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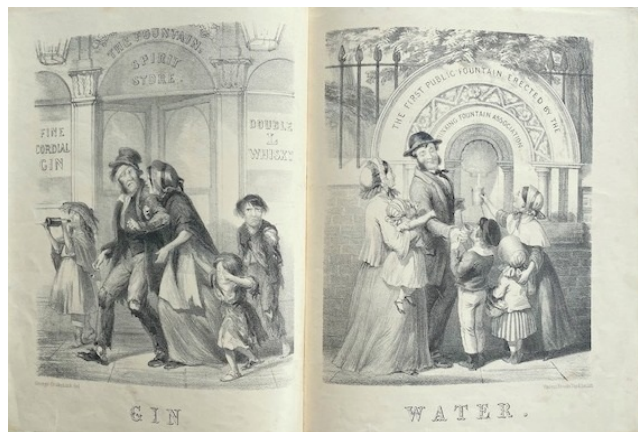
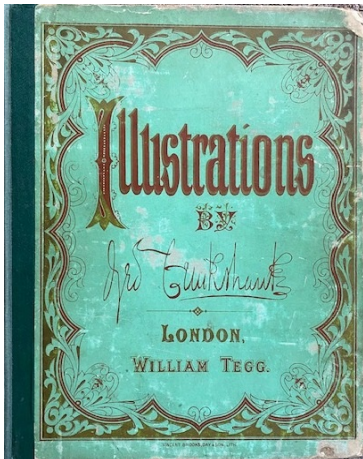


17th - 20th Century Works Relating To Art: Including Catalogues, Auctions, Essays, etc.

1. (Artists' Fund Society.) *Constitution and First [-Tenth] Annual Reports of the Artists' Fund Society of the City of New York. 1861 [-1870]*. New York: G. A. Whitehorne, 1861-1870. Bound volume of 10 reports, 12mo, 3/4 calf, marbled boards. raised bands. With all but one printed front wrapper bound in. Binding rubbed at extremities, front endpaper detached; fine within. \$850.00

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.

2. CRUIKSHANK, George. *Eighty-Two Illustrations on Steel, Stone and Wood. With letter-press description*. London: Willam Tegg, nd [1870]. 4to, original decorated glazed paper boards, cloth spine. Pp. 80. Double lithograph frontispiece, 10 steel engraved plates, numerous text cuts. Boards rubbed, light foxing, some soiling to blank guard leaves, but plates generally clean. A sound copy. \$325.00



Scarce compilation of Cruikshank's later illustrations, made up of large-paper proofs from the publisher's catalogue. BLC.

3. ÉNAULT, Louis. *Paris-Salon Triennal 1883*. Paris: E. Bernard et Cie., 1883. 8vo, full brown morocco by MacNamee, ruled in gilt, raised bands, gilt compartments, elaborate triple-roll inner dentelles, marbled endpapers. Pp. xii, 81. With 36 phototype plates of paintings. A little rubbed at edges, about fine. \$175.00

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.

4. 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?

5. JARVES, James Jackson. *Art-Hints. Architecture, Sculpture, and Painting*. London: Sampson, Low, Son & Co., 1855. 8vo, original cloth. Pp. xv, 398 + 6 pp. ads. Soiled and rubbed; spine rather chipped; internally a decent copy. \$850.00

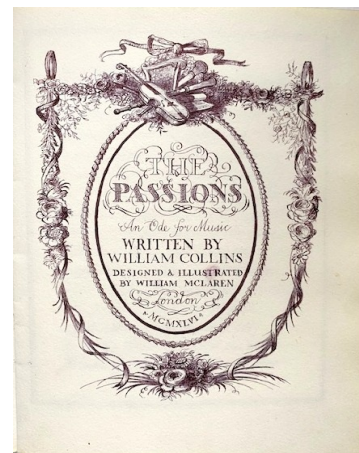
First edition, and an interesting association copy, of this early critical work purportedly by Jarves, the pioneering American connoisseur and collector of early Italian paintings. This copy belonged to the Maine poet, journalist and early critic John Neal, and was inscribed to him in London in May of 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.

6. McLAREN, William, Scottish painter, illustrator and decorative artist. *The Passions. An Ode for Music. Written by William Collins. Designed & Illustrated by William McLaren. London. A.D. MCMXLVI.* Manuscript in pen & blue and purple inks. Sm 4to, orig. lettered paper wrappers, stitched. Title + 8 pp. Illus. A single small water spot on title, otherwise fine. London, 1946. \$950.00

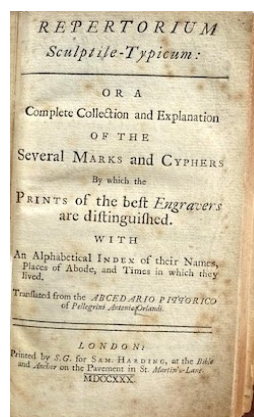
An exquisite illustrated calligraphic manuscript, executed by a 26 year-old McLaren, best remembered as the illustrator of Beverly Nichol's popular series of garden books. The manuscript includes an elaborate ornamental title, within a frame of floral garlands with a cluster of musical instruments at top, three half-page vignettes, and the text in blue ink in a fine calligraphic hand, within neat triple-rule borders. A youthful tour-de-force, executed while McLaren studied under the noted illustrator Joan Hassall at the Edinburgh School of Art, the manuscript mimics French engraved books of the 18th c., and reflects the profound grasp of the decorative arts of earlier times that was to characterize his lifetime work. According to a note laid in, Hassall "gave him much encouragement" and chose Collins' 18th c. poem for McLaren's treatment; the note also states that "a few copies were made for presentation to friends."



Neglected for a time, McLaren was the subject of an acclaimed 2010 documentary "William McLaren: An Artist Out of Time," which properly revived interest in the artist's accomplishments in book design, illustration decorative arts and great house mural painting. A reviewer at the time wrote, "The 20th century is wholly absent within [his] design which is what makes McLaren's art unique and rather fascinating. Throughout the 60's and 70's the design and craft of the artist's imagery belongs to another time entirely. Both the visual denial of his own time and the context of his portraiture would be interesting starting points for further film projects, perhaps incorporating some of the artist's compositional devices into the frame. Resoundingly, Hickey and Mitchell have replaced McLaren's unmarked grave in Cardenden with two headstones, one carved, the other on screen, an acknowledgment of a life's work that may have otherwise remained unseen."

WITH THE RARE BROADSIDE, EXTRA

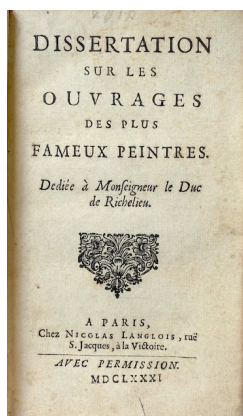
7. ORLANDI, Pellegrini Antonio. *Repertorium Sculptile-Typicum: Or a Complete Collection and Explanation of the Several Marks and Cyphers by Which the Prints of the best engravers are distinguished.* 12mo, pp. 69, (1). [with] *An Historical and Chronological List of the Painters.* London: Printed by Tho. Aris, for S. Harding, the Bible and Anchor on the Pavement in St. Martin's-Lane. Price 6d., nd. Broadside, 14 x 18 ¼ inches. London: Printed by S.G. for Sam. Harding, 1730. 12mo, modern 3/4 calf, marbled boards, with the broadside bound in at rear. Broadside trimmed close, folded and reinforced at fold; a very good copy. Contemp. ownership signature "W. H. Ibbett." \$750.00



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*."

8. 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.

9. PILKINGTON. Matthew. *A General Dictionary of Painters; Containing Memoirs of the Lives and Works of the Most Eminent Professors of the Arts of Painting, From Its Revival, By Cimabue... To the Present Time*. A New Edition. London: Thomas McLean, 1824. 2 vols, 8vo, half calf, marbled boards. Pp. xxxvi, 543; 568. Edges rubbed, first few leaves of each volume foxed; very nice copies, near fine internally. \$100.00

10. (Sculpture.) [MEMES, John Smythe]. *Essay on the History of Sculpture, Ancient and Modern*. Np: nd [Edinburgh? 182-?]. Quarto, orig. plain wrappers, disbound. Printed in double columns. Pp. 40, *33-*48. Disbound; evenly browned, outer leaves chipped; a good copy. \$175.00

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.

11. (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. WYATT, M. Digby. *Notices of Sculpture in Ivory. Consisting of a Lecture on the History, Methods, and Chief Productions of the Art. Dellivered at the First Annual General Meeting of the Arundel Society, on the 19th June, 1855.* London: Office of the Arundel Society, 1856. 4to, orig. ornamental boards, printed in two colors, old cloth tape spine, neatly done. Pp. (v), 54, uncut. Frontis. + 7 plates, comprising 9 mounted albumen photos. Boards moderately rubbed and abraded, light foxing and offsetting. A very good copy. \$375.

First edition. By the influential architect and historian, whose collaborations with Owen Jones at the time of the Great Exhibition dominated subsequent Victorian design.



13. (Catalogue.) *Explication des ouvrages de peinture et de sculpture de l'Ecole Moderne de France, exposés dans le Musée Royal du Luxembourg, destiné aux artistes vivants.* Paris: Vinchon Fils et Successeur de Mme de Ve Ballard. Imprimeur des Musée Royaux, 1840. 12mo, modern plain blue wrappers, stitched. Pp. 48. \$100.00

14. (Catalogue - Louvre.) *Notice Des Tableaux de la Galerie Espagnole Exposés Dans les Salles du Musée Royal Au Louvre.* Paris: De L'Imprimerie de Crapelet, 1838. 12mo, plain wrappers. Pp. 117. Wrappers a bit soiled and chipped. \$150.00

15. (Catalogue - Louvre.) *Supplément a la Notice des Antiques du Musée, contenant l'indication des monuments exposés dans la Salle des Fleuves.* Paris: L. P. Dubray, 1814. 12mo, orig. paste paper wrappers, stitched. Pp. 24. Fine. \$125.00

Descriptive catalogue of the antique sculptures in the Salle des Fleuves at the Louvre, often with details of provenance. A preliminary text gives a history of the Salle. Scarce.

16. (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

17. (Catalogue - Vienna) K. K. *Akademie der Bildenden Kunste. Katalog der Gemälde-Galerie.* Vienna: K. K. Akedemie der Bildenden Kunste, 1900. 12mo, orig. pebbled cloth. Pp. 488, misnumbered "788". Front endpaper detached, small running stain to bottom of first few leaves; else very good. \$50.00

18. (Catalogue - Munich) DILLIS, Johann Georg von. *Verzeichniss der Gemälde in der königlichen Pinakothek zu München.* Munich: 1838. 12mo, orig. printed pink paper boards. Pp. xxx, 346, folding plate (plan & elevation.) Binding moderately foxed, rubbed at extremities, minor soiling, scattered foxing; a very good copy. \$275.00

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

19. (Catalogue - Munich.) DILLIS, Johann Georg von. *Catalogue des Tableaux dans la Pinacothèque Royale a Munic.* Munich: 1839. 12mo, orig. printed boards. Pp. xxiv, 346, folding plate (plan & elevation.). Lacks front endpaper, else fine. \$125.00

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.

20. (Catalogue - Munich) *Katalog der Gemälde-Sammlung der Kgl. Alteren Pinakothek in Munchen. Amtliche ausgabe.* Munich: Durck von Knorr & Hirth, 1884. 12mo, orig. printed boards, cloth spine. Pp. 297. Minor browning; fine. \$50.00

21. (Catalogue - Munich - Antiquities) BRUNN, Heinrich. *Beschreibung der Glyptothek König Ludwig's I. Vierte auflage.* Munich: 1879. 12mo, orig. printed boards. Pp. vi, 284. A fine copy. \$45.00

22. (Catalogue - France) *Notice des Tableaux, Statues, Vases, Bustes, etc. Composant le Musée Spécial de l'École Française.* 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.

23. (Catalogue - Rijksmuseum) *Beschriving de Schilderijen op 's Rijks Museum te Amesterdam.* Amsterdam: Frans Buffa & Zonen, 1872. 12mo, orig printed wrappers. Pp. xv, (1), 256. Spine chipped, signature split, otherwise very good. \$45.00

With facsimiles of artist's signatures.

24. (Catalogue - American) *Catalogue of Paintings at the Artist's Exhibition, in Harding's Gallery, School Street, Boston.* Boston: J. H. Eastburn, printer, 1834. Pp. 8 [(should be 12). [with:] [caption title:] *Catalogue, &c.* [Pratt's Gallery, Boston, 1835]. Pp. 8. [with:] [caption title:] *Catalogue.* [Athenaeum, Boston, 1832.] Pp. 8. [with:] [caption title:] *Catalogue.* [Athenaeum, Boston, 1834.] Pp. 8. 8vo, removed. 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.

25. (Catalogue - Heidelberg.) LEGER, Alfred,. *Courte Explication des Monuments de l'Art qui composent la galerie des antiquités du chateau de Heidelberg fondée par Monsr. le comte Charles de Graimberg. Extraite du grand catalogue historique écrit par le professeur Alfred Léger.* Heidelberg: D. Pfisterer, 1842. 8vo, orig. green paper wrappers. Pp. lxii, 135. \$185.00

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

26. (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

27. (Catalogue.) *Catalogue of Paintings and Sculpture, Exhibited by the American Academy of the Fine Arts, May, 1828. Their Fourteenth Exhibition.* New York: Rutgers Press, William A. Mercein, printer to the Academy, 1828. 8vo, stitched. Pp. 27; 13-16. Top margin browned, running light water tide mark. Good. \$200.00

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.

28. (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 and 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, Bouguereau, 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.

29. (Auction Catalogue.) *Catalogue des Tableaux des écoles Flamande, Hollandaise, Italienne, Française et Espagnole, qui Composent La Magnifique Galerie Délaissée par M. Schamp D'Aveschoot, de Gand.* Gand: Librairie Générale de H. Hoste, 1840. 8vo, orig. printed yellow wrappers. Pp. 109, uncut & partly unopened. Blank corner piece torn from front wrapper, small library stamp, some wear to spine; a very good copy. \$145.00

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