

The Renaissance to the 19th Century

The Art History Library of Professor Seymour Slive

Gleason Professor of Fine Arts Emeritus, Harvard University, Director of the Fogg Art Museum, 1975-1982, Director of the Harvard University Art Museums, 1982-1991



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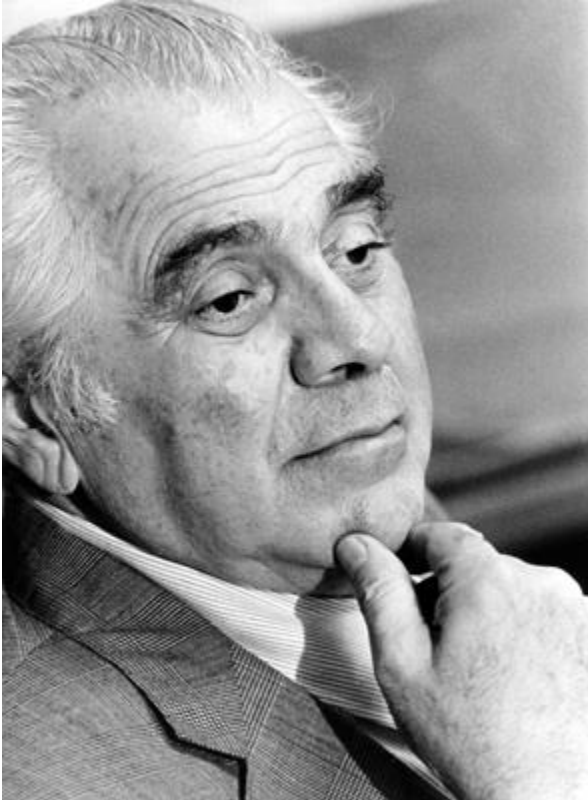


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Harvard Art Museums

Remembering Seymour Slive

June 24, 2014



Seymour Slive, n.d. Photo: Courtesy Harvard Art Museums Archives.

It's a tremendous pleasure to help young people acquire knowledge of humankind's visual heritage. We don't want the students who are going to be lawyers, doctors, and scientists to leave here visually illiterate. How do you read a picture? How do you tell whether a building is a good or bad one? That's a wonderful thing to teach people. There are no hard and fast rules to follow, but helping them discover that these problems exist makes them start thinking about them.

—Seymour Slive, 1920–2014

Shortly before Seymour Slive passed away this month, Harvard University presented him with an honorary degree to recognize his leadership in the arts. The Harvard Art Museums are grateful for his exemplary leadership as the director of the [Fogg Museum](#) from 1975 to 1982. Slive led a period of historic growth at the museum and took enormous pride in the collections as well as the exhibitions that took place under his watch.

Slive, a longtime member of Harvard's faculty, was an internationally renowned Rembrandt scholar and expert on 17th-century Dutch art. In addition to directing the museum and teaching courses at the university, he organized and wrote the catalogue for a comprehensive retrospective of the work of the great 17th-century Dutch artist [Jacob van Ruisdael](#). The exhibition, which also traveled to the [Mauritshuis](#) in The Hague, was a huge success. William W. Robinson, the Maida and George Abrams Curator of Drawings, described it as "far and away the most popular show ever presented at the Fogg Museum. . . . It opened in the middle of January. Despite the cold, on weekends the line snaked down the Fogg's main staircase, out the Quincy Street entrance, and down the block to Broadway."

"Although he was at heart a scholar and an academic, he never let book learning or footnotes get in the way of appreciating an image purely as a visual road into the human mind and soul," said Marjorie Cohn, the Carl A. Weyerhaeuser Curator of Prints, Emerita. His appreciation for humanity was also exemplified in his relationship with the Fogg's staff. "People—their joys and sorrows, capacities and deficiencies—always interested him. He could be sympathetic, and he could also be tough when necessary," Cohn recalled. "He did whatever he did for the right reasons, aesthetically and institutionally in the case of the museum, and morally and humanely in the case of the staff."

Slive's profound contributions to the Harvard Art Museums and to countless students, scholars, and visitors will long be remembered. He was a true leader who will be missed.

The Boston Globe

By [Mark Feeney](#) Globe Staff June 19, 2014

Seymour Slive, 93; Harvard expert on Dutch painters



Dr. Slive led the Fogg Art Museum from 1975 to 1982 and Harvard University Art Museums from 1982 to 1991.

Seymour Slive, Gleason professor of fine arts emeritus at Harvard and one of the world's leading authorities on 17th-century Dutch painting, died Saturday at his Cambridge home. He was 93. The cause of death was cancer, said his daughter Sarah Slive Davila.

Leaving his sickbed last month, Dr. Slive received an honorary degree at Harvard's commencement. "He took such great satisfaction being next to Aretha Franklin," Davila said in a phone interview.

Dr. Slive was director of Harvard's Fogg Art Museum from 1975 to 1982, having been named acting director in 1974. He was instrumental in creation of Harvard's Arthur M. Sackler Museum of Art. When the university canceled the project at one point for financial reasons, Dr. Slive raised \$3 million in the space of three weeks to keep it going.

Cutting a large figure in both the art world and at Harvard, Dr. Slive was equally at home at teaching, scholarship, administration, and fund-raising, often simultaneously. "He was the master of multitasking before anybody had ever heard the word," William W. Robinson said by phone. Robinson, a former student of Dr. Slive's, is Maida and George Abrams curator of drawings at Harvard.

"At one point in the early '80s, Seymour was director of the Fogg, raising money to build the Sackler, teaching his usual load of courses, and organized the most successful exhibition ever shown at Harvard, the [Jacob] van Ruisdael show, and all at the same time."

Dr. Slive published more than a dozen books. The two most notable were his catalogue raisonnés, a listing of complete works, for the Dutch painters van Ruisdael and Frans Hals. Another former student of Dr. Slive's, Arthur K. Wheelock Jr., said, "You don't have to feel shy about calling him the world's leading authority on those two. He was." Wheelock is curator of the northern European art collection at the National Gallery of Art.

There was nothing impersonal about Dr. Slive's scholarship. He once wrote, "Apparently Hals only felt inspired to paint when he was confronted by a fellow human being." Something similar could be said about Dr. Slive's relationship to art history.

"I have known no one more infectiously enthusiastic about looking at art works than Seymour," Ivan Gaskell, professor of cultural history and museum studies at the Bard Graduate Center, wrote in an e-mail.

"As anyone knows who heard him lecture, invariably *ex tempore*, he could communicate that joy in a mellifluously resonant voice that would have been many an actor's dream to possess. His address to his audience — 'Peepeople...!' — was quite unique, and his rhetoric capable of persuading his listeners at times, at least temporarily, against their better judgment. Seymour was mightily secure in his own powers of judgment, and his connoisseurial work on Hals and van Ruisdael was as decisive as it was thorough."

Wheelock echoed that view of Dr. Slive as performer: "He was kind of like a carnival barker. He'd just get up there, waving his hands, marching across the stage, not using the podium. The passion he exuded was just infectious, that willingness to look everywhere and at everything. He was this great expert in his field, but there was that same delight in areas that were non-Dutch."

A favorite saying of Dr. Slive's was "only donkeys have fields."

Pre-Columbian art first attracted her father to art history, Davila said.

“The great joy of art history, as I see it, is that everything is pertinent to it,” Dr. Slive said in a 1982 New York Times interview. “And there is room in it for everyone. I have been working . . . recently with dendrologists, oceanographers, and meteorologists. The wonderful thing about a great university is that all those people are on your doorstep, and so are the works of art.”

A man of strong opinions, Dr. Slive could express them vigorously. In 1994, he was asked at a dinner party about the Museum of Fine Arts’ search for a new director. He admitted to some incredulity at what he considered the unrealistic expectations of the search committee. A fellow guest wondered what the museum might want in a director. “What do they want?” Dr. Slive replied. “What do they want? I’ll tell you what they want. They want Jesus Christ — with a French wife!” The unavailability of the son of God, irrespective of marital status, cleared the way for the museum to hire Malcolm Rogers.

Dr. Slive advocated connoisseurship in art history, the exacting study of individual works in strictly aesthetic terms, rather than iconography, the study of the symbols they contain, and meanings those symbols offer. Although connoisseurship is widely seen as a traditional and elitist approach to art, Dr. Slive was anything but traditional and elitist as an administrator.

“He was very proud of the Fogg being a teaching institution,” recalled Davila, who lives in Cambridge. “He really believed in public access: that these beautiful works be meaningful and understandable to all. He loved seeing groups of children in the museum. He delighted in answering question like ‘How does art get here?’ ‘Well, it comes in a truck.’ ”

When Harvard decided to start charging an admission fee for its art museums, Dr. Slive was strongly opposed. As director emeritus, he was unable to stop the plan. He did exact a concession from the university. Any holder of a Cambridge Public Library card would receive free admission.

Explaining his view of museums, he told the New York Times in 1982, “It isn’t so important that [museumgoers] should come in to see what they already like. The really valuable thing is that they get to see work of great quality that they don’t expect to like. When they drop by the Fogg in an everyday way and come to terms with the Simone Martini crucifixion, the Rubens oil sketch, or the Poussin ‘Birth of Bacchus,’ let alone the ancient Chinese ritual vessels or the 17 terra-cotta sketches by Bernini, they’ve crossed a frontier.”

Seymour Slive was born in Chicago. His parents were Russian immigrants: Daniel Slive, a tailor, and Sophie (Rapoport) Slive, a factory worker. Davila said Dr. Slive credited an older brother with interesting him in art and culture. That interest initially took the form of making art: He painted and sculpted.

After graduating from the University of Chicago in 1943, Dr. Slive served in the Naval Reserve in the South Pacific, rising to the rank of lieutenant. He retained a love of the sea

for the rest of his life. Dr. Slive owned a summer home in Maine, on South Deer Isle, and sailed a dinghy. He refused to acquire a larger vessel. The reasons were economic rather than nautical. Davila recalled her father's explanation: "Owning a yacht would be like standing in the shower and tearing up thousand-dollar bills."

Taking advantage of the GI Bill, Dr. Slive returned to the University of Chicago for a doctorate in art history. His dissertation became his first book, "Rembrandt and His Critics, 1630-1730" (1953).

Dr. Slive taught at Oberlin and Pomona colleges before coming to Harvard, in 1954. He was later an exchange professor at the University of Leningrad and Slade professor of fine arts at Oxford University. Dr. Slive also served on the board of directors at New York's Guggenheim Museum of Art and on the advisory committee of the J. Paul Getty Museum, in Los Angeles.

Last month, he finished editing the proofs of his final book, on Hals.

In addition to his daughter Sarah, Dr. Slive leaves his wife, Zoya (Sandomirsky). Later this month would have been their 68th anniversary. He also leaves another daughter, Katherine of Los Angeles; a son, Alexander of Cambridge; and five grandchildren.

Correction: Because of a reporting error, an earlier version incorrectly referred to Dr Slive's time at Harvard's Fogg Art Museum. He was director of Harvard's Fogg Art Museum from 1975 to 1982, having been named acting director in 1974.

Dictionary of Art Historians

Slive, Seymour

Full Name: Slive, Seymour

Other Names: Seymour Slive

Date Born: 1920

Place Born: Chicago, IL, USA

Home Country: USA

Overview:

Dutch art and Rembrandt scholar; Director, Fogg Art Museum, Harvard University, 1975-1991. Slive was born to Daniel Slive and Sonia Rapoport (Slive). He attended the University of Chicago for all his degrees, gaining his A.B., in 1943. He served in the Naval Reserve during World War II and in active duty in the Pacific Theater, 1942-1946. Following the War, he married Zoya Gregorevna Sandomirsky in 1946. Slive returned to the University of Chicago to complete his Ph.D., writing a dissertation under [Ulrich Middeldorf](#) in 1952 on the topic of Rembrandt's contemporary critics. His initial teaching positions were at Oberlin College, 1950-1951 and then Pomona College, Claremont, CA, where he was assistant professor of art and chair of department, 1952-1954. During that time his dissertation appeared as the book, Rembrandt and His Critics, 1630-1730, 1953.

In 1954 he joined the faculty at Harvard University, advancing to associate professor in 1957 and professor of fine arts in 1961. Slive and his Harvard colleague [Jakob Rosenberg](#) and Delft University professor [E. H. ter Kuile](#) were commissioned by [Nikolaus Pevsner](#) to write the Pelican History of Art volume for Dutch art and architecture, which appeared in 1966. He was appointed chair of the Department of Fine Arts in 1968 (through 1971). Slive issued the first volume of his *catalogue raisonné* on Frans Hals in 1970, published under the auspices of the Kress Foundation. He lectured as Slade Professor at Oxford University for the 1972-1973 academic year. In 1973 Slive received the appointment of Gleason Professor of Fine Arts at Harvard and Director of the Fogg Art Museum in 1975. Among his accomplishments as director were the founding of the Arthur M. Sackler Museum to house Harvard's collections of ancient, Asian, Islamic, and (later) Indian art in 1985.

In October 1989, Slive and Christopher Brown, deputy keeper at the National Gallery, London, mounted the first comprehensive exhibition of Frans Hals' work outside the Netherlands, at the National Gallery of Art, Washington, DC. Slive reissued the Pelican History volume on Dutch painting, now exclusively on that medium and under his sole authorship. He retired *emeritus* from Harvard in 1991 as the Elizabeth and John Moore Cabot Founding Director of the Harvard University Art Museums. In 2001 he set out his second *catalogue raisonné* on a Dutch master, Jacob van Ruisdael. Slive's students included Ann Jensen Adams, Alice Davies, Susan Kuretsky, William Robinson, Frank Robinson, [Walter S. Gibson](#) and Arthur Wheelock.

Despite being known as a specialist himself, Slive encouraged broad knowledge among his students, remarking on occasion that "only donkeys have fields." His methodology was strongly that of connoisseurship--as opposed to iconography prevalent in Dutch art-historical scholarship--and he frequently admonished iconographers for over-interpretation of pictorial symbolism. Perhaps for that reason, his Dutch Painting 1600-1800 volume gave lesser attention to (and came under criticism for giving short shrift to) the Dutch Mannerists such as Goltzius and Bloemaert (Liedtke, 2000). His reissue of the book in 1995 found competition as a university text with the shorter and less connoisseurship-driven works by Madlyn Millner Kahr, Svetlana Alpers, and Mariët Westermann. Slive also retained a strong appreciation for reception theory, noting in his dissertation and book that, ultimate understanding of the formal stylistic elements of an artist's oeuvre is impossible without knowing how it was viewed by his contemporaries. Slive was the first American-trained art historian to specialize in the history of Netherlands Baroque art.

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Director of the Harvard University Art Museums, 1982-1991

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- 1730 **NEW YORK. THE FRICK COLLECTION. Masterpieces of The Frick Collection.** Introduction: Harry D.M. Grier. Text: Edgar Munhall. 119, (1)pp. Prof. illus. Lrg. 4to. Cloth. Published in celebration of the museum's 50th anniversary.
New York (Viking), 1970.
- 1731 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. Dutch and Flemish Sixteenth & Seventeenth Century Engravings and Etchings.** (Catalogue No. 39.) 47pp. Prof. illus. Lrg. 4to. Wraps.
New York, n.d.
- 1732 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. Exhibition of Old Master Drawings of the Sixteenth, Seventeenth, & Eighteenth Centuries.** Nov.-Dec. 1973. (32)pp. 27 illus. Sm. oblong 8vo. Wraps. Price list loosely inserted.
New York, 1973.
- 1733 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. The Final Announcement and Offer from Lucien Goldschmidt...** As a conclusion after the publication of 63 catalogues, 111 special lists and numerous exhibition catalogues, etc. from 1938 to 1986. (16)pp. Prof. illus. 4to. Wraps.
New York, 1986.
- 1734 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. Illustrated Books from the Nuremberg Chronicle, 1493 to Dans l'atelier de Picasso, 1958.** Including a section of early photographically illustrated books. (Catalogue No. 54.) 63, (1)pp. Prof. illus. Lrg. 4to. Wraps.
New York, 1982/1983.
- 1735 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. Mannerism: Its Followers and Countertrends, 1530-1640.** Books, prints, drawings. Preface by Colin Eisler. (Catalogue No. 29.) 32pp. Prof. illus. Lrg. 4to. Wraps.
New York, n.d.

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- 1736 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. Prints by Old & Modern Masters from Duerer to Goya and from Delacroix to Matisse.** (Catalogue No. 58.) 59, (1)pp. Prof. illus. Lrg. 4to. Wraps.
New York, n.d.
- 1737 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. Prints by Old & Modern Masters from Robetta to Piranesi and from Gericault to Villon.** (Catalogue No. 61.) 68pp. Prof. illus. Lrg. 4to. Wraps.
New York, n.d.
- 1738 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. Prints by Old & Modern Masters from Schongauer to Goya and from Gericault to Marini.** (Catalogue No. 56.) 64pp. Prof. illus. 4to. Wraps.
New York, n.d.
- 1739 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. Prints by Old & Modern Masters From the 16th to the 20th Century.** (Catalogue No. 51.) 50, (1)pp. Prof. illus. Lrg. 4to. Wraps.
New York, 1981.
- 1740 **NEW YORK. LUCIEN GOLDSCHMIDT, INC. XVIth Century Etchings, Engravings and Woodcuts.** (Catalogue No. 31.) (16)pp. Illus. 4to. Self-wraps.
New York, n.d.
- 1741 **NEW YORK. THE SOLOMON R. GUGGENHEIM MUSEUM. The Guggenheim Museum: Justin K. Thannhauser Collection.** By Vivian Endicott Barnett. 216pp. Prof. illus. (numerous color). Lrg. 4to. Cloth. D.j.
New York, 1978.
- 1742 **NEW YORK. THE SOLOMON R. GUGGENHEIM MUSEUM. Russia! Nine Hundred Years of Masterpieces and Master Collections.** Sept. 2005-Jan. 2006. 426pp. 258 color illus. 4to. Dec. boards, 1/4 cloth. Curated by Robert Rosenblum, Evgenia Petrova, and six other curators.
New York (The Solomon R. Guggenheim Foundation), 2005.
- 1743 **NEW YORK. THE SOLOMON R. GUGGENHEIM MUSEUM. The Solomon R. Guggenheim Museum.** Prefatory text by James Johnson Sweeney. (14)pp., 79 plates. Wraps.
New York, n.d.
- 1744 **NEW YORK. HIRSCHL & ADLER GALLERIES, INC. British Life Through Painters' Eyes, 1740-1840, and Some Aspects of Dutch Landscape, 1640-1680.** Oct.-Nov. 1982. Introduction by David W. Posnett. (48)pp. Prof. illus. 4to. Wraps.
New York, 1982.
- 1745 **NEW YORK. HOOGSTEDER-NAUMANN. Mercury, Hoogsteder-Naumann.** Editor: Albert Blankert. Vols. 1-10 [all published]. Continued as: The Hoogsteder Mercury. Vos. 11-13/14 [all published]. 4to. Wraps.
Doornspijk (Davaco), 1985-1992.
Marmor/Ross Q205
- 1746 **NEW YORK. HOOGSTEDER-NAUMANN. A Selection of Dutch and Flemish Seventeenth-Century Paintings.** 125, (1)pp. Prof. illus. (14 color). Lrg. 4to. Wraps.
New York, 1983.
- 1747 **NEW YORK. M. KNOEDLER & CO. Masters of the Loaded Brush: Oil Sketches from Rubens to Tiepolo.** April 1967. Columbia University, Department of Art History and Archaeology. Text by Rudolf Wittkower. xxv, (1), 106, (2)pp., 80 plates. 4to. Wraps.
New York, 1967.
- 1748 **NEW YORK. KNOEDLER GALLERIES. An English Exhibition to Honour Queen Elizabeth II.** May 1953. (14)pp., 13 plates. 4to. Wraps.
New York, 1953.
- 1749 **NEW YORK. KNOEDLER GALLERIES. Masterpieces of Drawing from the Musée de Besançon.** Oct.-Nov. 1954. Text by M.-L. Cornillot, J. Vergnet-Ruiz, and A. Hyatt Mayor. (20)pp., 10 plates. Oblong 8vo. Wraps.
New York, 1954.
- 1750 **NEW YORK. KNOEDLER GALLERY. Exhibition of Old Masters.** May-June 1981. (2)pp., 22 plates (partly color). 4to. Cloth. D.j.
London (I & G Fine Arts International), 1981.
- 1751 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Age of Spirituality: Late Antique and Early Christian Art, Third to Seventh Century.** Introduction by Kurt Weitzmann. Texts by Margaret English Frazer. Based on the catalogue to the exhibition 'Age of Spirituality.' 96pp. 85 illus. 4to. Wraps.
New York, 1977.

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- 1752 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Art and Autoradiography: Insights Into the Genesis of Paintings by Rembrandt, van Dyck, and Vermeer.** 112pp. 79 illus. 4to. Wraps. Texts by M.W. Ainsworth, J. Brealey, E. Haverkamp-Begemann, P. Meyers, K. Groen, M.J. Cotter, L. van Zelst, E.V. Sayre. New York, 1982.
- 1753 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. A Catalogue of Early Flemish, Dutch and German Paintings.** By Harry B. Wehle and Margaretta Salinger. viii, 243, (3)pp. Prof. illus. Sm. 4to. Wraps. New York, 1947.
- 1754 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. The Chase, the Capture: Collecting at the Metropolitan.** [By] Thomas Hoving. With essays by members of the staff: Dietrich von Bothmer, Richard Ettinghausen, Wen Fong, Henry Geldzahler, Morrison H. Heckscher, Julie Jones, Christine Lilyquist, Douglas Newton, Helmut Nickel, Olga Raggio, Margaretta Salinger, and Susan Vogel. (6), 234pp. 61 illus. Sm. 4to. Wraps. New York, 1975.
- 1755 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Clouet to Matisse: French Drawings from American Collections.** Feb.-March 1959. Introduction by Agnes Mongan. 154pp., 208 plates. Sm. 4to. Wraps. New York, 1959.
- 1756 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. A Concise Catalogue of the European Paintings in the Metropolitan Museum of Art.** By Josephine L. Allen and Elizabeth E. Gardner. 104pp. Sm. 4to. Wraps. New York, 1954.
- 1757 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Dutch Couples: Pair Portraits by Rembrandt and his Contemporaries.** Jan.-March 1973. Text by John Walsh. (4)pp. 2 illus. 4to. Self-wraps. New York, 1973.
- 1758 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Dutch Painting: The Golden Age.** An exhibition of Dutch pictures of the seventeenth century. Introduction by Theodore Rousseau, Jr. xxiv pp., 101 plates (8 color). Sm. 4to. Wraps. New York, 1954/1955.
- 1759 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Dutch Paintings in The Metropolitan Museum of Art.** [By] Walter Liedtke. 2 vols. xviii, 1083pp. 229 plates, 285 figs. Lrg. 4to. Cloth. Slipcase. New York, 2007.
- 1760 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. European Drawings from the Collections of The Metropolitan Museum of Art. II: Flemish, Dutch, German, Spanish, French and British Drawings.** (4)pp., 67 color collotype plates (captioned on versos). Portfolio. Folio. Boards, 1/4 cloth. Ties. New York (The Metropolitan Museum of Art), 1943.
- 1761 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. European Paintings in The Metropolitan Museum of Art by Artists Born in or Before 1865.** A summary catalogue by Katharine Baetjer. 3 vols. ix, (1), 221, (1)pp.; 656pp. Prof. illus. 4to. Cloth. Slipcase. New York, 1980.
Marmor/Ross M22
- 1762 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Flemish Paintings in The Metropolitan Museum of Art.** [By] Walter A. Liedtke. 2 vols. xiv, (2), 343pp. 50 illus.; 120pp. 127 illus. (16 color). 4to. Cloth. Slipcase. Presentation copy, inscribed by Walter Liedtke to Seymour Slive. New York, 1984.
Marmor/Ross M423
- 1763 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Gothic and Renaissance Art in Nuremberg 1300-1550.** April-Sept. 1986. Catalogue edited by John P. O'Neill and Ellen Schultz. 499pp. 278 illus. (partly in color). Lrg. stout 4to. Wraps. New York, 1986.
- 1764 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. The Great Age of Fresco: Giotto to Pontormo.** An exhibition of mural paintings and monumental drawings organized in collaboration with the Soprintendenza of the Florentine Galleries. Texts by Millard Meiss and Ugo Procacci. 233pp., 12 color plates. Sm. 4to. Wraps. New York, 1968.
- 1765 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. A Guide to the Collections.** 2 vols. Part I: Ancient and Oriental Art. Egyptian, Mesopotamian, Greek and Roman, Far Eastern, New Eastern, Oriental Armor. x, 94pp. Part II: European and American Art. Mediaeval Art, Renaissance and Modern Art, The American Wing, Arms and Armor, Paintings, Prints. x, 155, (1)pp. Prof. illus. Lrg. 8vo. Wraps. New York, 1940.

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- 1766 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Liechtenstein: The Princely Collections.** The collections of the Prince of Liechtenstein. Oct. 1985-May 1986. Introduction by Reinhold Baumstark. xxviii, 372pp. 218 plates & 47 text figs. Lrg. 4to. Cloth. D.j. New York, 1985.
- 1767 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Masterworks from the Musée des Beaux-Arts, Lille.** Oct. 1992-Jan. 1993. 324pp. 88 plates, numerous reference illus. Lrg. 4to. Wraps. New York, 1992.
- 1768 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Paintings from the São Paulo Museum.** March-May 1957. Introduction by P.M. Bardi. (8)pp., 72 plates. Sm. 4to. Wraps. New York, 1957.
- 1769 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. The Robert Lehman Collection.** A guide by George Szabo. Sm. 4to. Wraps. New York, 1975.
- 1770 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Roman Artists of the 17th Century: Drawings and Prints.** Nov. 1976-Jan. 1977. (24)pp. Sm. 4to. Wraps. New York, 1976.
- 1771 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Saints and Their Legends: A Selection of Saints from Michael the Archangel to the Fifteenth Century.** March 1974. (34)pp. Wraps. New York, 1974.
- 1772 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. Seventeenth-Century Dutch and Flemish Drawings from the Robert Lehman Collection.** Catalogue by George Szabo. (78)pp. 66 illus. 4to. Wraps. New York, 1979.
- 1773 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. The Year 1200. I: Catalogue.** Written and edited by Konrad Hoffmann. Feb.-May 1970. (The Cloisters Studies in Medieval Art. Vol. I.) xliii, (1), 354pp. Prof. illus. 4to. Wraps. New York, 1970.
Arntzen/Rainwater I201
- 1774 **NEW YORK. THE METROPOLITAN MUSEUM OF ART & CHICAGO. THE ART INSTITUTE OF CHICAGO. Dutch and Flemish Paintings from the Hermitage.** March-June 1988. xxi, (1), 134pp. 66 illus. (62 color). 4to. Wraps. New York, 1988.
- 1775 **NEW YORK. THE METROPOLITAN MUSEUM OF ART & THE PIERPONT MORGAN LIBRARY. The Italian Renaissance.** Texts by J. Bean and F. Stampfle. (Drawings from New York Collections. I.) 246pp. 151 plates. 4to. Wraps. New York, 1965.
Arntzen/Rainwater L46
- 1776 **NEW YORK. THE METROPOLITAN MUSEUM OF ART. PRINTS AND DRAWINGS GALLERIES. Flemish Drawings & Prints of the 17th Century.** Feb.-April 1970. 35pp. 4to. Wraps. New York, 1970.
- 1777 **NEW YORK. MINSKOFF CULTURAL CENTER. The Golden Ambiance: Dutch Landscape Painting in the Seventeenth Century.** Selection, introduction and catalogue by Walter Liedtke. (68)pp. 24 color plates, 3 text illus. Sq. 4to. Wraps. Presentation copy, inscribed by Walter Liedtke. New York, 1985.
- 1778 **NEW YORK. THE PIERPONT MORGAN LIBRARY. The Age of Bruegel: Netherlandish Drawings of the Sixteen Century.** Jan.-April 1987. Introduction by William W. Robinson. (26)pp. 11 illus. Oblong 4to. Wraps. New York, 1987.
- 1779 **NEW YORK. THE PIERPONT MORGAN LIBRARY. Drawings from Stockholm.** A loan exhibition from the Nationalmuseum. Compiled by Per Bjurström. 55, (5)pp., 138 plates. 4to. Wraps. The exhibition subsequently traveled to two additional venues. New York, 1969.
- 1780 **NEW YORK. THE PIERPONT MORGAN LIBRARY. Drawings from the Collection of Mr. & Mrs. Eugene V. Thaw.** Catalogue by Felice Stampfle & Cara D. Denison. With an introduction by Eugene V. Thaw. Dec. 1975-Feb. 1976. 105pp., 116 plates. 4to. Wraps. New York, 1975.
- 1781 **NEW YORK. THE PIERPONT MORGAN LIBRARY. Drawings from the Collection of Mr. & Mrs. Eugene Victor Thaw, Part II.** Catalogue by Cara D. Denison, William W. Robinson, Julia Herd, Stephanie Wiles. With introductions by Eugene Victor Thaw and Charles Ryskamp. Sept.-Nov. 1985. 191pp. 77 plates, reference figs. 4to. Wraps.

- New York, 1985.
- 1782 **NEW YORK. THE PIERPONT MORGAN LIBRARY. From Michelangelo to Rembrandt: Master Drawings from the Teyler Museum.** By Clifford S. Ackley, Michiel C.C. Kersten, William W. Robinson and Carel van Tuyll van Serooskerken. Feb.-April 1989. 165, (1)pp. 99 illus. Lrg. 4to. Wraps. New York, 1989.
- 1783 **NEW YORK. THE PIERPONT MORGAN LIBRARY. From Pisanello to Cézanne: Master Drawings from the Museum Boymans-van Beuningen, Rotterdam.** [By] Ger Luijten and A.W.F.M. Meij. May-Aug. 1990. 276pp. 104 plates, numerous reference figs. Lrg. sq. 4to. Wraps. The exhibition subsequently traveled t two additional venues. Alexandria (Art Services International), 1990.
- 1784 **NEW YORK. THE PIERPONT MORGAN LIBRARY. Landscape Drawings & Water-Colors: Bruegel to Cézanne.** Jan.-April 1953. Text by F. Stampfle. 30pp., 16 plates. Lrg. oblong 8vo. Wraps. New York, 1953.
- 1785 **NEW YORK. THE PIERPONT MORGAN LIBRARY. Master Drawings from the Hermitage & Pushkin Museums.** Sept. 1998-Jan. 1999. Texts by Irina Grigorieva and Marina Maiskaya. 292pp. 120 color plates. Sq. 4to. Wraps. New York, 1998.
- 1786 **NEW YORK. THE PIERPONT MORGAN LIBRARY. Rubens and Rembrandt in Their Century: Flemish and Dutch Drawings of the 17th Century from The Pierpont Morgan Library.** [By] Felice Stampfle. April-July 1980. 298, (22)pp. More than 187 illus. (including 57 watermarks hors texte). 4to. Cloth. D.j. The exhibition was previously shown at four additional venues. Presentation copy, inscribed by Felice Stampfle to Seymour Slive. New York, 1979.
Marmor/Ross L153
- 1787 **NEW YORK. THE PIERPONT MORGAN LIBRARY. The Thaw Collection: Master Drawings and New Acquisitions.** Catalogue by Cara D. Denison, Peter Dreyer, Evelyn J. Phimister, Stephanie Wiles. With introductions by Eugene Victor Thaw, Charles E. Pierce, Jr., Charles Ryskamp. Sept. 1994-Jan. 1995. 284pp. 100 plates, numerous reference figs. 4to. Wraps. New York, 1994.
- 1788 **NEW YORK. THE PIERPONT MORGAN LIBRARY. The Thaw Collection: Master Drawings and Oil Sketches.** Acquisitions since 1994. Foreword by Charles E. Pierce, Jr.; preface by Eugene V. Thaw; text by William M. Griswold. Catalogue by Cara Dufou rStenison, William M. Griswold, Kathlen Stuart, Jennifer Tonkovich. With contributions by Colin J. Bailey, Rhoda Eitel-Porter, Egbert Haverkamp-Begemann, Evelyn J. Phimister, Jane Shoaf Turner. Sept. 2002-Jan. 2003. xvii, (1), 258pp. 111 plates, reference figs. 4to. Wraps. New York, 2002.
- 1789 **NEW YORK. THE PIERPONT MORGAN LIBRARY. Treasures from the Pierpont Morgan Library.** Fiftieth anniversary exhibition 1957. Introduction by Frederick B. Adams. 48pp., 71 plates (partly in color). 4to. Wraps. New York, 1957.
- 1790 **NEW YORK. THE PIERPONT MORGAN LIBRARY. William & Mary and Their House.** Introduction by Charles Ryskamp; texts by J.W. Schulte Nordholt, J.G. van Gelder, A.W. Vliegenthart. (6), 258, (2)pp., 7 color plates. 155 illus., 12 figs., 1 folding chart. Lrg. 4to. Wraps. New York, 1979.
- 1791 **NEW YORK. THE MUSEUM OF MODERN ART. Twenty Centuries of Mexican Art/ Veinte siglos de arte mexicano.** Introduction by Antonio Castro Leal. Text by Alfonso Caso. 198, (1)pp. 155 illus. (partly color). 4to. Cloth. Parallel texts in English and Spanish. New York, 1940.
- 1792 **NEW YORK. NATIONAL ACADEMY OF DESIGN. Dutch and Flemish Paintings from New York Private Collections.** Catalogue by Ann Jensen Adams. Consulting curator: Egbert Haverkamp-Begemann. 151pp. 62 color plates. 4to. Wraps. New York, 1988.
- 1793 **NEW YORK. NATIONAL ACADEMY OF DESIGN. Dutch Masterworks from the Bredius Museum: A Connoisseurs Collection.** Nov. 1985-Jan. 1986. Catalogue edited by A. Blankert, Th. van Velzen. 132pp. 50 plates, text illus. 4to. Wraps. The exhibition subsequently traveled to 6 additional venues. New York, 1985.
- 1794 **NEW YORK. OTTO NAUMANN, LTD. Inaugural Exhibition of Old Master Paintings.** Jan.-March 1995. 140, (62)pp. 31 color plates, numerous color text illus. Sm. folio. Cloth. D.j. New York, 1995.
- 1795 **NEW YORK. OTTO NAUMANN, LTD. Old Master Paintings.** Catalogue by Peter C. Sutton. With contributions by Marjorie E. Wieseman. 112, (2)pp. 36 color plates. Lrg. 4to. Stiff wraps. D.j.

- New York, 1999.
- 1796 **NEW YORK. NOORTMAN & BROD. Inaugural Exhibition of Fine Paintings and Drawings.** Sept. 1981. (2)pp., 51 plates. Sq. 4to. Wraps. New York, 1981.
- 1797 **NEW YORK. PAUL ROSENBERG & CO. Bronzes of the Italian Renaissance: Twenty-two unpublished statuettes.** Introduction and notes by Alexandre P. Rosenberg. 83, (1)pp. 168 illus. 4to. Wraps. New York, n.d..
- 1798 **NEW YORK. SPENCER A. SAMUELS & CO. The Portrait: 400 Years of Reflection.** March-April 1967. (22)pp. 21 illus. 4to. Wraps. New York, 1967.
- 1799 **NEW YORK. WILLIAM H. SCHAB GALLERY, INC. From Callot to Piranesi: French & Italian 17th & 18th Century Prints and Drawings.** (Catalogue 58.) 88pp. Prof. illus. Lrg. 4to. Wraps. Price list loosely inserted. New York, n.d.
- 1800 **NEW YORK. SCHAEFFER GALLERIES, INC. The Great Dutch Masters.** Dec. 1936. Foreword by A.P.A. Vorenkamp. (5)pp., 18 tipped-in plates. 4to. Wraps. New York, 1936.
- 1801 **NEW YORK. SCHAEFFER GALLERIES, INC. Twenty-fifth Anniversary, 1936-1961.** Introduction by Hans S. Schaeffer. (14)pp., 30 plates (6 color) with facing commentary. Sm. folio. Boards. New York, [1961].
- 1802 **NEW YORK. H. SHICKMAN GALLERY. Exhibition of Dutch and Flemish Paintings.** Nov. 1968. (48)pp. 21 plates (8 color). Lrb. 4to. Wraps. New York, 1968.
- 1803 **NEW YORK. H. SHICKMAN GALLERY. Exhibition of Dutch Seventeenth Century Paintings.** Oct. 1967. (8)pp., 32 plates (8 color). Lrg. 4to. Wraps. One of 1500 copies, designed by Leonard Baskin. New York, 1967.
- 1804 **NEW YORK. H. SHICKMAN GALLERY. Exhibition of Old Master Drawings.** (22)pp., 79 plates with 103 illus. Lrg. 4to. Wraps. New York, 1968.
- 1805 **NEW YORK. H. SHICKMAN GALLERY. Exhibition of Sixty Anonymous Master Drawings.** May 1969. (2)pp., 59 illus. Lrg. 4to. Wraps. New York, 1969.
- 1806 **NEW YORK. E. & A. SILBERMAN GALLERIES. "Art Unites Nations": An Exhibition of Paintings.** Dec. 1957. (40)pp. Prof. illus. Lrg. 4to. Wraps. New York, 1957.
- 1807 **NEW YORK. SOTHEBY'S. The Frame Sale: An Important Collection of European Picture Frames 1500-1900.** Sale, May 18, 2006. 107, (1)pp. Prof. illus. (partly color). 4to. Wraps. New York, 2006.
- 1808 **NEW YORK. SOTHEBY'S. Important European Terracotta and Bronze Sculpture from the Arthur M. Sackler Collections, Including Drawings Related to Sculpture.** Sale, Jan. 29, 2010. 152pp. Prof. illus. in color. 4to. Wraps. New York, 2010.
- 1809 **NEW YORK. THE SPANISH INSTITUTE, INC. Spanish Polychrome Sculpture 1500-1800 in United States Collections.** [By] Suzanne L. Stratton. Nov. 1993-Jan. 1994. 191pp. Prof. illus. Lrg. 4to. Wraps. New York, 1993. *Marmor/Ross K323*
- 1810 **NEW YORK. STAIR SAINTY MATTHIESEN. The First Painters of the King.** French royal taste from Louis XIV to the Revolution. Catalogue edited by Colin B. Bailey. Oct.-Nov. 1985. 144pp. Prof. illus. Lrg. 4to. Wraps. New York, 1985.
- 1811 **NEW YORK. WILDENSTEIN & CO., INC. Art in Early XIX Century France. [Consulat, Empire, Restauration].** April-May 1982. Exhibition and catalogue by Georges Bernier. 125, (5)pp. 72 plates. 7 illus. Lrg. 4to. Wraps. New York, 1982.
- 1812 **NEW YORK. WILDENSTEIN & CO., INC. An Exhibition of Treasures of the Walters Art Gallery, Baltimore Maryland.** March-April 1967. (16)pp. Tall 4to. Wraps.

- New York, 1967.
- 1813 **NEW YORK. WILDENSTEIN & CO., INC. Gods & Heroes: Baroque Images of Antiquity.** A loan exhibition from North American collections. Oct. 1968-Jan. 1969. Introduction by Eunice Williams. 24, (54)pp., 53 plates (4 color). 4to. Wraps. New York, 1968.
- 1814 **NEW YORK. WILDENSTEIN & CO., INC. A Loan Exhibition: "One Hundred Years of Impressionism."** A tribute to Durand-Ruel. April-May 1970. Prefatory texts by Paul Durand-Ruel and Florence Gould. (18)pp., 101 plates. Lrg. 4to. Wraps. New York, 1970.
- 1815 **NEW YORK. WILDENSTEIN & CO., INC. Master Drawings from The Art Institute of Chicago.** Oct.-Nov. 1963. Foreword by John Maxon and Harold Joachim. (24)pp., 54 plates. 4to. Wraps. New York, 1963.
- 1816 **NEW YORK. WILDENSTEIN. Masterpieces: A Memorial Exhibition for Adele R. Levy.** Loan exhibition of paintings and drawings. April-May 1961. (73)pp. 69 illus. Sm. 4to. Wraps. New York, 1961.
- 1817 **NEW YORK. WILDENSTEIN & CO., INC. Olympia's Progeny.** Loan exhibition. Oct.-Nov. 1965. Text by Kermit S. Champa. (12)pp., 87 plates (5 color). 4to. Wraps. New York, 1965.
- 1818 **NEW YORK. WILDENSTEIN & CO., INC. Paintings from Midwestern University Collections.** Seventeenth-twentieth centuries. Oct. 1973. 179, (1)pp. 76 plates (7 color). Sq. 4to. Wraps. New York, 1973.
- 1819 **NEWCASTLE UPON TYNE. LAING ART GALLERY. Dutch Landscape Painting.** Catalogue by Christopher Wright. Oct.-Dec. 1983. 122pp. 71 illus. Tall 4to. Wraps. Newcastle upon Tyne, 1983.
- 1820 **NEWHALL, BEAUMONT. The History of Photography from 1839 to the Present Day.** Revised and enlarged edition. 216pp. 210 illus. 4to. Wraps. New York (The Museum of Modern Art), 1964. *Arntzen/Rainwater O36*
- 1821 **NEWSOM, BARBARA Y. & SILVER, ADELE Z. (EDITORS). The Art Museum as Educator: A Collection of Studies as Guides to Practice and Policy.** (Council on Museums and Education in the Visual Arts.) 830pp. Lrg. 4to. Wraps. Berkeley (University of California Press), 1978.
- 1822 **NGUYEN, KRISTINA HARTZER. The Made Landscape: City and Country in Seventeenth-Century Dutch Prints.** (Harvard University Art Museums Bulletin. Vol. 1#1.) 47pp. 23 plates. 4to. Wraps. Published in conjunction with exhibitions at the Fogg Art Museum, Harvard University, Cambridge, Oct.-Dec. 1992, and four additional venues. Cambridge (Harvard University Art Museums), 1992.
- 1823 **NICOLAUS, KNUT. DuMont's Handbuch der Gemäldekunde.** Material, Technik, Pflege. (DuMont Dokumente.) 267, (5)pp. 152 illus. (35 color). Sm. 4to. Wraps. D.j. Köln (DuMont Buchverlag), 1979. *Cf. Marmor/Ross T143*
- 1824 **NICOLAUS, KNUT. Gemälde: Untersucht, entdeckt, erforscht.** 276pp. 360 illus. (11 color). Sq. 4to. Cloth. D.j. Braunschweig (Klinkhardt & Biermann), 1979.
- 1825 **NICOLSON, BENEDICT. The International Caravaggesque Movement.** Lists of pictures by Caravaggio and his followers throughout Europe from 1590 to 1650. 264pp. 243 illus. Lrg. 4to. Cloth. Oxford (Phaidon), 1979. *Freitag 1685*
- 1826 **NIEMEIJER, J.W. Hollandse aquarellen uit de 18de eeuw in het Rijksprentenkabinet, Rijksmuseum, Amsterdam.** 176, (2)pp. 74 color plates, reference figs. Sq. 4to. Cloth. D.j. Published in conjunction with an exhibition at the Rijksprentenkabinet, Rijksmuseum, Amsterdam, Dec. 1990-Feb. 1991. Zwolle (Waanders Uitgevers), 1990.
- 1827 **NIUWENHUYNS, C.J. A Review of the Lives and Works of Some of the Most Eminent Painters.** With remarks on the opinions and statements of former writers. (4), 323pp. 4to. Full green calf gilt (slightly rubbed). Raised bands. A.e.g. Presentation copy, inscribed by the author to Joseph Barchand. London (Henry Hooper), 1834.

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- 1885 **PARIS. INSTITUT NÉERLANDAIS. Bestiaire hollandais.** Exposition de tableaux, aquarelles, dessins et gravures par des artistes hollandais des XVIIe - XVIIIe siècles et d'un choix de livres de la même période. March 1960. 55, (1)pp. Sm. 4to. Wraps. Presentation copy, inscribed by Frits Lugt to Seymour Slive. Paris, 1960.
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- 1894 **PARIS. INSTITUT NÉERLANDAIS. Tableaux flamands et hollandais du Musée des Beaux-Arts de Quimper.** March-April 1987. Catalogue by M. van Berge-Gerbaud, A. Cariou, J. Foucart, C. van Hasselt, J. Vilain. (Collections Flamandes et Hollandaises des Musées de Province.) 101pp. Prof. illus. Sq. 4to. Wraps.
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Amsterdam, 1964.
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- 1897 **PARIS. MUSÉE DU LOUVRE. Catalogue sommaire illustré des peintures du Musée du Louvre. I: Écoles flamande et hollandaise.** Par Arnauld Brejon de Lavergnée, Jacques Foucart, Nicole Reynaud. 229pp. Prof. illus. Lrg. 4to. Wraps. (worn; inner-hinge split). Cover torn.
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Marmor/Ross M25
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Arntzen/Rainwater L69
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- 1906 **PARIS. MUSÉE DU LOUVRE. CABINET DES DESSINS. Le beau idéal, ou, l'art du concept.** Oct. -Dec. 1989. [By] Régis Michel. (94e Exposition.) 176, (8)pp. 87 illus. (8 color). Sq. 4to. Wraps.
Paris, 1989.
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Arntzen/Rainwater 119; Chamberlin 454; Lucas p. 37

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New York, 1970.
Arntzen/Rainwater O73
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Philadelphia, 1950.
- 1950 **PHILADELPHIA. PHILADELPHIA MUSEUM OF ART. Masters of Seventeenth-Century Dutch Genre Painting.** March-May 1984. Organized by Peter C. Sutton. lxxxviii, (2), 400pp. 127 color plates, numerous reference illus. Lrg. 4to. Wraps. The exhibition subsequently traveled to two additional venues.
Philadelphia, 1984.
Marmor/Ross M466
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Marmor/Ross M469
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Budapest (Ungarische Akademie der Wissenschaften), 1956.
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- 1960 **PIRENNE, M.H. Optics, Painting & Photography.** xxiv, 199, (1)pp. 4to. Cloth. D.j.
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Marmor/Ross J593
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Portland, 1954.
- 1988 **PORTLAND. PORTLAND ART MUSEUM. Treasures from Woburn Abbey from the Collection of the Duke of Bedford.** Catalog of a exhibition of paintings, silver, tapestries lent by the Duke of Bedford. Jan.-Feb. 1961. Edited by Rachael Griffin. (32)pp., 8 color plates. 4to. Wraps.
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- 1989 **POUGHKEEPSIE. VASSAR COLLEGE. Centennial Loan Exhibition: Drawings & Watercolors from Alumnae and Their Families.** Texts by A. Hyatt Mayor, Aline B. Saarinen, Katherine Kuh. May-June 1961. xxiv, 151pp. 155 plates. Sm. 4to. Wraps. D.j.
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- 2014 **PRINCETON. PRINCETON UNIVERSITY. FIRESTONE LIBRARY. Five Themes from Genesis.** Jan.-March 1972. 28pp. Sm. 4to. Self-wraps. Princeton, 1972.
- 2015 **PRINCETON. PRINCETON UNIVERSITY. THE ART MUSEUM. The XX Anniversary: Gifts from Friends of the Art Museum.** Nov.-Dec. 1969. (6)pp., 17 plates. Wraps. Princeton, 1969.
- 2016 **PROVIDENCE. BROWN UNIVERSITY. JOHN CARTER BROWN LIBRARY. I Found It At the JCB: Scholars and Sources.** Published on the occasion of the Sesquicentennial Celebration of the Founding of the John Carter Brown Library. xix, (1), 147, (1)pp. Tall 4to. Boards, 1/4 cloth. Providence (Brown University), 1996.
- 2017 **PROVIDENCE. BROWN UNIVERSITY. LIST ART CENTER. BELL GALLERY. Children of Mercury: The Education of Artists in the Sixteenth and Seventeenth Centuries.** March 1984. 144pp. 101 illus. 4to. Wraps. Providence, 1984.
- 2018 **PROVIDENCE. RHODE ISLAND SCHOOL OF DESIGN. A Handbook of the Museum of Art.** 336pp. Prof. illus. (partly color). Lrg. 4to. Wraps. Providence, 1985.
- 2019 **PROVIDENCE. RHODE ISLAND SCHOOL OF DESIGN. THE MUSEUM OF ART. Caricature and Its Role in Graphic Satire.** An exhibition by the Department of Art, Brown University. April-May 1971. 120pp. 110 illus. 4to. Wraps. Providence, 1971.
- 2020 **PROVIDENCE. RHODE ISLAND SCHOOL OF DESIGN. THE MUSEUM OF ART. Northern Baroque Paintings and Drawings From the Collection of Mr. and Mrs. Henry H. Weldon.** April-June 1964. Introduction by David Giles Carter. (16)pp. 38 illus. hors texte. 4to. Wraps. Providence, 1964.
- 2021 **PROVIDENCE. RHODE ISLAND SCHOOL OF DESIGN. THE MUSEUM OF ART. Old Master Drawings from the Museum of Art, Rhode Island School of Design.** [By] Deborah J. Johnson. xvi, 263, (1)pp. Prof. illus. 4to. Wraps. Providence, 1983.
- 2022 **PROVIDENCE. RHODE ISLAND SCHOOL OF DESIGN. THE MUSEUM OF ART. The Renaissance of the Twelfth Century.** May-June 1969. An exhibition organized by Stephen K. Scher. 197, (1)pp. Prof. illus. Lrg. 4to. Wraps. Providence, 1969.
- 2023 **PROVIDENCE. RHODE ISLAND SCHOOL OF DESIGN. THE MUSEUM OF ART. Venice in the Eighteenth Century: Prints and Drawings.** Jan.-Feb. 1967. Text by H. Zerner. (86)pp. Prof. illus. 4to. Wraps. Providence, 1967.
- 2024 **PROVIDENCE. RHODE ISLAND SCHOOL OF DESIGN. THE MUSEUM OF ART. Visions & Revisions.** Oct.-Nov. 1968. 48, (2)pp., 24 plates. Sm. sq. 4to. Wraps. Providence, 1968.
- 2025 **PRYOR, FELIX (EDITOR). The Faber Book of Letters.** xvi, 319, (1)pp. Lrg. 8vo. Cloth. D.j. London/Boston (Faber and Faber), 1988.
- 2026 **PUYVELDE, LEO VAN. The Dutch Drawings in the Collection of His Majesty the King at Windsor Castle.** 78, (6)pp., 142 plates. Lrg. 4to. Cloth. London (Phaidon), 1944. *Arntzen/Rainwater L60; Lucas p. 94*
- 2027 **PUYVELDE, LEO VAN. The Flemish Drawings in the Collection of His Majesty the King at Windsor Castle.** 62pp., 80 plates. Lrg. 4to. Cloth. London/New York (Phaidon), 1942. *Arntzen/Rainwater L60; Lucas p. 94*
- 2028 **[QUARLES, FRANCIS]. Quarles' Emblems.** Illustrated by Charles Bennett and W. Harry Rogers. (4), 321, (1)pp. Illustrated with wood-engravings throughout. Sm. 4to. Full embossed leather. Raised bands. A.e.g. London (James Nisbet and Co.), 1861.
- 2029 **QUODBACH, ESMÉE. The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art.** (The Metropolitan Museum of Art Bulletin. Vol. 65#1.) 72pp. 82 illus. 4to. Wraps. New York (The Metropolitan Museum of Art), 2007.

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- 2030 **RADEMAKER, ABRAHAM. Kabinet van Nederlandsche outheden en gezichten.** Vervat in 300 Konstplaatzen, verzamelt, getekent en in 't koper bebragt door den kost-ryken. Met eene korte beschryving der zelve in het Duitsch, Fransch en Engelsch. 2 vols. in one. Ca. (600)pp. 300 illus. Sm. 4to. Boards (head of spine taped). Unidentified reprint. [Amsterdam (William Barents), 1725].
- 2031 **RADOJCIC, SVETOZAR. Frescoes of Sopocani.** (14)pp., 8 tipped-in color plates. 4 tipped-in text illus. Folio. Wraps. (slightly worn). Beograd ("Jugoslavija"), 1953.
- 2032 **RALEIGH. THE NORTH CAROLINA MUSEUM OF ART. Catalogue of Paintings, Including Three Sets of Tapestries.** By W.R. Valentiner. 90, (2)pp., 316 plates. 4to. Wraps. (spine chipped). Raleigh, 1956.
- 2033 **RALEIGH. THE NORTH CAROLINA MUSEUM OF ART. Introduction to the Collections.** Revised edition. 293, (1)pp. Prof. illus. (partly color). Lrg. 4to. Wraps. Raleigh, 1992.
- 2034 **RALEIGH. THE NORTH CAROLINA MUSEUM OF ART. Sculpture and Decorative Art.** A loan exhibition of selected art works from the Brummer Collection of Duke University. May-July 1967. Catalogue by Robert C. Moeller III. 97, (1)pp. 35 plates. 4to. Wraps. Raleigh, 1967.
- 2035 **RALEIGH. THE NORTH CAROLINA MUSEUM OF ART. Seventeenth-Century Dutch and Flemish Paintings.** [By] Dennis P. Weller. (North Carolina Museum of Art, Raleigh: Systematic Catalogue of the Collection.) xv, (1), 415pp. Prof. illus. Lrg. 4to. Cloth. D.j. Raleigh, 2009.
- 2036 **RALEIGH. THE NORTH CAROLINA MUSEUM OF ART. Dutch Art in the Age of Rembrandt.** Oct. 1986-Feb. 1987. 18, (2)pp. 18 text figs. 4to. Self-wraps. Raleigh, 1986.
- 2037 **RANK, OTTO. Art & Artist: Creative Urge and Personality Development.** With a preface by Ludwig Lewisohn. xlix, (1), 431, (1), xii pp. Sm. 4to. Cloth. New York (Tudor Publishing Company), 1932.
- 2038 **RASMUSSEN, STEEN EILER. London: The Unique City.** With an introduction by James Bone. 440pp. Text illus. Sm. 4to. Wraps. Cambridge (The M.I.T. Press), 1967.
- 2039 **RAUPP, HANS-JOACHIM. Bauernsatiren.** Entstehung und Entwicklung des bäuerlichen Genres in der deutschen und niederländischen Kunst, ca. 1470-1570. 343pp. 276 illus. Lrg. 4to. Cloth. D.j. Niederzier (Lukassen Verlag), 1986.
- 2040 **RAUPP, HANS-JOACHIM. Untersuchungen zu Künstlerbildnis und Künstlerdarstellung in den Niederlanden im 17. Jahrhundert.** (Studien zur Kunstgeschichte. 25.) 502pp. 226 illus. Sm. 4to. Wraps. Hildesheim (Georg Olms Verlag), 1984. *Arntzen/Rainwater R65*
- 2041 **READ, HERBERT. Art and Society.** xv, (1), 152pp., 66 plates. Lrg. 8vo. Cloth. New York (Pantheon Books), 1947. *Lucas p. 11*
- 2042 **READ, HERBERT. Education Through Art.** xxiii, 320pp., 57 plates. Lrg. 8vo. Cloth. London (Faber and Faber), 1947.
- 2043 **REDSLOB, EDWIN (INTRODUCTION). The Berlin-Dahlem Gallery: Great Paintings from the Former Kaiser Friedrich Museum.** xiv, (2), 242pp. 168 plates (many color, tipped-in). Folio. Cloth. New York/London (The Macmillan Co./Collier-Macmillan), 1967.
- 2044 **(REGTEREN ALTENA COLLECTION) AMSTERDAM. RIJKSMUSEUM. RIJKSPRENTENKABINET. Italiaanse tekeningen.** [Italiaanse tekeningen uit een Amsterdamse particuliere verzameling.] April-June 1970. Text by K.G. Boon. 100pp. 101 illus. 4to. Wraps. Text collection of J.Q. van Regteren Altena. Amsterdam, 1970.
- 2045 **REGTEREN ALTENA, I.Q. VAN. Les dessins italiens de la reine Christine de Suède.** (Nationalmusei Skriftserie. Vol. 13./ Analecta Reginensia. II.) 135pp. 114 illus. 4to. Wraps. Stockholm (Nationalmusei), 1966.

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- 2046 **REGTEREN ALTENA, I.Q. VAN. Holländische Meisterzeichnungen des siebzehnten Jahrhunderts.** (Holbein-Bücher.) xxix, (5)pp., 57 plates (with 59 illus.). 4to. Boards.
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Lucas p. 95
- 2047 **REGTEREN ALTENA, I.Q. VAN. De Nederlandsche geest in de schilderkunst.** 30pp., 15 plates. 4to. Wraps.
Zeist (Uitgeverij Ploegsma), 1941.
- 2048 **REGTEREN ALTENA, I.Q. VAN. Vereeuwigde stad.** Rome door nederlanders getekend, 1500-1900. (Nederlands Kunstbezit uit Openbare Verzamelingen.) 116pp. 75 plates (16 color). 4to. Cloth.
Amsterdam (Stichting Openbaar Kunstbezit), 1964.
- 2049 **REITLINGER, GERALD. The Economics of Taste: The Rise and Fall of Picture Prices, 1760-1960.** xvi, 518pp. 8 illus. hors texte. Sm. 4to. Cloth. D.j.
London (Barrie and Rockliff), 1961.
Arntzen/Rainwater C24; Marmor/Ross C44; Gombrich: Story of Art, p. 644
- 2050 **RENGER, KONRAD. Lockere Gesellschaft: Zur Ikonographie des Verlorenen Sohnes und von Wirtshausszenen in der niederländischen Malerei.** 159, (3)pp. 88 illus. hors texte. Sm. 4to. Flexible cloth.
Berlin (Gebr. Mann Verlag), 1970.
- 2051 **REWALD, JOHN. The History of Impressionism.** Revised and enlarged edition. 662pp. 635 illus. (86 color). Lrg. sq. 4to. Cloth.
New York (Museum of Modern Art), 1961.
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- 2052 **REWALD, JOHN. Post-Impressionism from Van Gogh to Gauguin.** 614pp. 489 plates (47 color). Sq. 4to. Cloth.
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- 2053 **REYLAENDER, CURT. Die Entwicklung des Charakteristischen und Sittenbildlichen in der niederländischen Malerei des XV. Jahrhunderts (Von Eyck bis Memling und Geertgen tot Sint Jans).** 120pp. Lrg. 8vo. Marbled boards. The author's Ph.D. thesis, Heidelberg, 1911. Ex-library.
Tilsit (Buchdruckerei J. Reylaender & Sohn), 1911.
- 2054 **REZNICEK, E.K.J. KHI Addio: Utrechtse kunstgeschiedenis, herinneringen aan haar prominenten.** 40pp. Text illus. Sm. 4to. Wraps.
Utrecht (Stichting Vrienden van het Kunsthistorisch Instituut der Rijksuniversiteit Utrecht), 1986.
- 2055 **REZNICEK, E.K.J. Quo vadimus?** Splitsing of synthese bij het kunsthistorische onderzoek. Openbare les. 27, (1)pp. Lrg. 8vo. Wraps.
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- 2056 **RICE, DAVID TALBOT. Art of the Byzantine Era.** 286pp. 247 illus. (67 color). Sm. 4to. Cloth. D.j. Presentation copy, inscribed by Seymour Slive to his wife.
New York (Frederick A. Praeger), 1963.
- 2057 **RICE, TAMARA TALBOT. Icons.** 192, (4)pp. 65 tipped-in color plates. Folio. Cloth. D.j. Parallel texts in English, German and French.
London (Batchworth Press), [1959].
- 2058 **RICE, TAMARA TALBOT. Russian Icons.** (Spring Art Books.) 40pp., 48 color plates. Sq. 4to. Cloth. D.j.
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- 2059 **RICHARDSON, EDGAR P. Flemish Painting of the Fifteenth and Sixteenth Centuries.** (32)pp. 15 illus. Wraps.
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- 2060 **RICHMOND. VIRGINIA MUSEUM OF FINE ARTS. European Art in the Virginia Museum of Fine Arts: A Catalogue.** Foreword by Leslie Cheek, Jr. 149, (1)pp. Prof. illus. (partly color). Sq. 4to. Cloth.
Richmond, 1966.
- 2061 **RICHMOND. VIRGINIA MUSEUM OF FINE ARTS. Painting in England, 1700-1850.** Collection of Mr. & Mrs. Paul Mellon. Introduction and catalogue by Basil Taylor. 2 vols. Text: 231pp. Prof. illus. (1 color plate). Plates: 223 plates (1 color). Oblong 4to. Boards, 1/4 cloth. D.j.
Richmond, 1963.
Arntzen/Rainwater M286
- 2062 **RICHMOND. VIRGINIA MUSEUM OF FINE ARTS. Three Masters of Landscape: Fragonard, Robert and Boucher.** A loan exhibition. Nov.-Dec. 1981. Organized by Pinkney L. Near. 56pp. 46 illus. 4to. Wraps.

- Richmond, 1981.
- 2063 **RIED, FRITZ. Das Selbstbildnis.** 159, (1)pp. 119 illus. 4to. Orig. publisher's cloth. Berlin (Die Buchgemeinde), 1931.
- 2064 **RIEGL, HERMAN. Beiträge zur niederländischen Kunstgeschichte.** 2 vols. Bd. 1. Abhandlungen und Forschungen. xii, 344, (2)pp. Bd. 2. Die niederländischen Schulen im herzoglichen Museum zu Braunschweig. 493, (3)pp. Sm. 4to. New cloth. Berlin (Weidmannsche Buchhandlung), 1882.
- 2065 **RIEGL, ALOIS. Gesammelte Aufsätze.** xxxix, (3), 206, (2)pp., 24 plates. Sm. 4to. Cloth. Augsburg/Wien (Dr. Benno Filser Verlag), 1929.
- 2066 **RIEGL, ALOIS. Das holländische Gruppenporträt.** (Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. Bd. XXIII, Heft 3-4.) (208)pp., 9 plates. 74 illus. Folio. Cloth. First edition. From the library of Seymour Slive, with his pencilled annotations. Prag/Wien/Leipzig (F. Tempsky/ G. Freytag), 1902.
Arntzen/Rainwater M426
- 2067 **RIGGS, TIMOTHY A. & SILVER, LARRY. Graven Images: The Rise of Professional Printmakers in Antwerp and Haarlem, 1540-1640.** (6), 202, (2)pp. 91 illus., text figs. 4to. Wraps. D.j. Published in conjunction with an exhibition at the Mary and Leigh Block Gallery, Northwestern University, Evanston, May-June 1993. Evanston (Mary and Leigh Block Gallery, Northwestern University), 1993.
Marmor/Ross N136
- 2068 **RING, GRETE. Beiträge zur Geschichte niederländischer Bildnismalerei im 15. und 16. Jahrhundert.** (Beiträge zur Kunstgeschichte. Neue Folge. XL.) viii, 173, (3)pp. Sm. 4to. Wraps. Leipzig (Verlag von E.A. Seemann), 1913.
- 2069 **RING, GRETE. A Century of French Painting: 1400-1500.** 251, (4)pp. 175 plates (6 tipped-in color), 50 text illus. Lrg. 4to. Cloth. London (Phaidon), 1949.
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- 2070 **RINGBOM, SIXTEN. Icon to Narrative.** The rise of the dramatic close-up in fifteenth-century devotional painting. (Acta Academiae Aboensis. Ser. A: Humaniora. Humanistiska Vetenskaper, Socialvetenskaper, Teologi. Vol. 31#2.) 233, (3)pp. 196 illus. hors texte. 4to. Wraps. The rare original edition. Åbo (Åbo Akademi), 1965.
Arntzen/Rainwater M148
- 2071 **RIO DE JANEIRO. MUSEU DE ARTE MODERNA. Os pintores de Maurício de Nassau.** May-July 1968. (89)pp. Prof. illus. in color. Sm. sq. 4to. Wraps. (inner-hinge split). Rio de Janeiro, 1968.
- 2072 **RIPA, CESARE. Baroque and Rococo Pictorial Imagery: The 1758-60 Hertel Edition of Ripa's 'Iconologia.'** Introduction, translations and 200 commentaries by Edward A. Maser. (Dover Pictorial Archives.) xxi, (409)pp. 200 engraved illus. Sm. 4to. Wraps. New York (Dover Publications), 1971.
Arntzen/Rainwater F78
- 2073 **RIPA, CESARE. Iconologia, overo descrizione d' imagini delle virtù, vitij, affetti, passioni humane, corpi celesti, mondo e sure parti. Opera...fatica necessaria ad oratori predicatori, poeti, fromatori d'emblemi, e d'imprese, scultori, pittori, diseggnatori, rappresentatori, architetti, & divisatori d'apparati; per figurare con i suoi proprii simboli tutto quello, che può cadere in pensiero humano. Di novo in quest'ultima editione correctta diligentemente, & accresciuta di sessenta, e più figure poste a luoghi loro: aggiuntevi copiosissime tavole per sollenamento del lettore. (32), 552pp. 200 woodcut emblemata, with dec. woodcut surrounds. 4to. Marbled boards, 3/4 vellum. By Praz's count, this is the second illustrated edition of the work, the (unillustrated) first edition having appeared in Rome in 1593, and the first illustrated edition in Rome in 1603. "Its real impact came when it appeared with a selection of woodcuts in 1603. Proceeding systematically through more than 1000 images and nearly 700 concepts, from 'Abundance' (a garlanded woman clad in gold with a bunch of mustard and poppies and a cornucopia) to 'Zeal' (a man dressed as an ancient priest holding a scourge and a lamp), it describes and prescribes ways to represent allegorical figures. Thus, whatever associations this title may evoke today, the book is the most straightforward of iconographic manuals.... The 'Iconologia' rapidly became familiar in practically every painter's or sculptor's workshop in Italy and elsewhere in Europe. It appears in the book lists of many 17th-century artists, a painter's bible to set beside Ovid's 'Metamorphoses,' and provided the raw material for numerous iconographic programmes" (Elizabeth McGrath, in the Dictionary of Art). Praz states that the illustrations derive mostly from Cavaliere d'Argenio. Padova (Paolo Tozzi), 1611.
*Praz p. 472; Landwehr Romanic 622; Dictionary of Art 26.415f.; cf. Arntzen/Rainwater F79***

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- 2074 **RITCHIE, ANDREW CARNDUFF, ET AL. The Visual Arts in Higher Education.** A study prepared for the College Art Association of America. By Andrew C. Ritchie, Lorenz Eitner, Norman L. Rice, Jules D. Prown and Louise Scott. xiii, (1), 195pp. Lrg. 8vo. Cloth.
New Haven (Yale University Press), 1966.
- 2075 **RITVO, PHYLLIS T. The World of Gouda Pottery.** Photography by Gene Ritvo. x, 182pp. 230 color illus. Lrg. 4to. Cloth. D.j.
Weston, Massachusetts (Front & Center Press), 1998.
- 2076 **ROBB, DAVID M. The Art of the Illuminated Manuscript.** 356pp., 18 color plates with 30 illus. 216 illus. Lrg. 4to. Cloth. D.j.
Philadelphia (The Philadelphia Art Alliance), 1973.
- 2077 **(ROBINSON COLLECTION) LONDON. ROYAL ACADEMY OF ARTS. The Robinson Collection.** Paintings from the collection of J. Robinson, now in the possession of the Princess Labia. Introduction by Ellis Waterhouse. July-Sept. 1958. (2)pp., 61 plates. Sm. 4to. Wraps.
London, 1958.
- 2078 **ROBINSON, SIDNEY K. Inquiry into the Picturesque.** xiv, 180pp. Lrg. 8vo. Cloth. D.j.
Chicago (The University of Chicago Press), 1991.
- 2079 **ROBINSON, WILLIAM W. Drawings from the Age of Bruegel, Rubens and Rembrandt: Highlights from the Collection of the Harvard Art Museums.** With contributions by Susan Anderson. 413, (1)pp. 100 plates, numerous text illus. Lrg. 4to. Dec. boards.
New Haven (Yale University Press), 2016.
- 2080 **ROEDER, HELEN. Saints and Their Attributes.** With a guide to localities and patronage. xxvii, 391, (1)pp. Text illus. Boards.
London/New York (Longmans Green and Co.), 1955.
- 2081 **ROGERS, P.G. The Dutch in the Medway.** xiii, 192pp. Sm. 4to. Cloth. D.j.
London (Oxford University Press), 1970.
- 2082 **ROH, FRANZ. Holländische Malerei.** 200 Nachbildungen mit geschichtlicher Einführung und Erläuterungen. (Die Kunst in Bildern.) 120pp., 200 plates. 4to. Cloth.
Jena (Eugen Diederichs), 1921.
- 2083 **ROMA. PALAZZO BARBERINI, GALLERIA NAZIONALE. Pittori napoletani del '600 e del '700.** Catalogo a cura di Nolfo di Carpegna. Prefazione di Emilio Lavagnino. April-May 1958. (Quarta Esposizione Temporanea delle Pitture Seicentesche e Settecentesche.) 58, (2)pp., 58 plates. Sm. 4to. Wraps. D.j.
Roma, 1958.
- 2084 **ROMA. PALAZZO MASSIMO ALLE COLONNE. I bamboccianti: Pittori della vita popolare nel Seicento.** Mostra organizzata da Alessandro Morandotti; catalogo a cura di Giuliano Briganti. May 1950. 51, (1)pp., 44 plates. 4to. Wraps.
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- 2085 **ROOKMAAKER, H.P. Synthetist Art Theories: Genesis and Nature of the Idea on Art of Gauguin and His Circle.** xi, (1), 284pp. 4to. Cloth. D.j. Loosely inserted, as issued: Notes in Letters Pertaining to Synthetist Art Theories. (Translations, explications and elaborations). 78pp. Self-wraps. Rare.
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Arntzen/Rainwater M163
- 2086 **ROOS, FRANK J. An Illustrated Handbook of Art History.** Revised edition. v, (1), 331pp. Prof. illus. 4to. Boards, 1/4 cloth.
New York (The Macmillan Company), 1951.
- 2087 **ROSEN, CHARLES & ZERNER, HENRI. Romanticism and Realism: The Mythology of Nineteenth-Century Art.** (2), 244pp. Prof. illus. Sm. 4to. Boards, 1/4 cloth. D.j.
New York (The Viking Press), 1984.
Marmor/Ross I289
- 2088 **(ROSENBACH) WOLF, EDWIN, II & FLEMING, JOHN. Rosenbach.** A biography. 616, (2)pp., 16 plates. Sm. 4to. Cloth.
Cleveland/New York (The World Publishing Company), 1960.
- 2089 **ROSENBERG, JAKOB. Great Draughtsmen from Pisanello to Picasso.** xxvi, 142pp., 256 plates. 4to. Cloth. D.j.
Cambridge (Harvard University Press), 1959.
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- 2090 **ROSENBERG, JAKOB. On Quality in Art: Criteria of Excellence, Past and Present.** (The A.W. Mellon Lectures in the Fine Arts. Bollingen Series XXXV. 13.) xxiv, 264pp. 168 illus. (4 color). 4to. Cloth. Presentation copy, inscribed by the author to Seymour and Zoya Slive. Princeton (Princeton University Press), 1967.
Arntzen/Rainwater R1; Lucas p. 12
- 2091 **ROSENBERG, JAKOB, ET AL. Arte y arquitectura en Holanda: 1600-1800: Cátedra.** [Por] Jakob Rosenberg, Seymour Slive, and E.H. ter Kuile. ([The Pelican History of Art.] 506pp. 337 illus. Wraps. Madrid (Ediciones Cátedra), 1981.
Arntzen/Rainwater I18 & I388; Chamberlin 452; Lucas p. 43
- 2092 **ROSENBERG, JAKOB, ET AL. Dutch Art and Architecture: 1600 to 1800.** By Jakob Rosenberg, Seymour Slive, and E.H. ter Kuile. First paperback edition, revised. (The Pelican History of Art.) 502, (2)pp. 337 illus. Wraps. From the library of Seymour Slive, with his annotations. Harmondsworth/Baltimore (Penguin Books), 1972.
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- 2093 **ROSENBERG, PHILIP. The Seventh Hero: Thomas Carlyle and the Theory of Radical Activism.** xi, (5), 235, (1)pp. Sm. 4to. Cloth. D.j. Cambridge (Harvard University Press), 1974.
- 2094 **ROSENBERG, PIERRE. The Age of Louis XV: French Painting 1710-1774.** xv, (1), 94, (2)pp., 140 plates (13 color). Sq. 4to. Wraps. Published in conjunction with an exhibition at the Toledo Museum of Art, Oct.-Dec. 1975, and two other venues. Toledo, 1975.
Arntzen/Rainwater M211
- 2095 **(ROSENBERG, PIERRE). Discours de réception de Pierre Rosenberg à l'Académie française et réponse de José Cabanis.** Suivis des allocutions prononcées à l'occasion de la remise de l'épée. 102, (4)pp. Wraps. Paris (Gallimard), 1997.
- 2096 **ROSENBERG, PIERRE. France in the Golden Age: Seventeenth-Century French Paintings in American Collections.** xvii, (2), 397, (1)pp. Prof. illus. (partly color). Sq. 4to. Wraps. Published in conjunction with the exhibition at The Metropolitan Museum of Art, New York, May-Aug. 1982. New York (The Metropolitan Museum of Art), 1982.
Marmor/Ross M235
- 2097 **ROSENBLUM, ROBERT. Transformations in Late Eighteenth Century Art.** xxvi, 203pp. 215 illus. hors texte. Sm. 4to. Cloth. D.j. Princeton (Princeton University Press), 1967.
Arntzen/Rainwater I258
- 2098 **ROSENTHAL, LÉON. La peinture romantique: Essai sur l'évolution de la peinture française de 1815 à 1830.** iv, 436pp., 24 plates. 4to. Marbled boards, 1/4 linen. The author's Ph.D. thesis, Université de Paris. Paris (L.-Henry May), 1900.
Arntzen/Rainwater M212
- 2099 **(ROSENWALD COLLECTION) MONGAN, ELIZABETH. Selections from the Rosenwald Collection, National Gallery of Art.** Foreword by Lessing J. Rosenwald. 142pp. 67 plates. Lrg. 4to. Wraps. Washington, 1943.
- 2100 **ROSKILL, MARK. The Languages of Landscape.** xiii, (1), 289, (1)pp. 4to. Cloth. D.j. University Park (The Pennsylvania State University Press), 1997.
- 2101 **ROSKILL, MARK. Van Gogh, Gauguin and the Impressionist Circle.** (New Aspects of Art.) 310pp. 206 illus. (8 color). 4to. Cloth. D.j. Greenwich (New York Graphic Society), n.d.
- 2102 **ROSKILL, MARK. What is Art History?** 192pp. 127 illus. 4to. Cloth. D.j. New York (Harper & Row), 1976.
- 2103 **ROSS, T.J. Film and the Liberal Arts.** xii, (1), 419, (1)pp. Sm. 4to. Wraps. New York (Holt, Rinehart and Winston), 1970.
- 2104 **ROTTERDAM. KUNSTKRING. Catalogus der tentoonstelling van hollandsche winterlandschappen uit de 17e eeuw.** Organized by Kunsthandel J. Goudstikker. March 1932. (34)pp., 96 plates. Wraps. (torn; spine chipped). Rotterdam, 1932.
- 2105 **ROTTERDAM. KUNSTKRING. Catalogus der tentoonstelling van schilderijen en antiquiteiten geexposeerd door den Kunsthandel J. Goustikker, Amsterdam.** Dec. 1936-Jan. 1937. 42pp., 90 plates. Lrg. 8vo. Wraps.

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- 2116 **ROTTERDAM. MUSEUM BOYMANS-VAN BEUNINGEN. Duitse tekeningen / German Drawings, 1400-1700.** Catalogus van de verzameling in het Museum Boymans-van Beuningen/ Catalogue of the Collection in the Boymans-van Beuningen Museum. 95, (1)pp. 77 illus. hors texte. Sm. 4to. Wraps. Parallel texts in Dutch and German. Rotterdam, 1974.
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- 2147 **SAINT LOUIS. THE SAINT LOUIS ART MUSEUM. Men, Women, and God.** German Renaissance prints from St. Louis Collections. By Barbara Butts, Tom Rassieur, Mark S. Weil. Checklist by Elizabeth Holly Tasker. Feb.-April 1997. 83, (1)pp. 44 plates. 4to. Wraps. St. Louis, 1997.
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- 2163 **SAN FRANCISCO. SAN FRANCISCO MUSEUM OF ART. French Romantic Artists: An Exhibition of Paintings, Drawings and Watercolors by Gros, Géricault, Delacroix.** With prints of the Romantic Period. April-May 1939. 27, (3)pp., 24 plates. 4to. Wraps. San Francisco, 1939.
- 2164 **SAN FRANCISCO. SAN FRANCISCO MUSEUM OF ART. San Francisco Museum of Art: Opening With the Fifty-fifth Annual Exhibition of the San Francisco Art Association.** And loan exhibitions of modern French paintings, great prints of five centuries, Chinese art, tapestries, drawings. Preface by Grace L. McCann Morley. 47, (3)pp., 23 plates. Sm. 4to. Wraps. On cover: Opening exhibition. San Francisco, 1935.
- 2165 **SAN JOSÉ. MUSEO DE JADE, INSTITUTO DE SEGUROS. Cinco siglos de obras maestras de la pintura en colecciones norteamericanas cedidas en préstamo a Costa Rica.** Catalogo de Dewey F. Mosby. May-June 1978. 118pp. Prof. illus., including 8 color plates. Oblong 4to. Wraps. Presentation copy, inscribed by Dewey Mosby to Seymour Slive. San José, 1978.
- 2166 **SAN MARINO. THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY. Early British Drawings in the Huntington Collection, 1600-1750.** By Robert R. Wark. 231, (1)pp. 160 plates. 4to. Cloth. D.j. San Marino, 1969. *Arntzen/Rainwater L39*
- 2167 **SAN MARINO. THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY. European Drawings from the Kitto Bible.** Catalog by Marcel Roethlisberger. Nov. 1969-Feb. 1970. 41pp. 50 illus. 4to. Wraps. San Marino, 1969.

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- 2168 **SAN MARINO. THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY. Ten Centuries of Manuscripts in the Huntington Library.** By Herbert C. Schulz, Norma B. Cuthbert and Haydée Noya. (Huntington Library Publications.) 87, (1)pp. 16 plates. Sm. 4to. Wraps. San Marino, 1968.
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- 2172 **SANDRART, JOACHIM VON. Academia nobilissimae artis pictoriae.** Sive de veris & genuinis hujusdem proprietatibus, theorematibus, secretis atque requisitis aliis; nimirum de inventione, delineatione, eurythmia & proportione corporum; de picturis in albario recente, sive fresco, in tabulis item, atque linteis.... (16), 401, (21), 16pp. Engraved allegorical frontispiece and portrait, and 48 engraved plates hors texte (3 double-page; many with multiple illustrations); fine engraved title-page vignette, culs-de-lampe, and half-page illustrations, lettrines. Folio. Contemporary calf gilt, spine gilt in compartments (backstrip a bit rubbed). A Latin translation by Christianus Rhodius of sections of Sandrart's "L'academia todesca della architettura, scultura & pittura: oder Teutsche Academie der edlen Bau- Bild- und Mahlerey-Künste" (Nürnberg/Frankfurt, 1675-79). Primarily devoted to the lives of the artists, the portions selected are "erster Theil, 3. Buch," "zweiter Theil," Register, and "Lebens-Lauf." The volume is lavishly illustrated throughout with vibrantly animated medallion portraits of artists, usually six to a page, from Zeuxis to Kneller. "[The] theoretical sections dealing with painting and the lives of the older artists drew principally on Karel van Mander and Vasari, as well as Leonardo and Cornelis de Bie among others. While Sandrart's modifications to the theoretical sections seem designed only to modernize or play down certain aspects in a pragmatic way, the lives of the German and contemporary artists reveal numerous original insights. The 'Teutsche Academie' remains the most important source for information on Grünewald, Elsheimer, Johann Liss and numerous other 17th-century German painters, as well as for artistic life in Rome, c. 1630: thus also for Claude's early period and for Testa.... The extensive biography of Sandrart himself, added in 1675 and 1683, remains the classic portrayal of the most famous German painter of the day, and the most important German art writer between Dürer and Johann Joachim Winckelmann" (Christian Klemm, in "The Dictionary of Art"). Nürnberg/Frankfurt (C. S. Froberger for the author/ M. & J.F. Endter, and Johann von Sandrart), 1683. *Schlösser p. 490; Cicognara 203; Besterman Old Art Books p. 90; Brunet V.125; Graesse VI.264*
- 2173 **SANKT-PETERBURG. GOSUDARSTVENNYI ERMITAZH. Hermitage.** An illustrated guide. 214, (2)pp. Boards. Leningrad (Aurora Art Publishers), 1983.
- 2174 **SANKT-PETERBURG. GOSUDARSTVENNYI ERMITAZH. The State Hermitage.** Guide. 318pp. Numerous color reference illus. Tall 8vo. Wraps. Sankt-Peterburg, 2000.
- 2175 **SANTAYANA, GEORGE. The Sense of Beauty: Being the Outline of Aesthetic Theory.** (Dover Books on Philosophy.) ix, (1), 168, (14)pp. Sm. 4to. Wraps. Reprint of the 1896 edition. New York (Dover Publications), 1955.
- 2176 **SANTI, FRANCESCO. La Galleria Nazionale dell'Umbria in Perugia.** (Itinerari dei musei e monumenti d'Italia. 90.) 70, (2)pp. 50 illus. Wraps. Roma (Libreria dello Stato), 1948.
- 2177 **SANTIAGO DE COMPOSTELA. MONASTERIO DE SAN MARTIN PINARIO. Santiago, camino de Europa: Culto y cultura en la peregrinación a Compostela.** July-Sept. 1993. 78pp. 40 color plates. Lrg. sq. 4to. Wraps. Santiago, 1993.
- 2178 **SANTILLANA, GIORGIO DE. Reflections on Men and Ideas.** Foreword by Hugh R. Trevor-Roper. Sm. 4to. Wraps. Cambridge/London (The M.I.T. Press), 1970.
- 2179 **SARASOTA. JOHN AND MABLE RINGLING MUSEUM OF ART. Catalogue of the Flemish and Dutch Paintings, 1400-1900.** [By] Franklin W. Robinson and William H. Wilson, with contributions by Larry Silver. (26)pp., 126 plates (partly in color). Text illus. Lrg. 4to. Wraps. Presentation copy, inscribed by William H. Wilson to Seymour Slive. Sarasota, 1980.
- 2180 **SARASOTA. JOHN AND MABLE RINGLING MUSEUM OF ART. Baroque Painters of Naples.** March-April 1961. Catalogue by Creighton Gilbert. (Bulletin. Vol. 1#2.) 64pp. 71 illus. Lrg. 8vo. Wraps. Sarasota, 1961.

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- 2181 **SARASOTA. JOHN AND MABLE RINGLING MUSEUM OF ART. Central Europe, 1600-1800.** Preface by Curtis G. Coley; introduction and catalogue by Kent Sobotik. 80pp. 69 illus. 4to. Wraps. Sarasota, 1972.
- 2182 **SARASOTA. JOHN AND MABLE RINGLING MUSEUM OF ART. Dutch Seventeenth Century Portraiture: The Golden Age.** Dec. 1980-Feb. 1981. Text by William H. Wilson. (175)pp. 156 illus. Lrg. 4to. Wraps. Sarasota, 1980.
- 2183 **SARASOTA. JOHN AND MABLE RINGLING MUSEUM OF ART. 50 Masterpieces in the John and Mable Ringling Museum of Art, Sarasota, Florida.** A Short Guide. 58, (2)pp. Text illus. Sm. 4to. Wraps. Sarasota, 1968.
- 2184 **SARTRE, JEAN-PAUL. Essays in Aesthetics.** Selected and translated by Wade Baskin. 94pp. Sm. 4to. Wraps. New York (The Citadel Press), 1963.
- 2185 **SARTRE, JEAN-PAUL. The Psychology of Imagination.** Second paperbound edition. 282pp. Sm. 4to. Wraps. New York (The Citadel Press), 1963.
- 2186 **SAUERLÄNDER, WILLIBALD. Geschichte der Kunst, Gegenwart der Kritik.** Herausgegeben von Werner Busch, Wolfgang Kemp, Monika Steinhauser und Martin Warnke. 359, (1)pp. 74 illus. Wraps. Köln (DuMont), 1999.
- 2187 **SAUERLÄNDER, WILLIBALD. Die Luft auf der Spitze des Pinsels: Kritische Spaziergänge durch Bildersäle.** 163, (5)pp. Wraps. Inscribed by the author on the flyleaf. München/Wien (Carl Hanser Verlag), 2002.
- 2188 **SAUERLANDT, MAX. Kinderbildnisse aus fünf Jahrhunderten der deutschen und niederländischen Malerei.** (Die Blauen Bücher.) 78, (2)pp. 70 plates. 4to. Wraps. Königstein i.T./Leipzig (K.R. Langewiesche), 1927. *Chamberlin 2393*
- 2189 **SAXL, FRITZ. Lectures.** 2 vols. 390pp.; 26pp., 243 plates. 4to. Cloth. London (Warburg Institute), 1957.
- 2190 **SCHADENDORF, WULF (INTRODUCTION). Die Bernwardstür in Hildesheim.** (Piper-Bücherei. 91.) 13, (1)pp., 52 plates. Boards. München (R. Piper & Co.), 1956.
- 2191 **SCHAFFHAUSEN. MUSEUM ZU ALLERHEILIGEN. Rembrandt und seine Zeit.** Zweihundert Gemälde der Blütezeit der holländischen Barockmalerei des 17. Jahrhunderts aus deutschem, holländischem und schweizerischem Museums- und Privatbesitz. April-Oct. 1949. Texts by L. Reidemeister and Gotthard Jedlicka. 79, (1)pp., 32 plates, (16)pp. Wraps. Schaffhausen, 1949.
- 2192 **SCHAFFHAUSEN. MUSEUM ZU ALLERHEILIGEN. Rembrandt und seine Zeit.** Von Peter Kilian. April-Oct. 1949. 40pp. 8 plates. Sm. 4to. Wraps. Schaffhausen, 1949.
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- 2455 **WARSZAWA. UNIwersYTET WARSZAWSKI. Rysunki pejzazystów flamandzkich i holenderskich konca XVI-polowy XVIII w ze zbiorów Gabinetu Rycin Biblioteki Uniwersyteckiej w Warszawie i Muzeum Pomorskiego w Gdansku./ Dessins-paysages de l'école flamande et hollandaise (fin du XVI-milieu du XVIII s.) dans les collections de l'Université de Varsovie et du Musée Poméranien de Gdansk.** Catalogue de l'exposition par Stanisława Sawicka. 59, (3)pp., 32 plates. Lrg. 8vo. Wraps. Texts in Polish and French. Warszawa, 1959.
- 2456 **WASHINGTON. CORCORAN GALLERY OF ART. A Handbook of Duch and Flemish Paintings in the William Andrews Clark Collection.** By James D. Breckenridge. 52pp. Prof. illus. Sm. 4to. Wraps. Washington, 1955.
- 2457 **WASHINGTON. CORCORAN GALLERY OF ART. The William A. Clark Collection.** An exhibition marking the 50th anniversary of the installation of the Clark Collection at The Corcoran Gallery of Art, Washington, D.C. April-July 1978. Introduction by Lewis Hall. vi, (2), 128pp. 105 illus. (4 color). 4to. Wraps. Washington, D.C., 1978.
- 2458 **WASHINGTON. FEDERAL RESERVE BOARD. The Golden Age of Holland.** Feb.-April 1977. (6)pp. (=one folding sheet). 4to. Self-wraps. Washington, 1977.
- 2459 **WASHINGTON. HIRSHHORN MUSEUM AND SCULPTURE GARDEN. The Hirshhorn Museum & Sculpture Garden.** Smithsonian Institution. Foreword by S. Dillon Ripley. Edited and with an introduction by Abram Lerner. Essays by Linda Nochlin, Alfred Frankenstein, John I.H. Baur, Milton W. Brown, Irving Sandler, Dore Ashton. 770pp. 1019 illus. (numerous color). Stout 4to. Wraps. New York (Harry N. Abrams), 1974.
- 2460 **WASHINGTON. NATIONAL COLLECTION OF FINE ARTS. America as Art.** April-Nov. 1976. Text by Joshua C. Taylor. (44)pp. 9 plates. 4to. Wraps. Washington, 1976.
- 2461 **WASHINGTON. NATIONAL GALLERY OF ART. The Age of Bruegel: Netherlandish Drawings in the Sixteenth Century.** Nov. 1986-Jan. 1987. [By] John Oliver Hand, J. Richard Judson, William W. Robinson, Martha Wolff. xii, 339pp. Prof. illus. Lrg. 4to. Wraps. Presentation copy, inscribed by Bill Robinson to Seymour Slive. Washington, 1986.
Marmor/Ross L 143

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- 2462 **WASHINGTON. NATIONAL GALLERY OF ART. The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries.** Dec. 1986-Feb. 1987. Texts by G. Briganti, E. Riccòmini, S. Béguin, F. Fortunati Pietrantonio, G. Olmi and P. Prodi, C. Dempsey, D.S. Pepper, A. Brejon de Lavergnée, A. Ottani Cavina. xxxi, (1), 561pp. Prof. illus. Lrg. 4to. Cloth. D.j.
Washington, 1986.
Marmor/Ross M375
- 2463 **WASHINGTON. NATIONAL GALLERY OF ART. Art Treasures from the Vienna Collections, Lent by the Austrian Government.** Introduction by Ernst H. Buschbeck and Erich V. Strohmer. 67, (2)pp., 43 plates. Sm. 4to. Wraps.
Washington, 1949.
- 2464 **WASHINGTON. NATIONAL GALLERY OF ART. Collection for a King: Old Master Paintings from the Dulwich Picture Gallery.** April-Sept. 1985. Text by Giles Waterfield. 126pp. 37 color plates, numerous text and reference illus. 4to. Wraps.
Washington, 1985.
- 2465 **WASHINGTON. NATIONAL GALLERY OF ART. Dutch Paintings of the Seventeenth Century.** [By] Arthur K. Wheelock, Jr. (The Collections of the National Gallery of Art: Systematic Catalogue.) xv, (1), 456pp. 83 color plates, 295 illus. Lrg. 4to. Cloth. D.j.
Washington, D.C., 1995.
Marmor/Ross M31
- 2466 **WASHINGTON. NATIONAL GALLERY OF ART. Early Netherlandish Painting.** [By] John Oliver Hand, Martha Wolff. (The Collections of the National Gallery of Art. Systematic Catalogue.) xv, (1), 271pp. Prof. illus. Lrg. 4to. Wraps.
Washington/Cambridge (National Gallery of Art/ Cambridge University Press), 1986.
Marmor/Ross M31
- 2467 **WASHINGTON. NATIONAL GALLERY OF ART. European Paintings: An Illustrated Summary Catalogue.** 417, (1)pp. Numerous reference illus. Sm. 4to. Wraps.
Washington, 1975.
- 2468 **WASHINGTON. NATIONAL GALLERY OF ART. European Paintings: An Illustrated Catalogue.** 558pp. Numerous reference illus. 4to. Boards.
Washington, 1985.
- 2469 **WASHINGTON. NATIONAL GALLERY OF ART. European Paintings and Sculpture: Illustrations.** 171pp. 153 plates with numerous illus. Sm. 4to. Wraps.
Washington, 1968.
- 2470 **WASHINGTON. NATIONAL GALLERY OF ART. European Paintings from the Gulbenkian Collection.** 93, (1)pp. 40 plates. Sm. 4to. Wraps.
Washington, 1950.
- 2471 **WASHINGTON. NATIONAL GALLERY OF ART. Fingerprints of the Artist: European Terra-Cotta Sculpture from the Arthur M. Sackler Collections.** Introduction and catalogue by Charles Avery assisted by Alastair Laing. Edited by Lois Katz. Oct. 1979-Oct. 1980. (2), 298pp. Prof. illus. Folio. Cloth. D.j. Presentation copy, inscribed: "To Zoya and Seymour, with our deepest appreciation and affection, Jill and Arther."
Washington, 1979.
Marmor/Ross K1
- 2472 **WASHINGTON. NATIONAL GALLERY OF ART. From Schongauer to Holbein: Master Drawings from Basel and Berlin.** Oct. 1999-Jan. 2000. Texts by Christian Müller and Hans Mielke. 448pp. Prof. illus. in color. Lrg. 4to. Wraps.
Washington, 1999.
- 2473 **WASHINGTON. NATIONAL GALLERY OF ART. Gods, Saints & Heroes: Dutch Painting in the Age of Rembrandt.** Texts by Albert Blankert, Beatrijs Brenninkmeyer-de Rooij, Christopher Brown, Susan Donahue Kuretsky, Eric J. Sluijter, D.P. Snoep, Pieter van Thiel, Astrid Tümpel, Arthur K. Wheelock, Jr. 307pp. Prof. illus. (16 color plates). Lrg. 4to. Wraps.
Washington, 1980.
- 2474 **WASHINGTON. NATIONAL GALLERY OF ART. Impressionist and Post-Impressionist Paintings from the U.S.S.R.** Lent by the Hermitage Museum, Leningrad; the Pushkin Museum, Moscow. Catalogue by John Richardson, Alice Jackson Meyers, Michael Percival and Fran S. Weitzenhoffer. 120pp. 41 color plates. Lrg. 4to. Wraps.
Washington, 1973.
- 2475 **WASHINGTON. NATIONAL GALLERY OF ART. Italian Drawings: Masterpieces of Five Centuries.** Introduction by Giulia Sinibaldi. 78pp., 37 plates. 4to. Wraps.
Washington, 1960.

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- 2476 **WASHINGTON. NATIONAL GALLERY OF ART. The Legacy of Leonardo: Italian Renaissance Paintings from Leningrad.** By Everett Fahy. ix, 118, (1)pp. 32 color plates, 70 text illus. 4to. Wraps. Presentation copy, inscribed by Armand Hammer to Seymour Slive.
Washington, 1979.
- 2477 **WASHINGTON. NATIONAL GALLERY OF ART. Leonardo to Van Gogh: Master Drawings from Budapest. Museum of Fine Arts, Budapest.** May-July 1985. Texts by F. Merényi and T. Gerszi. 224pp. 100 plates. Lrg. 4to. Wraps. The exhibition subsequently traveled to two additional venues.
Washington, 1985.
- 2478 **WASHINGTON. NATIONAL GALLERY OF ART. Master Drawings from the Collection of the National Gallery of Art and Promised Gifts.** Introduction by Andrew Robison. June-Oct. 1978. 128pp. Prof. illus. 4to. Wraps.
Washington, 1978.
- 2479 **WASHINGTON. NATIONAL GALLERY OF ART. Master Paintings from The Hermitage and The State Russian Museum, Leningrad.** 1975-1976. Catalogue edited by John Richardson and Eric Zafran. Introductory text by Denys Sutton. (2), 132pp. 53 color plates. 20 illus. 4to. Boards.
Washington, 1975.
- 2480 **WASHINGTON. NATIONAL GALLERY OF ART. Masterpieces of Sculpture from the National Gallery of Art: Aspects of the Western Tradition 1200-1900.** By Charles Seymour, Jr. 184pp. 56 plates. Lrg. 4to. Cloth. D.j.
Washington, 1949.
- 2481 **WASHINGTON. NATIONAL GALLERY OF ART. Masterworks from Munich: Sixteenth- to Eighteenth-Century Paintings from the Alte Pinakothek.** [By] Beverly Louise Brown and Arthur K. Wheelock, Jr. May-Sept. 1988. 229pp. Prof. illus. 4to. Wraps. Presentation copy, inscribed by Arthur Wheelock to Seymour Slive.
Washington, 1988.
Marmor/Ross M154
- 2482 **WASHINGTON. NATIONAL GALLERY OF ART. Mauritshuis: Dutch Painting of the Golden Age.** April 1982-Sept. 1983. Preface by Hans R. Hoetink. 125, (1)pp. Prof. illus. 4to. Wraps. Subsequently shown at four other locations.
Washington, 1982.
- 2483 **WASHINGTON. NATIONAL GALLERY OF ART. National Gallery of Art: A Twenty-Five Year Report.** 102pp. Prof. illus. in color. 4to. Boards, linen backstrip. Acetate d.j. Presentation copy, inscribed by Carter Brown to Seymour Slive.
Washington, 1966.
- 2484 **WASHINGTON. NATIONAL GALLERY OF ART. Old Master Drawings from the National Gallery of Scotland.** [By] Hugh MacAndrew. June-Sept. 1990. 191pp. 86 plates, 77 figs. 4to. Wraps.
Washington, 1990.
- 2485 **WASHINGTON. NATIONAL GALLERY OF ART. Pageant of Painting from The National Gallery of Art.** Edited by Huntington Cairns and John Walker. 2 vols. xviii, 518pp. 255 color plates. Folio. Cloth.
New York/Washington (The Macmillan Company), 1966.
- 2486 **WASHINGTON. NATIONAL GALLERY OF ART. Painting in Naples 1606-1705 from Caravaggio to Giordano.** Edited by Clovis Whitfield and Jane Martineau. Feb.-May 1983. 301pp. Prof. illus. Lrg. 4to. Wraps.
Washington, 1983.
- 2487 **WASHINGTON. NATIONAL GALLERY OF ART. Paintings and Sculpture from the Widener Collection.** Introduction by John Walker. x, 157, (5)pp. 155 plates. Sm. 4to. Wraps.
Washington, 1948.
- 2488 **WASHINGTON. NATIONAL GALLERY OF ART. Paintings and Sculpture from the Mellon Collection.** Introduction by John Walker. xvii, (1), 173, (5)pp. 170 plates. Sm. 4to. Wraps. Second printing.
Washington, 1953.
- 2489 **WASHINGTON. NATIONAL GALLERY OF ART. Paper in Prints.** [By] Andrew Robison. May-July 1977. 61, (1)pp. 4to. Wraps.
Washington, 1977.
- 2490 **WASHINGTON. NATIONAL GALLERY OF ART. The Patricia G. England Collection of Fine Press and Artists' Books.** Text by Ruth E. Fine. Text by Lamia Doumato. 88pp. Prof. illus. in color. 4to. Wraps.
Washington, 2000.
- 2491 **WASHINGTON. NATIONAL GALLERY OF ART. Recent Acquisitions and Promised Gifts: Sculpture, Drawings, Prints.** June-Sept. 1974. Foreword by J. Carter Brown. 233, (1)pp. Prof. illus. Tall 4to. Wraps.
Washington, 1974.

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- 2492 **WASHINGTON. NATIONAL GALLERY OF ART. Sixteenth-Century Italian Maiolica.** Selections from the Arthur M. Sackler Collection and the National Gallery of Art's Widener Collection. [By] Deborah Shinn. 47, (1)pp. Prof. illus. (3 color). Oblong 8vo. Wraps. Washington, 1982.
- 2493 **WASHINGTON. NATIONAL GALLERY OF ART. Spanish Paintings of the Fifteenth through Nineteenth Centuries.** [By] Jonathan Brown, Richard G. Mann. (The Collections of the National Gallery of Art: Systematic Catalogue.) xvii, (1), 165, (1)pp. Prof. illus. (numerous color plates). Lrg. 4to. Wraps. D.j. Washington, 1990.
Marmor/Ross M31
- 2494 **WASHINGTON. NATIONAL GALLERY OF ART. The Splendid Century: French Art: 1600-1715.** Text by Theodore Rousseau, Jr. xiv, 93, (3)pp., 156 plates. Sq. 4to. Wraps. The exhibition subsequently traveled to The Toledo Museum of Art and The Metropolitan Museum of Art, New York. Washington, 1960.
- 2495 **WASHINGTON. NATIONAL GALLERY OF ART. The Splendor of Dresden: Five Centuries of Art Collecting.** An exhibition from the State Art Collections of Dresden, German Democratic Republic. June-Sept. 1978. Foreword by J. Carter Brown, Philippe de Montebello and Ian McKibbin White. Text by Joachim Menzhausen. 279, (1)pp. Prof. illus. 4to. Wraps. Washington, 1978.
- 2496 **WASHINGTON. NATIONAL GALLERY OF ART. Still Lives of the Golden Age: Northern European Paintings from the Heinz Family Collection.** May-Sept. 1989. Edited By Arthur K. Wheelock, Jr. Catalogue entries by Ingvar Bergström. 139, (1)pp. Prof. illus. (44 color plates). Lrg. 4to. Wraps. Washington, 1989.
- 2497 **WASHINGTON. NATIONAL GALLERY OF ART. Summary Catalogue of European Paintings and Sculpture.** 188pp. Sm. 4to. Wraps. Washington, 1965.
- 2498 **WASHINGTON. NATIONAL GALLERY OF ART. The Treasure Houses of Britain.** Five hundred years of private patronage and art collecting. Nov. 1985-March 1986. Edited by Gervase Jackson-Stops. 680pp. 670 color illus. Lrg. sq. 4to. Wraps. Washington, 1985.
Marmor/Ross S51
- 2499 **WASHINGTON. NATIONAL GALLERY OF ART. Treasures from the Fitzwilliam.** "the Increase of Learning and Other Great Objects of that Noble Foundation". xxviii, 163, (1)pp. Prof. illus. (numerous color plates). Sq. 4to. Wraps. Published in conjunction with exhibitions at the National Gallery of Art, Washington, DC, March-June 1989, and four other venues. Cambridge, England (University of Cambridge, Fitzwilliam Museum), 1989.
- 2500 **WASHINGTON. THE PHILLIPS COLLECTION & NATIONAL GALLERY OF ART. Places of Delight: The Pastoral Landscape.** Nov. 1988-Jan. 1989. [By] Robert C. Cafritz, Lawrence Gowing, and David Rosand. 270pp. 236 illus. (numerous color). Oblong 4to. Wraps. Washington, 1988.
- 2501 **WASHINGTON. SMITHSONIAN INSTITUTION. Antwerp's Golden Age: The Metropolis of the West in the 16th and 17th Centuries.** 1973-1975. Foreword by Jos Van Elewyck. Introduction by Paul N. Perrot. Texts by Leon Voet and Frans Baudouin. 222, (2)pp. Prof. illus. Lrg. 8vo. Wraps. Washington, 1973.
- 2502 **WASHINGTON. SMITHSONIAN INSTITUTION. Dutch Drawings.** Masterpieces of five centuries. Introduction by J.Q. van Regteren Altena. 57, (3)pp., 44 plates. 4to. Wraps. Washington, 1958.
- 2503 **WASHINGTON. SMITHSONIAN INSTITUTION. German Drawings: Masterpieces from Five Centuries.** Text by Peter Halm. Circulated 1955-1956. 59pp., 28 plates. 4to. Wraps. Washington, 1955.
- 2504 **WASHINGTON. SMITHSONIAN INSTITUTION. Italian Architectural Drawings Lent by the Royal Institute of British Architects, London.** Text by John Harris. Circulated 1966-1968. (23)pp., 56 plates. Oblong 4to. Wraps. Washington, 1966.
- 2505 **WASHINGTON. SMITHSONIAN INSTITUTION. Swiss Drawings: Masterpieces of Five Centuries.** Introduction and notes by Walter Hugelshofer. 176pp. 126 illus. 4to. Wraps. Washington, 1967.
Arntzen/Rainwater L78

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- 2506 **WASHINGTON. SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE. Dutch Paintings of the Golden Age from the Collection of The National Gallery of Ireland.** Text by Homan Potterton. 80pp. 38 color plates, 11 text illus. 4to. Wraps.
Washington, 1987.
- 2507 **WASHINGTON. SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE. Master European Drawings from the Collection of the National Gallery of Ireland.** Preface by Raymond Keavenby; introduction by Donald R. McClelland. xx, 187, (1)pp. Prof. illus. Lrg. 4to. Wraps.
Washington, 1983.
- 2508 **WASHINGTON. SMITHSONIAN INSTITUTION TRAVELING EXHIBITION SERVICE. Russia: The Land, the People.** Russian painting, 1850-1910. From the collections of the State Tretyakov Gallery, Moscow and the State Russian Museum, Leningrad. Introduction by Donald L. McClelland. xviii, 141, (1)pp. 62 color plates. 3 text illus. Lrg. 4to. Wraps.
Washington, 1986.
- 2509 **WASSENBERGH, A. De portretkunst in Friesland in de zeventiende eeuw.** 140pp. 150 illus. 4to. Cloth. D.j.
Lochem (Uitgeversmaatschappij de Tijdstroom), 1967.
- 2510 **WASSERMAN, JEANNE L. (EDITOR). Metamorphoses in Nineteenth-Century Sculpture.** Texts by Jeanne L. Wasserman, Jacques de Caso, Arthur Beale, H.H. Arnason, Glen F. Bengé, Annie Braunwald, Anne Middleton Wagner, Patricia Sanders, John Dryfhout and Michael Richman. xvi, 267, (3)pp. Prof. illus. 4to. Cloth. D.j. Published in conjunction with the exhibition at the Fogg Art Museum, Harvard University, Nov. 1975-Jan. 1976.
Cambridge (Harvard University Press), 1975.
- 2511 **WATERHOUSE, ELLIS K. British Art & British Studies.** Remarks by Ellis Waterhouse at the inauguration of The Yale Center for British Art, 16 April 1977. 36pp. Tall 8vo. Wraps.
New Haven (Yale Center for British Art), 1977.
- 2512 **WATERHOUSE, ELLIS. Italian Baroque Painting.** 237pp., 2 color plates. 198 illus. Sm. 4to. Cloth. D.j.
London (Phaidon), 1962.
Arntzen/Rainwater M372; Lucas p. 84; Gombrich: Story of Art, p. 650
- 2513 **WATERHOUSE, ELLIS K. Painting in Britain 1530 to 1790.** (The Pelican History of Art.) xiii, (1), 271pp., 192 plates. 4to. Cloth.
Baltimore (Penguin Books), 1953.
Arntzen/Rainwater 118; Chamberlin 452; Lucas p. 81
- 2514 **WATROUS, JAMES. The Craft of Old-Master Drawings.** xiii, (1), 170pp. Prof. illus. 4to. Cloth.
Madison (University of Wisconsin Press), 1957.
Arntzen/Rainwater L24; Chamberlin 1128; Lucas p. 96
- 2515 **WATSON, PETER. Sotheby's: The Inside Story.** viii, 324pp., 16 plates. Sm. 4to. Boards. D.j.
New York (Random House), 1997.
- 2516 **WAUSAU, WISCONSIN. LEIGH YAWKEY WOODSON ART MUSEUM. Delights for the Senses: Dutch and Flemish Still-Life Paintings from Budapest.** By Ildikó Ember with an introduction by István Barkóczi. March-April 1989. 176pp. Prof. illus. Lrg. 4to. Wraps.
Wausau, 1989.
- 2517 **WEBB, GEOFFREY. Architecture in Britain: The Middle Ages.** (Pelican History of Art.) xxi, (1), 234pp., 192 plates. 91 text figs. 4to. Cloth. D.j. Slipcase.
Harmondsworth/Baltimore (Penguin Books), 1956.
Arntzen/Rainwater 118 & J203; Chamberlin 452; Lucas p. 68
- 2518 **WEDGWOOD, C.V. The Sense of the Past.** (The Leslie Stephen Lecture.) 26, (2)pp. Wraps.
London (Cambridge University Press), 1957.
- 2519 **WEEVERS, THEODOOR. Poetry of the Netherlands in Its European Context, 1170-1930.** Illustrated with poems in original and translation. xiv, 376pp. 4to. Cloth. D.j.
London (The Athlone Press), 1960.
- 2520 **WEIL, ERNST (EDITOR). Schwäbische Chronik.** (4)pp., 21 plates. 4to. Boards, 1/4 cloth. Cover title: Die Holzschnitte der schwäbischen Chronik.
München (Verlag der Wissenschaften O.C. Recht & Dr. Noether), 1923.
- 2521 **WEIMAR. KUNSTHALLE AM THEATERPLATZ. Rembrandt und seine Zeitgenossen: Handzeichnungen niederländischer und flämischer Meister des 17. Jahrhunderts aus dem Besitz der Kunstsammlungen zu Weimar.** July-Sept. 1981. Text by Renate Barth. 123, (3)pp. 56 illus. 4to. Wraps.
Weimar (Kunstsammlungen zu Weimar), 1981.

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- 2522 **WEIMAR. KUNSTSAMMLUNGEN ZU WEIMAR. Goethes "Bildergalerie:" Die Anfänge der Kunstsammlungen zu Weimar.** [Von] Rolf Bothe, Ulrich Haussmann. Aug. 2002-Jan. 2003. (Im Blickfeld der Goethezeit. Sonderband.) 287, (1)pp. Prof. illus. (partly color). 4to. Wraps. Weimar, 2002.
- 2523 **WEISBACH, WERNER. Der Barock als Kunst der Gegenreformation.** (4), 232pp. 99 illus. 4to. Boards, 1/4 cloth. Berlin (Paul Cassirer), 1921.
- 2524 **WEISLOGEL, ANDREW C. & IACONO, DOMENIC J. A Changing Landscape: Prints and Drawings 1570-1670 from the Arthur and Arlene Elkind Collection.** 52pp. 32 illus. 4to. Wraps. Published in conjunction with exhibitions at the Louise and Bernard Palitz Gallery, The Syracuse University Joseph I. Lubin House, New York, Nov. 2006-Jan. 2007, and the Herbert F. Johnson Museum of Art, Ithaca, New York, Feb.-April 2007. Ithaca, New York (Herbert F. Johnson Museum of Art, Cornell University), 2006.
- 2525 **WEITZMANN, KURT. Ancient Book Illumination.** (Martin Classical Lectures. Oberlin College and the Department of Art & Archaeology of Princeton University. 16.) xiv, (2), 166, (2)pp., 64 plates with 136 colotype illus. Sm. 4to. Cloth. D.j. Cambridge (Harvard University Press), 1959.
Arntzen/Rainwater M84; Donati p. 8
- 2526 **WEITZMANN, KURT. Late Antique and Early Christian Book Illumination.** 126pp. 48 color plates, 17 text illus. 4to. Wraps. New York (George Braziller), 1977.
Marmor/Ross M111
- 2527 **WELLESLEY. WELLESLEY COLLEGE. DAVIS MUSEUM AND CULTURAL CENTER. Flemish Drawings in the Age of Rubens: Selected Works from American Collections.** [By] Anne-Marie Logan. Oct.-Nov. 1993. 251pp. 76 plates, text figs. Folio. Boards, 1/4 cloth. Wellesley, 1993.
- 2528 **WELLESLEY. WELLESLEY COLLEGE. MUSEUM. Selections from the Collection of Dutch Drawings of Maida & George Abrams.** May-June 1969. Catalogue by Franklin W. Robinson. xi, (130)pp. 63 plates. Wraps. Presentation copy, inscribed by Franklin W. Robinson to Seymour Slive. Wellesley, 1969.
- 2529 **WELLESZ, EMMY. The Vienna Genesis.** (The Library of Illuminated Manuscripts.) 39pp. 8 tipped-in color plates. New York (Thomas Yoseloff), 1960.
Donati p. 366
- 2530 **WELU, JAMES A. The Collector's Cabinet: Flemish Paintings from New England Private Collections.** 144pp. Prof. illus. (38 color plates). 4to. Wraps. Published in conjunction with an exhibition at the Worcester Art Museum, Nov. 1983-Jan. 1984. Worcester (Worcester Art Museum), 1983.
- 2531 **WELU, JAMES A. 17th Century Dutch Painting: Raising the Curtain on New England Private Collections.** [By] James A. Welu. 139, (1)pp. Prof. illus. Sq. 4to. Wraps. Published in conjunction with an exhibition at the Worcester Art Museum, Worcester (Worcester Art Museum), 1979.
- 2532 **WESCHER, PAUL. La prima idea: Die Entwicklung der Ölskizze von Tintoretto bis Picasso.** 131, (3)pp., 52 plates with 70 illus. 4to. Cloth. D.j. München (Verlag F. Bruckmann), 1960.
- 2533 **WEST LAFAYETTE, IN. PURDUE UNIVERSITY. UNION GALLERY. Old Students and Old Masters: The School of Rembrandt.** Selections from the Bader Collection. Oct. 1980. Introduction by David Parrish. (46)pp. 18 plates, 15 text figs. 4to. Wraps. West Lafayette, 1980.
- 2534 **WESTERMANN, MARIËT. Art & Home: Dutch Interiors in the Age of Rembrandt.** With essays by C. Willemijn Fock, Eric Jan Sluijter, H. Perry Chapman. 240pp. Prof. illus. Lrg. 4to. Wraps. Published in conjunction with an exhibition at The Newark Museum, Sept. 2001-Jan. 2002 and the Denver Art Museum, March-May 2002. Zwolle (Waanders), 2001.
- 2535 **WHEATLAND, DAVID P. The Apparatus of Science at Harvard, 1765-1800.** Assisted by Barbara Carson. xi, (1), 203pp. Prof. illus. Lrg. 4to. Cloth. Cambridge (Collection of Historical Scientific Instruments, Harvard University), 1968.
- 2536 **WHINNEY, MARGARET. Early Flemish Painting.** 168pp. 100 plates (4 color). 4to. Cloth. D.j. London (Faber and Faber), 1968.

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- 2537 **WHINNEY, MARGARET. Sculpture in Britain, 1530-1830.** (The Pelican History of Art. Z23.) 314pp. 192 plates. 4to. Cloth. D.j. Slipcase.
Harmondsworth (Penguin Books), 1964.
Arntzen/Rainwater 118
- 2538 **WHITE, CHRISTOPHER. Dutch and Flemish Drawings From the Royal Library, Windsor Castle.** 104pp. Prof. illus. 4to. Wraps. Published in conjunction with exhibitions at the Montreal Museum of Fine Arts, Montreal, Oct. 1994-Jan 1995; North Carolina Museum of Art, Raleigh, Jan.-April 1995; and the Indianapolis Museum of Art, Indianapolis, April-July 1995.
Raleigh (The North Carolina Museum of Art), 1994.
- 2539 **WHITE, CHRISTOPHER. The Dutch Pictures in the Collection of Her Majesty The Queen.** (The Pictures in the Collection of Her Majesty the Queen.) xcii, 344pp. 250 illus. 38 figs. hors texte. 4to. Cloth. D.j.
Cambridge (Cambridge University Press), 1982.
- 2540 **WHITE, CHRISTOPHER & CRAWLEY, CHARLOTTE. The Dutch and Flemish Drawings of the Fifteenth to the Early Nineteenth Centuries in the Collection of Her Majesty the Queen at Windsor Castle.** (The Drawings at Windsor Castle.) xxvi, 548pp. Over 700 illus. Lrg. 4to. Cloth. D.j. Presentation copy, inscribed by Christopher White to Seymour Slive.
Cambridge (Cambridge University Press), 1994.
Marmor/Ross L157
- 2541 **WHITE, ERIC MARSHALL. "Heresy and Error:" The Ecclesiastical Censorship of Books, 1400-1800.** (40)pp. Text illus. Wraps.
Dallas (Bridwell Library, Perkins School of Theology, Southern Methodist University), 2010.
- 2542 **WHITE, HARRISON C. & WHITE, CYNTHIA A. Canvases and Careers: Institutional Change in the French Painting World.** xii, (2), 167pp. 12 plates. Lrg. 8vo. Cloth. D.j.
New York (John Wiley & Sons), 1965.
- 2543 **WHITE, JAMES. National Gallery of Ireland.** 224pp. 223 illus. (32 tipped-in color). Lrg. 4to. Cloth. D.j.
London (Thames and Hudson), 1968.
- 2544 **WHITE, JOHN. Art and Architecture in Italy, 1250-1400.** (The Pelican History of Art.) xxvi, 449pp., 192 plates. 32 text illus. 4to. Cloth. D.j. Slipcase.
Baltimore (Penguin Books), 1966.
Arntzen/Rainwater 118 & 1358; Chamberlin 452; Lucas p. 42
- 2545 **WICKHAM, CHRIS Framing the Early Middle Ages: Europe and the Middle Ages, 400-800.** xxviii, 990pp. 4to. Cloth. D.j.
Oxford (Oxford University Press), 2005.
- 2546 **WIECK, ROGER S. Late Medieval and Renaissance Illuminated Manuscripts, 1350-1525, in the Houghton Library.** 190pp. 51 plates, 153 catalogue illus. 4to. Wraps.
Cambridge (The Department of Printing and Graphic Arts, Harvard College Library), 1983.
- 2547 **WIEN. AKADEMIE DER BILDENDEN KÜNSTE. Katalog der Gemäldegalerie.** 118, (2)pp., 28 plates. Wraps.
Wien, 1961.
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