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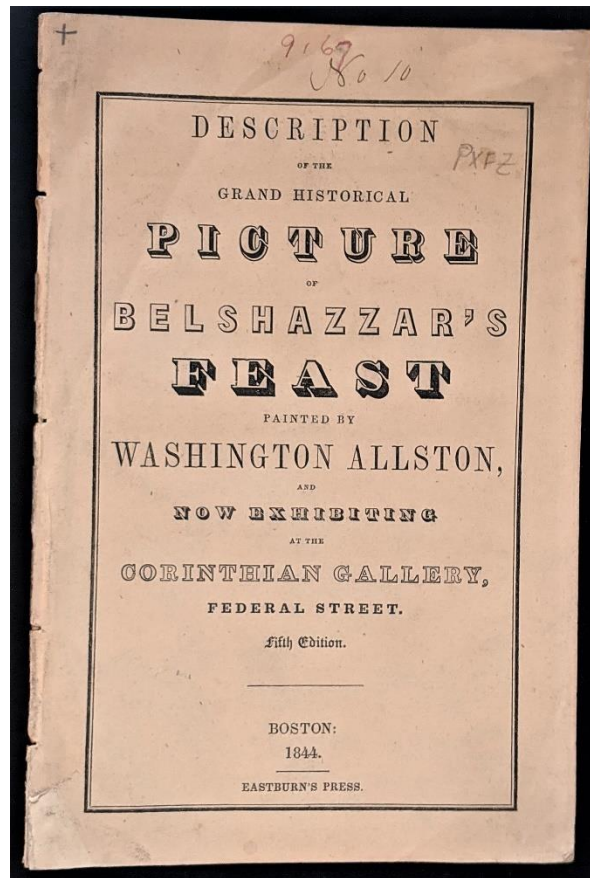
List 32, New Series

19th Century American Art Catalogues



Washington Allston, William Dunlap, John Trumbull,
Benjamin West, Thomas Doyle & Thomas & Sons Auctioneers,
Boston Athenaeum, Dusseldorf Gallery, New York Academy,
Vanderbilt Collection

“THE SCENE IS THE BANQUET HALL OF THE PALACE”



1. Allston, Washington. *Description of the Grand Historical Picture of Belshazzar's Feast Painted by Washington Allston, and now Exhibiting at the Corinthian Gallery, Federal Street.* Boston: Eastburn's Press, 1844. \$ 225.00

8vo. 213 x 140 mm., [8 ¼ x 5 ½ inches]. 8pp. Original printed wrappers, removed from a pamphlet volume, wanting the rear wrapper.

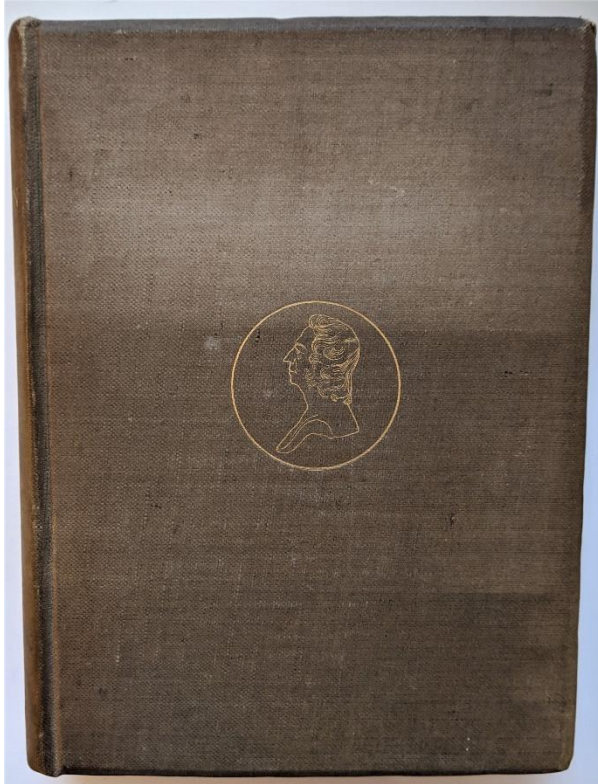
Rare exhibition pamphlet that opens with the 29 verses from Chapter V of the Book of Daniel which begins, “Belshazzar the King made a great feast to a thousand of his lords, and drank wine before the thousand.” This is followed by detailed description of Allston’s painting, with emphasis on the composition structure and color of the work. The painting is presently in the collections of the Detroit Institute of Art.

OCLC cites one copy of the pamphlet in the microfilm collections of the New York Public Library.

For an image of the painting see <https://www.dia.org/art/collection/object/belshazzars-feast-24436> (668)

A COMPLETE PICTURE OF WASHINGTON ALLSTON AND THE TIME IN WHICH HE LIVED

2. (Allston). Flagg Jared B. *The Life and Letters of Washington Allston. With Reproductions from Allston's Pictures.* New York: Charles Scribner's Sons, 1892. \$ 45.00



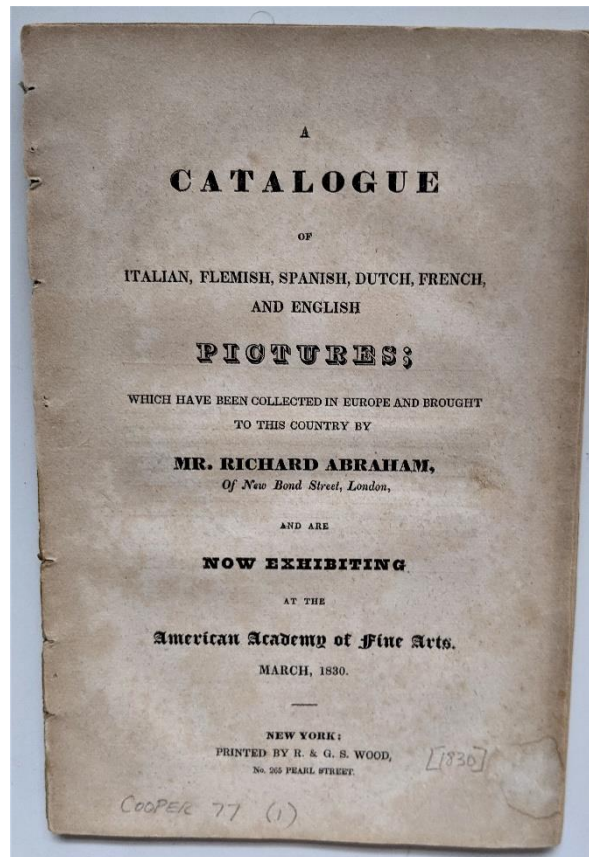
8vo. 245 x 180 mm., [9 ½ inches x 7 inches]. xvii, 435 pp. Illustrated with 18 plates. Original publisher's cloth, medallion on upper cover, and title and author gilt on spine. Binding a bit soiled and lightly faded, but sound and attractive. Bookplate of Sturgis Library on front pastedown and library stamp in margins of the title-page and plates.

First edition. Standard work on the life and paintings of Washington Allston, one of America's first important artists to study on the Continent and apply the taste and techniques to the American landscape and portraiture. "He accompanied [John] Vanderlyn to France, reveling there in the art treasures Napoleon had accumulated from all Europe, and developed the richness of color that came to characterize many of his paintings."

Jared Bradley Flagg was the nephew of Allston who studied under the master along with his brother George W. He was a noted portrait painter and was elected into the National Academy of Design in New York in 1849.

Fielding, *Dictionary of American Painters*, pp. 7, 122. (598)

THE INTERNATIONAL ART MARKETS COMES TO NEW YORK & IT WAS HERE TO STAY



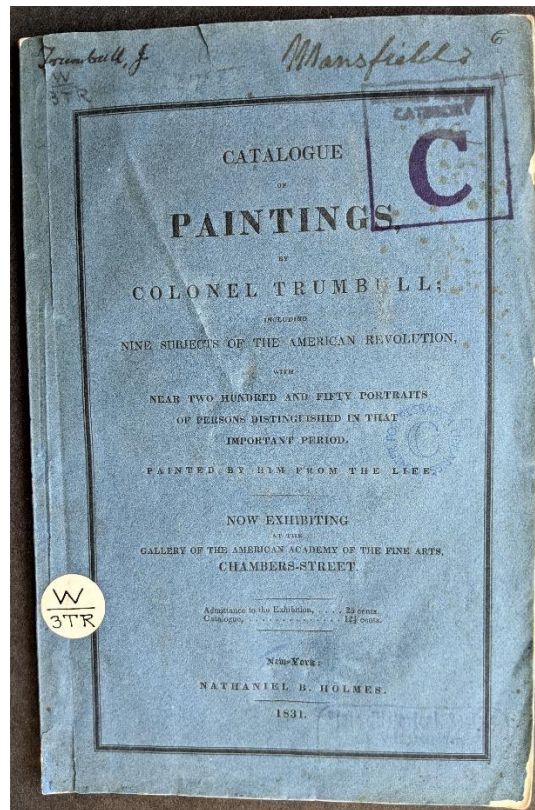
3. American Academy of Fine Arts. *Catalogue of Italian, Flemish, Spanish, Dutch, French, and English Pictures; which have been Collected in Europe and Brought to this Country by Mr. Richard Abraham, of New Bond Street, London and are Now Exhibiting at the American Academy of Fine Arts, March, 1830.* New York: Printed by R. & G. S. Wood, [1830]. \$ 250.00

8vo. 210 x 125 mm. [8 x 5 ¼ inches]. 54 pp. Removed from pamphlet volume; paper stock lightly toned at margins; newspaper article from the *Evening Star* dated 1834 is pasted to final blank. With faults a good copy.

First edition. Well documented exhibition catalogue containing paintings, mostly by 17th and 18th painters, with some examples from contemporary painters working in the classical style. The descriptions are detailed in a manner that distinguishes this publication from others of the period, as it contains both biographical information on the artist as well as a critique of the style, composition and color of the work of art.

This is an early example of America's entry into the international art market and the beginnings of the establishment of an "American taste" for paintings and objects of art. (670)

“THE CHIEF, THE MOST PROLIFIC, AND THE MOST COMPETENT
VISUAL RECORDER OF THAT HEROIC PERIOD.”



4. American Academy of Fine Arts. (Trumbull, John). *Catalogue of Paintings of Colonel Trumbull; Including Nine Subjects of the American Revolution, with Near Two Hundred and Fifty Portraits of Persons Distinguished in that Important Period. Painted by Him from the Life. Now Exhibiting at the Gallery of the American Academy of the Fine Arts, Chambers-Street.* New York: Nathaniel B. Holmes, 1831. \$ 250.00

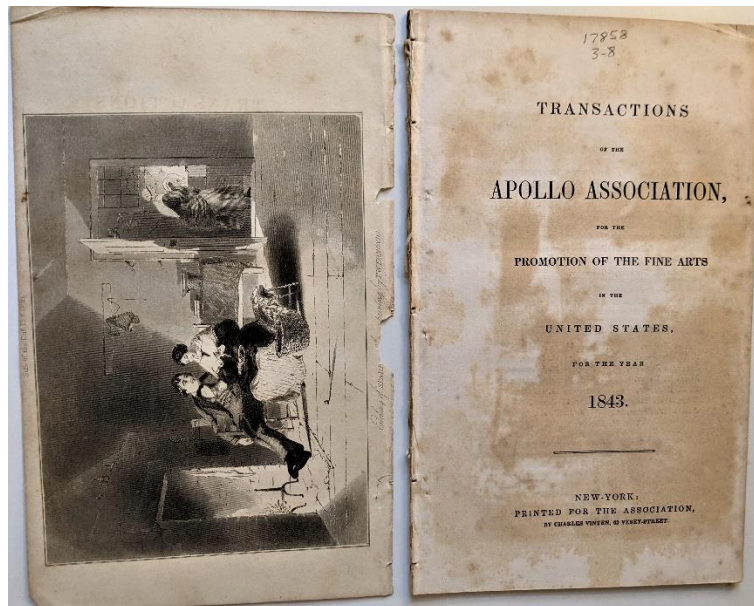
8vo. 220 x 140 mm., [8 ½ x 5 ½ inches]. 35 pp. Original blue paper printed wrappers; some soiling to wrappers and a few chips to the edges and a 3-inch tear at the crease of the spine; with a library shelf mark and a stamp with the letter “C” on the front wrapper; with faults a good, sound copy.

Extra-ordinary catalogue of an exhibition of works of John Trumbull, (1756-1843), which were placed on display in the galleries of the American Academy of Fine Arts to commemorate the events of the American Revolution. Included are detail descriptions of three of his most famous works, *The Battle of Bunker Hill*, *The Death of Montgomery*, and his *Portrait of Washington* as well as descriptions of the *Declaration of Independence*, *Surrender of General Burgoyne*, *Surrender of Cornwallis*, and *The Resignation of Washington*. The exhibition includes 51 paintings in all, including a number of portraits and subject paintings taken from the New Testament.

“His *Death of Montgomery* is considered one of the most spirited battle-pieces ever painted. His portraits of General Washington are of the greatest interest and his portrait of Alexander Hamilton might be called his best work. . . His works still hold their rank not only for their historical interest, but for their artistic merit” (Fielding).

Appleton's Cyclopaedia of American Biography, VI, pp. 168-69. Mantle Fielding, *Dictionary of American Painters*, pp. 373-74. (682)

A RECORD NUMBER OF 1452 SUBSCRIBER'S FOR THE YEAR 1843



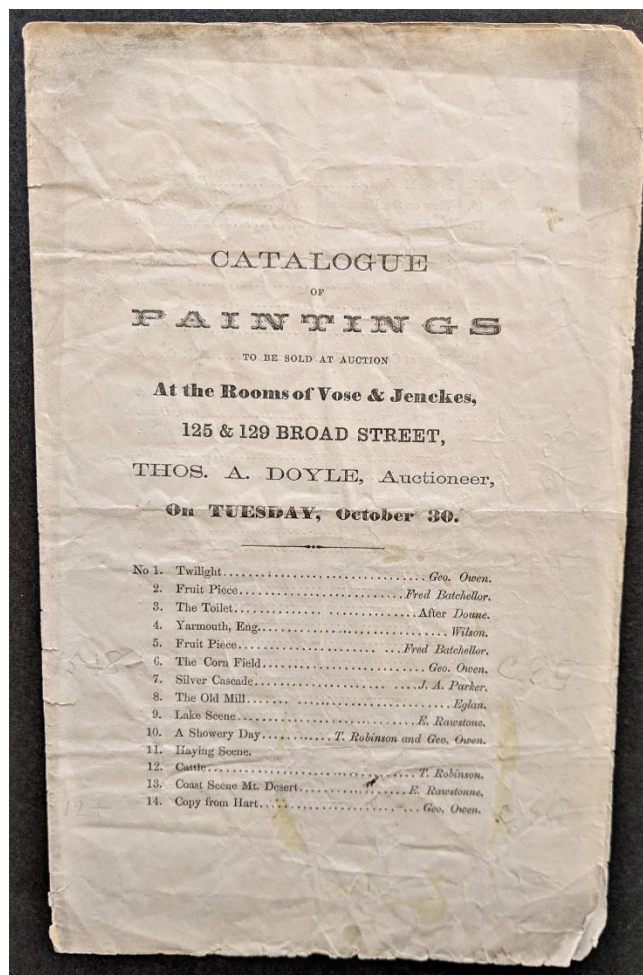
5. (American Art). *Transactions of the Apollo Association, for the Promotion of the Fine Arts in the United States for the Year 1843*. New York: Printed for the Association, [1844]. \$ 175.00

8vo. 218 x 130 mm., [8 ½ x 5 ¼ inches]. 38 pp. Wood engraved frontispiece, (detached, with piece missing from caption). Pamphlet removed from binding; text foxed.

Issued annually from 1839 to 1943, this being the final issue of the association. The wood engraved image is of etching by F. W. Edmonds and depicts a setting of a happy couple before a fire. The text of the pamphlet includes an annual report, the results of a lottery of 51 works of including artwork by Thomas Cole, John Audubon, J. G. Chapman and A. B. Durand.

Not in Imprints and only the copy at AAS is cited in OCLC. (678)

EARLY AMERICAN ART AUCTION CATALOGUE



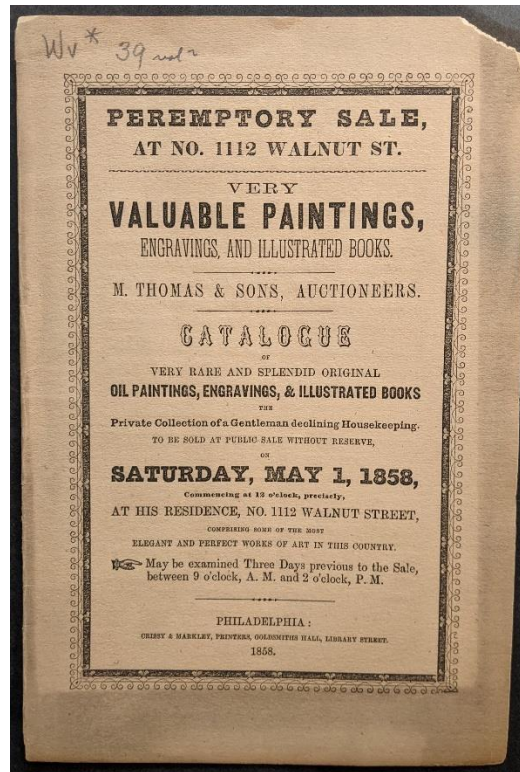
6. (American Art Auction Catalogue). *Catalogue of Paintings to be Sold at Auction at the Rooms of Vose & Jenckes, 125 & 129 Broad Street, Thomas A. Doyle Auctioneer, on Tuesday, October 30.* N.p.; (New York, ca 1830). \$ 475.00

8vo. 240 x 150 mm., [9 ¼ x 5 ¾ inches]. 4 pp. Printed drop title. Margins show some discoloration, edges a bit fragile, otherwise a very good copy.

Unrecorded early American art auction catalogue, marked in pencil in places with prices by auction attendee. The auction includes landscapes, some religious paintings and portraits. Also included are sketches by Dr. Ruggles, painting by T. H. Mattison illustrating *Washington's Farewell*, and a view of Conway, N. H. by J. F. Cropsy. The auction includes 89 lots in all, and each is described with a title and name of the artist.

Not in OCLC or NUC. (679)

OIL PAINTINGS, ENGRAVINGS AND ILLUSTRATED BOOKS
BY BIRCH, DURAND, LEUTZE AND OTHERS



7. (American Art Auction Catalogue). Thomas, M. & Sons. *Peremptory Sale, at No. 1112 Walnut St. -- Very Valuable Paintings, Engravings, and Illustrated Books. Catalogue of Very Rare and Splendid Original Oil Paintings, Engravings, & Illustrated Books the Private Collection of a Gentleman declining Housekeeping. To be Sold at Public Sale without Reserve, on Saturday, May 1, 1858...at His Residence.* . .[Cover title]. Philadelphia: Crissy & Markley, Printers, 1858.

\$ 385.00

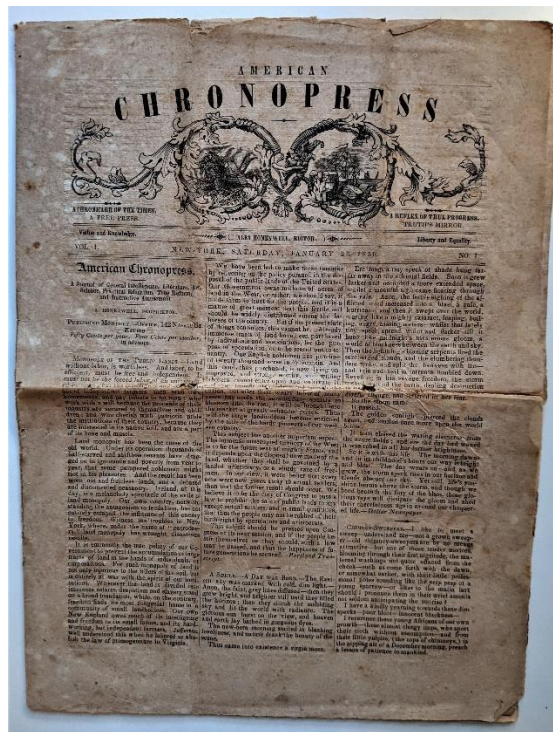
Large 8vo. 245 x 165 mm., [9 ½ x 6 ½ inches]. 8 pp. Orig. printed wrappers (top corner chipped).

Rare Philadelphia auction catalogue which lists 35 paintings and engravings by T. Birch, A. B. Durand, E. Leutze., and others, and 37 elegantly illustrated books. Moses Thomas and Sons appear to have begun business in Philadelphia in 1823 and continued in business until 1906, moving a number of times in and around Center City during its 73 year of existence.

This catalogue appears to quite rare. No copy is cited in OCLC and McKay cites only one copy at Historical Society of Philadelphia. Does not appear in the Library Catalogue database.

McKay, *American Book Auction Catalogues*, 756. See McKay pp. 29-33 for information on Philadelphia auctioneers and Moses Thomas in particular. (686)

A CHRONICLER OF THE TIMES -- A REFLEX OF TRUE PROGRESS -- A FREE PRESS --
TRUTH'S MIRROR



8. (Art and Science Newspaper). *American Chronopress. A Journal of General Intelligence, Literature, Art, Science, Practical Education, True Reform, and Instructive Amusement.* New York: January 26, 1850. \$ 300.00

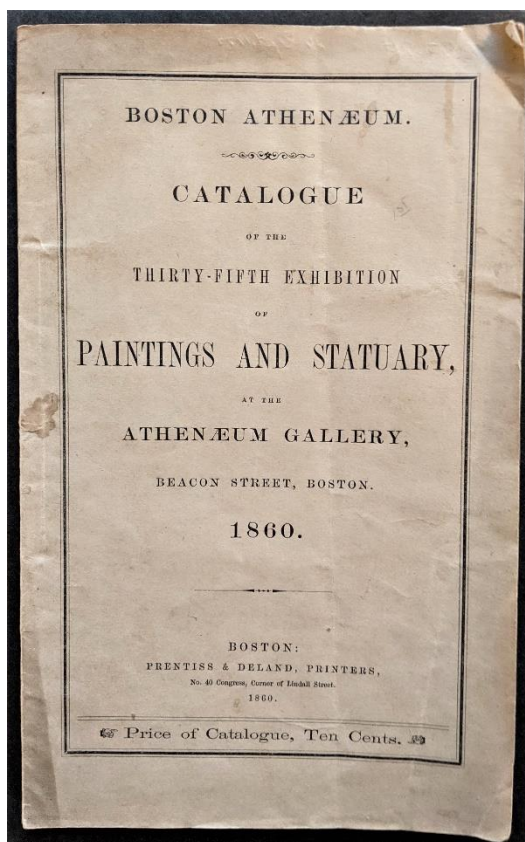
Folio. 310 x 230 mm., [12 x 9 inches]. 8 pp. Decorated at the masthead with woodcut illustration depicting art and manufacturing. Printed on thin paper stock, folded and partially separated at folds, uniformly brown with age, minor foxing.

Volume I, No. 1. Edited by Alba Honeywell and devoted to news on the arts and science and the cultivation of the American worker. Includes poetry and articles by noted England and American writers. There are articles on temperance and slavery as well, and a serious list of new publications, many of which are on sale, with prices listed, at the Honeywell's Publication Agency on Nassau Street in New York City.

Honeywell (1821-1916) was born and educated in Upstate New York and became a lawyer who worked with a number of noted firms in the upstate counties. In addition to his legal work he became interested in politics and he lectured widely on anti-slavery and temperance. In the mid 1840s he moved to New York City and worked in the newspaper business and in 1850 started a short-lived paper of his own.

Very rare American newspaper, not cited in OCLC or in the collections of the American Antiquarian Society. (677)

THE LEADING AMERICAN ARTISTS & LEADING AMERICAN COLLECTORS
AT MID-CENTURY AMERICA



9. Boston Athenæum. *Catalogue of the Thirty-Fifth Exhibition of Paintings and Statuary, at the Athenæum Gallery, Beacon Street, Boston, 1860.* Boston: Prentiss & Deland, Printers, 1860.

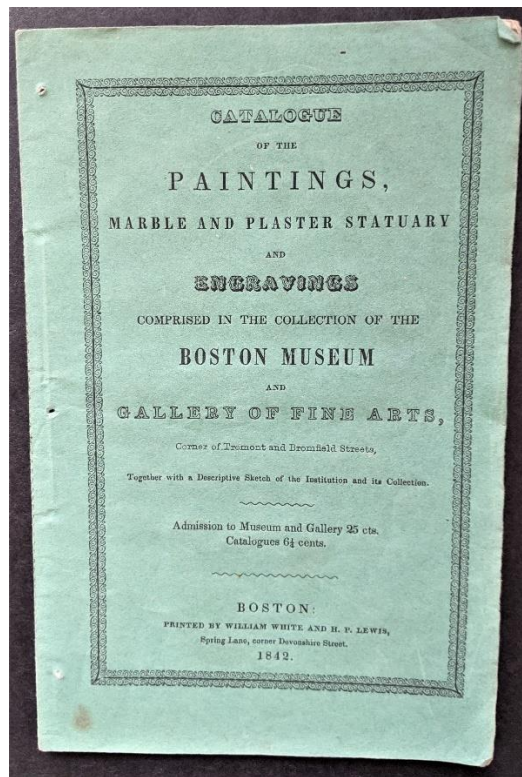
\$ 100.00

8vo., 235 x 145 mm., [9 ¼ x 5 ¾ inches]. 20 pp. Original printed wrappers, stitched as issued. Wrappers and paper stock showing some light soiling but otherwise a very good copy.

The director of the Athenæum Alfred Ordway and his committee consisting of Edward C. Cabot, Charles Codman, and G. Howland Shaw, put this exhibition together from the collections of the Athenæum and perhaps more importantly from the private collections that were being built at mid-century in Boston. The catalogue contains 67 select pieces of sculpture, many with annotations, and 334 paintings, drawings and watercolors, each with the donor's name attached.

The pamphlet offers a good look at the collecting patterns of the Boston elite and the names Adams, Beecher, Burgess, Kemble, Perkins, Sharpe, Tompkins are Boston notables that are repeated as owners of items throughout the catalogue. (688)

INCLUDING AN OBSERVATORY WHICH COMMANDS AN ENTIRE VIEW OF THE HARBOR



10. Boston Museum. *Catalogue of the Paintings, Marble and Plaster Statuary and Engravings Comprised in the Collection of the Boston Museum and Gallery of Fine Arts. . . Together with a Descriptive Sketch of the Institution and its Collections.* Boston: Printed by William White and H. P. Lewis, 1842. \$ 125.00

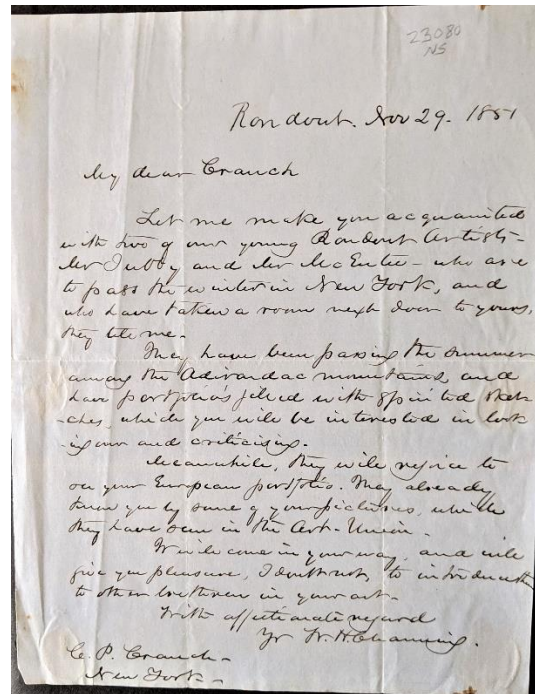
12mo. 183 x 120 mm., [7 ¼ x 4 ¾ inches]. 24 pp. Stitched as issued in original green printed wrappers. Very good copy.

Second edition, revised, originally published in 1841 in 20 pages. The Boston Museum and Gallery opened in 1841 and included pictures, statuary, water colors, drawings, and a natural history museum filled with botanical and animal specimens. It was established thirty years before the Museum of Fine Arts, Boston.

The paintings include works by European masters such as Brueghel, Velasquez, Guido Reni and a number of examples of the work of the Republican radical Salvator Rosi to name a number of the most prominent. The highlight of the collection is Thomas Sully's depiction of Washington's *Passage of the Delaware* which is well described in the catalogue by as well some of the works by Benjamin West, S. F. B. Morse, and H. C. Pratt. There is also a listing of the water colors and engravings in the collection as well as a short description of the Gallery's cabinet of curiosities.

OCLC lists four copies of the 1841 issue, and four copies of this issue at AAS, Harvard, NYPL and the Newberry Library. (672)

CHRISTOPHER PEARSE CRANCH AND THE HUDSON RIVERS SCHOOL



11. Channing, William Henry. Autograph Letter Signed to C(hristopher P(earse) Cranch in New York. Rondout, [New York], November 29, 1851. \$ 200.00

4to. 250 x 195 mm., [9 $\frac{3}{4}$ x 7 $\frac{3}{4}$ inches]. 1 p. 20 lines. Manuscript in ink on blue paper. Previous folds, hinged on verso, a few brown spots, bright & legible.

Autograph letter of introduction for two burgeoning artists to Christopher Pearse Cranch requesting that he examine the portfolios of the two artists. "Let me make you acquainted with two of our young Rondout artists—Mr. Inboy (?) and Mr. McEntee--who are to pass the winter in New York, and who have taken a room next door to yours." Channing goes on to say that they have spent the summer in the Adirondacks and have "portfolios filled with spirited sketches" for Cranch to criticize. It also mentions Cranch's pictures in the Art Union. Signed, "With affectionate regard yr W.H. Channing".

Christopher Pearse Cranch (1813-1892) attended the Harvard Divinity School, was a Unitarian minister, a Transcendentalist, poet, and a landscape painter in the manner of the Hudson River School. He studied in Europe, was elected to the National Academy of Fine Arts and his work is represented in the Boston Museum of Fine Arts.

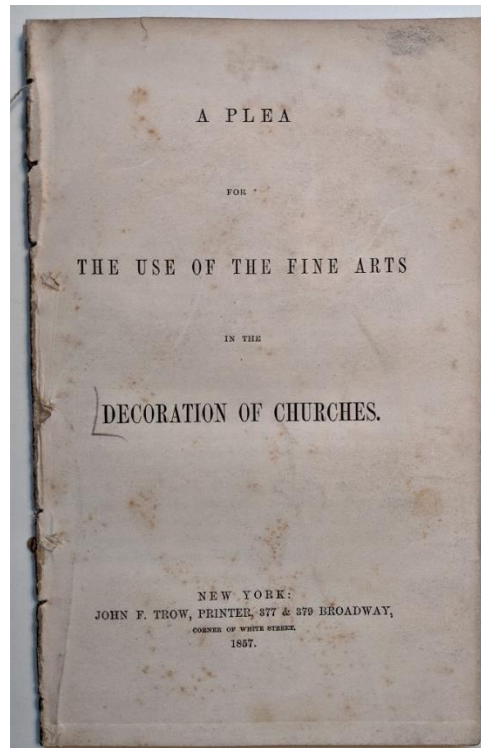
Jervis McEntee (1828-1891), also a Hudson River School painter, was a diehard member of the National Academy of Design's old guard and fiercely opposed to the influences of modern and avant-garde painting in Europe. McEntee studied with Frederic Edwin Church and was among the leading artists in New York in the late nineteenth century.

The writer, William Henry Channing, (1810-1884) a reform minded minister also of the Harvard Divinity School, was connected with Brook Farm.

Rondout, New York is the port of the town of Kingston on the Hudson that was settled by the Dutch in the seventeenth century. It was a favored site for painters, especially those of the Hudson River School, whose Romantic approach to depicting the Hudson River Valley, the Catskills, Berkshire, and White Mountains became one of America's first schools of painting.

See Mantle Fielding's *Dictionary of American Painters* for biographical references. (683)

ARTISTS AS LABORERS FOR THE GREAT GLORY OF GOD



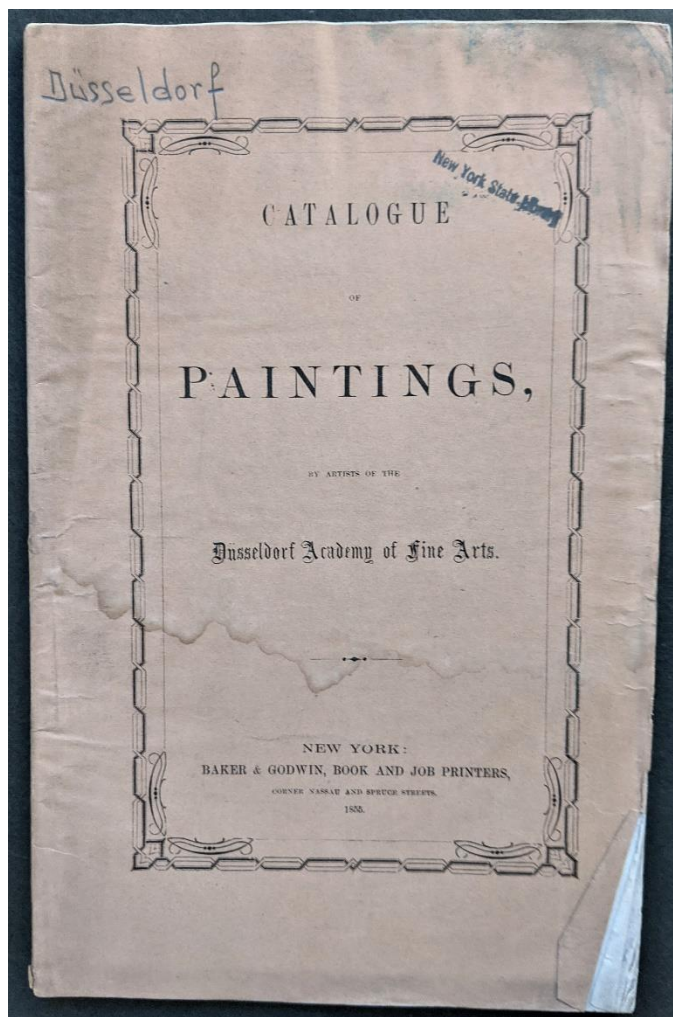
12. (Church Decoration). *A Plea for the Use of the Fine Arts in the Decoration of Churches*. New York: John P. Trow, Printer, 1857. \$ 175.00

8vo. 185 x 120 mm., [7 ¼ x 4 ½ inches]. 56 pp. Disbound.

Essay originally delivered before the Ecclesiological Society of Cambridge, England, a powerful force in the restoration of classical and medieval styles for church construction and decoration in both England and America. This anonymous essay was initiated after a visit to the Continent and a study of the use of fine art in the decoration of churches. "The subject to be discussed is, the employment of the arts of painting and sculpture in the decoration of churches, as auxiliaries to the worship of the Almighty God."

Not found in OCLC or NUC.

LESSING'S GREATEST WORK

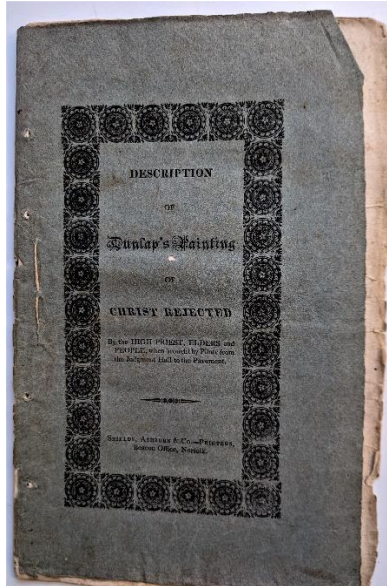


13. Dusseldorf Gallery. *Catalogue of Paintings by Artists of The Dusseldorf Academy of Art, Now on Exhibition at 548 Broadway, New York.* New York: Baker & Goodwin, Book and Job Printers, 1855. \$ 135.00

8vo. 225 x 140 mm., [8 ¾ x 5 ½ inches]. 52 pp. Original printed wrappers; uniformly soiled, waterstained, a few minor chips and spine a bit split, otherwise a sound copy. This copy with the stamp of the New York State Library on the front wrapper and title-page.

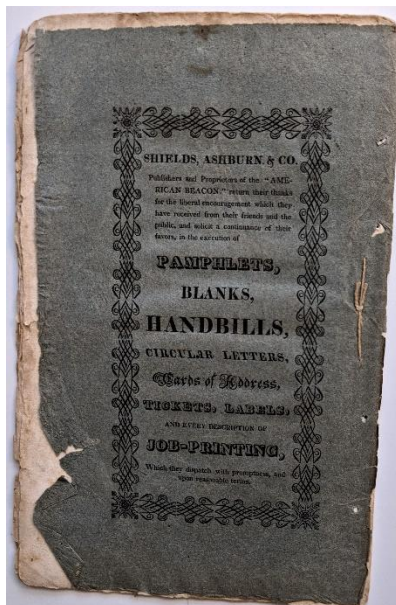
The Dusseldorf Gallery was established in 1849 and by 1855 was an established part of New York's art world. This catalogue contains descriptions for over 100 items, each well described and annotated. The first part of the catalogue describes the history of the Gallery and details about featured artists, Karl Friedrich Lessing and his work entitled, *Huss before the Stake*. Catalogues were issued by the Academy almost every year during the 1850's and the early 1860's, each featuring different works of art. (676)

RARE NORFOLK, VIRGINIA IMPRINT



14, (Dunlap, William) . *Description of Dunlap's Painting of Christ Rejected by the High Priest, Elders and People When Brought by Pilate from the Judgment Hall to the Pavement*. Norfolk, [Va.]: Shield, Ashburn & Co., [1822]. \$ 750.00

8vo. 230 x 150 mm., [9 ¼ x 5 ¾ inches]. 14 pp. Original blue paper printed wraps, stitched as issued. Decorated with an attractive ornamental border.



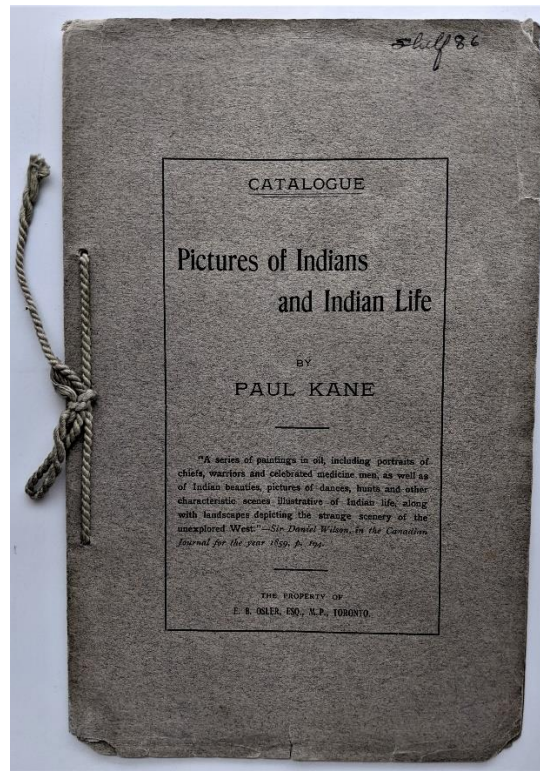
First edition. William Dunlap completed this painting at Norfolk, Va., in March 1822. The artist exhibited it at Norfolk during the spring months, at Philadelphia in June, and at Boston and Portland in July. Under the care of an agent the painting was subsequently exhibited in cities as far west as Urbana, Illinois.

“*Christ Rejected*” was finished in March, 1822, and placed on exhibition <in Norfolk Virginia>. Dunlap printed a pamphlet containing Benjamin West’s painting of the same title. He expressed his obligation to that painter’s treatment of the subject, but asserted that the composition, coloring, and principal figures were entirely his own” (BAL). See West below for two pamphlets on his painting.

The rear wrapper of this copy has a wonderful advertisement for the printer, Shields, Ashburn & Co.

BAL 5021. Shoemaker 1056 (4 copies) assigning a tentative date of 1820. OCLC cites three additional copies. (681)

“SCENES ILLUSTRATIVE OF INDIAN LIFE AND THE UNEXPLORED WEST”



15. Kane, Paul. *Catalogue of Pictures of Indians and Indian Life*. Toronto: E. B. Osler, [1904].
\$ 375.00

8vo. 225 x 140 mm., [8 $\frac{3}{4}$ x 5 $\frac{1}{2}$ inches]. 20 pp. Original printed wrappers; a bit soiled and chips at the corners, otherwise very good copy. Pencil marking in margins opposite many of the works.

Rare privately printed catalogue of the private art collection of E. B. Osler of Toronto listing 101 paintings by the Irish Canadian artists Paul Kane, noted for his portraits of members of the First Nation Peoples of the Canadian West. Included are portraits of peoples from Lake Huron, Michigan, Wisconsin, Minnesota, Lake Superior, Manitoba, North-West Territories, British Columbia, Columbia River in Washington and Oregon, and Pacific Coast.

“What Catlin did for the Indians of the Middle and Southern States, Kane, with a more skillful hand, did for the Indians of the Great Lakes, the Territories of the Hudson Bay Company, the states of Washington and Oregon and the Coast of British Columbia.”

Appleton's Cyclopaedia of American Biography, III. P. 493. OCLC cites 2 copies only in the collections of Toronto Public Library and the Library and Archives of Canada. (665)

EARLY AMERICAN MINIATURE PAINTER'S CARD



16. (Miniature Painter's Card). James W. Williams. Calling Card (Jas. W. Williams). 204 Chestnut Street, [?Philadelphia, Pa.] Ca. 1840. \$ 100.00

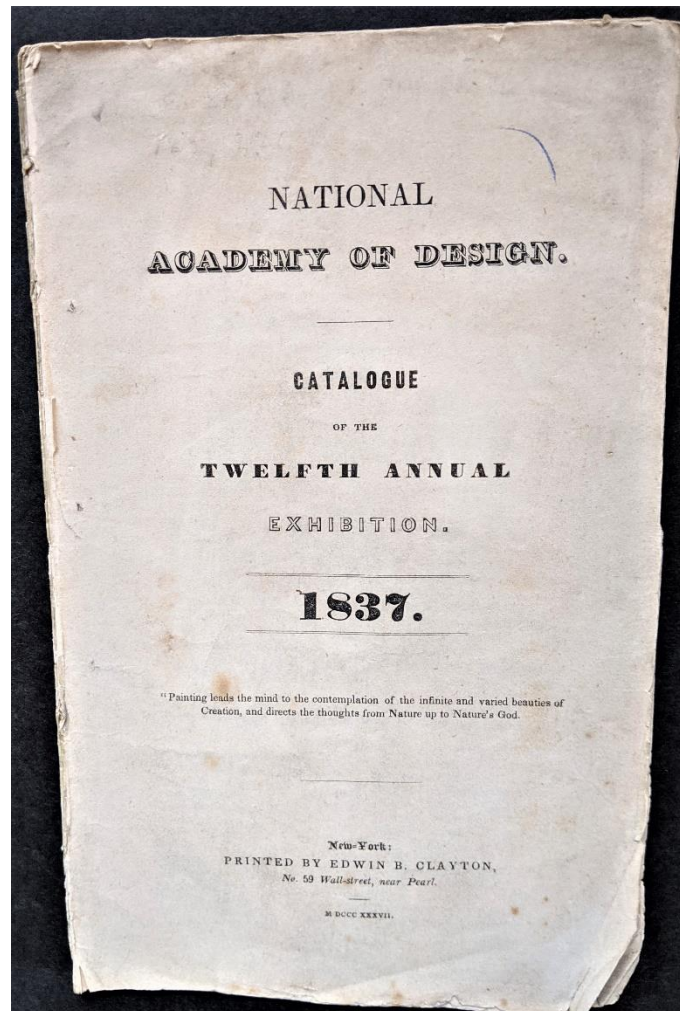
Calling Card printed one side only. 40 x 75 mm., [1 ½ x 3 inches]. Painter's name scratched out and "Miss Louise Bradley, West Springfield," is penciled in Engraved border, pinholes.

James W. Williams was a miniature portrait painter. He also experimented with early photographic processes to produce his portraits. He was born in England about 1787 and set up shop in Philadelphia. The Smithsonian holds two of his works; a Talbotype paper print with applied color of Edward Robinson Squibb, and an ivory type of two girls (untitled). Ivory types were positive photographic prints resembling a hand-painted ivory miniature and were first produced in the mid-1850s. As the term suggests, some of these images were made on thin sheets of actual ivory or artificial ivory made of pigmented and hardened gelatin.

Louise Bradley (1818-aft 1880) of West Springfield, Massachusetts, acquired Williams's calling card and used it as her own, in this instance, since she crossed out his name and penciled in her own. She married a farmer, Charles White, and lived and died in West Springfield.

Portrait miniatures began to flourish in 16th century Europe and the art was practiced during the 17th century and 18th century, but the development of photography contributed to the decline in the popularity of miniatures. (673)

“PAINTING LEADS TO MIND TO THE CONTEMPLATION OF THE INFINITE AND VARIED BEAUTIES
OF CREATION, AND DIRECTS THE THOUGHTS FROM NATURE UP TO NATURE’S GOD”

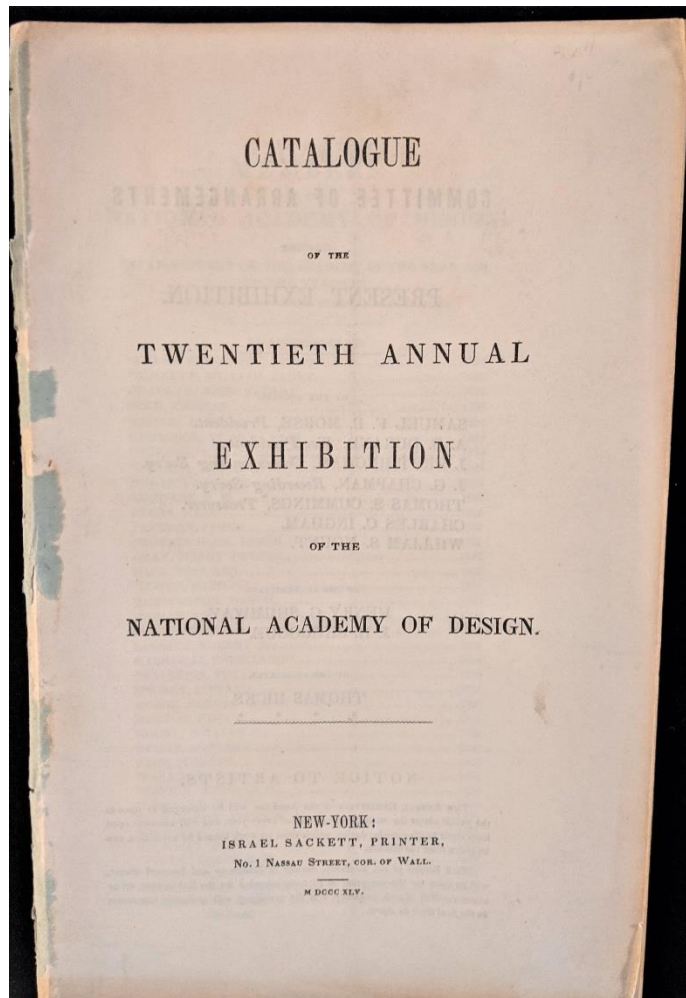


17. National Academy of Design. *Catalogue of the Twelfth Annual Exhibition. 1837.* New York: Printed by Edwin B. Clayton, 1837. \$ 75.00

8vo. 230 x 140 mm., [9 x 5 ½ inches]. 20 pp. Removed from pamphlet volume. Title-page soiled, corners folded with some minor loss.

The pamphlet begins with a list of officers and members of the Academy, followed by a list of pictures organized by room, Large Saloon or Small Saloon, and finally a list of all the exhibitors arranged in alphabetical order. (674)

ESTABLISHED IN THE YEAR 1826

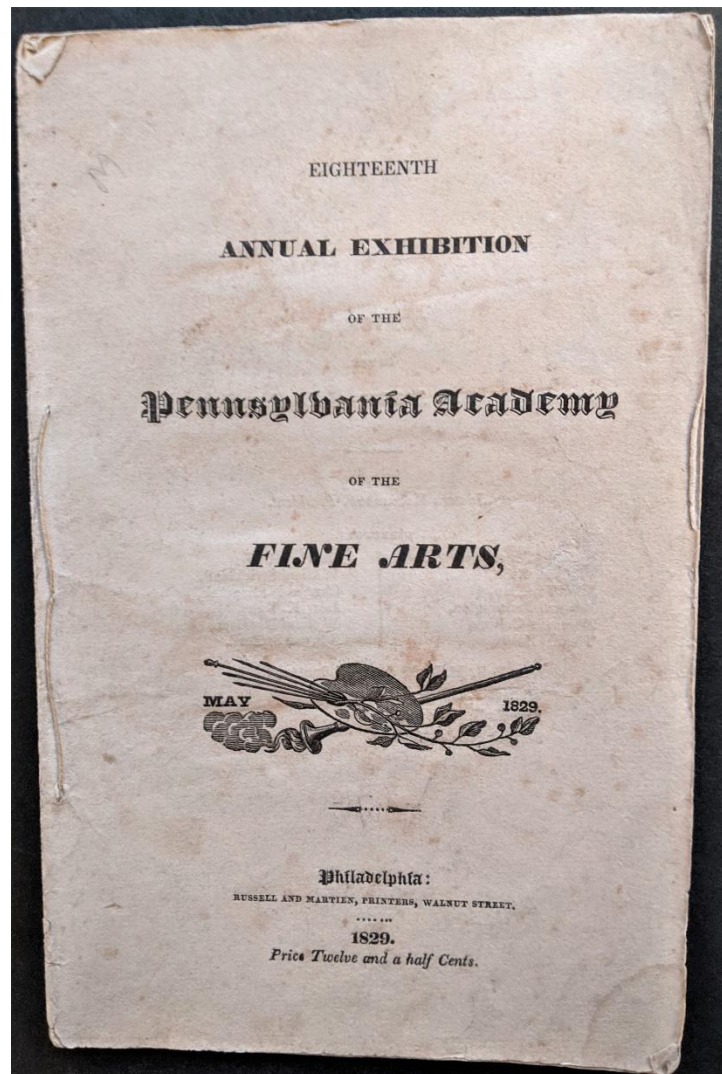


18. National Academy of Design. *Catalogue of the Twentieth Annual Exhibition of the National Academy of Design*. New York: Israel Sackett, Printer, 1845. \$ 60.00

8vo. 220 x 135 mm., [8 ½ x 5 ¼ inches]. 32 pp. Removed from a pamphlet volume, wanting front and rear wrapper.

List of 369 works by American artists, with a list of members of the Academy and an index of painters represented in the exhibition. The final leaf a subscription advertisement to the American Art Union for a fee of five dollars and the option of receiving an engraving of an artwork purchased with the proceeds of the subscription. (669)

"VISITORS ARE EARNESTLY REQUESTED NOT TO TOUCH PICTURES, FRAMES, OR FIGURES"

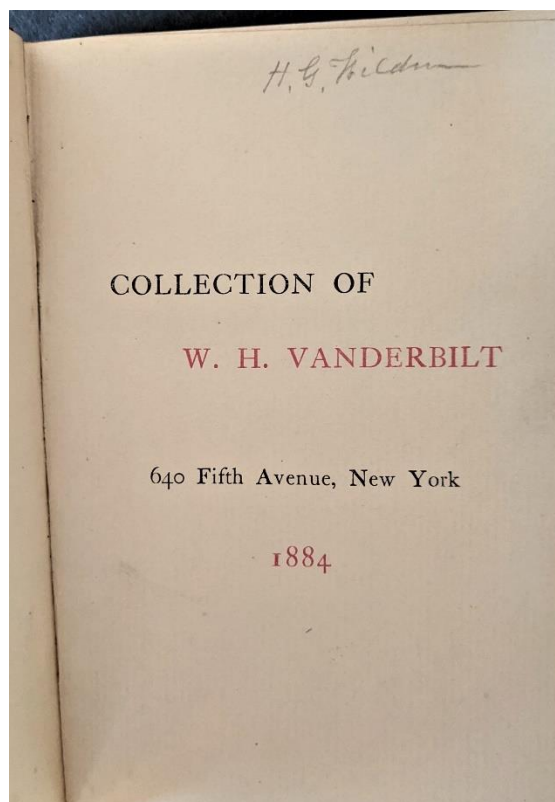


19. Pennsylvania Academy of the Fine Arts. *Seventeenth Annual Exhibition*. Boston: Printed by Russell and Martien, 1829. \$ 100.00

8vo. 200 x 140 mm. [8 x 5 ¼ inches]. 19 pp. Stitched as issued; some soiling to the title-page and edges a bit fragile.

Exhibition catalogues featuring the paintings and sculpture by American and European masters, with an emphasis on the works of Academy members. The catalogue is organized geographically by spaces in the Philadelphia Academy. There is a statement at the beginning of the catalogue which states that "those numbers marked thus ★ are to be disposed of." This is the first time I have seen a catalogue listing items to be deaccessioned.

“FINEST PRIVATE COLLECTION IN EXISTENCE”



20. (Vanderbilt Collection). *Collection of W. H. Vanderbilt, 640 Fifth Avenue*. New York. 1884.
\$ 200.00

12mo. 150 x 105 mm., [6 x 4 inches]. 206 pp. Title-page printed in red and black. Original cloth, rear board stained and discolored, otherwise a sound and not unattractive copy.

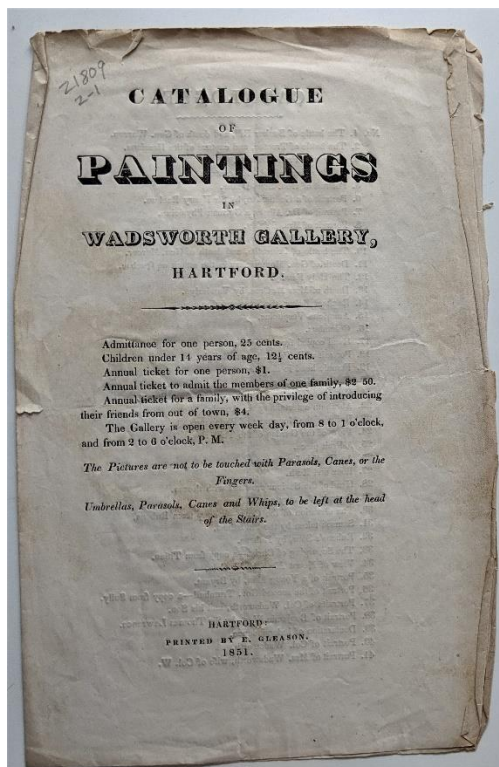
First edition. This catalogue of the Vanderbilt Collection includes of 208 paintings and a few watercolors, most with biographical information on the artist. A few of the descriptions with lengthy annotations on the paintings, with some mention of provenance.

William Henry Vanderbilt furnished his famous mansion on Fifth Avenue with “a gallery of paintings, not to mention sculpture and other items, which was declared to be the finest private collection then in existence” (DAB). Among the artist represented here are Corot, Delacroix, Millet, Rousseau and J. M. W. Turner to name only a few.

This catalogue was probably privately printed and apparently published anonymously by G. P. Putnam’s, Sons.

Dictionary of American Biography (1936), XIX, p. 175. (685)

ONE OF THE FIRST CATALOGUES OF PAINTINGS PUBLISHED BY AN AMERICA MUSEUM
“PICTURES ARE NOT TO BE TOUCHED WITH PARASOLS, CANES, OR THE FINGERS”



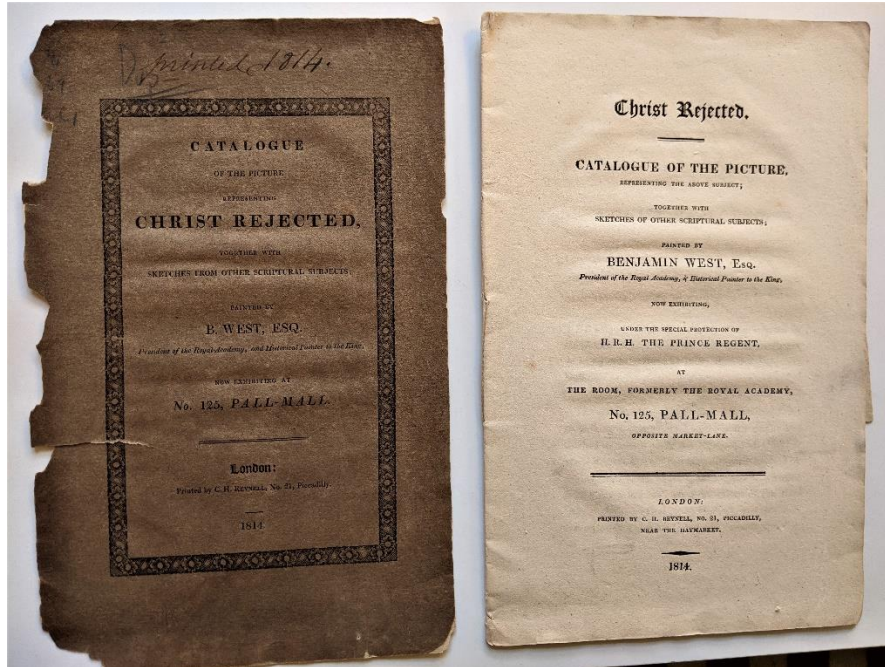
21. Wadsworth Gallery. *Catalogue of Paintings in Wadsworth Gallery Hartford.* Hartford: Printed by E. Gleason, 1851. \$ 250.00

8vo. 235 x 155 mm., [9 ¼ x 6 inches]. 4 pp. Folded.

The catalogue lists 139 paintings by such Old Master luminaries as Rubens, Titian, Veronese, and Vernet, and American Masters Gilbert Stuart, Thomas Cole, and S. F. B. Morse. Also included are sculptures by Canova and C. B. Ives. The collection is a mixture of European masters and American artists, including many portraits, mostly of the Wadsworth family, views of Ancient Rome, historical paintings representing American independence and American and European landscapes.

The Wadsworth Museum is one of America's most important cultural institutions. It was founded in 1842 and was one of the first institutions to purchase and import European art into the United States. In addition to paintings, the Gallery hosted the Hartford Public Library and the Connecticut Historical Society and changed its name to the Wadsworth Athenaeum. (671)

CHRIST REJECTED BY THE JEWISH HIGH PRIEST, AND THE ELDERS



22. (West, Benjamin; Ange Denis M'Quin). *Christ Rejected. Catalogue of the Picture, Representing the above Subject; Together with Sketches of Other Scriptural Subjects; Painted by Benjamin West, Esq. President of the Royal Academy, & Historical Painter to the King. Now Exhibiting, under the Special Protection of H. R. H. the Prince Regent, at the Room, Formerly the Royal Academy, No. 25 Pall-Mall, opposite Market-Lane.* London: Printed by C. H. Reynell, 1814. \$250.00

8vo. 235 x 150 mm., [9 1/4 x 5 3/4 inches]. 16 pp. Printed paper wrappers, detached and chipped at edges; , stitched as issued. With faults a sound copy.

First edition. West's painting, *Christ Rejected by the Jews* was originally exhibited in London at the Royal Academy in 1814. A drawing in the collections of the Morgan Library show that it was hung in its own room at the Academy anticipating the thousands of visitors that would view it.

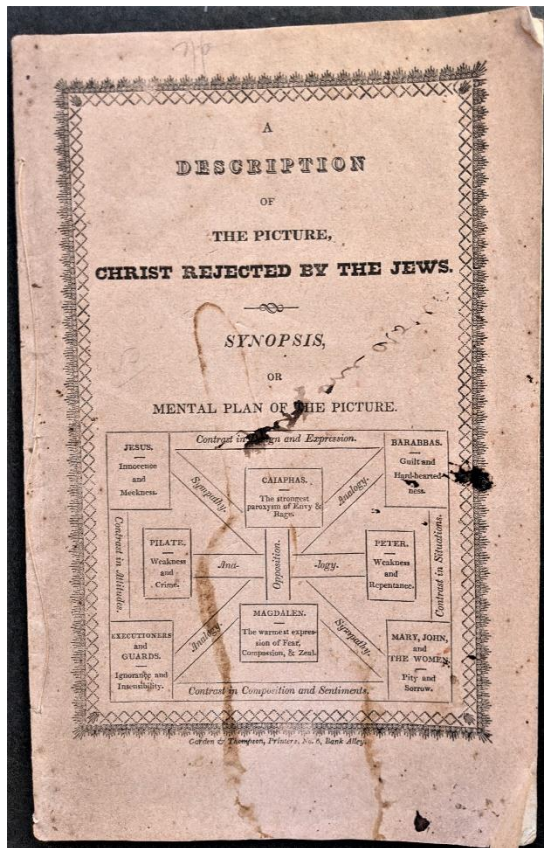
The text of the pamphlet describes each of the events portrayed in the painting and provides themes for the five compositional elements of the picture. Little information about color pigments used in the painting are discussed as well and no critical analysis about the effectiveness of West's monumental work.

A subsequent edition appeared in Leeds in 1833 and an American edition printed with a completely revised text was published in Philadelphia in 1830 upon the occasion of its exhibition in that city.

Attributed to Ange Denis Macquin a miscellaneous writer who published poems on subjects relating to natural history and some minor theological tracts.

OCLC cites only two copies in the UK and none in American libraries. (680)

“IN THE WHOLE ECONOMY OF OUR RELIGION,
THE REDEMPTION OF MAND HOLDS THE FIRST PLACE.”



23. (West, Benjamin). M'Quin, A. D. *A Description of the Picture, Christ Rejected by the Jews. He is despised and rejected of Men. — Isaiah liii,3. Painted by Benjamin West, Esq., President of the Royal Academy, &c. &c. By A. D. M'quin Author of the Description of the Picture, Christ Healing the Sick in the Temple. Now Exhibiting in [the Hospital at Philadelphia—manuscript in ink].* Philadelphia: Garden and Thompson, Printers, 1830. \$ 150.00

8vo. 213 x 135 mm., [8 ¼ x 5 ¼ inches]. 16 pp. Diagram of the painting appears on the front wrapper and in the text. Printed paper wrappers, stitched as issued; wrappers evenly soiled, stained with water marks, text stained with watermarks and foxing. With faults a sound copy.

First American edition, originally published in London in 1814. The American edition contains a complete revised and expanded text. A subsequent edition appeared in Leeds in 1833. This copy with the word “Baltimore” crossed out on the title-page and in its place is written in ink, “the Hospital at Philadelphia”.

West's painting, *Christ Rejected by the Jews* was originally exhibited in London at the Royal Academy in 1814. A drawing in the collections of the Morgan Library show that it was hung in its own room at the Academy anticipating the thousands of visitors that would view it.

The diagram on the front wrappers breaks down the composition of the painting, demonstrating the balance and perspective that West brought to the work. The text of the pamphlet describes each of the events portrayed and provides themes for the five compositional elements of the picture. Little about color pigments used in the painting are discussed as well and there is little or no critical analysis about the effectiveness of West's monumental work.

Ange Denis Macquin was a miscellaneous writer who published poems on subjects relating to natural history and some minor theological tracts.

Not cited in OCLC. (675)

