x 10, 8 pp., grids using all combinations of straight, not- straight, and broken lines \$3.50
<i>Dimensional Thought</i> Sharon Kulk/Relativity Press, Halifax, 1975, 7 x 8 1/2, 18 pp. photos and texts from eight conceptual works, 1972-74 \$2.50	<i>Incomplete Open Cubes</i> John Weber, NYC, 1974, 8 x 8, 264 pp. photos, drawings, captions — a permutation piece \$8.50
KURTZ, Bruce <i>Changing Leaves</i> Bruce Kurtz, NYC, 1975, 6 1/2 x 4 1/2, 16 pp. texts (epigrams) and list of works \$1.00	<i>Lines and Color</i> Verma, Zurich/Preisig, Basel/Bonomo, Bari, 1975, 8 x 8, 72 pp., straight, not-straight and broken lines using all combinations of black, white, yellow, red and blue, for lines and intervals \$10.00
LACY, Suzanne <i>Rape Is</i> Suzanne Lacy/Women's Design Program, Cal. Inst. of the Arts, Valencia, 1972, 6 x 6, 40 pp. texts \$6.00	<i>Red, Blue, and Yellow Lines from Sides, Corners and the Center of the Page to Points on Grid</i> Israel Museum, Jerusalem, 1978, 7 x 7, 16 pp. \$2.00
LANYON, Ellen <i>Perforations I, 1973-74</i> Printed Matter, NYC, 1976, 5 1/2 x 122, accordion format, sequential metamorphosing drawings \$10.00	<i>Squares with Sides and Corners Turn Off</i> MTL Gallery, Brussels, 1974, 5 1/2 x 6 1/2, 16 pp. \$2.00
LAWLER, Louise , see Carling, Joanne	<i>The Location of Lines</i> Lisson Publications, London, 1974, 8 x 8, 48 pp., lines and descriptions of their locations on the page \$5.00
LEVERANT, Robert <i>on the transmission of photography</i> Images Press, San Francisco, 1972, 8 x 10, 56 pp., texts, photos, bibliography on photography \$5.95	<i>* The Location of Straight, Not-Straight & Broken Lines and All Their Combinations</i> John Weber, NYC, 1976, 8 x 8, 16 pp. \$1.00
<i>Zen in the Art of Photography</i> Images Press, Berkeley, 1974, 5 1/2 x 7, 40 pp. 162 loans about photography \$2.00	

PRINTED MATTER, INC.

70. **PRINTED MATTER, Inc.** Catalogue October 1977. Many black & white illus. 40 unnumbered pages. Tall narrow 8vo (215 x 105 mm.), brown semi-stiff wrappers, title & date on spine. [New York: October 1977]. \$750.00

One of Printed Matter's earliest mail-order catalogues and now scarce, issued within a year of the store's founding. It lists hundreds of early artists' books and publications, and many are illustrated. This is probably an inventory of the store's entire stock.

It includes the works of Andre, Mel Bochner, Broodthaers, Brouwn, Buren, Marie Combs, Darboven, Constance de Jong, Mario Diacono, Helen Douglas (and Telfer Stokes), Hans Peter Feldmann, Robert Filliou, General Idea, Conrad Gleber, Dick Higgins, Jenny Holzer, Huebler, Robert Jacks, LeWitt, Joan Lyons, Gordon Matta-Clark, Mario Merz, Nauman, Pistoletto, Martha Rosler, Ruppertsberg, Ruscha, Shafrazi, Alan Suicide, Dorothea Tanning, Richard Tuttle, Weiner, Rosemary Wright, Rachel Youdelman, etc., etc. At the end, records and periodicals are offered for sale.

Written on the final leaf: "For Everybody: Printed Matter is also a bookstore. Located in a ground floor storefront just below Canal Street on the dividing line between SoHo and Tribeca, we are open from noon to 6:00 P.M., Tuesday through Saturday. Come and browse, sit and read, ask questions, listen to records, soak up some culture – or some tea, after 4:00 P.M. You can see our 'window shows' anytime, from the street – pieces by a different book artist each month."

In fine condition. With several pen annotations inside.

* Not in BoBoAB.

71. **PRINTED MATTER, Inc.** [From upper cover]: Printed Matter, Catalog 1981. Numerous text illustrations. 155, [5] pp. including order form, list of board of directors & credits, & map of store location. Large 4to, color printed wrappers (lower cover slightly worn), staple bound, title on spine. [New York: Printed Matter, Inc., 1981]. \$450.00

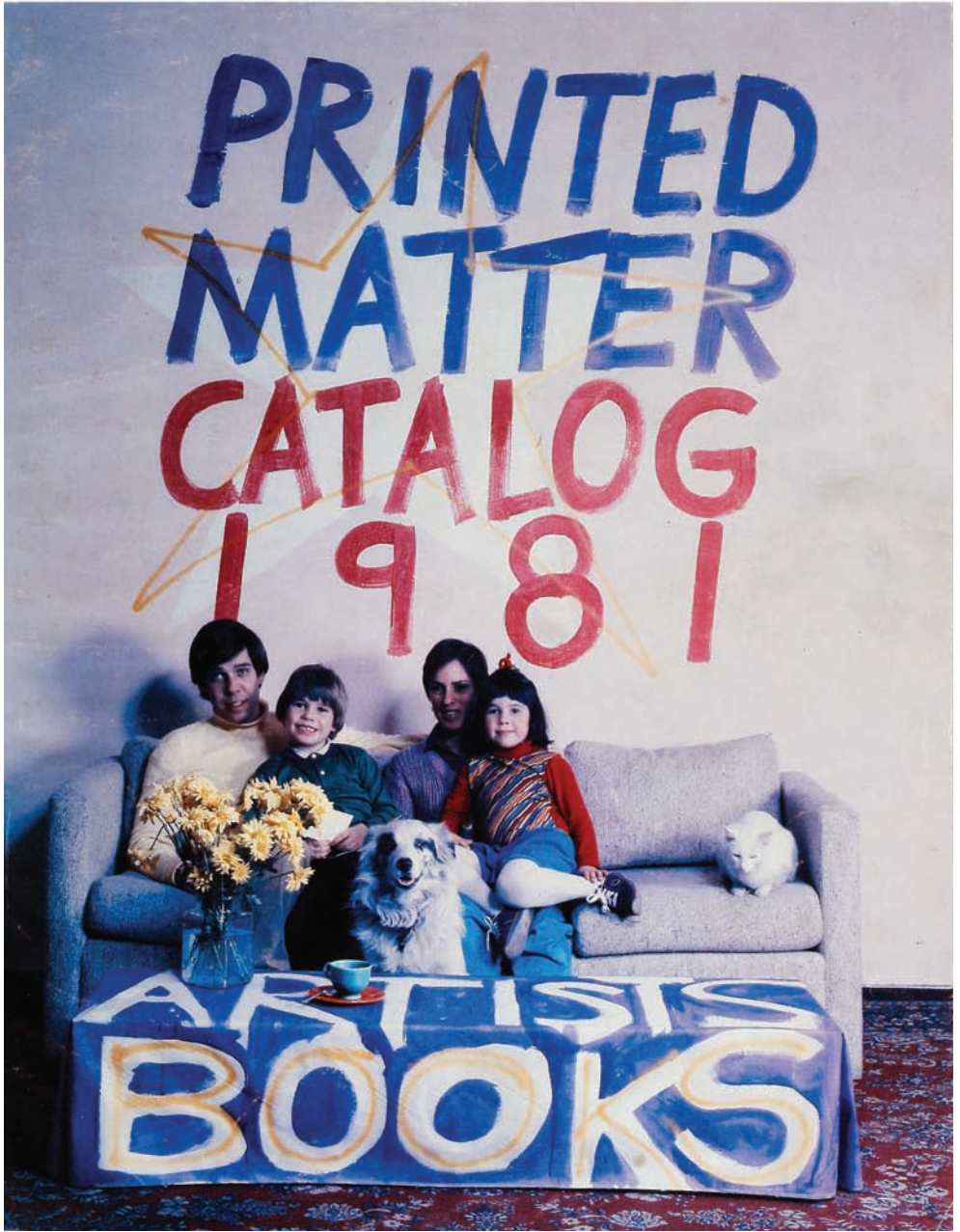
The now rare 1981 Printed Matter catalogue, which is an invaluable resource for bibliographic information of early artists' books. It describes over 1600 books, audio works, and periodicals, by almost 1000 artists, with many illustrations. Upon the completion of the catalogue, Nan Becker, then a Printed Matter employee and soon after director, said in an interview: "It was an immense task and we did it within one year. It was stunning and it was the first of its kind — the most complete record of artists' books available . . . It was a good looking book."

In the preface, original board member and famous art critic Edit deAk (1950-2017), espouses the merits of Printed Matter's work and the necessity of artists' books: [They] make for the best coffee table (see front cover). Artists' books have the best pitch to popularism among the arts (see back cover). The catalog you hold indexes a broad selection, rich in quality, of book works that embody the thought of contemporary artists. It is the most comprehensive collection of available titles in print today, reflecting years of Printed Matter's work as the primary vendor and distributor of books made by artists. These books are the artifacts of the most vital cultural developments of the last fifteen years. Whatever one's taste in modern art, from pop to conceptual to new wave, all sensibilities are represented in the Printed Matter collection . . .

"Artists' books enchant libraries. Each shelf should have one hidden on it to surprise the sluggish researcher. Radiating an innocent aura, a cultivated enigma, they jolt the scholar out of the occasional misery of dusty shelves. Artists' books are the library vaccine, a healing agent formed from the very disease they cure . . .

"The dream of Artists' Books is to Circulate Democratically with Elite Fidelity. The ideas contained in these works will not show up on your television or computer screen. This art is conveyed to you in a form that is more personal per se than any other medium—as books—for your lap—to become part of your inward attention—for your private evaluation. No returns if you please."

The covers feature color photographs by Don Chiappinelli, the upper cover is a portrait of Jan and Don Reeder with their children and dog behind a table draped over with a cloth on which has been painted: "Art-



ists' Books." The lower cover shows "Johnny Holman's basketball team."

Fine copy, paper slightly browned as always due to its quality.

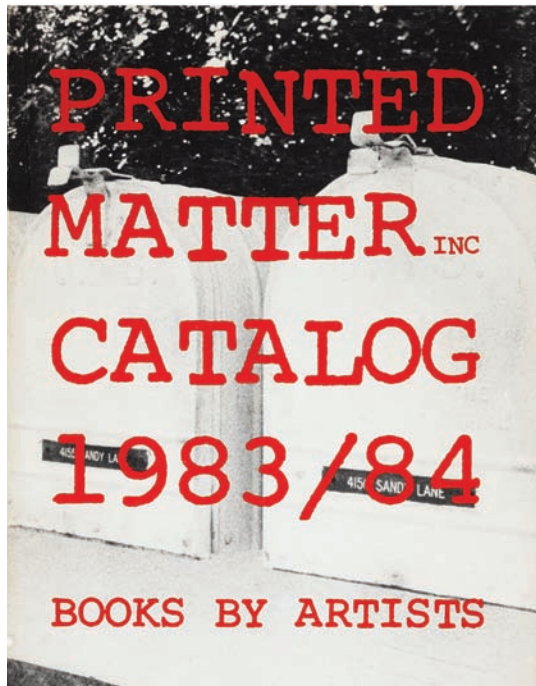
* BoBoAB (2nd ed.) 434.

72. **PRINTED MATTER, Inc.** [From upper cover]: Catalog 1983/84, Books by Artists. Numerous black & white illus. in the text, some full-page. 166, [1] p. order form. Large 4to, color printed wrappers, glue-bound. [New York: Printed Matter, 1983]. \$350.00

Printed Matter's largest catalogue up to that point and a valuable bibliographic resource for the study of artists' books. It lists Printed Matter's inventory of thousands of titles and many are well-described. This includes the early work of Kathy Acker, Carl Andre, A.A. Bronson, Stanley Brouwn, Christo, the Coracle Press, Robert Cumming, Helen Douglas, Andrea Evans, Sue Fishbein, Mike Glier, the Guerilla Art Action Group, Hans Haacke, Keith Haring, Robert Jacks, Alison Knowles, Barbara Kruger, Sol LeWitt, Lucy Lippard, Richard Prince, Gerhard Richter, and Ed Ruscha. Pages 154 to 160 offer periodicals, and the catalogue ends with audioworks.

In the introduction, Ingrid Sischy (1952-2015), the critic and editor of Warhol's Interview Magazine, writes: "Dear Booklover, Dear Artlover, All bookstores, libraries, and bookshelves project a kind of buzz. You can hear it sometimes when you watch someone reading. You're hearing the mind of the author moving the mind of the reader, you're listening being passed on—in fact, you're hearing civilization itself. That's why books matter so much . . .

"Printed Matter began because there was a need for it to be there. There



was a great big hole which needed to be filled by a place that could reflect and fulfill the intentions of a medium that was fast becoming an active form in the new vocabulary of alternatives: the contemporary artists' book, which is made to be dispersed over the usual art boundaries, over the counter, or through the mail, to anyone anywhere, average price \$5 – \$10, first come first served. Printed Matter exists today for precisely the same purpose. Now as then, the exhaustive stock includes works by famous artists, in fact famous works, as well as the possibility of hundreds of brand new discoveries. The only thing that's changed is that there are some titles that are unavailable now, all sold out, and some people who are desperate to get hold of them."

A fine copy.

* BoBoAB (2nd ed.) 438.

One of Two Surviving Copies

73. **AUCTION CATALOGUE: REGNAULT-DELANDE, François Léandre, expert.** Notice d'Estampes . . . Recueils divers, Galeries, Cabinets, Livres a figures, Planches gravées et Dessins, du Cabinet de Mr. *** . . . Cette Vente se fera les Vendredi 21 et Samedi 22 Novembre . . . 16 pp. 8vo (218 x 138 mm.), modern cream cloth-backed marbled boards, title on spine. Paris: Félix & Regnault-Delalande, 1817. \$650.00

An extremely rare auction catalogue of prints, drawings, engraved plates, and books; WorldCat locates only the BnF copy. Regnault-Delalande (1762-1824) presided over more than 300 auctions and was the most prolific expert of the period.

107 lots, including prints by Audran, Bartolozzi, Edelinck, Earlom, Flippart, Morghen, Woollett, etc. The books and suites of prints consist of many of the famous and beautifully illustrated art historical works of the time, along with travel and archaeological works.

In fine condition. With the engraved bookplate of G[eorges] P[annier] (1853-1944), the Parisian art dealer and collector of early art auction catalogues, on the front paste-down, and the stamp of the Bibliothèque Heim on verso of title. On the title-page, this catalogue is addressed to "Mr. de Montval / rue de Miromenil no. 12."

* Lugt 9239.

M^r De Montval
rue de Mirameuil n^o 12.

80.

NOTICE D'ESTAMPES

ENCADRÉES ET EN FEUILLES,
RECUEILS DIVERS, GALERIES, CABINETS,
LIVRES A FIGURES,
PLANCHES GRAVÉES ET DESSINS,
Du Cabinet de M.^r ***.

PAR F.-L. REGNAULT-DELALANDE.

*Cette Vente se fera les Vendredi 21 et Samedi 22 No-
vembre, six heures de relevée, Hôtel de Bullion,
rue J.-J. Rousseau, n.° 3 (dans la Salle n.° 4).*

On verra chaque jour, de midi à deux heures, les principaux
Articles des Vacations.

La présente Notice se distribue

A PARIS,

Chez MM. { FÉLIX, Commissaire-Priseur, rue Poissonnière,
n.° 15.
REGNAULT-DELALANDE, Peintre et Graveur,
cul-de-sac des Feuillantines, n.° 12, rue Saint-
Jacques, vis-à-vis le n.° 268.

DE L'IMPRIMERIE DE LEBLANC.

1817.

30
45
75

74
30
104

M. Nicolle

1

CATALOGUE
DE DESSINS,
GOUACHES ET AQUARELLES,
DES GRANDS MAITRES DES TROIS ÉCOLES,

ENCADRÉS ET EN FEUILLES;

Estampes anciennes et modernes des trois Écoles, en feuilles et en Recueils; Livres à Figures; Notes manuscrites; Livres sur les Arts; Collections de Catalogues curieux; Figures et Bas-Reliefs en marbre et en terre cuite, Vases, Socles et autres Objets en porphyre, et divers Marbres, etc., etc.,

COMPOSANT LE CABINET

DE FEU M. REGNAULT-DELALANDE, 334

PEINTRE ET GRAVEUR;

Dont la Vente aura lieu les Lundi 28 Février et Mardi 1.^{er} Mars 1825, à midi, en sa maison, cul-de-sac des Feuillantines, n.º 12, faubourg Saint-Jacques.

Le dernier

On verra ces Objets, même local, les Samedi 26 et Dimanche 27 Février, de midi à quatre heures.

Le Catalogue se distribue à PARIS,

Chez MM. { FÉLIX, Commissaire-Preneur, faubourg Poissonnière, n.º 18;
PERIGNON, rue des Martyrs, n.º 11.

DE L'IMPRIMERIE DE LEBLANC.

1825.

Death of a Prolific Dealer

74. (AUCTION CATALOGUE: REGNAULT-DELANDE, François Léandre). Catalogue de Dessins, Gouaches et Aquarelles, des grands Maitres des Trois Ecoles, encadrés et en feuilles; estampes anciennes et modernes des trois Ecoles, en feuilles et en Recueils; Livres à Figures; Notes manuscrites; Livres sur les Arts; Collections de Catalogues curieux; Figures et Bas-Reliefs en marbre et en terre cuite, Vases, Socles et autres Objets en porphyre, et divers Marbres, etc., etc., composant le Cabinet de feu . . . dont la Vente aura lieu les Lundi 28 Février et Mardi 1.er Mars 1825 . . . [Expert: A.N. Pérignon]. 23 pp. 8vo (210 x 135 mm.), partially stitched (edge of title-page expertly repaired), uncut. Paris: Félix & Pérignon, 1825. \$1750.00

The rare auction catalogue of Regnault-Delalande (1762-1824), one of the most prodigious Parisian dealers in the late 18th and early 19th centuries. Regnault presided over a number of famous sales from the period, foremost among them those of the expert Basan, Count Potocki, Rigal, and the influential critic Saint-Yves. The introduction claims that Regnault-Delalande produced more than 300 sale catalogues (the Getty Provenance Index records approximately 222). This memorial concludes (in trans.): "This historian of Engraving . . . practiced as a connoisseur of art for forty years, with as much integrity as talent. His death results in a large void in this sort of curiosity, above all in the field of Prints."

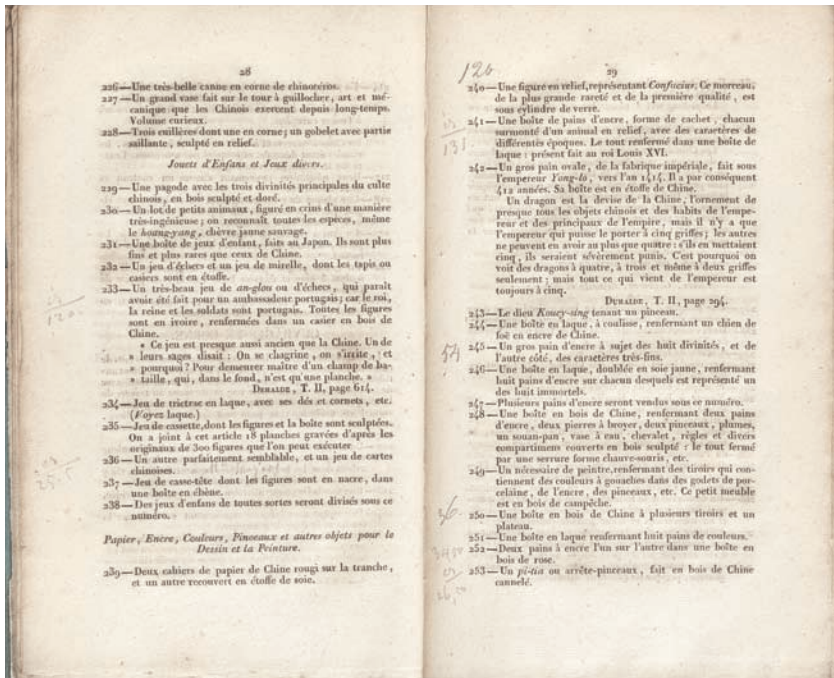
This catalogue describes 186 lots from Regnault-Delalande's choice collection. Lots 1-67 are framed drawings, gouaches, and watercolors by artists such as Bouchardon, Castiglione, H. Fragonard, Greuze, Guercino, Jordaens, Panini, Rembrandt, del Sarto, C. & J. Vernet, Rubens, etc. Sheets of drawings constitute lots 68-90, and lots 91-102 are illustrated books. Lots 103-170 enumerate the dealer's library, with many of the essential art historical works of the time, as well as manuscript notes written by Mariette, the catalogues of momentous sales such as those of Randon de Boisset, Crozat, Mariette, Poullain, Basan, Cochin etc. (many priced), and a group lot of Salon catalogues. The final 16 lots are miscellaneous curiosities.

A fascinating inventory of a distinguished art dealer's library and art collection. In nice condition; small marginal stain to the first leaf. Ownership inscription of Marcel Nicolle (1871-1934), curator at the Louvre and critic, on the title-page, and stamp of the Bibliothèque Heim on verso of title.

* Lugt 10825 & 10834 (sale was postponed to 7-8 March 1825).

75. (AUCTION CATALOGUE: SALLÉ, F., artist & dealer). Catalogue de la Collection Chinoise, en objets d'arts, d'industrie, de curiosités et d'ornemens, costumes, meubles, ustensiles, etc.; des Sculptures sur pierres dures et tendres, telles que jade, cristal de roche, améthyste, aventurine, agate, pierre de lard et autres; des Bronzes damasquinés en or et argent, des Bijoux, Coffrets et Vases en filigrane d'or et d'argent, des Ivoires, de la Vannerie, des Bambous travaillés, des Laques ou Vernis du Japon, des Porcelaines anciennes, richement garnies en bronze doré, etc., composant le Cabinet de M. F. Sallé, artiste et ancien négociant en Objets d'arts. La Vente s'en fera publiquement . . . le 11 avril 1826, et jours suivans . . . 80 pp. 8vo (216 x 135 mm.), early 20th-century cloth-backed marbled boards & orig. printed wrappers mounted on stubs, gilt title on spine. Paris: Bonnefons Delavialle, Ch. Paillet; London: Treuttel & Wurtz, Jarman; Amsterdam: Dufour & De la Chaux; Brussels: Danot; Berlin: Logier & Simon Schropp; Vienna: Schabacher, [1826].

\$2750.00



A fascinating and rare auction catalogue of an extensive and influential collection of Asian artifacts belonging to a "F. Sallé," with many contemporary pencil annotations in the margins. We have been unable to ascertain his first name, but Sallé appears in numerous early 19th-century Parisian auction catalogues as the commissaire-priseur.

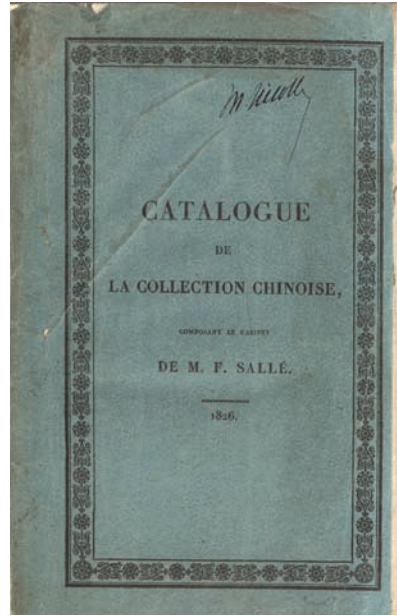
This was the greatest collection of Chinese materials after that of the renowned sinophile Henri Léonard Jean Baptiste Bertin (1720-92), powerful ministre d'Etat under Louis XV and XVI. Most of Bertin's collection was dispersed in 1792 without a catalogue; in 1815, a catalogued auction (Lugt 8637) was held to sell off the final portion of the collection.

Sallé's is an important catalogue not just for its contents but also its Introduction, which closely details the formation of Sallé's collection through auctions — Potoscka, Titzeng, Tersan, Vata, Madame Maqueron, captain Thierry, etc. — and private sales in France, Germany, the Netherlands, and Russia. The auctioneer notes that Sallé's collection is four times larger than Bertin's was at its peak. A second, lesser sale from his collection occurred the next year (Lugt 11359).

This catalogue presents 795 lots, including lacquerware, perfume, books, scrolls, ink, paper, paintings, silk, porcelain, enamel, weapons, fireworks, musical instruments, coins, Japanese copper, ceramics, gold and silver, minerals, etc., etc. The linguist and explorer Julius Klaproth (1783-1835) assisted in the translation of inscriptions found on many pieces of the collection. In the Introduction, two items are highlighted: the first, a lacquer cabinet gifted by Marie Antoinette to Anne Vallayer-Coster; the second, two Chinese ivory reliefs once in Paris's museum of natural history. A table of contents is found on pages 77-78.

A very good copy, with some foxing to the final leaves. With the schedule of sale at the end. Ownership inscription of Marcel Nicolle (1871-1934), curator at the Louvre and critic, on the upper wrapper, and stamp of the Bibliothèque Heim on verso of title.

* Lugt 11133.



76. (AUCTION CATALOGUE: SINSON, -). Catalogue d'Estampes, Oeuvres et Recueils, Tableaux, Empreintes et Médailles qui composaient le Cabinet de feu Mr. Sinson. Par F. L. Regnault-Delalande. Cette Vente se fera maison de feu Mr. Sinson, rue du Bac, No. 12, faubourg Saint-Germain, le mardi 20 Décembre et jours suivans . . . ix, [1], 49 pp. 8vo (209 x 138 mm.), blue crushed morocco-backed marbled boards (tail of spine a trifle worn), title on spine. Paris: Bonnefons de la Vialle & Regnault-Delalande, 1814. \$950.00

An uncommon sale catalogue detailing a very large collection of prints. Regnault-Delalande (1762-1824) was the era's leading expert for sales of prints and issued more than 300 sale catalogues.

284 lots, many of which are sizable group lots. This catalogue describes prints by Aliamet, Baudet, Belle, C. Bloemaert, F. Bol, J. Browne, Ag. Carracci, Desnoyers, van Dyck, Earlom, Flippart, Massard, Morghen, Nanteuil, Piranesi, Porporati, Rembrandt, Strange, C. Visscher, Wille, Woollett, etc. Lots 237-72 are suites of prints. Lots 273-82 consist of drawings and paintings attributed to Rubens, D. Teniers, La Hire, L. Le Nain, and Fontenay. Most entries provide concise notes. Regnault-Delalande indicates when the occasional item had appeared in one of his earlier sales. A later annotator has added a handful of prices in pencil.

Nice copy; we locate only one example in North America. With the amusing engraved bookplate of [H]enry [Pannier] (1853-1935), the Parisian art dealer and collector of early art sale catalogues, on the front paste-down, and the stamp of the Bibliothèque Heim on verso of title-page. This copy is addressed on the half-title to "Mr. Villequin / grande Cour du Palais royal No. 20" on the half-title.

* Lugt 8623.

77. SMITH, Keith A. Book 91. Embossed title on first leaf. 24 unnumbered leaves of thick Fabriano Rosaspina Avorio paper. Oblong folio (260 x 370 mm.), orig. cloth boards, linen cords strung through holes in paper. Barrytown: Space Heater Multiples, 1982. \$55,000.00

A book that commands it be read from beginning to end, then end to beginning. This is one of Smith's masterpieces, also known as the "String Book"; from a numbered edition of 50 and signed by the artist. This work is noteworthy in terms of its structure — thick paper linked by string — and its interaction with light. Book 91 is not a printed book; one finds no ink within. Aside from the blind embossed title-page, the punched holes,



which allow light through one leaf onto another, and the strings provide the only “text.” It was featured in two recent exhibitions of artists’ books: the first at the Philadelphia Museum of Art, entitled Keith Smith at Home (17 February-8 July 2018), the other, Artists and Their Books, Books and Their Artists, held at the Getty Research Institute (26 June-28 October 2018). Book 91 is one of the most highly sought-after American artists’ books and is found in the collections of the Library of Congress, the Bibliothèque nationale de France, the Getty, Harvard University, the Victoria and Albert Museum, and the New York Public Library.

In his auto-bibliography *200 Books* (p. 149), Smith explains this book’s interplay with light: “This book deals with cast light and shadows. The light spots are caused by viewing the book with a single light source at a 45° angle and three feet to the left of the book. The opened book reveals punched holes with deep shadows. As each page is lifted, however, dark holes throw circular spots of light across the facing page and the close environment of the book. The focus of these spots varies according to the distance from the page to the surface upon which they are cast. Like my books containing photographic film transparencies the composition of each page is compounded and altered by the addition and the movement of the shadow forms across the page . . .

“The sound, cast light and shadows and their focus and movement are not part of the physical book. They are physical but they only come into existence during the act of experiencing the book, that is, turning the page.”

In pristine condition, with the original archival box. The “String Book” is rarely available on the market.

* J. Drucker, *The Century of Artists’ Books* (2017), pp. 106-7—“Often referred to as *The String Book* (Space Heater Multiples, 1982) [it] is constructed of paper and string, without text or images. The structure is such that strings of a set length, knotted and threaded through the paper pages, expand and contract in response to the turning of the pages. The strings are cut to fit the openings and yet to move and breathe with the movement initiated by the reader, sliding with just enough resistance through their paper holes to make a gentle ‘shussing’ sound as they do so. The work . . . is perfectly engineered. The simplicity of the materials, linen thread and thick, off-white paper, make the book a field for an ongoing experience of space and light. The cast shadows of the various patterns of the string, laid out in straight and crossing grids, with single and multiple threads interacting in a changing sequence of arrangements, are contained within the field of the page, which holds their image against the suspended taut line of the string forms. The whole is physical, sculptural, and textual — an interplay of material (string/paper/knots) and immaterial (shadow/light/sound) elements — which amount to a full experience of book as structure and significance, sense and experience.”

M. Reed & G. Phillips, *Artists and Their Books, Books and Their Artists* (2018), pp.

176-7—"In contrast to those casting their artists as star performers, some books are enigmatic to the point of anonymity, offering no clues as to author or subject. A string book produced in an edition of 50, Book 91 deals with its material and structure in the purest fashion. This is a book about the activity of reading, although without text or images; it is all form, producing a beguiling awkwardness that beckons, then disorients. What could be frustrating in fact becomes calming as we leaf through the pages. The book's structure enforces slow progress through the pages; we experience the added sensory component of noisiness, the sound of cord grating as pages are turned. There is a bit of deliberate trouble as the strings stick. By placing the cords in unexpected places — not sewn into the binding but running through holes in the pages — Smith teaches us implicitly about the structure of books. It is as if we have been ensnared by the book, like a difficult but beloved friend. What makes the viewer respectful and attentive is the elegance of the book's sculptural quality — nothing more, nothing else to distract or detract from our appreciation of the physical book."

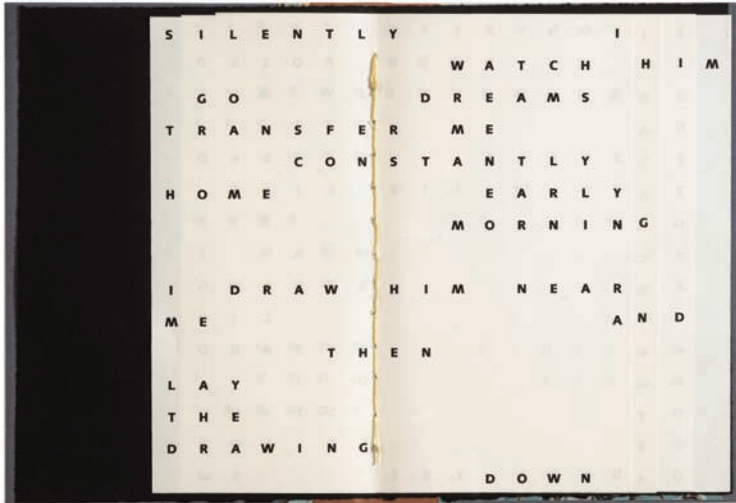
78. **SMITH, Keith A.** [From first leaf]: Book 102. 41 hand-cut leaves (incl. upper cover). Small 4to (130 x 147 mm.), orig. printed covers, "long stitch through slotted wrapper cover" sewing. [Rochester, NY]: Feb. 1984. \$650.00

A scarce example of one of Smith's "no-picture books," printed in an edition of 100 copies, bound and signed by Smith. Here the core of the book is a continuous circle and graduated circular hole through the entire work. The hole in each leaf was formed by a blade attached to a compass. This book was part of Smith's effort to create affordable hand-bound works in larger editions, "which could be purchased by anyone, even by students — especially by students." Up to this point, most of Smith's books were unique or made in very small editions.

As new.

* Smith, *200 Books* (2000), pp. 174-75—"A paper jig was set up to indicate where the point of the compass would be placed on each page. The center of the hole starts beyond the fore-edge of the front cover and proceeds towards the spine-edge with each additional cut. The final circular cut is close to the center on the back cover."





79. **SMITH, Keith A.** *Out of Sight*, Book Number 107. Eight leaves, each leaf larger by 1/2" from the previous. 8vo (197 x 144 mm.), orig. leather-backed boards, stitching on spine, title printed on upper cover. [From colophon]: Rochester: Visual Studies Workshop, 1985. \$950.00

A scarce visual and interactive poem by the celebrated book artist Keith A. Smith (b. 1938), bound by the artist and printed offset in a numbered edition of 200. This is a beguiling and intricate composition with overlapping text on each leaf, requiring repeated manipulation of the book and the pages.

Smith explains the structure and creation of this book (as well as for Book 108) in his auto-bibliography: "All the letters on the far right which exist in layered form protruding from all the remaining pages must form words when the book is opened to that folio. When that page is turned, the remaining letters form other words as the poem proceeds. This juggling act continues as each page is turned requiring the new writing on each page to make use of the letters in sight from all the remaining pages. The final page is the only one which is not dependent upon all the other pages . . ."

"I love these two books because they are my best examples of writing that is conceived as a book experience. If the text of the poem were recited on the radio, the listener would hear the text, but that is only part of the book. I am always searching for ways to speak aside from the pictures and/or text . . ."

In pristine condition. The full text of this poem is reproduced in Smith's 200 Books.

* Smith, 200 Books (2000), pp. 186-89. See also J. Drucker, *The Century of Artists' Books* (2004 ed.), pp. 131-33.

80. **SMITH, Keith A.** [From upper cover]: Back and Forth, Book Number 108. Eight leaves, each leaf larger by 1/2" from the previous. 8vo (202 x 148 mm.), orig. leather-backed boards, stitching on spine, title printed on upper cover. [From colophon]: Rochester: Visual Studies Workshop, 1985. \$950.00

An uncommon visual and interactive poem by the celebrated book artist Keith A. Smith (b. 1938), bound by the artist and printed offset in a numbered edition of 200, signed by the artist on the colophon page. As with Book 107, the intricate structure of overlapping text on each leaf requires repeated manipulation of the book and the pages.

Smith writes in his auto-bibliography 200 Books (2000), "[The] text is a poem written for my dying mother. I completed the poem and placed a unique binding on it in time for one of my final drives back and forth to visit her in the hospital, 500 miles from Rochester to Fort Wayne. It was a joy to see her beam that a book had been written just for her."

In fine condition, Smith's works are now very rare on the market.

* Smith, 200 Books (2000), pp. 190-91, reproduces the text of the poem.

81. **SMITH, Keith A.** Overcast/Outcast, Book 112. Many black & white illus. 112 unnumbered pages. 8vo (211 x 145 mm.), printed wrappers. Rochester: Visual Studies Workshop, 1986. \$450.00

An uncommon collection of visual poems by the American book artist Keith A. Smith (b. 1938); this is an early photo-digital book, created using Thunderscan. Printed offset in an edition of 500 copies on Mohawk Vellum 70 lb. There was also a leather-bound edition of 25 copies. The present example is signed by the artist on the title-page.

"In Overcast/Outcast Smith takes [it] a step farther. While [Book 115] is almost entirely graphic — a flat pattern on the page — Outcast develops dimensionality with its verbal materials. The thematic concerns of the book — homosexual identity in contemporary culture — is well served by the sleight-of-hand complexities of representation and dissimulation."—J. Drucker, *The Century of Artists' Books* (2004 ed.), p. 248.

As new.

* Smith, 200 Books (2003 ed.), pp. 196-97.

82. **SMITH, Keith A.** *Overcast/Outcast*, Book 112. Many black & white illus. 112 unnumbered pages. 8vo (211 x 145 mm.), leather-backed boards, inlaid gilt title on spine. Rochester: Visual Studies Workshop, 1986. \$1500.00

One of 25 leather-bound copies created by the artist; this is an uncommon collection of visual poems by the American book artist Keith A. Smith (b. 1938). An early example of a photo-digital book, produced by Smith with Thunderscan. The title is delicately stamped in gilt around the spine, starting from the head. These leather-bound copies were printed on Curtis Rag 75 lb. paper. The present copy is signed and numbered by the artist above the colophon.

"In *Overcast/Outcast* Smith takes [it] a step farther. While [Book 115] is almost entirely graphic — a flat pattern on the page — *Outcast* develops dimensionality with its verbal materials. The thematic concerns of the book — homosexual identity in contemporary culture — is well served by the sleight-of-hand complexities of representation and dissimulation."—J. Drucker, *The Century of Artists' Books* (2004 ed.), p. 248.

As new. Examples of design bindings executed by Smith are extremely rare on the market.

* Smith, *200 Books* (2003 ed.), pp. 196-97.





83. **SMITH, Keith A.** [From upper cover]: Swimmer, 114th Book. Offset printed black & white illus. throughout. Leporello (160 x 115 mm. closed, extends to 2.5 meters), stiff paper boards printed pictorial label on upper board. Rochester: Visual Studies Workshop, 1986. \$1250.00

One of Smith's works in leporello format, based on the pen and ink drawings from his unique Book 73 (1978-79), complemented with a poem by the artist; printed offset in an edition of 300. This work is dedicated to the photographer Philip Lange.

In his auto-bibliography, *200 Books*, Smith (b. 1938) explains the origin of this piece, "I have always been afraid of water. I never took showers, only baths. Even then I filled the tub with only one to two inches of water and dampened my wash cloth to spot bathe. When I was 44, Philip Lange said he would teach me how to swim. He told me to start by taking baths with the tub half filled with water and to dip my head under. Then I was ready to go to the pool with him. He had taught many to swim, including babies. When we got to the pool the first time he said to me, 'If you start to drown I will not save you; you might pull me under.' This did nothing to increase my confidence in him, but he did teach me to swim and even to dive into the water. I still hate water, but can take showers. I have not gone swimming again since this book was made . . .

"It was important that the figures not be limited to the page size, but could be two or more pages wide. The final figure takes five pages. Yet the book is to be seen also in the manner of a codex, page by page, so the drawing on a single page or a two-page spread must be attractive."

A scarce artist's book, in pristine condition. Signed by the artist on the upper cover.

* K. Smith, *200 Books* (2000), pp. 198-200. See also J. Drucker, *The Century of Artists' Books* (2004 ed.), p. 140.



84. **SMITH, Keith A.** [From upper cover]: Snow Job, Book 115. Offset-printed black & white illus. throughout. Leporello format (162 x 112 mm. closed, fully extends to 2.5 meters), stiff paper boards, printed pictorial label on upper board. Rochester: Visual Studies Workshop, 1986. \$1250.00

One of Smith's works in leporello format, featuring a poem by the artist; printed offset in an edition of 300 and signed by the artist on the title-page. This work is dedicated to the book artist Philip Zimmerman.

In his auto-bibliography *200 Books*, Smith (b. 1938) explains the origin of this piece, "I was not speaking of snow, but the snow job of governments spouting the safety of nuclear power plants. I was driven by the Three Mile Island incident. The poem was written in January 1986, shortly before the Chernobyl melt down. Books 114 and 115 went to press on March 26th, the day of the Challenger disaster." The text of the poem is reproduced in *200 Books*.

In excellent condition; Smith's books are now very scarce on the market. Signed by the artist.

* K. Smith, *200 Books* (2000), p. 200—"For printing economy, Books 114 and 115 were printed on two sheets of paper, cut into three equal horizontal pieces and then glued into strips. The two sheets were printed on only one side. The first book required four strips and the second only two. To fill out Book 115, a strip of black Fabriano paper was added at each end to make the books the same width when fully extended. I also like the extent of black considering the subject matter." See also J. Drucker, *The Century of Artists' Books* (2004 ed.), pp. 247-48.

85. **SMITH, Keith A.** Book 171: A Kinetic Book Collage. 24 hand-cut pages with intricate geometric designs. 8vo (200 x 160 mm.), hand-sewn to a pleat by the artist, saw-tooth spine, marbled endpapers. [Rochester]: Keith A. Smith, October 1994. \$6500.00

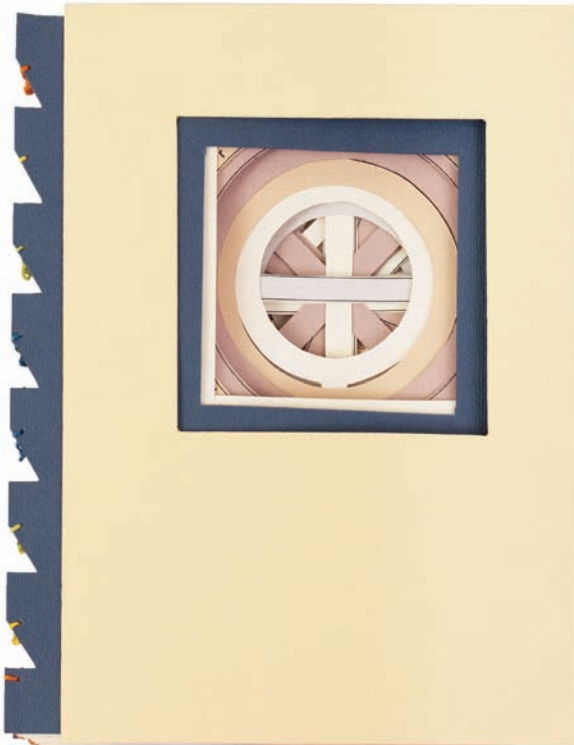
One of Smith's most splendid creations, one of only three copies produced. Here, for the first time, the artist employed a new method of spine sewing. In personal correspondence Smith writes that he was inspired by

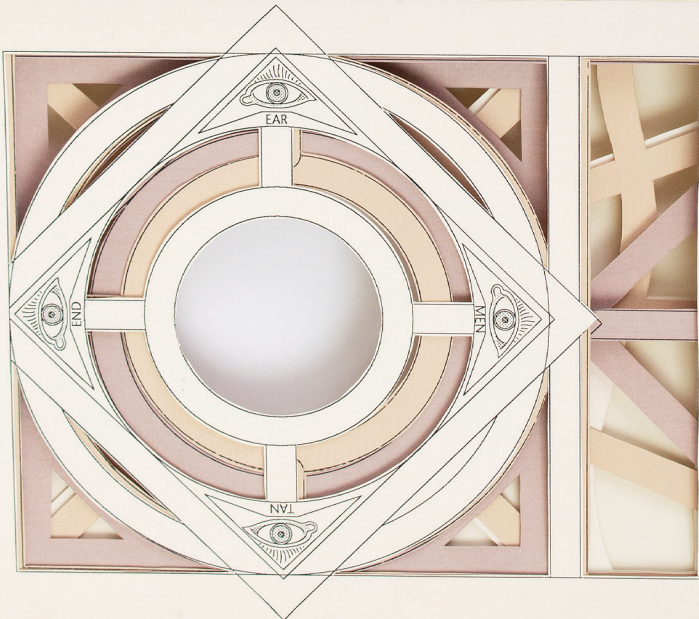
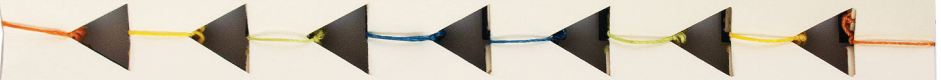
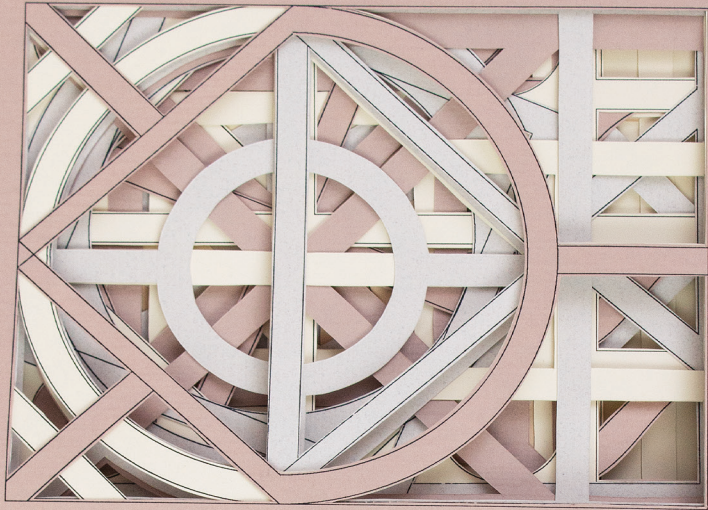
Eikoh Hosoe's famous Kamaitachi in the conception of this book.

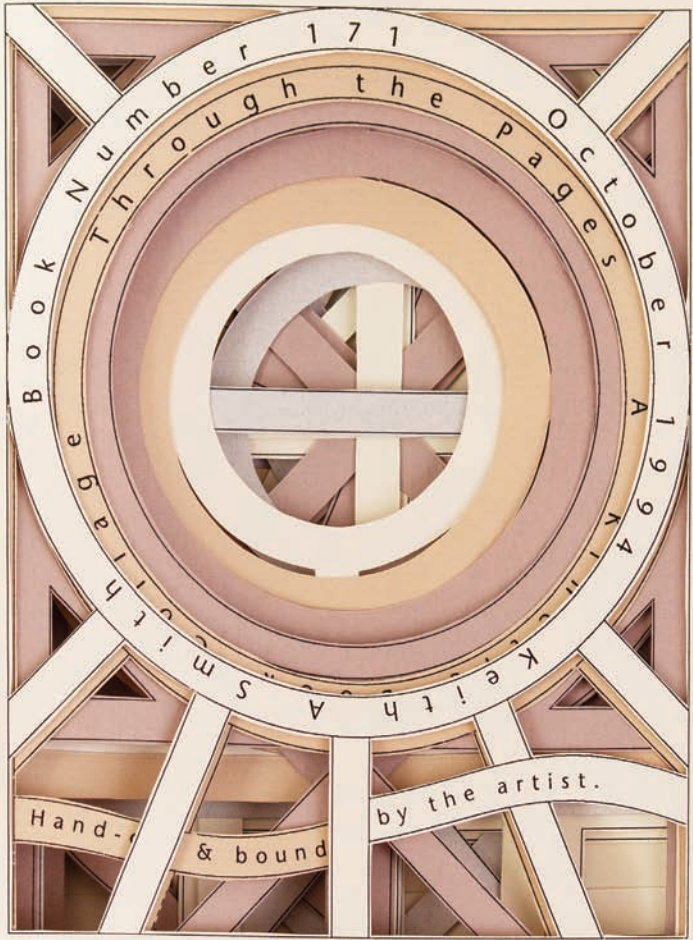
From the printed explanatory text laid-in: "The geometric forms were drawn with the program Aldus Freehand™ on a Power Macintosh 7100/66. The drawings were proofed onto typing paper using a Laser-writer II NT. These were cut and bound as a prototype as a means of a sketch of the book. The designs of several pages were then altered and proofed. The end result was printed onto various laid and etching papers. The sections are pamphlet sewn to a pleat, which is decorated by cutting and folding. The spine sewing is devised by Keith Smith, and this is the first use of this new sewing."

A superb example of Smith's ingenuity with the book form. Smith gave the other copies to his partner and a friend. His books are hardly ever available on the market.

* K.A. Smith, 200 Books, p. 281—"Book 171 is hand cut and hand bound. The title means that no single page is the collage, but it is a layer of pages, ever-changing as pages are turned."







Book Number 171

Through the Pages

October

1994

the

Smith

Keith A.

Hand-

& bound

by the artist.

What to Look for
in a Book
— Physically

&

Catalogue 1965-66



The Something Else Press, Inc.
New York Paris Cologne

If you are interested in our activities, please fill in the coupon below and send to: Something Else Press, Inc., 160 Fifth Ave., New York, N.Y. 10010.

Please send me the following:

- ___ *Postface/Jefferson's Birthday*, by Dick Higgins (\$5.95)
- ___ *The Paper Snake, regular edition*, by Ray Johnson (\$3.47)
- ___ *The Paper Snake, special edition*, by Ray Johnson (\$12.00)
- ___ *Ample Food for Stupid Thought*, book, by Robert Filliou (\$5.00)
- ___ *Ample Food for Stupid Thought*, cards, by Robert Filliou (\$9.00)
- ___ *The Four Suits*, regular ed., by Corner, Knowles, Patterson, Schmit (\$5.00)
- ___ *Primer of Happenings & Time/Space Art*, regular ed., by Al Hansen (\$4.50)
- ___ *An Anecdoted Topography of Chance*, regular ed., by Daniel Spoerri (\$5.00)
- ___ More Information on the Press and Its Activities (free)

Name _____

Street Address _____

City _____ State _____ Zip _____

Our books are available at The 8th Street Bookshop, The Gotham Book Mart and Wittenborn's in New York, and at good bookstores everywhere.

86. **SOMETHING ELSE PRESS, Inc., publisher.** What to Look for in a Book — Physically & Catalogue 1965-66. Black & white illus. 16 pp. (incl. wrappers). Small 4to (175 x 136 mm.), orig. white printed wrappers, staple-bound. [New York: 1966?]. \$750.00

The very rare first Something Else Press catalogue. Founded by Dick Higgins, the press published and distributed an array of innovative American and European artists' books. This catalogue opens with an article on book design and its limitations, as well as examples of attractive and structurally sound bookbindings. The article concludes: "We are not interested in built-in obsolescence. We want our books to be as fresh ten years from now as they are today, and as much of a joy to behold." This is followed by a listing of the press's publications (with several photographs of the artists), including works by Robert Filliou, Alison Knowles, Al Hansen, Dick Higgins, Ray Johnson, and Daniel Spoerri.

In near fine condition, spine a little sunned.

* P. Frank, *Something Else Press* (1983), pp. 7 & 81.

P. Frank, p. 1—"It was the first publishing house in the United States to devote itself to what are now called "artists' books" — integral artworks designed for publication and distribution in traditional book formats — and the scope and importance of its activities have not been equalled since. In the history of small presses, especially in America, the Something Else Press remains extraordinary, if not unique, in its combination of high-quality trade formats, well-crafted printing and assembling, and broad distribution methods."

For a personal (and lighthearted) account of the Something Else Press, see Barbara Moore's post on the website of the Black Mountain College Museum & Arts Center (republished from the 1991 Granary Books brochure for the exhibition *Something Else Press*)—"Dick's and my duties were distinct. During my tenure he chose all the titles, took care of design and production (he had previously done these jobs for a book manufacturer), and handled finances. After all, as Emmett Williams pointed out, 'It was . . . Dick's money.' In line with his book manufacturing experience, he made elaborate cost projections that determined, for example, that the price of Ray Johnson's *The Paper Snake* had to be exactly \$3.47."

The Family's Copy, Privately Printed;
With Several Illustrations by the Collector's Wife, Charlotte

87. **SPECK VON STERNBURG, Maximilian, Freiherr.**

Verzeichniss der von Speck'schen Gemälde-Sammlung mit darauf Beziehung habenden Steindrücken. Herausgegeben und mit historisch-biographischen Bemerkungen begleitet vom Besitzer derselben. Fine lithographed port. of the collector & 18 fine plates (eight lithographed & ten engraved). 2 p.l., 47, [1] pp., one leaf of errata. Folio, orig. printed limp boards (minor foxing, spine worn). [Leipzig?]: 1826.

[with]:

—. Zweites Verzeichniss der Gemälde-Sammlung sowie der vorzüglichsten Handzeichnungen, Kupferstiche, Kupferstichwerke und plastischen Gegenstände des Freiherrn v. Speck-Sternburg . . . Herausgegeben und mit historisch-biographischen Bemerkungen und Erklärungen begleitet vom Besitzer derselben. Finely engraved front. port. of the collector & 19 plates (six are lithographed & 13 engraved, some with foxing). 3 p.l., 186 pp. Large 4to, orig. half-calf & printed boards, spine nicely gilt, red leather lettering piece on spine. Leipzig: K. Tauchnitz, 1837. \$3500.00

First editions, privately printed, and the best record of the magnificent collection of paintings, drawings, engravings, and illustrated books in the collection of Maximilian Speck von Sternburg (1776-1856), wool merchant, agricultural innovator, collector, sponsor of art and museums, and writer on art history. "Between 1807 and 1832 he purchased many of the best paintings, drawings and copper-engravings from the collections of Gottfried Winckler and Johann Thomas Richter in Leipzig and Dr de Burin in Brussels. He also acquired works from the Custiniani and Valenti collections in Rome, the collections of Le Brun, Glume and Clos in Paris and from the estates of various Viennese nobles. The main emphasis of Speck von Sternburg's collection was on 17th-century Dutch and Flemish works, though selected paintings by contemporary European artists . . . were also included."—Oxford Art online. The collection was kept in the family's castle of Lützschena near Leipzig and the galleries became a well-known tourist attraction.

The collection, which included works by Cranach the Elder, Rubens, Hals, and Caspar David Friedrich, remained intact until a number of the best pieces were expropriated after World War II by the East German Communist government and transferred to the Museum der Bildenden

Künste in Leipzig (ironically, a museum Speck helped to found). In 1994, the collection was returned to the family, which established a foundation that lends to local museums.

The first catalogue, of which there was a second issue a year later, describes 188 paintings. The second catalogue contains descriptions of 275 paintings, 194 drawings, 14 sculptures, 231 engravings, and an extensive library.

A number of the plates were executed by Speck von Sternburg's wife, Charlotte (1787-1836), an accomplished engraver and lithographer (see Oxford Art online).

Fine set from the family library at Lützschena, with its large stamp on the free front-endpapers of each volume. A separate proof of the portrait of Speck von Sternburg found in Vol. II has been laid in.



A Cabinet of Costumes, From the Goncourt Library

88. (AUCTION CATALOGUE: TALMA, François Joseph). [Drop-title]: Catalogue de Costumes, Tableaux, Dessins, Gravures, et autres objets d'art, composant le Cabinet de feu . . . [22-24 March 1827; expert: ?Montfort]. 14 pp. (of 16, title lacking, see below). 8vo (209 x 131 mm.), late 19th-cent. blue leather-backed marbled boards (spine rubbed), gilt title on spine. [Paris: 1827]. \$1250.00

A very interesting and rare auction catalogue dispersing the eclectic cabinet of Talma (1763-1826), one of the great actors during the French Revolution and Napoleon's reign. This catalogue comes from the library of the Goncourt brothers, with the customary red ink inscription of Edmond on the front free endpaper.

The contents of this sale are unnumbered. The first eight pages vividly detail costumes from Talma's famous roles as Hamlet, Shakespeare, Nero, Clovis, Genghis Khan, etc. The remainder of the sale presents paintings (by Porbus, Ingres, Largillière, A. Brouwer, etc.), drawings, prints, along with shells, ceramics, enamels, minerals, arms, and medals. As with several other catalogues from the Goncourt library we have handled, the title-page was deliberately removed during the process of rebinding.

A good copy of a very scarce catalogue, with fine provenance; we locate no copy in North America. With the engraved bookplate of [H]enry [Pannier] (1853-1935), the Parisian art dealer and collector of early art auction catalogues, on the front paste-down.

* Lugt 11387. Blanc, *Le Trésor de la Curiosité*, Vol. II, pp. 371-72. See *Bibliothèque des Goncourt*, XVIIIe siècle (29 March - 3 April 1897), lot 263.

Fully Priced by a Bidder at the Sale

89. (AUCTION CATALOGUE: TONNELIER, -). Catalogue des Tableaux et autres Objets de curiosité provenant du Cabinet de feu . . . Dont la Vente se fera . . . le Vendredi 28 Novembre 1783 . . . [Expert: J. Foliot]. 20 pp. 8vo (184 x 125 mm.), late 19th-cent. red pebbled cloth-backed marbled boards (spine a little worn), spine gilt. Paris: Foliot & Gaubert, [1783]. \$1250.00

A scarce sale catalogue, fully priced in a contemporary hand, describing a choice collection of pictures; this copy belonged to a buyer at the sale who has marked in pencil that they pur-

Prince de Conty, n°. 734 du Catalogue. Hauteur 24 pouces sur 30 de large. T.

L E M Ê M E.

26. Ce Tableau représente une Marine, ornée d'une grande figure : sur le premier Plan, à droite, on voit sept figures, dont trois sont occupés à allumer du feu au bord de la Mer : dans le coin, on remarque un homme assis qui fume ; sur le même Plan, à gauche, deux hommes tirent un cable ; à côté, sont deux autres hommes, dont l'un roule un tonneau, l'autre est debout tenant un paquet dans ses bras. Sur le second Plan, à droite, l'on voit une grande Barque à deux mâts, enrichie de figures : sur le même Plan, plusieurs Pêcheurs, dont l'un tient la ligne de la main droite, & un panier du bras gauche : le troisième Plan, à gauche, est bordé d'une roche, dont le pied vient baigner dans la Mer : On remarque au bord une petite Barque, ornée de plusieurs figures ; l'on voit sur la roche une marche de figures & animaux, avec un Fort sur une éminence : le fond est terminé, à gauche, par des Montagnes, & à droite par un fond de Mer, enrichi de plusieurs bâtimens & barques. Ce Tableau d'une roche savante, & d'un beau ton de couleur, est un des plus beaux de ce Maître. Hauteur 21 pouces 6 lignes, largeur 39 pouces 6 lignes. T.

M. J. B. GREUZE.

27. Les Reproches de Sévère à Caracalla, Esquisse de son Tableau de réception à l'Académie. Hauteur 4 pieds, largeur 5 pieds. T. 89^{te}
89

M. F. CASANOVA.

28. Ce Tableau représente un Choc de Cavalerie Ottomane contre les Impériaux : sur le devant un homme monté sur un cheval blanc est prêt à vider les ériers d'un coup de pistolet que lui porte un ennemi. Ce tableau est d'une belle couleur & d'un effet piquant. Hauteur 29 pouces, largeur 23 pouces. T. 29^{te}
Moy

M. H. FRAGONARD.

29. Deux figures à mi-corps, l'une de vieillard, tenant un sac de la main gauche, & la droite appuyée sur un livre, ayant un chapeau sur la tête : l'autre, une tête de jeune fille, coiffée en cheveux, le bras droit appuyé sur une table, tenant un livre à la main ; ces deux Tableaux sont d'une bonne couleur. Hauteur 11 pouces 9 lignes, largeur 9 pouces. T. 200 - 1.

M. L. LAGRENÉE.

30. Deux Tableaux, faisant pendant ; le premier représente Pygmalion Amoureux de sa Statue. Sujet de trois figures dans un fond d'Architecte- 200

chased lot 28. Beyond "Tonnelier" the identity of the seller is unknown. The expert was probably Julien Foliot, a painter and sculptor active at this time.

53 lots, with an impressive range of mostly Northern paintings by Dujardin, A. van Ostade, D. Teniers, Brauwer, Poelenburgh, J. Ruysdael, Ph. Wouwerman, Wijnants, Asselijn, Moucheron, Berghem, Miel, Steen, Molnaert, etc. We also find works by Lancret, J. Vernet, Greuze, Fragonard, Norblin, Lantara, etc. There are six lots of sculpture and curiosities at the end. Next to lot 28, a painting by Francesco Casanova, the annotator has written "Moy" below the amount of his winning bid of 250 livres.

A very interesting copy of this rare catalogue, in fine condition; we locate only one example in North America. With the engraved bookplate of the Parisian art dealer and collector of early art auction catalogues, G[eorges] P[annier] (1853-1944), on the front paste-down, and stamp of the Bibliothèque Heim on verso of title. There is also an unidentified blind-stamp on the title-page.

CATALOGUE
DES SCULPTURES,
PEINTURES ET GRAVURES

De l'Atelier & Cabinet de feu M.
VASSÉ, Sculpteur du Roi, &
Dessinateur de son Académie des
Inscriptions, Membre des Acadé-
mies de Florence & autres.

Par Fr. BASAN.

*Dont la Vente se fera, aux Grands Au-
gustins, le Mercredi 20 Janvier 1773,
& jours suivans de relevée, en la ma-
niere accoutumée, au plus offrant & der-
nier enchérisseur.*



Le présent Catalogue se distribue :

A PARIS,

Chez BASAN, rue & Hôtel Serpente.

M. DCC. LXXIII.

* Lugt 3637. Oxford Art Online.

No Copy in North America

90. (AUCTION CATALOGUE: VASSÉ, Louis Claude).

Catalogue des Sculptures, Peintures et Gravures de l'Atelier & Cabinet de feu . . . Par Fr. Basan. Dont la Vente se fera . . . le Mercredi 20 Janvier, & jours suivans . . . Woodcut vignette on title. 26 pp. 8vo (182 x 126 mm.), late 19th-cent. citron morocco backed-marbled boards, title on spine. Paris: Basan, 1773. \$3500.00

A very scarce auction catalogue dispersing Vassé's collection and the contents of his studio; WorldCat and the Getty Provenance Index record no copy in North America. The sculptor Vassé (1716-72), a favorite pupil of Bouchardon and later professor at the Académie Royale, "was ambitious, and he was aided in his desire for a prestigious career by the collector and antiquary the Comte de Caylus, who in turn hoped through Vassé to bring about a return to Classical ideals in French sculpture . . . Contemporaries criticized Vassé for his often unscrupulous ambition, but he was nevertheless one of the most gifted sculptors of Louis XV's reign. Although often somewhat programmatic in his approach to Classicism, he was also capable of great delicacy of modelling and a certain charm."—Oxford Art Online.

This catalogue, compiled by the respected dealer François Basan (1723-97), begins with a succinct biography of Vassé, which is accompanied by a short list of the sculptor's works, including his celebrated funerary sculpture. It then describes 200 lots of sculptures, paintings, drawings, and prints. We find paintings by Vernet, F. Boucher, Largillière; sculptures by Bouchardon, Vassé's father, François Antoine, and Vassé himself; and drawings and sketches executed by Bouchardon, Vassé, Le Brun, Boucher, Rembrandt, Parrocel, Greuze, etc. The final section (lots 160-200), composed of print suites and books, features the great works of Caylus, Oppenord, Le Clerc, Vasari, Duhamel du Monceau, Palladio, Dezallier d'Argenville, etc. A later annotator (early 19th century) has added a handful of prices in pencil.

In nice condition, despite the shaving to the head of most leaves which has trimmed the headpiece on leaf A2. With the engraved bookplate of G[eorges] P[annier] (1853-1944), the Parisian art dealer and collector of early art auction catalogues, on the front paste-down.

* Lugt 2102.

14

CATALOGUE
D'ESTAMPES ENCADRÉES,
EN FEUILLES ET EN SUITÉS,
PLANCHES GRAVÉES,
TABLEAUX, GOUACHES ET DESSINS,

*Du Cabinet de M.^{***} Vighianis ^{peintre}*

PAR F.-L. REGNAULT-DELALANDE. 311

*Cette Vente se fera le Lundi 1.^{er} Avril et les deux
jours suivans, six heures de relevée,*

HOTEL DE BULLION (SALLE N.^o 3),
RUE J.-J. ROUSSEAU, N.^o 3.

*On verra, chaque jour de la Vente, de midi à
trois heures, les principaux Articles des Vacan-
tions.*

Le présent Catalogue se distribue à PARIS,

CHEZ MM. { FÉLIX, Commissaire-Priseur, rue du Fau-
bourg-Poissonnière, n.^o 18;
REGNAULT-DELALANDE, Peintre et Gra-
veur, cul-de-sac des Feuillantines-St.-Jacques,
n.^o 12.

DE L'IMPRIMERIE DE LEBLANC.

1822.

1^{er} avril 1822

No Example in North America; The Third Surviving Copy

91. (AUCTION CATALOGUE: [VIGLIANIS, Joseph Pascal or Jean]). Catalogue d'Estampes . . . Planches gravées, Tableaux, Gouaches et Dessins, Du Cabinet de M. *** [in cont. ms]: "Viglianis peintre." Par F. L. Regnault-Delalande. Cette Vente se fera le Lundi 1er Avril et les deux jours suivans . . . 20 pp. 8vo (198 x 125 mm.), modern aubergine cloth (head of spine a little worn), title on upper cover. Paris: Félix & Regnault-Delalande, 1822. \$750.00

An extremely rare auction catalogue inventorying the collection of an obscure painter active at the turn of the century. A contemporary annotator has written in the surname for this anonymous sale on the title-page, corroborating Lugt's attribution. An 1817 almanac of Paris records a painter with the same surname working at rue de Rohan, 6. Viglianis also exhibited a landscape at the 1814 Salon — no. 948 in the exhibition livret.

184 lots, consisting primarily of prints (lots 1-132) by artists such as Bartolozzi, Bervic, Bloemaert, Cochin, Le Bas, Desnoyers, Earlom, Green, Ingouf, Massard, Morghen, Strange, Wille, Woollett, etc. We then find original engraved plates by a number of contemporary artists. The final section of drawings includes the work of Bruandet, S. Gessner, H. Robert, and "Joseph Pascal Viglianis," presumably the seller. With the list of vacations on the final page.

A very rare catalogue in fine condition. In the characteristic binding of the Bibliothèque Heim.

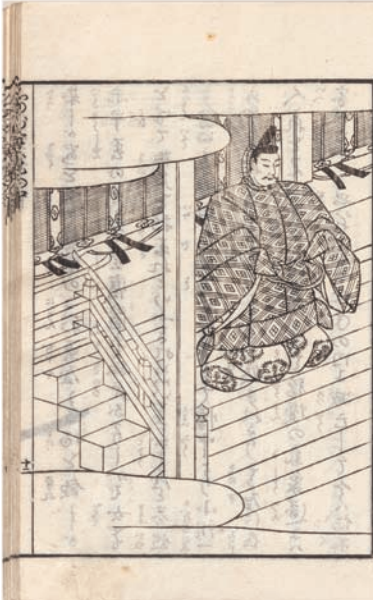
* Lugt 10220.

How Edo-Period Books Were Printed;
All the Woodblocks & the Book

92. JAPANESE WOODBLOCK PRINTING. A complete collection of the 20 woodblocks, finely carved with text & three double-page illustrations, used to print Ryuko Kamata's Kokoro no kajitsu [Flowers and Fruit for the Mind]. Title woodblock: 440 x 200 x 30 mm.; the other 19 woodblocks: 745 x 210 x 30 mm. [Japan: ca. 1819].

[with]:

KAMATA, Ryuko (or Kamada, or Ryuo), author
& HARA, Zaichu, illustrator. Kokoro no kajitsu [Flowers
and Fruit for the Mind]. Three double-page woodcut illus. 1 p.



原在中古稀翁画

心流花實序
 予友柳風源田君者情識強純道
 徳高深れしとよし和漢に著述不
 富りて家半八人皆知る交たり
 あらひい徹是れ中ふ言捨りて
 一巻成る門人西邨れ如く請く

柳泓鎌田先生著
 原在中古稀翁画

京都

温知堂藏

心の花実

全部 三冊





(title), 2 folding leaves (preface), 21; 24; 26 folding leaves, 3 pp. (afterword), 1 p. publisher's ads & 1 p. colophon. Three parts in one vol. Large 8vo (227 x 160 mm.), cont. wrappers, orig. printed title label on upper wrapper, new stitching. [From colophon]: Osaka; Kyoto; Edo: Kagaya Zenzo et al., 1819. \$15,000.00

A most fascinating survival, the complete set of woodblocks employed to print a rare Edo-period illustrated work from 1819, along with a fine example of the book itself. The woodblocks provide invaluable insight into the labor and processes involved in the production of Japanese woodblock-printed books and offer a near-unique teaching opportunity regarding Edo-era book production.

The author, Kamata (1754-1821), a medical doctor in Kyoto, was an avid practitioner of the shingaku philosophy and wrote many works on the subject. Shingaku was a combination of select teachings from Neo-Confucianism, Shintoism, and Zen Buddhism, synthesized into a single ethical system. Kamata was also a rangaku scholar, aware of and receptive to Chinese and Western knowledge. His *Rigaku hiketsu* (1815), a text on natural philosophy, paired Western astronomy with principles from shingaku. The present work, one of his last, is a shingaku manual for ethical behavior, supported by parables from classical Chinese literature and famous Japanese tales. Kamata's book is divided into three parts, the third containing instructions for women to lead ethical lives.

The woodblocks and the book have three woodcut illustrations. They were drawn by the Kyoto court artist Hara Zaichu (1750-1837), founder of the Hara school. He studied with the celebrated Maruyama Okyo and produced work in a variety of genres, but he is celebrated for his paintings and fusuma (sliding screens) found at several temples in Kyoto. Each illustration, carved on the woodblocks, bears his signature, with two characters meaning "drawn by" below it.

Each leaf, as seen within our copy of the book and on each woodblock, presents key bibliographical details. From the column in the middle, called hashira (pillar), we learn the book's full title, foliation (from the character near the bottom), and part number.

We see from each woodblock's composition the way in which it was used in the printing process. The fitted ends functioned as handles for the printer as they pressed the block against the paper. In addition to the text, the final woodblock bears the text for title labels to be printed and placed on the book's upper wrappers, as well as the publisher's advertisements found at the end.

An extremely rare collection of all the woodblocks used to print a book, offered with the book itself. This is an invaluable example to demonstrate and teach the printing of Edo-era books. The book's gutter is a little wormed in a few places, touching the text border but none of the text. Although the printed title-label has the character for "up," usually indicating the first volume of two or three, the present volume was not bound in three parts and is complete.

* Oxford Art Online—"Zaichu was a pupil of Maruyama Okyo and possibly also Ishida. He painted landscapes, flowers, birds and historical subjects in a decorative, detailed manner reminiscent of the Ming style."



Bookplate of
Georges Pannier (1853–1944)



Bookplate of
Henry Pannier (1853–1935)



- * Typeset in Kelly Sans
Design & typography by Jerry Kelly
Photography by Robert Lorenzson, Nicole Neenan
& Eugene Gologursky
Printed in China by C&C Offset