17th - 19th Century Works Relating To Art:
Including Catalogues, Auctions, Essays, etc.


A fine initial run of the society's annual reports, neatly bound for member Eugene Benson (1839-1908), outspoken art critic and painter, friend of Winslow Homer, Henry James and other prominent art and literary figures, with 'Benson' stamped in gilt at base of spine. The society's meetings were held at the rooms of J. F. Kensett and Louis Lang, and Kensett served as its president for a time. The reports are individually scarce, and rare as a substantial run.


First edition. Énault issued several Paris Salon overviews with illustrations of selected paintings and descriptive text. Artists include Bougereau, Puvis de Chavanne, Hébert, Breton, Aublet, Maignan, etc. A handsomely bound copy.

3. GILPIN, William. An Essay Upon Prints Containing remarks upon the principles of picturesque beauty, the different kinds of prints, and the characters of the most noted masters. London: for J. Robson, 1768. 12mo, modern half-calf, marbled boards, morocco label. Pp. iv, 5, 249, [12]. Moderately browned, sm. piece chipped from upper margin of title; a very good, neatly bound copy. $275.00

First edition of a classic treatise on the subject. Gilpin is remembered as the foremost theoretician of the picturesque movement that dominated landscape architecture and the arts. BLC; Halkett & Laing.

INSCRIBED BY THE AUTHOR?


First edition, and an interesting association copy, of this early critical work purportedly by Jarves, the pioneering American connoisseur and collector of early Italian paintings. This copy belonged to the Maine poet, journalist and early critic John Neal, and was inscribed to him in London in May of 1855 by the
American landscape painter John Rollin Tilton, whom Neal had met as a young man in Portland. When Tilton travelled to Italy to study and paint, he was 'discovered' by Jarves in a church in Venice, an episode described, without naming the artist, in the introduction to the present work, and later, in a detailed footnote, Jarves writes admiringly of Tilton's artistic potential. Jarves and Tilton became friends and together they searched picture dealers, pawn and curiosity shops of Italy and England for old masters. Both Neal and Jarves championed Tilton's work early on. However Tilton eventually fell out of Jarves' favor, and in his book *Art Idea* (1864), Jarves, with a severity that suggests an undisclosed sub-text, dismisses him as "a weak sentimentalist, having no solid foundation of knowledge or inventive force, Tilton [sic] goes backward rather than forward, thus disappointing the hopes of many who were attracted to him in the early part of his career by the delicate sensuousness of his style and apparent promise of truthful work."

In October of 1864, perhaps in response to Jarves' harsh assessment, Neal published a long, admiring article on Tilton's career in *The Northern Monthly*, describing his long acquaintance with the artist and Jarves' association as well. After an account of Tilton's success in Roman art circles, Neal continues: "Meanwhile, [Tilton] had been writing a book, which appeared in London about 1854, under the title 'Art Hints, by James Jackson Jarves.' It dealt with Architecture, Sculpture and Painting, and apart from a certain mistiness - a sort of metaphysical, esthetic dreaming, nearly allied to the transcendentalism of Carlyle, it was, in all that concerns painting, a book of uncommon truth and originality, and crowded with bold, new, adventurous thought; but Mr. Jarves, who always holds trumps, managed to carry off all the honors, and to keep them; though the book itself is substantially Tilton's, and especially in whatever distinguishes it from the speculations of a writer with no feeling for the art, and with very little knowledge for the subject." Later, in his book *Portland Illustrated* (1874), Neal reaffirmed the attack on Jarves more emphatically: "Perhaps you have met with a volume entitled *Art Hints*, by Mr. James Jackson Jarves, published at London in 1855 or rather I should say, purporting to be the work of Mr. Jarves; for the book was not his, but Tilton's. All the criticisms, and every thought having relation to the art of painting must have proceeded from Tilton, for with all his pretensions, Mr. Jarves was no judge of painting or pictures, when I knew him about 1855 I should say."

In addition to his fame as a novelist and poet, Neal is acknowledged as one of America's first art critics; an anthology of his art criticism was published in 1943. His pencilled notes and markings appear sparsely in the text here, and a pencilled index of points of interest appears at the end, with several relating to Tilton. In our time J. R. Tilton is essentially forgotten, but he clearly caused a stir in his own time, receiving major commissions on both sides of the Atlantic, and this volume evokes an overlooked episode in 19th century American painting and art criticism that deserves further study.

WITH THE RARE BROADSIDE, EXTRA


First edition of this translation of Orlandi's *Abcedario Pittorico*, with a rare, separately published broadside bound in. Orlandi's work is in three sections: Cyphers of print makers, illustrated in facsimile; "The Initial Letters used by Engravers for their Marks"; and "An Alphabetical Index of the Christian Names; and Surnames of the Engravers, &c." The broadside, of the same period, offers a systematic pantheon of painters from Cimabue ("the Father of the first Age, or Infancy of modern Painting") to Carlo Maratti, listing by whom the artists were influenced, where they were active, what they were known for,
and when they died. Interesting views of English 18th century art criticism. ESTC lists numerous copies of the Orlandi, but only 4 copies of the broadside (Yale, Getty, BL and Bodleian.) noting "possibly intended to accompany an edition of Repertorium-sculptile-typicum."

6. PILES, Roger de. Dissertation sur les ouvrages des plus fameux peintres. Paris: Chez Nicholas Langlois, 1681. 12mo, contemp. calf, ruled in gilt; spine with raised bands, gilt compartments; sm. gilt leather heraldic book plate mounted in top compartment. Pp. [xiv], 140; (3), 38, (1). Bookplate of pioneer Chicagoan J. Young Scammon. Old library markings on initial blank; a very good, partially unopened copy. $450.00

First edition? The Bodleian catalogues its 1681 copy as quarto, but it is signed identically in alternating 8s and 4s as ours. A classic text in a crucial theoretical debate of the time over the priority given to composition or color as the foundation of painting. Piles was the chief defender of color against the formalist "Poussinistes", and was a great admirer of Rubens, whose separately paged biography he provides, along with analyses of Rubens pictures in the collection of the Duc de Richelieu, to whom the book is dedicated. A similar debate would be revived 200 years later with the arrival of the Impressionists.


Sole edition. A presentation copy, inscribed "To G. More Esquire from the Author." A rare treatise, perhaps a mongrel offprint related to Memes' larger work, History of Sculpture, Painting and Architecture, (Edinburgh: 1829,) a popular work published in the UK and America. Memes (1795-1858) was a Scottish minister and prolific author of fiction, art history and biographical works on Napoleon and Josephine, the sculptor Antonio Canova, and William Cowper, whose poems and letters he edited. A member of scientific societies, he was the first to translate Daguerre's treatise on the daguerreotype into English. The present work is not recorded on OCLC; COPAC records a single copy at Glasgow.

8. (Sculpture - Robert Burns.) Sculpture. Tam O' Shanter, Souter Johnny, The Landlord and Landlady, Executed by Mr. James Thom. and Illustrative of Tam O'Shanter, a Tale, By Robert Burns. New York: Printed by J. Booth & Sons, 1833. 8vo, stitched. Pp. 32. First few leaves moderately foxed; very good. $135.00

A guide for viewing the famous group of stone sculptures of Burn's characters, by the self-taught sculptor James Thom. The life-size figures were sent on tour both in Gt. Britain and America to great acclaim. The text here describes the scene in Burns' poem from which the figures are derived, and presents critical reception in the press in American and English papers. Probably issued by the American Academy of Fine Arts, where the group was exhibited. Imprints 18040.


12. (Catalogue - Venice.) **Catalogo degli Oggetti D’Arte Contenuti nella I. R. Accademia di Belle Arti in Venezia.** Venezia: Grimaldo, 1853. 8vo, yellow decorative printed wrappers. Pp. 20. Running damp stain to some leaves; a nice copy nonetheless. $100.00


First edition of the first catalogue of Munich's Alte Pinakothek, one of the oldest and finest museum of Old Masters. Dillis was a painter and distinguished curator who helped to form the Pinakothek collections. In the present initial catalogue, 443 paintings are described and indexed. Scarce.


First edition of the French translation of the first catalogue of Munich's Alte Pinakothek, one of the oldest and finest collections of Old Masters. 443 paintings are described and indexed. Scarce. A clean, fresh copy.


18. (Catalogue - France) **Notice des Tableaux, Statues, Vases, Bustes, etc. Composant le Musée Spécial de l'École Francaise.** Versailles: [1801]. 12mo, orig. blue paper wrappers, stitched. Pp. 123. Light running tidemark from damp, otherwise a very good copy. $225.00

First public guide to the newly established national collection of French art, issued for touring foreigners. 384 paintings and sculptures are listed, many with explications, along with ceiling frescoes and large sculpture, both interior and garden.


With facsimiles of artist's signatures.

Foxed, first title dusty, with right blank margin reduced by tearing or paper flaw, no loss; last two wanting title wrappers. $275.00

Nice gathering of four Boston painting exhibition catalogues (one incomplete), together listing more than 800 American and Old Master works, with their owners. The first is from Chester Harding's gallery, and features mostly his own paintings, and those of Thomas Doughty, Alvin Fisher and Francis Alexander. The Pratt's catalogue, unrecorded in Imprints, lists mostly living American artists, including paintings by the proprietor Henry Pratt, J. J. Audubon, Thomas Cole, Asher Durand, William Dunlap, and numerous Boston artists and others. The Athenaeum catalogues show the influx of old master paintings, with paintings attributed to Rembrandt, Titian, Caravaggio, Poussin, Veronese, Parmegianino, etc., mixed with numerous Americans, and lists of miniatures as well. Imprints 24823, 23498, 11450, all in a few copies only, almost none outside Massachusetts libraries.


A condensed catalogue of the collection of over 3200 painting, prints, drawings, sculptures, medals, etc. assembled by the artist/collector Charles de Graimberg. Very scarce.

22. (Catalogue.) Catalogue des Tableaux exposés au Musée de la Ville de Bruxelles, établi dans les batimens de l'ancienne cour.... Bruxelles: Chez Bols-Wittouck, Imprimeur de la Ville, 1835. Sm. 8vo, orig brown wrappers, printed within ornamental border; stitched. Pp. 72. Edges of wrappers a little frayed; nevertheless a very nice copy. $90.00


89 paintings including those of Cole, West (a series of scenes from Shakespeare,) Catlin, Allston and Trumbull. The text is taken mostly with casts and early examples and cast of antique sculptures. Paintings, including those of Cole, West (a series of scenes from Shakespeare), Catlin, Allston, Imprints 34528. OCLC records 2 copies: Arizona State and NYHS.

24. (Auction Catalogue) American Art Galleries. Catalogue of the Private Collections of Modern Paintings Belonging to Mr. Beriah Wall and Mr. John A. Brown, of Providence, R.I. To Be Sold At Auction, Without Reserve, Tuesday, Wednesday & Thursday Evenings March 30th, 31st and April 1st, at Half-Past Seven O'Clock At Chickering Hall, Fifth Ave., cor. Eighteenth St. New York: 1886. 12mo, orig. cloth gilt. Pp. 93, a.e.g. Printed in red an black. Minor external wear. $425.00

A major sale, fully priced in manuscript, with all buyers recorded. The collection was heavy on French salon painters and others - Corot (incl. his major work "Forest of Fontainebleau"), Delacroix, Isabey, Bougereau, Bonheur, Theo. Rousseau, Vernet, Daubigny, etc. - with a few significant American entries, including Homer, Innes, and Heade. With brief biographies of most artists. Rare; OCLC locates 2 copies, at the Brooklyn Museum and Philadelphia Museum of Art.

Major collection of 251 paintings acquired over several generations, including 58 listed as by Rubens, 9 by Rembrandt. A rare catalogue, not on OCLC.