

*A Checklist of  
European Treatises on Art and  
Essays on Aesthetics Available  
in America Through 1815*

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I think myself peculiarly unlucky in Liveing in a place into which there has not been one portrait brought that is worthy to be call'd a Picture within my memory, which leaves me at a great loss to gess the stile that You, Mr. Reynolds, and the other Artists practtice. I shall be glad when you write next [if] you will . . . be kind enough to inform me what Count Allgarotti means by the five points that he recommends for amusement and to assist the invention of postures, and weither any prints after Corregios or Titianos are to be purchased. I fear I shall tire Your patience and mak you repent your wrighting to one who makes so many requests in one letter.<sup>1</sup>

John Singleton Copley, Boston,  
to Benjamin West, London,  
November 12, 1766

**I**N 1766 JOHN SINGLETON COPLEY (1738–1815), the Boston portraitist, wrote the above statement in a letter addressed to the American expatriate artist Benjamin West (1738–1820). In it we sense the frustration of an eighteenth-

The author would like to thank Dr. Charles E. Brownell III for first suggesting the significance of this project and her colleagues in the Department of Art and Art History at Oakland University for their encouragement and support.

<sup>1</sup> John Singleton Copley to Benjamin West, Nov. 12, 1766, in *Letters & Papers of John Singleton Copley and Henry Pelham 1739–1766* ([Boston], 1914; reprint ed., New York, 1970), pp. 51–52.

century American artist struggling to overcome the handicaps of an isolated colonial environment. Burdened by a conservative, puritanical society, the American artist found, if not hostility, at least an indifference to any art other than portraiture. Generations of English Protestantism had suppressed any desire for religious images, and the provincial tastes of the early American colonist did not encourage an erudite interest in Greek mythology or Roman history—the very stuff from which Renaissance painting traditions had been forged.

The European artists were, in contrast, immersed in an art-conscious culture. Professional art instruction, collections of old masters, and regular painting exhibitions were available to any artist who wanted to learn the techniques and theories of painting. In America, however, an extensive art education was unattainable. Art academies, where ideas could be exchanged, skills learned, and the nude studied, did not exist in America. Furthermore, America lacked examples of ancient sculpture, Renaissance works, and even good examples of contemporary painting from which to learn the grand style of European art. So when John Smibert (1688–1751), a minor British portraitist, opened his Boston studio to the public in 1730, his visitors were awed by his modest collection of plaster casts of antique statues, by his copies of paintings by Raphael, Van Dyke, and Poussin, and by his own fashionably baroque, albeit wooden, portraiture.<sup>2</sup> To the untrained American eye, Smibert's studio must have seemed a visual lexicon of ancient art and modern taste.

Lacking examples of art, the American artist who desired to learn the rudiments of his craft had to seek information about European painting through engravings and art treatises. Although reduced in scale, linear in execution, and devoid of color, engravings and mezzotints of European paintings—

<sup>2</sup> Edgar P. Richardson, *A Short History of Painting in America: The Story of 450 Years* (New York, 1963), p. 34.

such as the Correggios and Titians requested by Copley—provided the best visual sources for composition, attitude, anatomy, and accoutrement. Treatises on art and aesthetics, on the other hand—such as Francesco Algarotti's *An Essay on Painting* (1763) mentioned by Copley—provided groundwork in artistic theory that enabled both the artist and the connoisseur to make educated judgments about the highly valued but abstract qualities of 'grace, erudition, and propriety.'<sup>3</sup>

In a society that valued 'good taste' as a sign of a cultured gentleman, the ability to judge the merits of art through study and observation was a necessary social skill. As Daniel Webb so comfortingly wrote in *An Inquiry into the Beauties of Painting* in 1760: 'we have all within us the seeds of taste, and are capable, if we exercise our powers, of improving them into a sufficient knowledge of the polite arts.'<sup>4</sup> Connoisseurship, then, could be taught. European treatises on art, therefore, would have been as useful to the education of the provincial gentleman as to the training of the practicing artist.

Among the treatises that provided alternative methods for evaluating art were William Hogarth's *The Analysis of Beauty* (1753), Archibald Alison's *Essays on the Nature and Principles of Taste* (1790), and Richard Payne Knight's *An Analytical Inquiry into the Principles of Taste* (1805). Always decisive in his opinions, Hogarth wished to fix what he termed 'the fluctuating Ideas of Taste' by establishing the serpentine line as the only true source of grace and beauty. Opposed to the rigid doctrines and complex rules of European classicism, Hogarth felt that questions concerning the physical beauty of an object had been overlooked in favor of what was then regarded as the more important criterion of moral beauty. Hogarth illustrated his essay with two engravings devised to represent the grada-

<sup>3</sup> Count [Francesco] Algarotti, *An Essay on Painting* (Glasgow, 1764), p. 136.

<sup>4</sup> Daniel Webb, *An Inquiry into the Beauties of Painting; and into the Merits of the Most Celebrated Painters, Ancient and Modern* (London, 1760), p. 18.

tions between stiffness and grace, grace and extravagance, both in art and in common material objects. He did not hesitate to favorably compare the graceful attitude of the Apollo Belvedere with the gentle curve of a woman's corset. By so doing, he formulated his own rational system for judging a work of art.

Alison, on the other hand, equated 'taste' with pleasure, and both of these elusive concepts with those emotions that 'serve to exalt the human Mind, from corporeal to intellectual pursuits.'<sup>5</sup> Later Knight agreed with Alison: 'Reason, in the strict sense of the word, has little or nothing to do with taste; for taste,' Knight insisted, 'depends upon feeling and sentiment, and not upon demonstration or argument.'<sup>6</sup> The path from Hogarth to Alison and Knight was the exchange of learned principles for human intuition.

In the more academic treatises, emphasis was placed on the balance between art and Nature, the association between painting and poetry, and the relationship between art and morality. In Charles Alphonse du Fresnoy's poem *The Art of Painting* (1668), Nature, or the science of man and his material world, was best exemplified in the art of the ancient Greeks. Roger de Piles, who originally translated Du Fresnoy's poem from Latin into French agreed. In order to achieve perfection in the arts, Piles wrote in 1699, the painter 'ought . . . to have a sufficient knowledge of *Antiquity*, and to learn by that how to follow Nature; for the *Antique* has always been the Rule of Beauty to the best Judges.'<sup>7</sup> The beauty that these theorists recommended was an ideal beauty, a perfected Nature. To study an imperfect Nature without the modification of Greek idealism was, in the words of Francesco Algarotti, to be

<sup>5</sup> Archibald Alison, *Essays on the Nature and Principles of Taste* (Edinburgh, 1790; reprint ed., Hildesheim, West Germany, 1968), p. viii.

<sup>6</sup> Richard Payne Knight, *An Analytical Inquiry into the Principles of Taste*, 4th ed. (London, 1808), p. 263.

<sup>7</sup> Roger de Piles, *The Art of Painting, and the Lives of the Painters* (London, 1706), p. 2.

'guilty of that common fault, of making things too like themselves.'<sup>8</sup>

*Ut pictura poesis*—the Renaissance theory that poetry and painting were sister arts with similar expressive goals—was the organizing principle for many treatises on art and literature.<sup>9</sup> By applying the essential character of poetry to painting, art theorists from Leonardo to Reynolds attempted to elevate the status of the artist to that of the poet, and raise the status of painting to that of a liberal art. In essence, painting, like poetry, had the ability to communicate ideal, universal truths. Americans were at least aware of this Latin dictum as is indicated by the following passage from a poem dedicated to John Smibert 'on the sight of his pictures,' written by Mather Byles in Boston and published in London in 1730:

Yet, *Smibert*, on the kindred muse attend,  
And let the Painter prove the Poet's Friend.  
In the same Studies nature we pursue,  
I the Description touch, the Picture you; . . .<sup>10</sup>

For eighteenth-century artists and connoisseurs, the primary function of art was to instruct. Art should inspire lofty thoughts and moral deeds. Jonathan Richardson suggested the following scenerio in his treatise *An Essay on the Theory of Painting* (1715): 'supposing [we compare] two Men perfectly equal in all other respects, only one is conversant with the Works of the best Masters (well chosen as to their Subjects)

<sup>8</sup> Algarotti, *An Essay on Painting*, p. 136.

<sup>9</sup> The most comprehensive study of this subject is Rensselaer W. Lee's *Ut Pictura Poesis: The Humanist Theory of Painting* (New York, 1967). His essay was originally published in the *Art Bulletin* 22(1940):197-269. For other essays, anthologies, and bibliographies related to classical theories, see Anthony Blunt, *Artistic Theory in Italy 1450-1600* (Oxford, 1940); Elizabeth Gilmore Holt, ed., *A Documentary History of Art, vol. 2, Michelangelo and the Mannerists, the Baroque and the Eighteenth Century* (Garden City, N.Y., 1958); and H. V. S. Ogden and M. S. Ogden, 'A Bibliography of Seventeenth-Century Writings on the Pictorial Arts in English,' *Art Bulletin* 29(1947): 196-201.

<sup>10</sup> Mather Byles, 'To Mr. Smibert on Sight of His Pictures,' *Daily Courant*, Apr. 14, 1730, quoted in Henry Wilder Foote, *John Smibert* (Cambridge, 1950), pp. 54-55, reprinted in John W. McCoubrey, *American Art 1700-1900, Sources and Documents in the History of Art Series*, ed. H. W. Janson (Englewood Cliffs, N.J., 1965), p. 7.

and the other not; the former shall necessarily gain the Ascendant, and have nobler Ideas, more Love to his Countrey, more moral Virtue, more Faith, more Piety and Devotion than the other; he shall be a more Ingenious, and a Better Man.'<sup>11</sup> Classical theorists insisted that subjects be chosen with this aim in mind, and that these subjects be represented with appropriate dignity and decorum.

The artist's noblest endeavor, therefore, remained that of history painting. The Earl of Shaftesbury shared this viewpoint. In his essay, 'A Notion of the Historical Draught or Tablature of the Judgment of Hercules,' which first appeared in the 1714 edition of *Characteristicks of Men, Manners, Opinions, Times*, he pleaded for classical restraint in painting. He believed that even in a society where 'Luxury and Libertinism' were prevalent, the artist should reject exaggeration, capriciousness, and grotesqueness. Instead, he should cultivate simplicity, unity, and chasteness. According to Shaftesbury, it was morally wrong to succumb to sensuality; one should be governed by reason and intellect.

Although often philosophical, the authors of these treatises did make practical recommendations for artistic study. Chapters on anatomy, perspective, symmetry, color, drapery, invention, disposition, expression, imitation, chiaroscuro, design, and composition provided the artist with descriptions of what to do and what to avoid doing. Conventions were established. Raphael, for example, was generally recommended for composition and ideal beauty, Titian for color, and Correggio for chiaroscuro. Since few of these texts were illustrated, the authors obviously expected a certain common experience or visual expertise from their readers.

Although physically distant from European art and culture, Americans were profoundly aware of current European and, especially, British fashions in taste and connoisseurship. While

<sup>11</sup> Mr. [Jonathan] Richardson, *An Essay on the Theory of Painting* (London, 1715), p. 15.

unable to view the artifacts of classical antiquity and the great paintings of the Renaissance masters, they could and did absorb the classical traditions in art through the theoretical writings of European authors.

To understand more fully the artistic milieu of early America, we must identify which European art treatises were collected, and where and when they were available. Library and book-sellers' catalogues are invaluable sources of information for they provide us with a window into the reading habits of the American public. Despite some interest in aesthetics, treatises on art were a minor part of any book collection. Among the 13,000 volumes in the Harvard College Library, for example, only 12 were on art. Yet these 12 books formed one of the most sophisticated collections in America before 1800 and would have been sufficient for anyone seeking information about the traditions of European art.

Books on the fine arts, in fact, were considered an essential part of any well-stocked library. In 1771, for example, Thomas Jefferson (1743–1826), who owned the largest private collection of art books in America, was asked by Robert Skipwith to recommend a list of books appropriate for a gentleman's library. Among the 148 titles suggested by Jefferson were Edmund Burke's *An Inquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757), Hogarth's *The Analysis of Beauty*, and Webb's *An Inquiry into the Beauties of Painting*. In his response to Skipwith, Jefferson remarked that the critical essays by Burke and Hogarth would stimulate the imagination and provide pleasurable 'speculation' for the mind.<sup>12</sup> Similarly, in 1793, Harvard's librarian Thaddeus Mason Harris (1768–1842) formulated a list of 277 English books that he considered suitable for the establishment of a small social library. Among them were Hogarth's *The Analysis of Beauty*, Rudolf Raspe's

<sup>12</sup> Thomas Jefferson to Robert Skipwith, Aug. 3, 1771, in *The Papers of Thomas Jefferson*, ed. Julian P. Boyd (Princeton, N.J., 1950), 1:76–81.

*A Critical Essay on Oil-Painting* (1781), Sir Joshua Reynolds's *Discourses* (1769–90), and Webb's *An Inquiry into the Beauties of Painting*.<sup>13</sup>

As references on the following checklist indicate, these books and others were available through three types of library systems—the social, the circulating, and the college library. The social library, of which the Library Company of Philadelphia was the most prestigious, appeared during the 1730s. Financial support for the social library came from the contributions of its members. Book acquisitions, therefore, reflected the interests of the patrons. The circulating library appeared during the 1740s and existed concurrently with the social library well into the nineteenth century. Unlike the social library, the circulating library was a commercial enterprise usually directed by a local bookseller, more for his own financial benefit than for the cultural growth of the community. Annual dues were paid by the library subscriber and a weekly rental fee was levied on the nonsubscriber. The circulating library, more than the social library, bowed to the tastes of the casual reader.<sup>14</sup> Since novels and romances were more profitable to the book dealer than treatises on art, books on art were less accessible through the circulating than through the social library. The private college library, formed to train young men for the ministry, devoted their collections to books on theology, with additional holdings in classics, philosophy, and history.<sup>15</sup>

Because of their more cosmopolitan nature and their direct trading contact with Britain, the cities of Philadelphia, New York, Charleston, Baltimore, and Boston were those most interested in art and connoisseurship. Correspondingly, the

<sup>13</sup> Thaddeus M. Harris, *Selected Catalogue of Some of the Most Esteemed Publications in the English Language Proper to Form a Social Library: With an Introduction upon the Choice of Books* (Boston, 1793; Early American Imprint, Evans 25587), p. v.

<sup>14</sup> Jesse H. Shera, *Foundations of the Public Library: The Origins of the Public Library Movement in New England 1629–1855* (Chicago, 1949; reprint ed., [Hamden, Conn.], 1965), pp. 54–85, 127–55.

<sup>15</sup> For a history of college libraries in America before 1800, see Louis Shores, *Origins of the American College Library 1638–1800* (Hamden, Conn., 1966).



libraries which owned the greatest number of art and art-related books were the Library Company of Philadelphia, the Society Library of New York, the Library Society of Charleston, the Library Company of Baltimore, Harvard College Library, and the Library Society of Boston. Booksellers from these cities who advertised art treatises during this period were Rice & Company from Philadelphia; Samuel Campbell from Philadelphia and New York; Hocquet Caritat from New York; and Cox & Berry, John Mein, and Joseph Guérard de Nancrede from Boston.

Although there was a noticeable increase in the number and variety of art treatises available in America during the eighteenth century, a brief look at the following checklist will reveal that most books on art and aesthetics were acquired by libraries or sold by booksellers only after the American Revolution. This pattern corresponds to the growth of urban centers, the greater feasibility of European travel, the increased interest in forming art collections in the manner of the English gentleman, and the gradual awareness that not all art would corrupt the high moral principles of the new nation.

In preparing this checklist, I scoured the published book catalogues of about 350 booksellers and libraries. The most valuable index of American book collections through 1800 is Robert B. Winan's *A Descriptive Checklist of Book Catalogues Separately Printed in America 1693-1800* (Worcester, Mass.: American Antiquarian Society, 1981). For those book catalogues published after 1800 I consulted Ralph R. Shaw and Richard H. Shoemaker's *American Bibliography: A Preliminary Checklist 1801-1819*, 20 vols. (New York, 1958-65). The extant catalogues are available through the *Early American Imprints Series*, edited by the American Antiquarian Society and published by the Readex Microprint Corporation. Library inventories of major individuals such as William Byrd II (1674-1744) and Thomas Jefferson were consulted. Particular

attention was paid to treatises mentioned by the artists of the period, most notably John Singleton Copley, Benjamin West, and John Trumbull (1756–1843).

The forty-five treatises and essays that have been identified are listed in alphabetical order. I have used the full title of the first edition, followed by the first English translation when applicable. The identification of the author, title, and translator of each American reference appears in the checklist as it appeared in the book catalogue. Original spellings, capitalizations, and abbreviations have been kept. Additional material supplied by the catalogues—edition, place and date of publication, number of volumes, and size—has been arranged in a consistent manner. If more than one library or bookseller inventory was compiled and published before 1815, data was taken from the earliest catalogue in which the treatise appeared. If a bookseller listed a title in more than one sale catalogue, each additional catalogue is identified by date. Following the ¶ symbol, full bibliographical information is given for the first citation of each book catalogue, including the *Early American Imprint* (EAI) number, identified as either Evans (E) or Shaw and Shoemaker (S). For catalogues published before 1801 there is an additional number which corresponds to entries in Winans's (W) publication. A typical entry would thus read EAI:E8006; W29.

The following checklist identifies and locates the European treatises on art and aesthetics that were available in America through the year 1815. Although it is limited by the number of extant American book catalogues from that period, it is hoped that students of American culture will find it a useful tool in determining those classical and Romantic concepts that helped to mold the taste of early American society.

1. Aglionby, William (d. 1705). *Painting illustrated in three dialogues, containing some choice observations upon the art. Together with the lives of the most eminent painters, from Cimabue, to the time of Raphael and Michael Angelo. With an explanation of the difficult terms.* London, 1685.

Philadelphia, Pa., Library Company

Painting illustrated, in three Dialogues, containing some choice Observations upon that Art; together with the Lives of the most eminent Painters, from Cimabue to the Time of Raphael and Michael Angelo. With an Explanation of the difficult Terms. London, 1685. Quarto. ¶ *The charter, laws, and catalogue of books, of the Library Company of Philadelphia* (Philadelphia: Franklin & Hall, 1757), p. 33. EAI: E8006; W29

2. Algarotti, Francesco (1712–64). *Saggio sopra la pittura.* Livorno, 1763.

*An essay on painting.* London, 1763.

Bell, Robert (1731–84), bookseller, Boston, Mass.

Count Algarotti's Essay on Painting. ¶ *A catalogue of new and old books* ([Boston, 1770]), p. [1].

EAI: E42060; W72

Brown University Library [Rhode Island College], Providence, R.I.

Algarotti on Painting. Duodecimo. ¶ *Catalogue of books belonging to the library of Rhode Island College* (Providence: Carter, 1973), p. 26.

EAI: E26077; W180

Campbell, Samuel (1763?–1836), bookseller, Philadelphia, Pa.

Algarotti's essay on painting. Glasgow, 1764. Duodecimo. ¶ *Sale catalogue of books, for 1794* ([Philadelphia, 1794]), p. 34.

EAI: E26728; W184

Charleston, S.C., Library Society

Algarotti on Painting. Octavo. ¶ *A catalogue of books* (Charleston: Young, 1806), p. 9.

EAI: S10118

Clarkson, Matthew (1758–1825), estate administrator, Philadelphia, Pa.

Algarotti on Painting. Duodecimo. ¶ *For sale at public vendue, on Thursday, the 10th day of March, at the late dwelling house of Pierre Eugene du Simitiere, Esq.* (Philadelphia: Cist, [1785]), broadside.

EAI: E18402; W106

Copley, John Singleton (1738–1815), artist, Boston, Mass.

Count Francesco Algarotti, *An essay on painting*. Identified by Copley in a letter to Benjamin West: ‘. . . be kind enough [*sic*] to inform me what Count Allgarotti means by the five points that he recommends for amusement and to assist the invention of postures, . . .’ John Singleton Copley to Benjamin West, November 12, 1766, *Letters & papers of John Singleton Copley and Henry Pelham 1739–1776* ([Boston]: Massachusetts Historical Society, 1914), pp. 51–52. See also Jules David Prown, *John Singleton Copley*, 2 vols. (Cambridge, Mass.: Harvard University Press, 1966), 1:16.

Cox, Edward (fl. 1766–78), & Edward Berry (fl. 1766–72), booksellers, Boston, Mass.

Algerotti on Painting. Duodecimo. ¶ *A catalogue of a very large assortment of . . . books.* ([Boston 1772?]), p. 3.

EAI: E42336; W79

Mein, John (fl. 1760–75), bookseller, Boston Mass.

Algarotti on Painting. ¶ *A catalogue of curious and valuable books* ([Boston]: Mein, [1766?]), p. 34.

EAI: E41642; W59

New York, N. Y., Society Library

Algarotti's Essay on Painting; from the Italian. Dublin, 1765. Duodecimo. ¶ *A catalogue of the books belonging to the New-York Society Library* (New York: C. S. Van Winkle, 1813), p. 43.

EAI: S29360

Payne, Jonas, & Philip Hearn, booksellers, Savannah, Ga.

Essay on painting, by Algarotti. Duodecimo. ¶ *A catalogue of books to be sold* ([Savannah, 1790]), p. 2.

EAI: E22755; W141

Philadelphia, Pa., Library Company

Algarotti's Essay on Painting. London, 1764. Duodecimo. ¶ *A catalogue of books, belonging to the Association Library Company of Philadelphia* (Philadelphia: William Bradford, 1765), pp. 22, 52.

EAI: E10137; W51

South Carolina College Library, Columbia, S. C.

Algarotti on painting. Duodecimo. ¶ *Catalogue of books belonging to the South-Carolina College Library* ([Columbia]: Daniel & J. J. Faust, 1807), p. 33.

EAI: S13621

Sparhawk, John (1730-1803), bookseller, Philadelphia, Pa.

Alcoretti on painting. Duodecimo. ¶ *A catalogue of books . . . to be sold by John Sparhawk* ([Philadelphia, 1774?]), p. 25.

EAI: E42507; W92

3. Alison, Archibald (1757-1839). *Essays on the nature and principles of taste*. Dublin, 1790.

Albany, N. Y., Library

Alison's Essay on Taste. Quarto. ¶ *A catalogue of the books belonging to the Albany Library* (Albany: Barber & Southworth, 1793), p. 17.

EAI: E46680; W167

Baltimore, Md., Library Company

Alison on Taste. Quarto. ¶ *A catalogue of the books, &c. belonging to the Library Company of Baltimore* (Baltimore: Hayes, 1797), p. 21.

EAI: 31769; W239

Beers, Isaac (1742?–1813), bookseller, New Haven, Conn.

Allison's Essays on the Nature and Principles of Taste. ¶ *A catalogue of books sold by Isaac Beers at his book-store in New Haven* (New Haven: Thomas & Samuel Green, 1791), p. 17.

EAI: E46123; W146

Blake, William Pynson (1769–1820), bookseller, Boston, Mass.

Alison on Taste. ¶ *A catalogue of books, for sale or circulation . . . at the Boston book-store* (Boston: William Blake, 1793), p. 4. William Blake also listed Alison's work in his sale catalogues for 1796 and 1798.

EAI: E25206; W168

Boston, Mass., Library Society

Alison on Taste. Octavo. ¶ *Catalogue of books in the Boston Library. January 1, 1795* ([Boston, 1795]), p. [1].

EAI: E28317; W197

Boston, Mass., Union Circulating Library

Allison's Essays on Taste. ¶ *Catalogue of the Boston Circulating Library, and [Parker's] Reading Room* ([Boston]: [Parker], 1815), p. 92.

EAI: S34176

Bradford, Thomas (1745–1838), bookseller, Philadelphia, Pa.

Allison on taste. Octavo. ¶ *Bradford's catalogue of books and stationery . . . for 1796* (Philadelphia: Thomas Bradford, 1796), p. 17.

EAI: E30121; W212

Brown University, Philermenian Society, Providence, R.I.

Allison on Taste. Octavo. ¶ *Catalogue of the books in the library of the Philermenian Society . . . Brown University* (Providence: Miller, Goddard & Mann, 1814), p. [2]. EAI: S31015

Buckminster, Joseph Stevens (1784–1812), minister, Boston, Mass.

Essays on Taste, by A. Alison. Edinburgh, 1790. Quarto. ¶ *Catalogue of the library of the late Rev. J. S. Buckminster* (Boston: John Eliot, Jr., 1812), p. 10. EAI: S24979

Campbell, Samuel (1763?–1836), bookseller, New York, N.Y.

Allison's Essays on the Nature and Principles of Taste. Octavo. ¶ *Samuel Campbell's sale catalogue of books, for 1798 & 1799* ([New York, 1798]), p. 10. EAI: E35267; W249

Carey, Mathew (1760–1839), bookseller, Philadelphia, Pa.

Allison's essay on taste. ¶ *Mathew Carey's catalogue of books, for August, 1792* ([Philadelphia, 1792]), p. 6. Mathew Carey also listed Alison's work in his sale catalogues for September 1792, October 1792, November 1792, 1793, and March 1794. EAI: E24173; W154

Carey, Mathew (1760–1839), James H. Stewart (fl. 1790–1806), & Company, booksellers, Philadelphia, Pa.

Allison's Essay on the nature and principles of taste. ¶ *Catalogue of books, stationary, cutlery, &c. for sale at Carey, Stewart, & Co.'s store* ([Philadelphia, 1791), p. [1]. EAI: E23247; W148

Caritat, Hocquet (b. 1752), bookseller, New York, N.Y.

Allison's Essay on the nature and principles of Taste. ¶ *A new explanatory catalogue . . . H. Caritat's general & increasing circulating library . . . [in addition] a sale catalogue . . . in his book-store* (New York: Davis, 1799), p. 8. EAI: E35279; W261

Childs, Francis (1763–1830), bookseller, New York, N.Y.

Essays on the Nature and Principles of Taste, by the Rev. Archd. Alison, L.L.B.F.R.S. Quarto. ¶ *Francis Childs & Co.'s sale catalogue of books* (New York: Childs & Swaine, November 1793), p. 21.

EAI: E25295; W171

Hartford, Conn., Library Company

Allison on Taste. ¶ *The constitution of the Hartford Library Company; extracts from the by-laws, and a catalogue of the books* (Hartford: Hudson & Goodwin, 1797), p. 16. EAI: E32232; W237

Nancrede, Paul Joseph Guérard de (1760–1841), bookseller, Boston, Mass.

Allison on Taste. Quarto. ¶ *Joseph Nancrede's catalogue of books* (Boston, 1798), p. 4.

EAI: E34165; W255

Philadelphia, Pa., Library Company

Essays on the nature and principles of taste. By Archibald Alison. Edinburgh, 1790. Quarto. ¶ *A catalogue of the books belonging to the Library Company of Philadelphia* (Philadelphia: Bartrum & Reynolds, 1807), p. 6. EAI: S12918

Rice, Henry (d. 1804), & Patrick (fl. 1792–1804), booksellers, Philadelphia, Pa.

Allison's essay on the nature and principles of taste. Octavo. ¶ *Henry & Patrick Rice's catalogue of a*



large and valuable collection of books . . . for 1795 (Philadelphia: H. & P. Rice, 1795), p. 32. Henry & Patrick Rice also listed Alison's work in their sale catalogue for 1796. EAI: E47580; W207

Ross, Joseph, & George Douglas, booksellers, Petersburg, Va.

Alison's *Essays on the Nature and Principles of Taste*. Octavo. ¶ *A catalogue of books, &c., now selling by Ross & Douglas* (Petersburg, Va., 1800), p. 2. EAI: E38237; W284

Spotwood, William (1753?–1805), bookseller, Boston, Mass.

Alison's essays on the nature and principles of taste. Octavo. ¶ *William Spotwood's catalogue of books, &c.* (Boston, 1795), p. 18. EAI: E29558; W208

Young, William (1755–1829), bookseller, Philadelphia, Pa.

Allison on Taste. Octavo. ¶ *Books for sale, at William Young's book and stationary store* ([Philadelphia: Young, 1792]), p. [1]. EAI: E25062; W166

4. Bell, Sir Charles (1774–1842). *Essays on the anatomy of expression in painting*. London, 1806.

Baltimore, Md., Library Company

Bell's (Charles) *Essays on the Anatomy of Expression in Painting: with plates*. Quarto. ¶ *A catalogue of the books, &c. belonging to the Library Company of Baltimore* (Baltimore: Edes & Leakin, 1809), p. 39. EAI: S16901

Charleston, S.C., Library Society

Bell's *Essay on the Anatomy of Expression in Painting*. Quarto. ¶ *A catalogue of books belonging to the Charleston Library Society* (Charleston: W. P. Young, January 1811), p. 8. EAI: S22515

5. Bellori, Giovanni Pietro (1615?-96). *Descrizione delle immagini dipinte da Raffaello d'Urbino nelle camere del palazzo apostolico Vaticano* [Description of the paintings by Raphael in the Vatican palace]. Rome, 1695.

Harvard College Library, Cambridge, Mass.

Bellori (Gio. Pietr.), Descrizione delle immagini dipinte da Raffaello D'Urbino nel palazzo Vaticano, e nella Farnesina alla Lungara; con vita del medesimo Raffaello. Rome, 1751. Duodecimo. ¶ *Catalogus bibliothecae* (Boston: Fleets, 1790), p. 105.

EAI: E22559; W138

Philadelphia, Pa., Library Company

Descrizione delle immagini dipinte da Raffaello d'Urbino nelle camere Vaticano. Di Pietro Bellori. Roma, 1695. Folio. [Donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 22.

6. Bosse, Abraham (1611-73). *Sentimens sur la distinction des diverses manières de peinture, dessein & graveure, & des originaux d'avec leurs copies. Ensemble du choix des sujets, & des chemins pour arriver facilement & promptement à bien peindre*. Paris, 1649.

Harvard College Library, Cambridge, Mass.

Bosse (A.) Sentimens sur la distinction des divers manieres de peinture, dessein et gravure. Paris, 1649. Duodecimo. ¶ *Catalogue* (1790), p. 9.

7. Burke, Edmund (1729?-1797). *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*. London, 1757.

Albany, N. Y., Library

Burke, on the Sublime and Beautiful. Octavo. ¶ *Catalogue* (1793), p. 19.

Amory, Francis (1766-1845), auctioneer, Boston, Mass.

Burke on the Sublime and Beautiful. ¶ *Catalogue*

of a large and valuable assortment of books . . . to be sold 5th of July ([Boston: Munroe & Francis, 1814?]), p. 7. EAI: S30684

Bell, Robert (1731–84), bookseller, Philadelphia, Pa.  
 Burke on the Sublime and Beautiful,—gilt. Octavo.  
 ¶ *Robert Bell's sale catalogue of a collection of new and old books* ([Philadelphia, 1773]), p. 15.  
 EAI: E12670; W83

Bourke's Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.—To which is added, a vindication of Natural Society by the same Author. Duodecimo. ¶ *Catalogue* (1773), p. 21.

Blair, Hugh (1718–1800), author, Virginia  
 Burke, Edmund. Sublime & Beautiful. Read by Hugh Blair, author of *Lectures on rhetoric and belles-lettres* (1783), who did not agree with Burke's definition of the sublime. Richard Beale Davis, *Intellectual Life in Jefferson's Virginia 1790–1830* (Chapel Hill: University of North Carolina Press, 1964), p. 260.

Blake, William Pynson (1769–1820), bookseller, Boston, Mass.

Burke On the Sublime and Beautiful. ¶ *Catalogue* (1793), p. 8.

Borroughs, G., auctioneer, Boston, Mass.

Burke on the Sublime and Beautiful. Duodecimo. Seven copies. ¶ *Catalogue of books . . . sold at public auction, on the 10th day of January, 1810* ([Boston, 1810]), p. 12. EAI: S19590 & S19689

Boston, Mass., American Academy of Arts and Sciences

Burke on the Sublime and Beautiful. London, 1761. Octavo. ¶ *Catalogue of the books, in the Library of the American Academy of Arts and Sciences* (Boston, 1802), p. 9. EAI: S1751

Boston, Mass., Library Society

Burke on the Sublime and Beautiful. Octavo. ¶ *Catalogue of books in the Boston Library* (Boston: Snelling & Simons, 1807), p. 6. EAI: S12181

Boston, Mass., [William] Martin's Circulating Library  
Burke on the Sublime. ¶ *Catalogue of Martin's Circulating Library* ([Boston]: Freeman, 1786), p. 4. EAI: E44915, W111

Boston, Mass., Union Circulating Library

Burke on the Sublime and Beautiful. Octavo. ¶ *Catalogue of the Union Circulating Library* (Boston: Monroe & Francis, 1806), p. 45. EAI: S11491

Bradford, Samuel (1759?–1818), bookseller, Salem, Mass.

Burke on the Sublime & Beautiful, elegant in Russia, 1798. ¶ *A catalogue of books* (Salem: Cushing, [1802?]), p. 10. EAI: S1945

Bradford, William (1719–91), bookseller, Philadelphia, Pa.

Philosophical Enquire into Sublime. ¶ *Catalogue of books just imported from London* ([Philadelphia, 1760?]), p. 10. EAI: E8555; W34

Brown University Library [Rhode Island College], Providence, R.I.

Burke on the Sublime. Octavo. ¶ *Catalogue* (1793), p. 13. Ordered from London by the President and Chancellor of the University. Walter C. Bronson, *The history of Brown University, 1764–1914* (Providence: Brown University, 1914), pp. 108–11; quoted in Louis Shores, *Origins of the American college library 1638–1800* (Hamden, Conn: Shoe String Press, 1966), p. 94.

Burlington, N.J., Library Company

Burke on the Sublime. Octavo. ¶ *A catalogue of*

books, belonging to the Library Company of Burlington (Burlington: Neale, 1792), p. 20.

EAI: E24159; W162

Campbell, Robert (d. 1800), bookseller, Philadelphia, Pa.

Burke, on the sublime and beautiful. ¶ *Robert Campbell and Co.'s catalogue for 1797* (Philadelphia, 1797), p. 4.

EAI: E31913; W234

Campbell, Samuel (1763?-1836), bookseller, New York, N.Y. & Philadelphia, Pa.

Burke on the sublime and beautiful. London, 1788. Octavo. ¶ *Catalogue* (1794), p. 13.

Burke, on the Sublime and Beautiful. Duodecimo. ¶ *Samuel Campbell's sale catalogue of books, for 1798-1799* ([New York, 1798]), p. 18.

EAI: E35267; W249

Carey, Mathew (1760-1839), bookseller, Philadelphia, Pa.

Burke's enquiry unto the sublime and beautiful. ¶ *Catalogue* (August 1792), p. 6. Mathew Carey also listed Burke's work in his sale catalogues for September 1792, October 1792, November 1792, 1793, and March 1794.

Caritat, Hocquet (b. 1752), bookseller, New York, N.Y.

Burke's, Edmund, Enquiry into the Origin of our Ideas of the Sublime and Beautiful. ¶ *Catalogue* (1799), p. 18.

Cox, Edward (fl. 1766-78), & Edward Berry (fl. 1766-72), booksellers, Boston, Mass.

Burke's Enquiry into the Sublime. Octavo. ¶ *Catalogue* (1772), p. 6.

Cushing & Appleton, booksellers, Salem, Mass.

Burke on the Sublime and Beautiful. Six copies. ¶

*Catalogue of a general assortment* ([Salem?], 1808),  
pp. 8, 60. EAI: S14651

Durham, David, auctioneer, New York, N.Y.

Burke's Philosophical Inquiry into the origin of our Ideas of the Sublime and Beautiful, with an introductory Discourse concerning Taste, &c. Octavo. ¶ *Catalogue of books, the sale of which will commence at public auction . . . on Tuesday evening, Feb. 11, 1812* (New York, 1812), p. 14.

EAI: S25299

Burke's Philosophical Inquiry into the origin of our Ideas of the Sublime and Beautiful, &c. Duodecimo.

¶ *Catalogue* (1812), pp. 49–50.

Eliot, John (1754–1813), minister, Boston, Mass.

Burke, Edmund, *On the Sublime and Beautiful*. Philadelphia, 1800. Duodecimo. ¶ *Catalogue of the library of the late Rev. John Eliot, D.D.* (Boston, 1813), p. 4.

EAI: S28414

Gaine, Hugh (1726–1807), bookseller, New York, N.Y.

*Philosophical Enquiry into the Origin of our Ideas, and of the Sublime and Beautiful, by the Right Hon. Edmund Burke.* ¶ *Hugh Gaine's catalogue of books* (New York: Hugh Gaine, 1792), p. 14.

EAI: E24336; W160

Georgetown, D.C., Union Circulating Library

Burke on the Sublime. Octavo. ¶ *Catalogue of the Union Circulating Library for 1815* (Georgetown: W. A. Rind & Co., 1815), p. 34. EAI: S34777

Guild, Benjamin (1749–92), bookseller, Boston, Mass.

Burke on the Sublime and Beautiful. Octavo. ¶ *New select catalogue of Benjamin Guild's circulating library, . . . at the Boston bookstore* (Boston: Ben-

jamin Guild, 1789), p. 7. Benjamin Guild also listed Burke's work in his sale catalogue for 1790.

EAI: E21868; W129

Harvard College Library, Cambridge, Mass.

Burke (William [*sic*]) on the Sublime and Beautiful. Octavo. ¶ *Catalogus librorum . . . selectus* (Boston: Edes & Gill, 1773), p. 8.

EAI: E12805; W85

Irving & Smith, auctioneers, New York, N.Y.

Burke on Sublime & Beautiful. ¶ *Books, to be sold . . . November 16 . . . auction* (n.p., [1802]), broadside.

EAI: S2455

Jefferson, Thomas (1743–1826), statesman and architect, Charlottesville, Va.

Burke on the sublime and beautiful. Octavo. Jefferson recommended Burke's work to Robert Skipwith in 1771. Thomas Jefferson to Robert Skipwith, August 3, 1771, in Thomas Jefferson, *The papers of Thomas Jefferson*, vol. 1, 1760–1776, ed. Julian P. Boyd (Princeton: Princeton University Press, 1950), p. 79.

Knox, Henry (1750–1806), bookseller, Boston, Mass.

Burke on the Sublime and Beautiful. Octavo. ¶ *A catalogue of books* (Boston, 1773), p. 9.

EAI: E12424; W87

Livingston, Robert R. (1746–1813), Poughkeepsie, N.Y.

Burke on the Sublime and Beautiful. Octavo. ¶ *Catalogue of books, in the library of the Hon. Robert R. Livingston, of Clermont* (Poughkeepsie: Woods, 1800), p. 10.

EAI: E37839; W280

Mein, John (fl. 1760–75), bookseller, Boston, Mass.

Bourk's Essay on the sublime and beautiful. ¶ *Catalogue* (1766), p. 20.

Nancrede, Paul Joseph Guérard de (1760–1841), bookseller, Boston, Mass.

Burke on the sublime. Octavo. ¶ *Joseph Nancrede's catalogue of books* ([Boston: Nancrede, 1796]), p. 6. Joseph Nancrede also listed Burke's work in his sale catalogue for May 1798.

EAI: E30833; W220

Newport, R.I., New Circulating Library

Burke, on the Sublime and Beautiful. ¶ *Catalogue of the New Circulating Library . . . Newport, Rhode Island* (Bristol, R.I.: Golden Dearth, 1808), p. 44.

EAI: S15708

New York, N.Y., Society Library

Burke on the Sublime. Octavo. ¶ *The charter, and bye-laws, of the New-York Society Library; with a catalogue of the books* (New York: H. Gaine, 1773), p. 17.

EAI: E12895; W88

New York, N.Y., Washington Circulating Library

Burke's Philosophical Inquiry into the origin of our Ideas of the Sublime and Beautiful, with an introductory Discourse concerning Taste, &c. Octavo. ¶ *Catalogue of books at the Washington Circulating Library* (New York: Olmstead, Levy & Co., 1810), p. 14.

EAI: S21954

Burke's Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful, &c. Duodecimo. ¶ *Catalogue* (1810), pp. 49–50.

Noel, Garrat (fl. 1752–75), bookseller, New York, N.Y.

Bourke, on the Sublime and Beautiful. ¶ *A catalogue of books* (New York: Gaine, 1762), p. 9.

EAI: E9222; W44



Noel, Garrat (fl. 1752–75), & Ebenezer Hazard (1744–1817), booksellers, New York, N.Y.

Bourke on the Sublime. ¶¶ *A catalogue of books sold by Noel and Hazard* (New York: Inslee & Car, 1771), p. 33. EAI: E12168; W76

Payne, Jonas, & Philip Hearn, booksellers, Savannah, Ga.

Burke on the sublime and beautiful. Octavo. ¶¶ *Catalogue* (1790), p. 2.

Burke on the sublime and beautiful. Duodecimo. ¶¶ *Catalogue* (1790), p. 1.

Pelham, William (1759–1827), Pelham's Circulating Library, Charlestown, Mass.

Burke on the Sublime and Beautiful. ¶¶ *Catalogue of Pelham's Circulating Library* (Charlestown, Mass.: Etheridge, 1801), p. 33. EAI: S1110

Philadelphia, Pa., Library Company

Recherches philosophiques sur l'origine des idées que nous avons du beau et du sublime; précédées d'une dissertation sur le gout, par M. Burke. Traduit de l'Anglois. 2 tomes. Londres, 1765. Duodecimo. [Donated to the library by Rev. Samuel Preston] ¶¶ *Catalogue* (1807), p. 42.

Rice, Henry (d. 1804), & Patrick (fl. 1792–1804), booksellers, Philadelphia, Pa.

Burke on the sublime and beautiful. ¶¶ *Catalogue* (1795), p. 35. Henry & Patrick Rice also listed Burke's work in their sale catalogue for 1796.

Rousmaniere, Lewis (1783?–1820), bookseller, Newport, R.I.

Burke on the Sublime. Octavo. ¶¶ *A catalogue of approved books* (Newport: Rousmaniere, 1807), p. 5. EAI: S13518

Rutgers, Harmon G., auctioneer, New York, N. Y.

Burk on the Sublime. ¶ *Catalogue of books, for sale*  
(New York: Collins, [1798]), broadside.

EAI: E48603; W257

Salem, Mass., Athenaeum

Burke on the Sublime and Beautiful. London, 1759.

Octavo. Two copies. ¶ *Catalogue of the books be-  
longing to the Salem Athenaeum* (Salem: Thomas  
& Cushing, 1811), p. 19. EAI: S23864

Salem, Mass., Social Library

Sublime and Beautiful—Inquiry. Octavo. ¶ *By-  
laws and regulations of the incorporated proprietors  
of the Social Library in Salem* ([Salem, 1797]),  
p. 27. EAI: E32800; W243

Webb, Timothy, Newburyport, Mass.

Burke on the Sublime. ¶ *Catalogue of books and  
stationary at auction . . . of the late Mr. Timothy  
Webb . . . on Wednesday the 26<sup>th</sup> of July* (Newbury-  
port: Brown & Tilton, auct'rs., 1815), p. [3].

EAI: S36521

Wethersfield, Conn., Union Library Society

Burk on the Sublime. Octavo. ¶ *Constitution, by-  
laws, and catalogue of the Union Library Society of  
Wethersfield* (Hartford: Hudson & Goodwin, 1784),  
p. 13. EAI: E18882; W104

Wilmington, Del., Library Company

Burke, on the sublime. ¶ *A catalogue of books* (Wil-  
mington: Brynberg & Andrews, 1789), p. 15.

EAI: E45750; W132

8. Cellini, Benvenuto (1500–71). *Vita di Benvenuto Cellini  
orefice e scultore fiorentino*. Colonia [Naples], [1728].

*The life of Benvenuto Cellini: A Florentine artist*. London,  
1771.

Annapolis, Md., Circulating Library

Life of Benvenuto Cellini, a Florentine artist, containing a variety of curious and interesting particulars, relative to painting, sculpture and architecture, by Thomas Nugent. 2 vols. ¶ Stephen Clark, *A catalogue of the Annapolis Circulating Library* ([Annapolis, 1783]), p. 16.

EAI: E17872; W110

Baltimore, Md., Library Company

Cellini, (Life of Benvenuto). 2 vols. Octavo. ¶ *Catalogue* (1797), p. 14.

Boston, Mass., Library Society

Cellini's Life, a florentine Artist, 2 vols. Philadelphia, 1812. Duodecimo. ¶ *Catalogue, No. 1, of books in the Boston Library, October 1, 1815* (Boston: John Eliot, 1815), p. 15.

EAI: S34171

Boston, Mass., Union Circulating Library

Life of Cellini, a Florentine Artist. ¶ *Catalogue* (1815), p. 104.

Caritat, Hocquet (b. 1752), bookseller, New York, N.Y.

Celini, Life of, a Florentine Artist, containing a variety of curious and entertaining particulars relative to painting, sculpture, and architecture. 2 vols. ¶ *Catalogue* (1799), p. 19.

Charleston, S.C., Library Society

Life of Cellini. 2 vols. Octavo. ¶ *Catalogue* (1811), p. 27.

Cushing, Henry (1770–1860), bookseller, Providence, R.I.

Cellini's Life. ¶ *Catalogue of Henry Cushing's Circulating Library* (Providence: Wheeler, 1800), p. 10.

EAI: E38341; W278

Hoppin & Snow, auctioneers, Providence, R.I.

Life of Benvenuto Cellini. 2 vols. ¶ *Tomorrow (being the 12th of May) . . . catalogue of books* ([Providence, 1789]), broadside. EAI: E45497; W130

New York, N.Y., Society Library

Celeni's (Benvenuto) life, and history of his own time, translated from the Italian, by Nugent. Octavo. ¶ *The charter, bye-laws, and names of the members of the New-York Society Library, with a catalogue of the books* (New York: Hugh Gainé, 1789), p. 25. EAI: E22018; W133

Philadelphia, Pa., Library Company

Cellini; (The life of Benvenuto) a Florentine artist. Written by himself. Translated from the Tuscan language, by Thomas Nugent. 2 vols. London, 1772. Octavo. ¶ *Second supplement to the catalogue of books belonging to the Library Company of Philadelphia* (Philadelphia: Zachariah Poulson, Jr., 1794), p. 14. EAI: E27509; W191

Rice, Henry (d. 1804), & Company, booksellers, Philadelphia, Pa.

Life of Benvenuto Cellini, a Florentine. ¶ *Rice and Co.'s catalogue of books* ([Philadelphia, 1790?]), p. 32. EAI: E46274; W144

Thomas, Isaiah (1749–1831), bookseller, Worcester, Mass.

Nugent's Life of Cellini. 2 vols. Octavo. ¶ *Catalogue of books to be sold by Isaiah Thomas at his bookstore in Worcester, Massachusetts* (Worcester, Mass.: Isaiah Thomas & Leonard Worcester, [1792]), p. 17. Isaiah Thomas also listed Cellini's work in his sale catalogues for 1796 and 1801.

EAI: E24845; W165

9. Dolce, Lodovico (1508–68). *Dialogo della pittura . . . intitolato l' Arentino. Nel quale si ragiona della dignità di essa pittura, e di tutte le parti necessarie, che a perfetto pittore si acconvengono: con esempi di pittori antichi, e moderni: e nel fine si fa menzione delle virtù, e delle opere del divin Tiziano.* Venice, 1557.
- A dialogue on painting.* London, 1770.
- Young, William (1755–1829), bookseller, Philadelphia, Pa.
- Dolce on Painting. Duodecimo. ¶ *William Young's catalogue for 1787* (Philadelphia: Young & M'Culloch, [1786]), p. 10. EAI: E20173; W112
10. Dubos, Jean Baptiste (1670–1742). *Réflexions critiques sur la poesie et sur la peinture.* Paris, 1719.
- Critical reflections on poetry, painting and music.* Translated by Thomas Nugent. London, 1748.
- Cox, Edward (fl. 1766–78), & Edward Berry (fl. 1766–72), booksellers, Boston, Mass.
- Du Boss on Poetry and Painting. 3 vols. Octavo. ¶ *Catalogue* (1772), p. 10.
- Hall, William (1752–1834), bookseller, Philadelphia, Pa.
- Du Bos on Painting. Octavo. ¶ *William Hall . . . has to dispose of, wholesale and retail, the following books* ([Philadelphia, 1774]), p. [1].  
EAI: E13312; W91
- Mein, John (fl. 1760–75), bookseller, Boston, Mass.
- Du Bos on Poetry, Painting, and Music. 3 vols. ¶ *Catalogue* (1766), p. 20.
- Nancrede, Paul Joseph Guérard de (1760–1841), bookseller, Boston, Mass.
- Dubos on Poetry and Painting. 3 vols. Octavo. ¶ *Catalogue* (1798), p. 12.

11. Dürer, Albrecht (1471–1528). *Les quatre livres d'Albert Dürer de la proportion des parties & pourtraicts des corps humains. Traduits par Loys Meigret de langue latine en françoise* [Treatise on human proportions]. Paris, 1557.  
 Clarkson, Matthew (1758–1825), estate administrator, Philadelphia, Pa.  
 Durer's Proportions du Corps Humain. Folio. ¶ *Catalogue* (1785), broadside.
12. Du Fresnoy, Charles Alphonse (1611–65). 'De arte graphica.' Written in 1661.  
*L'art peinture*. Translated from the Latin original by Roger de Piles. Paris, 1668.  
*De arte graphica: the art of painting . . . together with an original preface containing a parallel betwixt painting and poetry. By Mr. Dryden. As also a short account of the most eminent painters, both ancient and modern, continu'd down to the present times*. London, 1695.  
 [Du Fresnoy's *Art of painting* was also included in Sir Joshua Reynolds's *Works* in 1797 and in later editions.]  
 Annapolis, Md., Circulating Library  
 Art of painting, of Charles Alphonse du Fresnoy, translated into English verse by Mr. [William] Mason. Duodecimo. ¶ Stephen Clark, *Catalogue* (1786), p. 25.  
 Beers, Isaac (1742?–1813), bookseller, New Haven, Conn.  
 Fresnoy on Painting. ¶ *Catalogue* (1791), p. 14.  
 Bell, Robert (1731–84), bookseller, Philadelphia, Pa.  
 The Art of Painting, with Remarks and Observations, by Fresnoy, with Dryden's parallel between Poetry and Painting; also Graham's Account of the most eminent Painters both ancient and modern. Duodecimo. ¶ *Catalogue* (1773), p. 31.

Blake, William Pynson (1769–1820), bookseller, Boston, Mass.

Fresnoy's Art of Painting, with notes. ¶ *Catalogue* (1793), p. 18. William Blake also listed Du Fresnoy's work in his sale catalogue for 1796.

Boston, Mass., American Academy of Arts and Sciences  
 Dryden's Art of Painting, translated from Du Fresnoy. London, 1750. Duodecimo. ¶ *Catalogue* (1802), p. 18.

Boston, Mass., Library Society

Fresnoy's Art of Painting. Duodecimo. ¶ *Catalogue of books in the Boston Library. May 1, 1797* ([Boston, 1797]), p. 8. EAI: E48065; W233

Boston, Mass., Union Circulating Library

Fresnoy's Art of Painting. ¶ *Catalogue* (1806), p. 48.

Byrd, William II (1674–1744), Westover, Charles City Co., Va.

Fresnoy's Art of Painting [also listed as Dryden's Art of Painting]. John Spenser Bassett, ed., *The writings of 'Colonel William Byrd of Westover in Virginia, Esqr.'* (New York: Doubleday, Page & Co., 1901), p. 425. The catalogue of the library of William Byrd II was compiled and published in 1777, prior to the sale of the library.

Campbell, Samuel (1763?–1836), bookseller, New York, N.Y.

Fresnoy on the Works of principal Painters. ¶ *Samuel Campbell's sale catalogue for 1787* (New York: Campbell, 1787), p. 31.

EAI: E20260; W114

Carter, Robert, Westmoreland Co., Va.

Fresnoy's Art of Painting. Philip Vickers Fithian, 'A catalogue of books in the library of "Council-

lor Robert Carter'' Nomini Hall, Westmoreland County, Virginia, from a manuscript of Philip Vickers Fithian 1772,' *William and Mary quarterly* 10 (June 1902): 236.

Charleston, S.C., Library Society

Dryden's of Du Fresnoy's art of painting. London, 1716. ¶ *Catalogue of the books belonging to the Charleston Library Society* (Charleston, 1770), p. 21. EAI: E11596; W73

Copley, John Singleton (1738–1815), artist, Boston, Mass.

Charles Alphonse Du Fresnoy. *De arte graphica*. Identified by Henry Pelham in a letter to Copley: 'I have not been able to ascertain at what time Vandyck came to England. Fresnoy and Depile are entirely silent. Walpole amidst all his exactness has neglected to give us that date.' Henry Pelham to John Singleton Copley, October 22, 1771, in *Letters & papers of John Singleton Copley and Henry Pelham 1739–1776*, p. 170. See also Prown, *John Singleton Copley*, 1:16.

Cox, Edward (fl. 1766–78), & Edward Berry (fl. 1766–72), booksellers, Boston, Mass.

Dryden's [trans.] *Art of Painting*. Octavo. ¶ *Catalogue* (1772), p. 10.

Guild, Benjamin (1749–92), bookseller, Boston, Mass.

Fresnoy's *Art of Painting*. ¶ *Catalogue* (1789), p. 14.

Harvard College Library, Cambridge, Mass.

Fresnoy (Cha. Alph. du) *Art of Painting*, trd by Dryden, 2nd ed. London, 1716. Duodecimo. ¶ *Catalogue* (1790), p. 9.

Hayt, Lewis (fl. 1787–93), auctioneer, Boston, Mass.

Fresnoy's *Art of Painting*. ¶ *Catalogue of books to*



*be sold by public auction, at Lewis Hayt's office . . . the 8th day of July* ([Boston, 1793]), broadside.

EAI: E25267; W174

Mein, John (fl. 1760–75), bookseller, Boston, Mass.

Du Fresnoy's *Art of Painting*, by Dryden. ¶ *Catalogue* (1766), p. 32.

Nancrede, Paul Joseph Guérard de (1760–1841), bookseller, Boston, Mass.

Fresnoy on *Painting*. Duodecimo. ¶ *Catalogue* (1798), p. 17.

Newport, R.I., Redwood Library Company

Fresnoy's *Art of Painting*, by Dryden. [Identified as the 2nd ed., 1716] Marcus A. McCorison, ed., *The 1764 catalogue of the Redwood Library Company at Newport, Rhode Island* (New Haven: Yale University Press, 1965), p. 52.

See also EAI: E9764; W50

New York, N.Y., Society Library

*Art of painting of Charles Alphonse du Fresnoy*, translated into English verse by William Mason, M.A. with annotations by sir Joshua Reynolds. Quarto. ¶ *A farther continuation of the catalogue of the New-York Society Library* ([New York, 1792]), p. 110.

EAI: E24610; W163

Peale, Charles Willson (1741–1827), artist, Philadelphia, Pa.

Du Fresnoy, Charles Alphonse. *De arte graphica; or the art of painting*. Translated from the original Latin . . . by Mr. Wills. London, 1754. Read by Charles Willson Peale as recorded in his writings. Charles Coleman Sellers, *Charles Willson Peale*, 2 vols. (Philadelphia: American Philosophical Society, 1947), 2:434–35.

Pelham, Henry, Boston, Mass.

Du Fresnoy. *De arte graphica*. Henry Pelham to John Singleton Copley, October 22, 1771, in *Letters & papers of John Singleton Copley and Henry Pelham 1739-1776*, p. 170.

Pelham, William (1759-1827), Pelham's Circulating Library, Charlestown, Mass.

Fresnoy's Art of Painting. ¶ *Catalogue* (1801), p. 36.

Philadelphia, Pa., Library Company

Du Fresnoy's Art of Painting. 'Invoice of books for the Library Company of Philadelphia shipt on board the Peak Bay Captain Stirling August 22, 1752 [Addressed to Benjamin Franklin, Philadelphia, from William Strahan, London],' in *The papers of Benjamin Franklin*, ed. Leonard W. Labaree, 13 vols. (New Haven: Yale University Press, 1961), 4:353.

De Fresnoy's art of painting. Translated into English verse, by William Mason; with annotations by Sir Joshua Reynolds. York, 1783. Quarto. [Two copies, one of which had been donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 172.

Prichard, William (fl. 1782-1809), bookseller, Philadelphia, Pa.

Fresnoy's Art of Painting, translated into English Verse, by Mason, with Annotations by Sir Joshua Reynolds, and Dryden's Parallel between Poetry and Painting. Octavo. ¶ *A catalogue of a scarce and valuable collection of books* ([Philadelphia, 1785]), p. 9.

EAI: E19205; W107

Rice, Henry (d. 1804), & Company, booksellers, Philadelphia, Pa.

The Art of Painting, by Charles Alphonse de Fresnoy, translated into English verse by Wm. Mason, M.A. with annotations by Sir Joshua Reynolds, knt. Duodecimo. ¶ *Rice and Co. book-sellers and stationers* ([Philadelphia, 1789?]), broadside. Henry and Patrick Rice also listed Du Fresnoy's work in their sale catalogues for 1791, 1795, and 1796.

EAI: E45579; W135

Salem, Mass., Social Library

Fresnoy's Art of Painting. Duodecimo. ¶ *Catalogue* (1797), p. 14.

South Carolina College Library, Columbia, S.C.

Du Fresnoy's art of painting. Quarto. ¶ *Catalogue* (1807), p. 7.

Spotswood, William (1753?-1805), bookseller, Boston, Mass.

Art of Painting of Charles Alphonse du Fresnoy. Translated into English verse by William Mason, M.A. With annotations by Sir Joshua Reynolds, Knt. Pres. of the Royal Academy. ¶ *Catalogue* (1795), p. 18.

Trumbull, John (1756-1843), artist, New York, N.Y.

Charles du Fresnoy, *The art of painting*. Trumbull checked out this treatise in 1772 as a student at Harvard as recorded in the 'Senior's Library Charging Book.' Theodore Sizer, ed., *The autobiography of Colonel John Trumbull* (New Haven: Yale University Press, 1953), p. 12.

West, Benjamin (1738-1820), artist, Philadelphia, Pa.

Charles du Fresnoy, *The art of painting*. Translated by John Dryden. London, 1695. Owned by William Williams and lent to Benjamin West. Grose

Evans, *Benjamin West and the taste of his times* (Carbondale: Southern Illinois University Press, 1959), p. 11; and John Galt, *The life, studies, and works of Benjamin West, Esq.*, 2 vols. (London: Nichols, Son, & Bentley, 1816), 1:28.

Williams, William (ca. 1710–ca. 1790), artist, Philadelphia, Pa.

Charles du Fresnoy, *The art of painting*. Translated by John Dryden. London, 1695. Owned by William Williams and lent to Benjamin West. Evans, *Benjamin West*, p. 11, and Galt, *The life, studies, and works of Benjamin West*, 1:28.

13. Felibién, André (1619–95). *Entretiens sur les vies et sur les ouvrages des plus excellens peintres anciens et modernes* [Discussions on the lives and works of the most excellent painters ancient and modern]. Paris, 1666–88.

Jefferson, Thomas (1743–1826), statesman and architect, Charlottesville, Va.

Felibien sur les vies des peintres et des architectes. 5 vols. [Amsterdam, 1706] Duodecimo. Thomas Jefferson, *Catalogue of the library of Thomas Jefferson* (1815), p. 131, reprinted in E. Millicent Sowerby, *Catalogue of the library of Thomas Jefferson*, 5 vols. (Washington: Library of Congress, 1955), 4:398.

14. Fuseli, Henry (1741–1825). *Lectures on painting, delivered at the Royal Academy, March 1801*. London, 1801.

Baltimore, Md., Library Company

Fuseli's Lectures on Painting. Quarto. ¶ *A catalogue of the books, &c. belonging to the Library Company of Baltimore* (Baltimore: Prentiss & Cole, 1802), p. 17.

EAI: S2531

Caritat, Hocquet (b. 1752), bookseller, New York, N.Y.

Fuseli's Lectures on Painting. London, 1801. ¶ *A*

*catalogue of the library of H. Caritat's Literary Room*  
([New York]: Isaac Collins & Son, 1803), p. 13.

EAI: S3931

Charleston, S.C., Library Society

Fuseli's Lectures on Painting. Quarto. ¶ *Catalogue* (1811), p. 9.

New York, N.Y., Society Library

Fuseli's, H. Lectures on Painting. London, 1801.  
Quarto. ¶ *Catalogue* (1813), p. 46.

Philadelphia, Pa., Library Company

Lectures on painting, delivered at the Royal academy, March 1801; with notes. By Henry Fuseli.  
London, 1801. Quarto. ¶ *Catalogue* (1807), p. 101.

15. Gilpin, William (1724–1804). *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; illustrated by criticisms upon particular pieces; to which are added, some cautions that may be useful in collecting prints.* London, 1768.

Baltimore, Md., Library Company

Gilpin's Essay on Prints. Octavo. ¶ *Catalogue* (1809), p. 37.

Boston, Mass., Library Society

Gilpin's Essay on Prints. Octavo. ¶ *Catalogue* (1795), p. 8.

Charleston, S.C., Library Society

Gilpin's Essay on Prints. Octavo. ¶ *Catalogue* (1806), p. 75.

Childs, Francis (1763–1830), bookseller, New York, N.Y.

Gilpin's Essay on Prints. Octavo. ¶ *Catalogue* (November 1793), p. 23.

Jefferson, Thomas (1743–1826), statesman and architect, Charlottesville, Va.

Gilpin's essay on prints. [London, 1768] Duodecimo. Thomas Jefferson, *Catalogue of the library of Thomas Jefferson* (1815), p. 131, reprinted in Sowerby, *Catalogue of the library of Thomas Jefferson*, 4:391.

Livingston, Robert R. (1746–1813), Poughkeepsie, N.Y.

Gilpin on Prints. Octavo. ¶ *Catalogue* (1800), p. 13.

New York, N.Y., Society Library

Prints, (an Essay on) by William Gilpin. 4th ed. London, 1792. Octavo. ¶ *A supplementary catalogue of the books belonging to the New-York Society Library, which have been added since the year 1793* (New York: T. & J. Swords, 1800), p. 24.

EAI: E38099; W281

Philadelphia, Pa., Library Company

Essay on prints. By William Gilpin. 3d ed. London, 1781. Octavo. [Donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 107.

South Carolina College Library, Columbia, S.C.

Gilpin on prints. Duodecimo. ¶ *Catalogue* (1807), p. 34.

16. Gilpin, William (1724–1804). *Three essays: On picturesque beauty; On picturesque travel; and On sketching landscape: to which is added a poem, On landscape painting*. London, 1792.

Baltimore, Md., Library Company

Gilpin's Essays on Picturesque Beauty, &c. 2 vols. Octavo. ¶ *Catalogue* (1802), p. 73.

Charleston, S.C., Library Society

Gilpin's Essay on Picturesque Beauty. Octavo. ¶ *Catalogue* (1806), p. 75.

Philadelphia, Pa., Library Company

Gilpin's essays—on picturesque beauty; on picturesque travel; and on sketching landscape; with a poem on landscape painting. London, 1792. Octavo.

¶ *Catalogue* (1794), p. 18.

South Carolina College Library, Columbia, S.C.

Gilpin's three essays. Octavo. ¶ *Catalogue* (1807), p. 20.

17. Hayley, William (1745–1820). *An essay on painting, in a poetical epistle to an eminent painter, with notes. To which is added an Epistle to a friend, on the death of John Thornton, and an ode inscribed to John Howard.* London, 1781.

Blake, William Pynson (1769–1820), bookseller, Boston, Mass.

Hayley's Poetical Works [including *An essay on painting*]. 3 vols. ¶ *Catalogue of books for sale or circulation, by William P. Blake at the Boston bookstore* (Boston: William P. Blake, 1796), p. 20.

EAI: E30098; W211

Guild, Benjamin (1749–92), bookseller, Boston, Mass.

Hayley's poetical works [including *An essay on painting*]. 3 vols. ¶ *Catalogue* (1789), p. 16. Benjamin Guild also listed Hayley's work in his sale catalogue for 1790.

Rice, Henry (d. 1804), & Company, booksellers, Philadelphia, Pa.

Hayley's *Essay on Painting*. ¶ *Catalogue* (1790), p. 17.

Thomas, Isaiah (1749–1831), bookseller, Boston, Mass.

Hayley on Painting, &c. Quarto. ¶ *Thomas and Andrews's catalogue of books* (Boston: Thomas & Andrews, 1793), p. 46. EAI: E26252; W181

West, David (1765–1810), bookseller, Boston, Mass.

Hayley on Painting, &c. Quarto. ¶ *David West's catalogue of books* (Boston: West, 1793), p. 46.

EAI: E26468; W182

18. Hogarth, William (1697–1764). *The analysis of beauty. Written with a view of fixing the fluctuating ideas of taste.* London, 1753.

Baltimore, Md., Library Company

Hogarth's Analysis of Beauty. Quarto. ¶ *A catalogue of the books, &c. belonging to the Library Company of Baltimore* (Baltimore: Hayes, 1798), p. 43.

EAI: E48345; W253

Blake, William Pynson (1769–1820), bookseller, Boston, Mass.

Hogarth's Analysis of Beauty. ¶ *Catalogue* (1793), p. 22. William Blake also listed Hogarth's work in his sale catalogues for 1796 and 1798.

Brown University Library [Rhode Island College], Providence, R.I.

Hogarth, Analysis of Beauty. Quarto. ¶ *Catalogue* (1793), p. 7.

Charleston, S.C., Library Society

Hogarth's analysis of beauty. London, 1753. Quarto. ¶ *Catalogue* (1770), p. 13.

Condy, Jeremy (1708–68), bookseller, Boston, Mass. Hogarth's Analysis, 40 Lettrd. Sent to Mr. J. Condy of Boston by J. Richardson, on board the 'Hawke,' sailed by Captain Newton, according to the invoice statement, London, December 19, 1760. Harriet Silvester Tapley, *Salem imprints 1768–1825: History of the first fifty years of printing in Salem* (Salem: Essex Institute, 1927), p. 236.

Harris, Thaddeus Mason (1768–1842), librarian, Cambridge, Mass.

Hogarth's Analysis of Beauty. ¶ *Selected catalogue*



of some of the most esteemed publications in the English language. Proper to form a Social Library: With an introduction upon the choice of books (Boston: Thomas & Andrews, 1793), p. 21. EAI: E25587; W173

Harvard College Library, Cambridge, Mass.

Hogarth (William) Analysis of Beauty. Quarto. ¶¶ *Catalogue* (1773), p. 14.

Jefferson, Thomas (1743–1826), statesman and architect, Charlottesville, Va.

Hogarth's analysis of beauty. Octavo. Jefferson recommended Hogarth's *Analysis* to Robert Skipwith. Thomas Jefferson to Robert Skipwith, August 3, 1771, in Jefferson, *Papers*, 1:79.

New York, N.Y., Society Library

Hogarth's Analysis of Beauty. Quarto. ¶¶ *A catalogue of the books belonging to the New-York Society Library* (New York: Gaine, [1758]), p. 7.

EAI: E8217; W31

New York, N.Y., Washington Circulating Library

Hogarth's Analysis of Beauty, &c. Octavo. ¶¶ *Catalogue* (1810), p. 142.

Philadelphia, Pa., Library Company

The Analysis of Beauty. Written with a view of fixing the fluctuating Ideas of Taste. By William Hogarth. London, 1753. ¶¶ *The charter, laws, and catalogue of the Library Company of Philadelphia* (Philadelphia: B. Franklin & D. Hall, 1764), p. 43.

EAI: E9794; W49

Salem, Mass., Athenaeum

Hogarth's Analysis of Beauty, with plates. London, 1753. Quarto. ¶¶ *Catalogue* (1811), p. 37.

Salem, Mass., Social Library

Analysis of Beauty, with Cuts. Quarto. ¶¶ *Catalogue* (1797), p. [7].

Trumbull, John (1756–1843), artist, New York, N.Y. William Hogarth, *The analysis of beauty*. Trumbull read this treatise in 1772 during his years as a student at Harvard, according to his autobiography and recorded in the 'Seniors' Library Charging Book' of Harvard University. Before he left for Europe in 1777, Trumbull painted a self-portrait holding a volume entitled *Hogarth* and on the table was a palette whose colors were arranged in the seven classes described by Hogarth. The painting is now in the collections of the Museum of Fine Arts, Boston. Sizer, ed., *The autobiography of Colonel John Trumbull*, pp. 12, 57.

19. Junius, Franciscus (1589–1677). *De pictura veterum, libri tres*. Amsterdam, 1637.

*The paintings of the ancients, in three bookes: declaring by historicall observations and examples, the beginning, progresse, and consummation of that most noble art. And how those ancient artificers attained to their still so much admired excellencie*. London, 1638.

Harvard College Library, Cambridge, Mass.

Junius (Fra.) *De pictura veterum*. Roterod., 1694. Folio. ¶ *Catalogue* (1790), p. 5.

Philadelphia, Pa., Library Company

Junius (Franciseuss) on the painting of the ancients; declaring the beginning, progress, and consumption of that most noble art. Translated from the Latin. London, 1638. Octavo. [Donated to the library by Henry Cox] ¶ *Fifth supplement to the catalogue of books belonging to the Library Company of Philadelphia* (Philadelphia: Zachariah Poulson, Jr., 1799), p. 17. EAI: E36100; W265

Francisci Junii de pictura veterum libri tres. Roter-

dami, 1694. Folio. [Donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 146.

20. Knight, Richard Payne (1750–1824). *An analytical inquiry into the principles of taste*. London, 1805.

Borroughs, G., auctioneer, Boston, Mass.

Knight on Taste. Octavo. ¶ *Catalogue* (1810), p. 19.

Boston, Mass., Library Society

Knight's Principles of Taste. Octavo. ¶ *Catalogue* (1807), p. 19.

New York, N.Y., Society Library

Knight, R. Inquiry into the Principles of Taste. London, 1805. Octavo. ¶ *Catalogue* (1813), p. 39.

21. Knight, Richard Payne (1750–1824). *The landscape, a didactic poem. In three books. Addressed to Uvedale Price, esq.* London, 1794.

Baltimore, Md., Library Company

Knight's Landscape. Duodecimo. ¶ *Catalogue* (1802), p. 77.

Philadelphia, Pa., Library Company

Knight's landscape; a didactic poem. London, 1794. Quarto. ¶ *Catalogue* (1794), p. 8.

22. La Motte, Charles. *An essay upon poetry and painting, with relation to the sacred and profane history. With an appendix concerning obscenity in writing and painting*. London, 1730.

Morris, R., Maryland

Lamotte on Poetry and Painting. Joseph Towe Wheeler, 'Reading and other recreation of Marylanders, 1700–1776,' *Maryland historical magazine* 38(1943):169.

Newport, R.I., Redwood Library

La Motte on Poetry and Painting. Duodecimo. McCorison, ed., *The 1764 catalogue*, p. 52.

Rice, Henry (d. 1804), & Company, booksellers, Philadelphia, Pa.

La Mott's Essay on Poetry and Painting. ¶ *Catalogue* (1790), p. 17.

23. Le Brun, Charles (1619–90). *Expression des passions de l'âme*. Paris, 1727.

*Monsr. Le Brun's Expressions of the passions of the soul*. London, [1730?].

Campbell, Samuel (1763?–1836), bookseller, New York, N.Y.

The Passions of the Soul as expressed in the human Countenance; beautifully engraved on 20 plates from the designs of Le Brun. Folio. ¶ *Catalogue* (1787), p. 17.

Noel, Garrat (fl. 1752–75), bookseller, New York, N.Y.

Le Brun's Expressions of the Passions of the Soul. Engraved by John Tinney. ¶ *Catalogue* (1762), p. 28.

Philadelphia, Pa., Library Company

Le Brun sur l'expression des passions en peinture. ¶ *A catalogue of the books* (Philadelphia: Poulson, 1789), p. 327. EAI: E22066; W131

24. Leonardo da Vinci (1452–1519). *Trattato della pittura di Lionardo da Vinci, nuovamente dato in luce, con vita dell'istesso autore, scritta da Raphaele du Fresne. Si sono giunti i tre libri della pittura, & il trattato della statua di Leon Battista Alberti, con la vita del medesimo*. Paris, 1651.

*A treatise of painting . . . to which is prefix'd, the author's life*. London, 1721.

Baltimore, Md., Library Company

Da Vince's Treatise on Painting. Octavo. ¶ *Catalogue* (1798), p. 49.

Borroughs, G., auctioneer, Boston, Mass.

Du Vinci on Painting. Octavo. ¶ *Catalogue* (1810),  
p. 17.

Charleston, S.C., Library Society

Da Vinci on Painting. Octavo. ¶ *Catalogue* (1806),  
p. 9.

Clarkson, Matthew (1758–1825), estate administrator,  
Philadelphia, Pa.

Leonard de Vinci sur la Peinture. Folio. ¶ *Cata-  
logue* (1785), broadside.

Cox, Edward (fl. 1766–78), & Edward Berry (fl. 1766–  
72), booksellers, Boston, Mass.

De Vinci on Painting. Octavo. ¶ *Catalogue* (1772),  
p. 9.

Jefferson, Thomas (1743–1826), statesman and archi-  
tect, Charlottesville, Va.

Da Vinci on painting. [London, 1721] Octavo.  
Thomas Jefferson, *Catalogue of the library of Thomas  
Jefferson* (1815), p. 131, reprinted in Sowerby, *Cat-  
alogue of the library of Thomas Jefferson*, 4:392.

Livingston, Robert R. (1746–1813), Poughkeepsie,  
N.Y.

Da Vincy on Painting. Octavo. ¶ *Catalogue* (1800),  
p. 12.

Nancrede, Paul Joseph Guérard de (1760–1841), book-  
seller, Boston, Mass.

Da Vinci on Painting. Octavo. ¶ *Catalogue* (1798),  
p. 12.

Peale, Charles Willson (1741–1827), artist, Philadel-  
phia, Pa.

Leonardo da Vinci, *Traité de la peinture*. London,  
1651. Read by Peale as recorded in his writings.  
Sellers, *Charles Willson Peale*, pp. 434–35.

Philadelphia, Pa., Library Company

Vinci's (Leonardo da) treatise of painting; with plates. Translated from the Italian. To which is prefixed the life of the author, translated from the French. London, 1721. Octavo, ¶ *Catalogue* (1794), p. 29.

Philadelphia, Pa., Loganian Library

Traité de la peinture par Leonardo de Vinci revu et corrigé. Paris, 1716. ¶ *Catalogue of the books belonging to the Loganian Library* (Philadelphia: Zachariah Poulson, 1795), p. 44.

EAI: E29314; W203

South Carolina College Library, Columbia, S.C.

Da Vinci on painting. Octavo. ¶ *Catalogue* (1807), p. 18.

25. Monier, Pierre (1641–1703). *Histoire des arts qui ont raport au dessein, divisée en trois livres où il est traité de son origine, de son progrès, de sa chute, & de son rétablissement. Ouvrage utile au public pour savoir ce qui s'est fait de plus considérable en tous les âges, dans la peinture, la sculpture, l'architecture & la gravure; & pour distinguer les bonnes manières des mauvaises.* Paris, 1698.

*The history of painting, sculpture, architecture, graving; and those who have excell'd in them: in three books. Containing their rise, progress, decay, and revival; with an account of the most considerable productions of the best artists in all ages: and how to distinguish the true and regular performances, from those that are otherwise.* London, 1699.

Philadelphia, Pa., Loganian Library

The history of painting, sculpture, architecture and graving; and those who have excelled in them. By P. Monier. London, 1699. Octavo. ¶ *Catalogue* (1795), p. 44.

26. Montfaucon, Bernard de (1655–1741). *L'antiquité expliquée, et représentée en figures*. Paris, 1719.

*Antiquity explained and represented in sculptures*. London, 1721–22.

Baltimore, Md., Library Company

Montfaucon, *Antiquity explained and represented in Sculptures, from the French of the learned Father*. 3 vols. Folio. ¶ *Catalogue* (1809), p. 31.

Byrd, William II (1674–1744), Westover, Charles City Co., Va.

*Antiquities Expliquies Par Montfaucon*. 10 vols. Bassett, ed., *The writings of 'Colonel William Byrd,'* p.437.

Charleston, S.C., Library Society

Montfaucon's *Antiquities*. 7 vols. Folio. ¶ *Catalogue* (1806), p. 6.

Harvard College Library, Cambridge, Mass.

Montfaucon's *Antiquity Explained and Represented in Sculptures*; Englished by David Humphreys. 5 vols. London, 1721–22. ¶ *Continuatio supplementi catalogi librorum* (Boston: Green, 1725), p. 106. Thomas Hollis, an early benefactor of the library of Harvard University, wrote to the corporation of Harvard College from his home in England on January 6, 1724, about his donation of Montfaucon's *Antiquity explained*: '. . . [Mr. Hunt] blames me for sending Montfaucon's *Antiquities* in English; he would have had the French sent to you. But, according to your remark upon Bayle, I perceive you like what you have best, as it is in English.' Josiah Quincy, *The history of Harvard University* (Boston: Crosby, Nichols, Lee & Co., 1860), 1:433, quoted in Shores, *Origins of the American college library*, p. 126.

EAI: E2641; W10

Newport, R.I., Redwood Library Company

Montfaucon's Antiquities. 8 vols. [Identified as *Antiquity explained and represented in sculptures*. London, 1721-25. Purchased in 1748.] McCorison, ed., *The 1764 catalogue*, p. 10.

New York, N.Y., Society Library

Montfaucon's Antiquities. 6 vols. Folio. ¶ *Catalogue* (1758), p. 5.

Philadelphia, Pa., Library Company

*Antiquity explained, and represented in Sculptures*. By the learned Father Montfaucon. Translated into English by David Humphreys, M.A. London, 1725. Folio. ¶ *Catalogue* (1757), p. 9.

Montfaucon's antiquity explained and represented in sculpture, by D. Humphreys. 5 vols. London, 1721. Supplement to: Montfaucon's antiquity explained. 2 vols. London, 1725. ¶ *Catalogue* (1789), p. 11.

Prichard, William (fl. 1782-1809), bookseller, Philadelphia, Pa.

Montfaucon *L'Antiquité Expliquée & Représentée en Figures, les Habits, les Meubles, les Monnoyes, les Funerailles, les Chemins Publics, les Aqueducs, & la Navigation, les Mariages, les Pompes, la Chasse, la Pêche, les Arts, les Heros parvenus à la Divinité, la Religion, &c. &c. &c. des Grecs, des Romains, des Egyptiens, des Arabes, des Germains, des Gaulois, des Espagnols, et des autres Nations*. Fr. & Lat. 10 vols. Folio. ¶ *Catalogue* (1785), p. 3.

South Carolina College Library, Columbia, S.C.

Montfaucon's antiquities. 8 vols. Folio. ¶ *Catalogue* (1807), p. 4. [Of France, 2 vols.; of Italy, 1 vol.]



Yale College Library, New Haven, Conn.

Montfaucon, Bernard de. *Antiquity explained, and represented in sculptures*. Tr. into English. London, 1721–22. 5 vols. and *The supplement*. London, 1725. 1 vol. in 2. [Donated to the library in 1733 by Rev. Bishop George Berkeley] *Yale University Library Gazette* 8 (July 1933):9–26, quoted in Shores, *Origins of the American college library*, p. 256.

27. Montfaucon, Bernard de (1655–1741). *Antiquities of France*. London, 1750.

Charleston, S.C., Library Society

Mauntfaucon's antiquities of France. 2 vols. London, 1750. Folio. ¶ *Catalogue* (1770), p. 8.

28. Montfaucon, Bernard de (1655–1741). *Diarium italicum. Sive monumentorum veterum, bibliothecarum, musaeorum*. Paris, 1702.

*Diarium Italicum: or, A journey through Italy, in the years 1698, and 1699. Containing an account of ancient monuments, libraries, collections of rarities, &c most of them unobserved by all other travellers*. London, 1711.

New York, N.Y., Society Library

Montfaucons' (father) travels from Paris through Italy. Octavo. ¶ *Catalogue* (1789), p. 51.

Philadelphia, Pa., Library Company

The Antiquities of Italy: Being the Travels of the Learned and Rev. Bernard de Montfaucon, from Paris thro' Italy, in the Years 1698, 1699. Made English from the Paris Edition of the Latin Original. Adorned with Cuts, 2d Edit. Revised by John Henley, M.A. London, 1725. Folio. ¶ *A catalogue of books belonging to the Library Company of Philadelphia* (Philadelphia: B. Franklin, 1741), p. 12.

EAI: E4787; W15

Antiquities of Italie. By Bernard De Mountfaucon. Translated by John Henley. 2d edit. London, 1725. Folio. [Donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 126.

Philadelphia, Pa., Loganian Library

Montfaucon's, P. Bernard de, Antiquities of Italy, being his Travels from Paris through Italy in the Years 1698 and 1699 with Cuts: made english by Jo. Henley. London, 1725. Folio. ¶ *Catalogus bibliothecae Loganianae* (Philadelphia: Miller, 1760), p. 26. EAI: E8715; W40

Yale College Library, New Haven, Conn.

Montfaucon's Travels into Italy. ¶ *A catalogue of books in the library of Yale-College in New-Haven* (New Haven: James Parker, 1755), p. 18.

EAI: E7598; W27

29. Piles, Roger de (1635–1709). *Abregé de la vie des peintres, avec des réflexions sur leurs ouvrages et un traité du peintre parfait, de la connoissance des dessins, & de l'utilité des estampes*. Paris, 1699.

*The art of painting, and the lives of the painters: containing, a compleat treatise of painting, designing, and the use of prints: with reflections on the works of the most celebrated painters, and of the several schools of Europe, as well ancient as modern*. London, 1706.

[Roger de Piles's *Art of painting* was included in vol. 6 of Felebien's *Entretiens* (1725 ed.) under the title 'De l'idee du peintre parfait, . . . des desseins, des estampes, de la connoissance des tableaux, & de gout des nations.']

Boston, Mass., *Boston Gazette*

De Piles on Painting. Advertised for sale by the printers, in the *Boston Gazette*. November 30, 1761. George Francis Dow, *The arts & crafts in*

*New England, 1704–1775* (Topsfield, Mass.: Wayside Press, 1927), p. 222.

Brown University Library [Rhode Island College], Providence, R.I.

Dupiles on Painting. Octavo. ¶ *Catalogue* (1793), p. 15.

Byrd, William II (1674–1744), Westover, Charles City Co., Va.

De Piles's Art of Painting. Octavo. Bassett, ed., *Writings of 'Colonel William Byrd,'* p. 425.

Charleston, S.C., Library Society

Du Pile's art of painting, with the characters of the most eminent painters. London, 1744. ¶ *Catalogue* (1770), p. 21.

Clarkson, Matthew (1758–1825), estate administrator, Philadelphia, Pa.

Abrege de la Vie des Peintres, par De Pile. ¶ *Catalogue* (1785), broadside.

Copley, John Singleton (1738–1815), artist, Boston, Mass.

Roger de Piles, either *Abregé de la vie des peintres* (Paris, 1699), or *The principles of painting* (London, 1743). Prown, *John Singleton Copley*, 1:16; and Henry Pelham to John Singleton Copley, October 22, 1771, in *Letters & papers of John Singleton Copley and Henry Pelham 1739–1776*, pp. 170–71.

Guild, Benjamin (1749–92), bookseller, Boston, Mass.

Art of Painting, with the lives of 300 Painters. ¶ *Catalogue* (1789), p. 5.

Harvard College Library, Cambridge, Mass.

Piles—Vies des Peintres, par M. Octavo. ¶ *Catalogue* (1773), p. 20.

New York, N.Y., Society Library

De Piles Art of Painting. Octavo. ¶ *Catalogue* (1758), p. 11.

Pelham, Henry, Boston, Mass.

Roger de Piles, either *Abregé de la vie des peintres*, or *The principles of painting*. Henry Pelham to John Singleton Copley, October 22, 1771, in *Letters & papers of John Singleton Copley and Henry Pelham 1739-1776*, pp. 170-71.

Philadelphia, Pa., Library Company

De Pile's Art of Painting. 'Invoice of books for the Library Company of Philadelphia shipt on board the Peak Bay Captain Stirling August 22, 1752 [Addressed to Benjamin Franklin, Philadelphia, from William Strahan, London],' in Labaree, ed., *The papers of Benjamin Franklin*, 4:353. [The second edition, London, 1746, appeared in the Library Company of Philadelphia catalogue of books for 1757.]

Philadelphia, Pa., Loganian Library

de Piles's Art of Painting and the Lives of Painters: To which is added: Essay towards an English School, with the Lives and Characters of above 100 Painters. London, 1706. Octavo. ¶ *Catalogue* (1760), p. 104.

Rivington, James (1724-1802), & Samuel Brown (fl. 1755-69), booksellers, New York, N.Y., and Philadelphia, Pa.

The Art of Painting, with the Lives of 300 of the most eminent Painters, by Depiles, containing a complete Treatise of Painting, Designing, and the Use of Prints. ¶ *A catalogue of books sold by Rivington and Brown* ([Philadelphia?], 1762), p. 54.

EAI: E9259; W45

30. Piles, Roger de (1635–1709). *Cours de peinture par principes*. Paris, 1708.

*The principles of painting, . . . in which is contained an account of the Athenian, Roman, Venetian and Flemish Schools. To which is added, the balance of painters. Being the names of the most noted painters, and their degrees of perfection.* London, 1743.

Bell, Robert (1731–1784), bookseller, Philadelphia, Pa.

Du Pile on the Principles of Painting, with his Balance of the Painters. ¶ *Just published and now selling* (Philadelphia, 1783), p. 28.

EAI: E17830; W99

Charleston, S.C., Library Society

Du Pile's principles of painting. London, 1743. ¶ *Catalogue* (1770), p. 21.

Cox, Edward (fl. 1766–78), & Edward Berry (fl. 1766–72), booksellers, Boston, Mass.

Dupile's Principles of Painting. Octavo. ¶ *Catalogue* (1772), p. 10.

Harvard College Library, Cambridge, Mass.

Piles (M. de) *Cours de peinture par principes*. Paris, 1708. Duodecimo. ¶ *Catalogue* (1790), p. 9.

New York, N.Y., Society Library

Du Pile's principles of painting, under the heads of anatomy, attitude, accident, architecture, composition, claro-obscuro, contract, colouring, design, disposition, draperies, harmony, history, invention, landscape, lights, &c. &c. &c. ¶ *Catalogue* (1792), p. 114.

Trumbull, John (1756–1843), artist, New York, N.Y.

Roger de Piles, *Cours de peinture par principes*. Trumbull, as a student, checked out this book from the Harvard College Library as recorded in the

'Seniors' Library Charging Book,' for 1772-73. Sizer, ed., *The autobiography of Colonel John Trumbull*, p. 12.

31. Price, Uvedale (1747-1829). *An essay on the picturesque, as compared with the sublime and the beautiful; and, on the use of studying pictures, for the purpose of improving real landscape*. London, 1794.

Baltimore, Md., Library Company

Essay on the Picturesque, with the Supplement. By Uvedale Price. 2 vols. Octavo. ¶ *Catalogue* (1802), p. 73.

Caritat, Hocquet (b. 1752), bookseller, New York, N. Y.

Price's Essay on the Picturesque, and the means of improving real landscape. 2 vols. Octavo. ¶ *Catalogue* (1803), p. 24.

Charleston, S. C., Library Society

Price on the Picturesque. Octavo. ¶ *Catalogue* (1806), p. 77.

New York, N. Y., Society Library

Price's (Uvedale) Essay on the Picturesque, as compared with the Sublime and Beautiful, and on the use of studying pictures for the improvement of real landscape. London, 1794. Octavo. ¶ *Catalogue* (1800), p. 25.

Philadelphia, Pa., Library Company

Price's (Uvedale) essay on the picturesque, as compared with the sublime and the beautiful; and on the use of studying pictures, for the purpose of improving real landscapes. London, 1796. Octavo. ¶ *Fourth supplement to the catalogue of books, belonging to the Library Company of Philadelphia* (Philadelphia: Zachariah Poulson, 1798), p. 27.

EAI: E34357; W254

32. Raspe, Rudolf Erich (1737–94). *A critical essay on oil-painting; proving that the art of painting in oil was known before the pretended discovery of John and Hubert van Eyck; to which are added, Theophilus de arte pingendi, Eraclius de artibus romanorum, and a review of Farinator's Lumen animae.* London, 1781.

Harris, Thaddeus Mason (1768–1842), librarian, Cambridge, Mass.

Raspe's Essay on Oil Painting. London, 1781. Quarto. ¶ *Catalogue* (1793), p. 19.

33. Repton, Humphry (1752–1818). *Observations on the theory and practice of landscape gardening. Including some remarks on Grecian and Gothic architecture, collected from various manuscripts, in the possession of the different noblemen and gentlemen, for whose use they were originally written; the whole tending to establish fixed principles in the respective arts.* London, 1803.

Charleston, S.C., Library Society

Repton's Observations on Landscape Gardening. Folio. ¶ *Catalogue* (1811), p. 35.

Philadelphia, Pa., Library Company

Observations on the theory and practice of landscape gardening; including remarks on Grecian and Gothic architecture; with plates. By Humphrey Repton. London, 1803. Quarto. ¶ *Catalogue* (1807). p. 223.

34. Reynolds, Sir Joshua (1723–92). *Discourses.* Delivered at intervals to the students of the Royal Academy, London, on the distribution of prizes, between 1769 and 1790, and first published together in *Works: Containing his Discourses, Idlers, A journey to Flanders and Holland . . . and his commentary on Du Fresnoy's Art of painting.* London, 1797.

Baltimore, Md., Library Company

Reynold's Works. 3 vols. Octavo. ¶ *Catalogue*  
(1802), p. 95.

Boston, Mass., Library Society

Reynold's (Sir Joshua) Works. 3 vols. Octavo. ¶  
*Catalogue* (1807), p. 30.

Caritat, Hocquet (b. 1752), bookseller, New York,  
N.Y.

Reynold's (Sir John [sic]) Works on Painting. 3  
vols. London. Octavo. ¶ *Catalogue* (1803), p. 24.

Charleston, S.C., Library Society

Works of Sir Joshua Reynolds. 3 vols. Octavo. ¶  
*Catalogue* (1806), p. 11.

Discourses by Sir Joshua Reynolds. ¶ *Catalogue*  
(1811), p. 12.

Fenno, John Ward (1778-1802), bookseller, New  
York, N.Y.

Reynolds (Sir Joshua)'s Works. 3 vols. Octavo.  
(These volumes contain Sir Joshua's Discourses,  
his *Idlers*, *Journey to Flanders and Holland*, and  
his commentary on *Du Fresnoy's Art of Painting*.  
To these is prefixed an account of the life and  
writings of the Author, by Malone, 2d edition,  
corrected.) ¶ *Supplementary catalogue . . . of books*  
. . . *October, 1800* (New York: Furman, [1800]),  
p. 27. EAI: E38098; W279

Harris, Thaddeus Mason (1768-1842), librarian, Cam-  
bridge, Mass.

Reynold's Discourses, delivered to the Students of  
the Royal Academy, on the Distribution of the  
Prizes. ¶ *Catalogue* (1793), p. 21.

New York, N.Y. Society Library

Reynolds's discourses, delivered in the royal acad-



emy by the president. Octavo. ¶ *Catalogue* (1792), p. 123.

Reynolds's (Sir Joshua) the Works of; to which is prefixed an account of the life and writings of the author, by Edmund Malone, Esq. 2d edition, corrected. 3 vols. London, 1798. Octavo. ¶ *Catalogue* (1800), p. 28.

Philadelphia, Pa., Library Company

Discourses on painting, delivered to the students of the Royal Academy, on the distribution of the prizes, December 10, 1771. By the President thereof. London, 1772. Quarto. ¶ *Catalogue* (1789), p. 326.

Seven discourses, delivered to the students of the Royal Academy, on the distribution of the prizes. By Sir Joshua Reynolds, president. London, 1778. ¶ *Catalogue* (1789), p. 326.

A discourse on painting, delivered to the students of the Royal Academy, on the distribution of the prizes, December 10, 1782. By the president thereof. London, 1783. Quarto. ¶ *Catalogue* (1789), p. 326.

Reynolds; (The Works of Sir Joshua) with an account of the life and writings of the author, by Edmund Malone. 2 vols. London, 1797. Quarto. ¶ *Catalogue* (1798), p. 9.

Rousmaniere, Lewis (1783?–1820), bookseller, Newport, R.I.

Reynold's (Sir Joshua) Works. 3 vols. Octavo. ¶ *Catalogue* (1807), p. 23.

Salem, Mass., Athenaeum

Reynolds's (Sir Joshua) Works. 3 vols. London, 1809. Octavo. ¶ *Catalogue* (1811), p. 57.

South Carolina College Library, Columbia, S.C.

Reynold's discourses. Octavo. ¶ *Catalogue* (1807),  
p. 28.

35. Richardson, Jonathan (1665–1745). *An account of some of the statues, bas-reliefs, drawings and pictures in Italy, &c. with remarks by Mr. Richardson, Sen. and Jun.* London, 1722.

Knox, Henry (1750–1806), bookseller, Boston, Mass.  
Richardson's account of Statues in Italy. Octavo. ¶  
*Catalogue* (1773), p. 31.

New York, N.Y., Society Library

Richardson's account of some of the statues, bas-reliefs, drawings and pictures in Italy, with remarks. Octavo. ¶ *Catalogue* (1792), p. 123.

Philadelphia, Pa., Loganian Library

An account of some of the statues, bas-reliefs, drawings and pictures in Italy, &c. with remarks. By Mr. Richardson. London, 1722. Octavo. ¶ *Catalogue* (1795), p. 41.

Prichard, William (fl. 1782–1809), bookseller, Philadelphia, Pa.

Richardson's Account of the Statues, Drawings and Pictures in Italy, France, &c. with Remarks. Octavo. ¶ *Catalogue* (1785), p. 7.

36. Richardson, Jonathan (1665–1745). *An essay on the theory of painting.* London, 1715. Later published in *The works of Mr. Jonathan Richardson. Consisting of I. The theory of painting. II. Essay in the art of criticism, so far as it relates to painting. III. The science of a connoisseur.* London, 1773.

Brown University Library [Rhode Island College], Providence, R.I.

Richardson on Painting. Octavo. ¶ *Catalogue* (1793), p. 22.

Charleston, S.C., Library Society

Richardson on Painting. Quarto. ¶ *Catalogue* (1806), p. 8.

Jefferson, Thomas (1743–1826), statesman and architect, Charlottesville, Va.

Richardson's theory of painting & essay on a connoisseur. [London, 1715] Octavo. Thomas Jefferson, *Catalogue of the library of Thomas Jefferson* (1815), p. 131, reprinted in Sowerby, *Catalogue of the library of Thomas Jefferson*, 4:391.

New York, N.Y., Society Library

Richardson's (Jonathan) Works; containing, first, the Theory of Painting; second, An Essay on Painting Criticism; third, the Science of a Connoisseur; and Essay on the knowledge of prints, &c. ornamented with Portraits, by Worlidge. London, 1792. Quarto. ¶ *Catalogue* (1800), p. 27.

Philadelphia, Pa., Library Company

The works of Jonathan Richardson, consisting of, 1st. The theory of painting. 2nd. An essay on the art of criticism as it relates to painting. 3d. The science of a connoisseur. London, 1773. Octavo. [Donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 225.

Philadelphia, Pa., Loganian Library

An essay on the theory of painting. By Mr. Richardson. 2nd edit. 2 vols. London, 1725. Octavo. ¶ *Catalogue* (1795), p. 41.

West, Benjamin (1738–1820), artist, Philadelphia, Pa.

Jonathan Richardson, *The theory of painting*, London, 1715; or, *An essay on the whole art of criticism*, which appeared with *An argument in behalf of the science of the connoisseur*, London, 1719. Owned by William Williams and lent to Benjamin West.

Evans, *Benjamin West*, p. 11; and Galt, *The life, studies, and work of Benjamin West*, 1:28.

Williams, William (ca. 1710–ca. 1790), artist, Philadelphia, Pa.

Jonathan Richardson, *The theory of painting*, London, 1715; or, *An essay on the whole art of criticism*, which appeared with *An argument in behalf of the science of the connoisseur*, London, 1719. Owned by William Williams and lent to Benjamin West. Evans, *Benjamin West*, p. 11; and Galt, *The life, studies, and work of Benjamin West*, 1:28.

37. Shaftesbury, Anthony Ashley Cooper (1671–1713). *A notion of the historical draught or tablature of the judgement of Hercules*. [London], 1713. This essay was included in volume three of the second, and later, editions of *Characteristicks of men, manners, opinions, times*. 2nd edit. [London], 1714.

Blake & Cunningham, auctioneers, Boston, Mass.

Shaftesbury's *Characteristicks*. 3 vols. Duodecimo.

¶ *Catalogue of a very select and valuable library, chiefly the property of a gentleman deceased, to be sold on Wednesday, December 13, 1815* ([Boston, 1815]), p. 7. EAI: S34496

Boston, Mass., Library Society

Shaftesbury's *Characteristicks*. 3 vols. ¶ *Catalogue* (1795), p. 17.

Boston, Mass., Union Circulating Library

Shaftesbury's *Characteristicks*. 3 vols. Octavo. ¶ *Catalogue of the Union Circulating Library* (Boston: Printed for W. Blagrove by Samuel Avery, 1810), p. 51. EAI: S21547

Bradford, Samuel (1759?–1818), bookseller, Salem, Mass.

Shaftesbury's *Characteristics*. 3 vols. Octavo. ¶ *Catalogue* (1802), p. 44.

Bradford, Thomas (1745–1838), bookseller, Philadelphia, Pa.

Shaftesbury's characteristics. 3 vols. Octavo. ¶ *Catalogue* (1796), p. 25.

Bradford, William (1719–91), bookseller, Philadelphia, Pa.

Shaftsbury Characteristicks. 3 vols. ¶ *Books just imported from London* ([Philadelphia: Bradford, 1755]), broadside. William Bradford also lists Shaftesbury's work in his sale catalogues for 1760, 1764, 1767, and 1769. EAI: E7368; W25

Burlington, N.J., Library Company

Characteristicks of Men, Manners, Opinions, Times. By the Right Honorable Anthony Earl of Shaftsbury. 3 vols. 5th edit. 1732. Octavo. ¶ *The charter, laws and catalogue* (Philadelphia: Dunlap, 1758), p. 21. EAI: E8096; W30

Byrd, William II (1674–1744), Westover, Charles City Co., Va.

Shaftesbury's Characteristicks. 3 vols. Octavo. Bassett, ed., *The writings of Colonel William Byrd*, p. 422.

Campbell, Robert (d. 1800), bookseller, Philadelphia, Pa.

Shaftesbury's (earl of) characteristics of men, manners, opinions and times. 4 vols. ¶ *Robert Campbell's catalogue of books* (Philadelphia, September 13, 1794), p. 39. EAI: E26727; W183

Campbell, Samuel (1763?–1836), bookseller, Philadelphia, Pa.

Shaftesbury's characteristics. 3 vols. London. Duodecimo. ¶ *Catalogue* (1794), p. 23.

Caritat, Hocquet (b. 1752), bookseller, New York, N.Y.

Shaftesbury's, Earl of, celebrated *Characteristics*

- of Men, Manners, Opinions and Times. 3 vols. ¶ *Catalogue* (1799), p. 87.
- Carter, Robert, Westmoreland Co., Va.  
Shaftsbury's Characteristics. Fithian, 'A catalogue of books,' pp. 22, 27.
- Charleston, S.C., Library Society  
Shaftsbury's characteristics. 3 vols. London, 1749. ¶ *Catalogue* (1770), p. 33.
- Dabney, John (1752-1819), bookseller, Salem, Mass.  
Shaftsbury's Characteristicks. 3 vols. ¶ *Catalogue of books for sale* ([Salem]: Dabney, 1791), p. 24.  
EAI: E23304; W149
- Dunlap, William (d. 1779), bookseller, Philadelphia, Pa.  
Shaftsbury's Characteristics. 3 vols. ¶ *Books and stationary just imported* ([Philadelphia, 1760]), p. 4.  
EAI: E8587; W37
- Eliot, John (1754-1813), minister, Boston, Mass.  
Shaftsbury, Ant. Characteristics of Men, Manners, &c. 3 vols. 1758. Duodecimo. ¶ *Catalogue* (1813), p. 24.
- Feke, Robert (1705-ca.1752), artist, Boston, Mass.  
Shaftsbury, *Characteristicks* with *A notion of the historical draught or tablature of the judgement of Hercules*. 1714. Read by Robert Feke as is indicated by a statement recorded in the journal of Dr. Alexander Hamilton after a visit to the artist's studio in 1744: 'I saw a large table of the Judgment of Hercules, copied by him from a frontispiece of the Earl of Shaftsbury's which I thought very well done.' Alexander Hamilton, *Itinerarium* (St. Louis, 1907), pp. 123-24, quoted in Henry Wilder Foote, *Robert Feke, Colonial Portrait Painter* (Cambridge: Harvard University Press, 1930), pp. 59-61.

Franklin, Benjamin (1706–90), bookseller, Philadelphia, Pa.

Shaftsbury's Characteristicks, with fine Head-and-Tail-Pieces engraven by Gribelin. 3 vols. Octavo. Best Edition. ¶ *A catalogue of choice and valuable books* ([Philadelphia, 1744]), p. 8.

EAI: E5396; W17

Shaftsbury's Characteristics of Men, Manners, Opinions, Times, &c. 3 vols. Duodecimo. ¶ *Catalogue* (1744), p. 13.

Guild, Benjamin (1749–92), bookseller, Boston, Mass.

Shaftsbury's Characteristicks of men, manners, opinions, times. 3 vols. Octavo. ¶ *Addition to a catalogue of . . . books* ([Boston, 1788?]), p. 14. Benjamin Guild also listed Shaftesbury's work in his sale catalogue for 1789. EAI: E45266; W118

Hall, David (1714–72), bookseller, Philadelphia, Pa.

Shaftsbury's Characteristicks. ¶ *Imported in the last ships . . . the following books* ([Philadelphia, 1754]), broadside. David Hall also listed Shaftesbury's work in his sale catalogues for 1763, 1765, and 1767.

EAI: E40686; W21

Jefferson, Thomas (1743–1826), statesman and architect, Charlottesville, Va.

Shaftesbury's Characteristics. 3 vols. [London, 1714] Octavo. Thomas Jefferson, *Catalogue of the library of Thomas Jefferson* (1815), p. 59, reprinted in Sowerby, *Catalogue of the library of Thomas Jefferson*, 2:13.

Mein, John (fl. 1760–75), bookseller, Boston, Mass.

Earl of Shaftesbury's Characteristics of Men, Manners, Opinions and Times (including in vol. 3—A Notion of the Tablature of Judgement of Hercules). 3 vols. London, 1757. ¶ *A catalogue of Mein's Cir-*

*culating Library* (Boston, 1765), p. 25. John Mein also listed Shaftesbury's work in his sale catalogue for 1766. EAI: E10069; W54

Morris, R., Maryland

Shaftesbury's Characteristics. Wheeler, 'Reading and other recreation of Marylanders,' p. 168.

Nancrede, Paul Joseph Guérard de (1760–1841), bookseller, Boston, Mass.

Shaftesbury's Characteristics. 3 vols. Duodecimo. ¶ *Catalogue* (1798), p. 32.

New York, N.Y., Society Library

Shaftesbury's Characteristics. 3 vols. Octavo. ¶ *Catalogue* (1758), p. [15].

Shaftesbury's Characteristicks. 3 vols. Duodecimo. ¶ *Catalogue* (1793), p. 77.

Noel, Garrat (fl. 1752–75), bookseller, New York, N.Y.

Shaftesbury's Characteristics. 3 vols. ¶ *A catalogue of books in history, divinity, law, arts and sciences, and the several parts of polite literature* (New York: H. Gaine, 1755), p. 18. EAI: E7519; W26

Orne, Samuel, Salem, Mass.

Shaftesbury's Characters. Purchased by Clark Gayton Pickman, Salem, in 1774 from the library of Samuel Orne. Tapley, *Salem imprints*, p. 293.

Parker, William Sewall (1776–1836), bookseller, Troy, N.Y.

Shaftesbury's Characteristics. ¶ *Catalogue of books for sale* (Troy: Penniman, 1803), p. 21.

EAI: S4822

Philadelphia, Pa., City Vendue-Store

Shaftesbury's Characteristicks. 3 vols. ¶ *Catalogue of books, to be sold, by public vendue, at the City Vendue-Store* ([Philadelphia, 1769?]), broadside.

EAI: E11202; W68



Philadelphia, Pa., [John E.] Harwood's Circulating Library

Shaftesbury's Characteristics of Men, Manners, Opinions, Times. 3 vols. Octavo. ¶¶ *A catalogue of Harwood's Circulating Library* (Philadelphia: Duane, 1803), p. 17. EAI: S4348

Philadelphia, Pa., Library Company

Characteristicks of Men, Manners, Opinions, Times. 3 vols. By the Right Hon. Anthony, Earl of Shaftesbury. 5th edit. corrected; with the Addition of a Letter concerning Design. London, 1732. Octavo. ¶¶ *Catalogue* (1741), p. 44.

Shaftesbury's Characteristicks, on Virtue and Merit. 3 vols. Duodecimo. ¶¶ *Catalogue* (1765), p. 59.

Philadelphia, Pa., Loganian Library

Characteristicks of men, manners, opinions and times. By Anthony, earl of Shaftesbury. 3 vols. 3d edit. London, 1723. Octavo. ¶¶ *Catalogue* (1795), p. 37.

Philadelphia, Pa., Union Library Company

Characteristicks of Men, Manners, Opinions and Times; by Anthony, Earl of Shaftesbury. 3 vols. 1757. Duodecimo. ¶¶ *A catalogue of books, belonging to the Union Library Company of Philadelphia* (Philadelphia: Henry Miller, 1765), pp. 9, 37.

EAI: E10139; W55

Pickman, Clark Gayton, Salem, Mass.

Shaftesbury's Characters. Purchased by Clark Gayton Pickman, Salem, in 1774 from the library of Samuel Orne. Tapley, *Salem imprints*, p. 293.

Prichard, William (fl. 1782-1809), bookseller, Philadelphia, Pa.

Lord Shaftesbury's Characteristics of Men, Man-

ners, Opinions, and Times; containing Essays on Enthusiasm, Wit, Virtue, Merit, &c. 3 vols. Octavo. Very scarce. ¶ *Catalogue* (1785), p. 8.

Providence, R.I., Library

Characteristics. 3 vols. Octavo. ¶ *Catalogue of all the books, belonging to the Providence Library* (Providence: Waterman & Russell, 1768), p. 5.

EAI: E11051; W66

Rice, Henry (d. 1804), & Company, booksellers, Philadelphia, Pa.

Shaftsbury's Characteristicks. 3 vols. ¶ *Catalogue* (1790), p. 4.

Richmond, Va., Library Society

Shaftsbury's characteristics. 3 vols. Octavo. ¶ *A catalogue of books belonging to the Richmond Library* ([Richmond]: Thomas Nicolson, 1801), p. 17.

EAI: S1254

Rivington, James (1724–1802), & Samuel Brown (fl. 1755–69), booksellers, New York, N.Y., and Philadelphia, Pa.

Shaftsbury's Characteristics (including A Notion of the Historical Draught, or Tablature of [f] the Judgement of Hercules). 3 vols. ¶ *Catalogue* (1762), p. 7.

Salem, Mass., Athenaeum

Shaftsbury's Characteristics. 3 vols. London, 1732. Octavo. ¶ *Catalogue* (1811), p. 59.

Salem, Mass., Social Library

Shaftsbury's Characteristics. 3 vols. Octavo. ¶ *Catalogue* (1797), p. 27.

Smith, John, Philadelphia, Pa.

Shaftsbury's Characteristic. Read by John Smith of Pennsylvania according to his diary for 1746. Frederick B. Tolles, 'A literary Quaker: John

Smith of Burlington and Phila.,' *Pennsylvania magazine of history and biography* 65 (1941):316.

Sparhawk, John (1730–1803), bookseller, Philadelphia, Pa.

Shaftesbury's characteristics. 3 vols. Duodecimo. ¶ *Catalogue* (1774), p. 39.

Wells, William (1773–1860), bookseller, Boston, Mass.

Shaftesbury's Characteristics. 3 vols. ¶ *W. Wells' catalogue of books, for sale* ([Boston, 1804]), p. 24.  
EAI: S3531

Wirt, William, Virginia

Shaftesbury's Characters. Owned by Ralph Wormeley of Rosegill, Va., and later sold to William Wirt. Davis, *Intellectual life in Jefferson's Virginia*, pp. 96–97.

Wormeley, Ralph (1744–1806), Rosegill, Va.

Shaftesbury's Characters. Owned by Ralph Wormley of Rosegill, Va., and later sold to William Wirt. Davis, *Intellectual life in Jefferson's Virginia*, pp. 96–97.

Yale College Library, New Haven, Conn.

Shaftesbury's Characteristicks. ¶ *A catalogue of the library of Yale-College* (New London, 1743), p. 42. Given to the library in 1714. Thomas Goddard Wright, *Literary culture in early New England 1620–1730* (New York: Russell & Russell, 1966), p. 186.  
EAI: E5320; W16

38. Turnbull, George (d. 1748). *A treatise on ancient painting, containing observations on the rise, progress, and decline of that art amongst the Greeks and Romans . . . to which are added some remarks on the peculiar genius, character, and talents of Raphael, Michael Angelo, Nicholas Poussin, and other celebrated modern masters; and the . . . use they made of the . . .*

*remains of antiquity in painting as well as sculpture.* London, 1740.

Copley, John Singleton (1738–1815), artist, Boston, Mass.

Turnbull, *A treatise on ancient painting.* Owned by Copley as is 'suggested by a letter in the Public Record Office, London, C.O./39. fol. 260, Henry Pelham to Mr. Knox, 1774. Pelham serving as Copley's agent after Copley left Boston in 1774, requested the return of "Gibbs Designs in Architecture] and Turnbull on Ancient painting." ' Prown, *John Singleton Copley*, p. 16.

Knox, Henry (1750–1806), bookseller, Boston, Mass. Turnbull's curious Collection of Ancient Paintings. Folio. ¶ *Catalogue* (1773), p. 31.

Pelham, Henry, Boston, Mass.

Turnbull, *A treatise on ancient painting.* Henry Pelham to Mr. Knox, 1774. Prown, *John Singleton Copley*, p. 16.

Philadelphia, Pa., Library Company

A treatise upon ancient painting; containing observations on the rise, progress and decline of that art amongst the Greeks and Romans; adorned with fifty pieces, ancient paintings. By George Turnbull, L.L.D. London, 1740. Folio. [Donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 273.

39. Vasari, Giorgio (1511–74). *Delle vite de' più eccellenti pittori, scultori, et architettori* [Lives of the most excellent painters, sculptors, and architects]. [Florence, 1550].

Jefferson, Thomas (1743–1826), statesman and architect, Charlottesville, Va.

Le vite de' Pittori scultori e[*t*] Architetti di Giorgio Vasari. 3 vols. [Bologna, 1648–63] Quarto.

Thomas Jefferson, *Catalogue of the library of Thomas Jefferson* (1815), p. 131, reprinted in Sowerby, *Catalogue of the library of Thomas Jefferson*, 4:393.

Philadelphia, Pa., Library Company

Giorgio Vasari vite de piu eccellente pittori scultori ed architetti. 7 vols. Livorno, 1767. Quarto. [Donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 275.

40. Vasari, Giorgio (1511–74). *Ragionamenti del Sig. cavaliere Giorgio Vasari, pittore et architetto aretino, sopra le inventioni da lui dipinte in Firenze nel palazzo di Loro Altezze Serenissime. Con lo illustriss. & eccellentiss. Signor Don Francesco Medici allora principe di Firenze. In sieme con la inventione della pittura da lui cominciata nella cupola. Con due tavole, una delle cose più notabili, & l'altra delli buomini illustri, che sono ritratti e nominati in quest'opera* [Discussions on Giorgio Vasari]. Florence, 1588.

Philadelphia, Pa., Library Company

Ragionamenti del Sig. Cavaliere Giorgio Vassari. Firenze, 1588. Quarto. [Donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 275.

41. Walpole, Horace (1717–97). *Anecdotes of painting in England; with some account of the principal artists; and incidental notes on other arts*. Strawberry-hill [Twickenham, England], 1762–71.

Burlington, N.J., Library Company

Walpole's *Anecdotes of Painting*. 2 vols. Quarto. ¶ *Catalogue* (1792), p. [28].

Copley, John Singleton (1738–1815), artist, Boston, Mass.

Horace Walpole, *Anecdotes of painting in England*. Prown, *John Singleton Copley*, 1:16; and Henry Pelham to John Singleton Copley, October 22,

1771, in *Letters & papers of John Singleton Copley and Henry Pelham 1739-1776*, pp. 170-71.

Harvard College Library, Cambridge, Mass.

Walpole (Horace) *Anecdotes of Painting*. 3 vols. Quarto. ¶ *Catalogue* (1773), p. 26.

New York, N.Y., Society Library

Walpole's *Anecdotes of Painting in England*. 5 vols. Duodecimo. ¶ *The charter, bye-laws, and names of the members . . . a catalogue of the books* (New York: Swords, 1793), p. 84. EAI: E25915; W179

Walpole's, (Horatio) Earl of Orford [*sic*], the Works of. 5 vols. [Vol. 3: *Anecdotes of painting*.] London, 1798. Quarto. ¶ *Catalogue* (1800), p. 34.

Pelham, Henry, Boston, Mass.

Horace Walpole, *Anecdotes of painting in England*. Henry Pelham to John Singleton Copley, October 22, 1771, in *Letters & papers of John Singleton Copley and Henry Pelham 1739-1776*, pp. 170-71.

Philadelphia, Pa., Library Company

Walpole (Mr. Horace) his *Anecdotes of Painting in England*; with some Account of the principal Artists; and incidental Notes on other Arts, collected by the late Mr. George Vertue. 3 vols. London, 1765. Quarto. ¶ *The second part of the catalogue of books, of the Library Company of Philadelphia* (Philadelphia: R. Aitken, 1775), p. 64.

EAI: E14392; W93

Walpole. (The works of Horation) Earl of Orford; with plates. 5 vols. London, 1798. *Catalogue* (1799), p. 9.

*Anecdotes of painting in England*; with some account of the principal artists, and notes on other arts. Collected by the late Mr. George Vertue; and

digested by Horace Walpole. 4 vols. London, 1782. Octavo. [Donated to the library by Rev. Samuel Preston] ¶ *Catalogue* (1807), p. 283.

Prichard, William (fl. 1782–1809), bookseller, Philadelphia, Pa.

Walpole's *Anecdotes of Painting*. 5 vols. ¶ *Catalogue of books for 1788* (Philadelphia: Oswald for Prichard, 1789), p. 16. EAI: E21405; W134

Rousmaniere, Lewis (1783?–1820), bookseller, Newport, R.I.

Walpole, Earl of Oxford, Works. 6 vols. Octavo. ¶ *Catalogue* (1807), p. 31.

Trumbull, John (1756–1843), artist, New York, N.Y. Horace Walpole, *Anecdotes of painting in England*. John Trumbull checked out this book in 1772 from Harvard College as recorded in the 'Seniors' Library Charging Book.' Irma B. Jaffe, *John Trumbull: Patriot-artist of the American Revolution* (Boston: New York Graphic Society, 1975), fig. 10.

42. Webb, Daniel (1719?–98). *An inquiry into the beauties of painting; and into the merits of the most celebrated painters, ancient and modern*. London, 1760.

Baltimore, Md., Library Company

Webb's *Inquiry into the Beauties of Painting*. Duodecimo. ¶ *Catalogue* (1809), p. [38].

Caritat, Hocquet (b. 1752), bookseller, New York, N.Y.

Webb's *Inquiry into the beauties of Painting, and into the merits of the most celebrated Painters ancient and modern*. Octavo. ¶ *Catalogue* (1803), p. 24.

Carter, Robert, Westmoreland Co., Va.

Webb on *Painting*. Fithian, 'A catalogue of books,' p. 26.

Charleston, S.C., Library Society

Webb on painting. London, 1745 [?]. ¶ *Catalogue* (1770), p. 34.

Copley, John Singleton (1738–1815), artist, Boston, Mass.

Daniel Webb, *An inquiry into the beauties of painting*. Copley to Henry Pelham: '. . . the second instance in which Raphael has shewn his refined way of thinking is in his Cartoon of Paul and Barnabus. but as Webb has menthoned the perticularly, I shall refer you to his discription of it.' John Singleton Copley to Henry Pelham, March 14, 1775, in *Letters & papers of John Singleton Copley and Henry Pelham 1739–1776*, p. 303. Also see Prown, *John Singleton Copley*, 1:16.

Cox, Edward (fl. 1766–78), & Edward Berry (fl. 1766–72), booksellers, Boston, Mass.

Webb's Enquiry into the Beauties of Painting. Octavo. ¶ *Catalogue* (1772), p. 28.

Hall, David (1714–72), bookseller, Philadelphia, Pa.

Webb on painting. ¶ *Imported in the last vessels from England* ([Philadelphia, 1767]), p. 2. Hall also listed Webb's work in his sale catalogues for 1768, 1769, and 1774. EAI: E41719; W62

Hall, William (1752–1834), bookseller, Philadelphia, Pa.

Webb on Painting. Duodecimo. ¶ *William Hall . . . has to dispose of, wholesale and retail, the following books* ([Philadelphia, 1774]), p. [2].

EAI: E13312; W91

Harris, Thaddeus Mason (1768–1842), librarian, Cambridge, Mass.

Webb on Music, Painting, and Poetry. 3 vols. Duodecimo. ¶ *Catalogue* (1793), p. 21.



Harvard College Library, Cambridge, Mass.

Webb (Dan.) on Poetry, Painting, and Music—all. Duodecimo. ¶ *Catalogue* (1773), p. 26. In 1790 Harvard University Library listed two editions of Webb: 2d edit., London, 1761; and 3d edit., London, 1769. ¶ *Catalogue* (1790), p. 127.

Jefferson, Thomas (1743–1826), statesman and architect, Charlottesville, Va.

Webb's essay on painting. [London, 1769] Duodecimo. Jefferson recommended Webb's *Essay on painting* to Robert Skipwith in 1771. Thomas Jefferson to Robert Skipwith, August 3, 1771, in Thomas Jefferson, *Papers*, 1:78. Jefferson also listed Webb's essay in his catalogue of books for 1815. Thomas Jefferson, *Catalogue of the library of Thomas Jefferson* (1815), p. 132, reprinted in Sowerby, *Catalogue of the library of Thomas Jefferson*, 4:391.

Mein, John (fl. 1760–75), bookseller, Boston, Mass.

Webb on Painting. ¶ *Catalogue* (1766), p. 20.

New York, N. Y., Society Library

Webb on painting. Duodecimo. ¶ *Catalogue* (1773), p. 34.

Pelham, Henry, Boston, Mass.

Daniel Webb, *An inquiry into the beauties of painting*. John Singleton Copley to Henry Pelham, March 14, 1775, in *Letters & papers of John Singleton Copley and Henry Pelham 1739–1776*, p. 303.

Philadelphia, Pa., Library Company

Webb's Enquiry into the Beauties of Painting. London, 1764. Duodecimo. ¶ *Catalogue* (1765), pp. 52, 65. Purchased by Benjamin Franklin in 1761 for the Library Company of Philadelphia. London 1761 Benjamin Franklin Esq. Dr. to Thos. Becket

(for the Library Company Philadelphia) shipt on Board the Dragon Capt. Hammet, ' in Labaree, ed., *The papers of Benjamin Franklin*, 9:277.

Daniel Webb. An enquiry into the beauties of painting; and into the merits of the most celebrated painters, ancient and modern. London, 1760. ¶ *Catalogue* (1789), p. 327.

Rice, Henry (d. 1804), & Company, booksellers, Philadelphia, Pa.

Webb on the Beauties of Poetry and Painting. ¶ *Catalogue* (1790), p. 17.

Trumbull, John (1756-1843), artist, New York, N.Y. Daniel Webb, *An inquiry into the beauties of painting*. John Trumbull checked out this book from Harvard College in 1772 as recorded in the 'Seniors' Library Charging Book.' Sizer, ed., *The autobiography of Colonel John Trumbull*, p. 12.

43. Winckelmann, Johann Joachim (1717-68). *Gedanken ueber die Nachabmung der griechischen Wercke in der Malerey und Bildhauer-Kunst*. [Friedrichstadt], 1755.

*Recueil de différentes pièces sur les arts* [Half-title: *Réflexions sur l'imitation des artistes grecs dans la peinture et la sculpture*]. Traduit de l'Allemand. Paris, 1786.

*Reflections on the painting and sculpture of the Greeks; with instructions for the connoisseur and an essay on grace in works of art. Translated from the German original by Henry Fuseli*. London, 1765.

Baltimore, Md., Library Company

Winkelman's Reflections concerning the imitation of the Graecian Artists in Painting and Sculpture. Duodecimo. ¶ *Catalogue* (1809), p. [38].

Bradford, Samuel (1759?-1818), bookseller, Salem, Mass.

Winckelman, *Recueil sur les Arts*. Octavo. ¶¶ *Catalogue* (1802), p. 57.

Brown University Library [Rhode Island College], Providence, R.I.

Winkleman on Painting. Octavo. ¶¶ *Catalogue* (1793), p. 25. Ordered from London in 1784 by the president and chancellor of the University. Bronson, *The history of Brown University*, pp. 108-11, quoted in Shores, *Origins of the American college library*, p. 94.

Cox, Edward (fl. 1766-78), & Edward Berry (fl. 1766-72), booksellers, Boston, Mass.

Winkleman's Reflections on the Painting and Sculpture of the Greeks. Octavo. ¶¶ *Catalogue* (1772), p. 29.

Philadelphia, Pa., Library Company

Painting (Reflections on the) and Sculpture of the Greeks, &c. London, 1765. Octavo. ¶¶ *Catalogue* (1775), p. 49.

Reflections on the painting and sculpture of the Greeks; with instructions for the connoisseur, and an essay on grace in works of art. Translated from the German of the Abbe Winkleman, by Henry Fuseli. London, 1765. Octavo. [Donated to the library by Rev. Samuel Preston] ¶¶ *Catalogue* (1807), p. 101.

44. Winckelmann, Johann Joachim (1717-68). *Geschichte der Kunst des Altertums*. In der Waltherischen Hof-Buchhandlung, 1764-67.

*Histoire de l'art chez les anciens . . . Ouvrage traduit de l'allemand*. Amsterdam, 1766.

*Storia dell'arti del disegno presso gli antichi.* Milano, 1779.

Baltimore, Md., Library Company

Winkelman, *Histoire de L'Art de L'Antiquité.* 3 vols. Quarto. ¶ *Catalogue* (1809), p. 33.

Bradford, Samuel (1759?–1818), bookseller, Salem, Mass.

Winckelman, *Hist. ed [sic] l'Art de l'Antiquité, with fine plates.* 2 vols. Quarto. ¶ *Catalogue* (1802), p. 57.

Harvard College Library, Cambridge, Mass.

Winckelman (Abbe J.) *Histoire de l'art chez les anciens, traduit de l'Allemand.* 2 vols. Amsterdam, 1766. Duodecimo. ¶ *Catalogue* (1790), p. 9.

Jefferson, Thomas (1743–1826), statesman and architect, Charlottesville, Va.

*Storia delle arti del disegno del Winkelmann, tradotto dal Tedesco.* 2 vols. [Milano, 1779] Quarto. Thomas Jefferson, *Catalogue of the library of Thomas Jefferson* (1815), p. 132, reprinted in *Sowerby, Catalogue of the library of Thomas Jefferson*, 4:398.

Philadelphia, Pa., Library Company

Winckelmann *histoire de l'art chez les anciens ouvrage traduit de l'Allemande.* 2 vols. Paris, 1766. Octavo. ¶ *Catalogue* (1807), p. 293.

45. Winckelmann, Johann Joachim (1717–68). *Sendschreiben von den Herculanischen Entdeckungen.* Dresden, 1762.

*Lettre de M. l'abbé Winckelmann . . . à monsieur le comte de Brühl . . . sur les découvertes d'Herculanum.* Dresden, 1764.

*Critical account of the situation and destruction by the first eruptions of mount Vesuvius, of Herculaneum, Pompeii, and Stabia; the late discovery of their remains; the subterraneous works carried on in them; and books, domestick utensils, and other remarkable Greek and Roman antiquities thereby happily*

*recovered; the form and connection of the ancient characters being faithfully preserved, in a letter (originally in German) to Count Brühl, of Saxony, from the celebrated Abbe Winckelmann. Illustrated with notes, taken from the French translation.*  
London, 1771.

Baltimore, Md., Library Company

Winckelmann's Account of Herculaneum. Octavo.

¶ *Catalogue* (1802), p. 52.

Bradford, Samuel (1759?–1818), bookseller, Salem, Mass.

Winckelmann, Letters sur Herculaneum. Octavo. ¶

*Catalogue* (1802), p. 57.

Charleston, S.C., Library Society

Discoveries at Herculaneum, by the Abbe Winckel-

man. Octavo. ¶ *Catalogue* (1811), p. 12.

## APPENDIX A

Publication Dates and Imprints of Books Cited,  
in Order of Number of References

	<i>N</i> of refer- ences	<i>First</i> publication	<i>First</i> English translation	<i>First</i> American reference to
7. Burke, <i>A philosophical enquiry</i>	53	1757 (London)	—	1760
37. Shaftesbury, <i>Characteristicks</i>	48	1714 (London)	—	1714
12. Du Fresnoy, <i>The art of painting</i> [Nine additional references to Du Fresnoy are found in Reynolds's <i>Works</i> .]	30	1668 (Paris)	1695	[1744]
3. Alison, <i>Essays on the nature and principles of taste</i>	21	1790 (Dublin)	—	1791
42. Webb, <i>An inquiry into the beauties of painting</i>	17	1760 (London)	—	1761
34. Reynolds, <i>Discourses</i>	16	1769-97 (London)	—	1789
2. Algarotti, <i>An essay on painting</i>	13	1763 (Livorno [Leghorn])	1763	1765
18. Hogarth, <i>The analysis of beauty</i>	13	1753 (London)	—	1758
8. Cellini, <i>The life of Benvenuto Cellini</i>	12	[1728] (Naples)	1771	1786
24. Leonardo, <i>A treatise of painting</i>	12	1651 (Paris)	1721	1772
29. Piles, <i>The art of painting</i>	12	1699 (Paris)	1706	[1744]
26. Montfaucon, <i>Antiquity explained</i>	10	1719 (Paris)	1721-22	[1723-24]
41. Walpole, <i>Anecdotes of painting</i>	10	1762-71 (Twickenham)	—	1771

	N of refer- ences	First publication	First English translation	First American reference to
15. Gilpin, <i>An essay upon prints</i>	9	1768 (London)	—	1793
36. Richardson, <i>An essay on the theory of painting</i>	7	1715 (London)	—	1793
43. Winckelmann, <i>Reflections on the painting and sculpture of the Greeks</i>	6	1755 (Friedrichstadt)	1765	1772
14. Fuseli, <i>Lectures on painting</i>	5	1801 (London)	—	1802
17. Hayley, <i>An essay on painting</i>	5	1781 (London)	—	1789
28. Montfaucon, <i>The antiquities of Italy: Travels from Paris through Italy</i>	5	1702 (Paris)	1725	1741
30. Piles, <i>The principles of painting</i>	5	1708 (Paris)	1743	[1744]
31. Price, <i>An essay on the picturesque</i>	5	1794 (London)	—	1798
44. Winckelmann, <i>Geschichte der Kunst des Altertums</i> [in trans.]	5	1764-67 (Waltherischen Hof - Buchhandlung)	—	1790
10. Dubos, <i>Critical reflections on poetry, painting, and music</i>	4	1719 (Paris)	1748	1766
16. Gilpin, <i>Three essays</i>	4	1792 (London)	—	1802
35. Richardson, <i>An account of some of the statues, bas-reliefs, drawings and pictures in Italy</i>	4	1722 (London)	—	1773
19. Junius, <i>The paintings of the ancients</i>	3	1637 (Amsterdam)	1638	1790
20. Knight, <i>An analytical inquiry into the principles of taste</i>	3	1805 (London)	—	1807
22. La Motte, <i>An essay upon poetry and painting</i>	3	1730 (London)	—	1764
23. Le Brun, <i>Expressions of the passions of the soul</i>	3	1727 (Paris)	1730?	1762

	<i>N</i> of refer- ences	<i>First</i> publication	<i>First</i> English translation	<i>First</i> American reference to
38. Turnbull, <i>A treatise on ancient painting</i>	3	1740 (London)	—	1773
45. Winckelmann, <i>Critical account of . . . Herculaneum</i>	3	1762 (Dresden)	1771	1802
4. Bell, <i>Essays on the anatomy of expression in painting</i>	2	1806 (London)	—	1809
5. Bellori, <i>Descrizione delle immagini dipinte da Rafaella d' Urbino</i>	2	1695 (Rome)	—	1790
21. Knight, <i>The landscape</i>	2	1794 (London)	—	1794
33. Repton, <i>Observations on the theory and practice of landscape gardening</i>	2	1803 (London)	—	1807
39. Vasari, <i>Delle vite</i>	2	[1550] (Florence)	—	1807
1. Aglionby, <i>Painting illustrated</i>	1	1685 (London)	—	1757
6. Bosse, <i>Sentimens sur la distinction des diverses manières de peinture, dessein &amp; graveure</i>	1	1649 (Paris)	—	1790
9. Dolce, <i>A dialogue on painting</i>	1	1557 (Venice)	1770	1786
11. Dürer, <i>Les quatres livres</i>	1	1557 (Paris)	—	1785
13. Felibién, <i>Entretiens</i>	1	1666-88 (Paris)	—	1815
25. Monier, <i>The history of painting, sculpture, architecture, graving</i>	1	1698 (Paris)	1699	1795
27. Montfaucon, <i>Antiquities of France</i>	1	1750 (London)	—	1770
32. Raspe, <i>A critical essay on oil-painting</i>	1	1781 (London)	—	1793
40. Vasari, <i>Ragionamenti</i>	1	1588 (Florence)	—	1807



## APPENDIX B

Treatises Listed Alphabetically by  
Individual, Library, or Firm

	<i>Earliest record</i>
Albany, N. Y., Library	
Alison, <i>Essays on the nature and principles of taste</i>	1793
Burke, <i>A philosophical enquiry</i>	1793
Amory, Francis (1766–1845), auctioneer, Boston Mass.,	
Burke, <i>A philosophical enquiry</i>	1814
Annapolis, Md., Circulating Library	
Cellini, <i>The life of Benvenuto Cellini</i>	1786
Du Fresnoy, <i>The art of painting</i>	1786
Baltimore, Md., Library Company	
Alison, <i>Essays on the nature and principles of taste</i>	1797
Bell, <i>Essays on the anatomy of expression in painting</i>	1809
Cellini, <i>The life of Benvenuto Cellini</i>	1797
Fuseli, <i>Lectures on painting</i>	1802
Gilpin, <i>An essay upon prints</i>	1809
Gilpin, <i>Three essays</i>	1802
Hogarth, <i>The analysis of beauty</i>	1798
Knight, <i>The landscape</i>	1802
Leonardo, <i>A treatise of painting</i>	1798
Montfaucon, <i>Antiquity explained</i>	1809
Price, <i>An essay on the picturesque</i>	1802
Reynolds, <i>Discourses</i>	1802
Webb, <i>An inquiry into the beauties of painting</i>	1809
Winckelmann, <i>Reflections on the painting and sculpture of the Greeks</i>	1809
Winckelmann, <i>Histoire de l'art</i>	1809
Winckelmann, <i>Herculaneum</i>	1802

- Beers, Isaac (1742-1813), bookseller, New Haven, Conn.  
 Alison, *Essays on the nature and principles of taste* 1791  
 Du Fresnoy, *The art of painting* 1791
- Bell, Robert (1731-84), bookseller, Boston, Mass. and Philadelphia, Pa.  
 Algarotti, *An essay on painting* 1770  
 Burke, *A philosophical enquiry* 1773  
 Du Fresnoy, *The art of painting* 1773  
 Piles, *The principles of painting* 1783
- Blair, Hugh (1718-1800), author, Virginia  
 Burke, *A philosophical enquiry*
- Blake, William Pynson (1769-1820), bookseller, Boston, Mass.  
 Alison, *Essays on the nature and principles of taste* 1793  
 Burke, *A philosophical enquiry* 1793  
 Du Fresnoy, *The art of painting* 1793  
 Hayley, *An essay on painting* 1796  
 Hogarth, *The analysis of beauty* 1793
- Blake & Cunningham, auctioneers, Boston, Mass.  
 Shaftesbury, *Characteristicks* 1815
- Borroughs, G., auctioneer, Boston, Mass.  
 Burke, *A philosophical enquiry* 1810  
 Knight, *An analytical inquiry into the principles of taste* 1810  
 Leonardo, *A treatise of painting* 1810
- Boston, Mass., American Academy of Arts and Sciences  
 Burke, *A philosophical enquiry* 1802  
 Du Fresnoy, *The art of painting* 1802
- Boston, Mass., *Boston Gazette*  
 Piles, *The art of painting* 1761
- Boston, Mass., Library Society  
 Alison, *Essays on the nature and principles of taste* 1795  
 Burke, *A philosophical enquiry* 1807

Earliest  
record

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| Cellini, <i>The life of Benvenuto Cellini</i>                         | 1815 |
| Du Fresnoy, <i>The art of painting</i>                                | 1797 |
| Gilpin, <i>An essay upon prints</i>                                   | 1795 |
| Knight, <i>An analytical inquiry into the principles<br/>of taste</i> | 1807 |
| Reynolds, <i>Discourses</i>   | 1807 |
| Shaftesbury, <i>Characteristicks</i>                                  | 1795 |
| Boston, Mass., [William] Martin's Circulating Library                 |      |
| Burke, <i>A philosophical enquiry</i>                                 | 1786 |
| Boston, Mass., Union Circulating Library                              |      |
| Alison, <i>Essays on the nature and principles of taste</i>           | 1815 |
| Burke, <i>A philosophical enquiry</i>                                 | 1806 |
| Cellini, <i>The life of Benvenuto Cellini</i>                         | 1815 |
| Du Fresnoy, <i>The art of painting</i>                                | 1806 |
| Shaftesbury, <i>Characteristicks</i>                                  | 1810 |
| Bradford, Samuel (1759?–1818), bookseller, Salem, Mass.               |      |
| Burke, <i>A philosophical enquiry</i>                                 | 1802 |
| Shaftesbury, <i>Characteristicks</i>                                  | 1802 |
| Winckelmann, <i>Recueil de différentes pièces sur les arts</i>        | 1802 |
| Winckelmann, <i>Histoire de l'art</i>                                 | 1802 |
| Winckelmann, <i>Lettres sur Herculanium</i>                           | 1802 |
| Bradford, Thomas (1745–1838), bookseller,<br>Philadelphia, Pa.        |      |
| Alison, <i>Essays on the nature and principles of taste</i>           | 1796 |
| Shaftesbury, <i>Characteristicks</i>                                  | 1796 |
| Bradford, William (1719–91), bookseller,<br>Philadelphia, Pa.         |      |
| Burke, <i>A philosophical enquiry</i>                                 | 1760 |
| Shaftesbury, <i>Characteristicks</i>                                  | 1755 |
| Brown University Library [Rhode Island College],<br>Providence, R.I.  |      |
| Algarotti, <i>An essay on painting</i>                                | 1793 |
| Burke, <i>A philosophical enquiry</i>                                 | 1793 |

	<i>Earliest record</i>
Hogarth, <i>The analysis of beauty</i>	1793
Piles, <i>The art of painting</i>	1793
Richardson, <i>An essay on the theory of painting</i>	1793
Winckelmann, <i>Reflections on the painting and sculptures of the Greeks</i>	1793
Brown University, Philermenian Society, Providence, R.I.	
Alison, <i>Essay on the nature and principles of taste</i>	1814
Buckminster, Joseph Stevens (1784–1812), minister, Boston, Mass.	
Alison, <i>Essays on the nature and principles of taste</i>	1812
Burlington, N.J., Library Company	
Burke, <i>A philosophical enquiry</i>	1792
Shaftesbury, <i>Characteristicks</i>	1758
Walpole, <i>Anecdotes of painting</i>	1792
Byrd, William II (1674–1744), Westover, Charles City Co., Va.	
Du Fresnoy, <i>The art of painting</i>	[1744]
Montfaucon, <i>L'antiquité expliquée</i>	[1744]
Piles, <i>The art of painting</i>	[1744]
Shaftesbury, <i>Characteristicks</i>	[1744]
William Byrd II's library also listed these additional treatises on art (Bassett, ed., <i>The writings of 'Colonel William Byrd,'</i> pp. 425, 437):	
Elsum's art of painting	
History of painting	
Ouvrages des peintres	
Painting of the ancients [possibly Junius or Turnbull]	
Principles of painting [possibly Piles]	
Campbell, Robert (d. 1800), bookseller, Philadelphia, Pa.	
Burke, <i>A philosophical enquiry</i>	1797
Shaftesbury, <i>Characteristicks</i>	1794
Campbell, Samuel (1763?–1836), bookseller, New York, N.Y., and Philadelphia, Pa.	
Algarotti, <i>An essay on painting</i>	1794
Alison, <i>Essays on the nature and principles of taste</i>	1798

Earliest  
record

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| Burke, <i>A philosophical enquiry</i>  | 1794 |
| Du Fresnoy, <i>The art of painting</i>   | 1787 |
| Le Brun, <i>Expressions of the passions of the soul</i>  | 1787 |
| Shaftesbury, <i>Characteristicks</i>   | 1794 |
| Carey, Mathew (1760–1839), bookseller,<br>Philadelphia, Pa.  |      |
| Alison, <i>Essays on the nature and principles of taste</i>  | 1792 |
| Burke, <i>A philosophical enquiry</i>  | 1792 |
| Carey, Mathew (1760–1839), James H. Stewart<br>(fl. 1790–1806), & Company, booksellers,<br>Philadelphia, Pa. |      |
| Alison, <i>Essays on the nature and principles of taste</i>  | 1791 |
| Caritat, Hocquet (b. 1752), bookseller,<br>New York, N.Y.  |      |
| Alison, <i>Essays on the nature and principles of taste</i>  | 1799 |
| Burke, <i>A philosophical enquiry</i>  | 1799 |
| Cellini, <i>The life of Benvenuto Cellini</i>  | 1799 |
| Fuseli, <i>Lectures on painting</i>  | 1803 |
| Price, <i>An essay on the picturesque</i>  | 1803 |
| Reynolds, <i>Discourses</i>  | 1803 |
| Shaftesbury, <i>Characteristicks</i>   | 1799 |
| Webb, <i>An inquiry into the beauties of painting</i>  | 1803 |
| Carter, Robert, Westmoreland Co., Va.  |      |
| Du Fresnoy, <i>The art of painting</i>   | 1772 |
| Shaftesbury, <i>Characteristicks</i>   | 1772 |
| Webb, <i>An inquiry into the beauties of painting</i>  | 1772 |
| Charleston, S.C., Library Society  |      |
| Algarotti, <i>An essay on painting</i>   | 1806 |
| Bell, <i>Essays on the anatomy of expression in painting</i>   | 1811 |
| Cellini, <i>The life of Benvenuto Cellini</i>  | 1811 |
| Du Fresnoy, <i>The art of painting</i>   | 1770 |
| Fuseli, <i>Lectures on painting</i>  | 1811 |
| Gilpin, <i>An essay upon prints</i>  | 1806 |
| Gilpin, <i>Three essays</i>  | 1806 |
| Hogarth, <i>The analysis of beauty</i>   | 1770 |
| Leonardo, <i>A treatise of painting</i>  | 1806 |

	<i>Earliest record</i>
Montfaucon, <i>Antiquity explained</i>	1806
Montfaucon, <i>Antiquities of France</i>	1770
Piles, <i>The art of painting</i>	1770
Piles, <i>The principles of painting</i>	1770
Price, <i>An essay on the picturesque</i>	1806
Repton, <i>Observations on the theory and practice of landscape gardening</i>	1811
Reynolds, <i>Discourses</i>	1806
Richardson, <i>An essay on the theory of painting</i>	1806
Shaftesbury, <i>Characteristicks</i>	1770
Webb, <i>An inquiry into the beauties of painting</i>	1770
Winckelmann, <i>Discoveries at Herculaneum</i>	1811
Childs, Francis (1763–1830), bookseller, New York, N.Y.	
Alison, <i>Essays on the nature and principles of taste</i>	1793
Gilpin, <i>An essay upon prints</i>	1793
Clarkson, Matthew (1758–1825), estate administrator, Philadelphia, Pa.	
Algarotti, <i>An essay on painting</i>	1785
Dürer, <i>Les quatre livres</i>	1785
Leonardo, <i>Sur la peinture</i>	1785
Piles, <i>Abregé de la vie des peintres</i>	1785
Condy, Jeremy (1708–68), bookseller, Boston, Mass.	
Hogarth, <i>The analysis of beauty</i>	1760
Copley, John Singleton (1738–1815), artist, Boston, Mass.	
Algarotti, <i>An essay on painting</i>	1766
Du Fresnoy, <i>The art of painting</i>	1771
Piles, <i>The art of painting; or, The principles of painting</i>	1771
Turnbull, <i>A treatise on ancient painting</i>	1774
Walpole, <i>Anecdotes of painting</i>	1771
Webb, <i>An inquiry into the beauties of painting</i>	1775
Cox, Edward (fl. 1766–78), & Edward Berry (fl. 1766–72), booksellers, Boston, Mass.	
Algarotti, <i>An essay on painting</i>	1772

Earliest  
record

- Burke, *A philosophical enquiry* 1772
- Dubos, *Critical reflections on poetry, painting, and music* 1772
- Du Fresnoy, *The art of painting* 1772
- Leonardo, *A treatise of painting* 1772
- Piles, *The principles of painting* 1772
- Webb, *An inquiry into the beauties of painting* 1772
- Winckelmann, *Reflections on the painting and sculpture of the Greeks* 1772
- Cushing, Henry (1770–1860), bookseller,  
Providence, R.I.  
    Cellini, *The life of Benvenuto Cellini* 1800
- Cushing & Appleton, booksellers, Salem, Mass.  
    Burke, *A philosophical enquiry* 1808
- Dabney, John (1752–1819), bookseller, Salem, Mass.  
    Shaftesbury, *Characteristicks* 1791
- Dunlap, William (d. 1779), bookseller,  
Philadelphia, Pa.  
    Shaftesbury, *Characteristicks* 1760
- Durham, David, auctioneer, New York, N.Y.  
    Burke, *A philosophical enquiry* 1812
- Eliot, John (1754–1813), minister, Boston, Mass.  
    Burke, *A philosophical enquiry* 1813  
    Shaftesbury, *Characteristicks* 1813
- Feke, Robert (1705–ca. 1752), artist, Boston, Mass.  
    Shaftesbury, *Characteristicks* 1744
- Fenno, John Ward (1778–1802), bookseller,  
New York, N.Y.  
    Reynolds, *Discourses* 1800
- Franklin, Benjamin (1706–90), bookseller,  
Philadelphia, Pa.  
    Shaftesbury, *Characteristicks* 1744

Gaine, Hugh (1726-1807), bookseller,  
New York, N.Y.

Burke, *A philosophical enquiry* 1792

Georgetown, D.C., Union Circulating Library

Burke, *A philosophical enquiry* 1815

Guild, Benjamin (1749-92), bookseller, Boston, Mass.

Burke, *A philosophical enquiry* 1789

Du Fresnoy, *The art of painting* 1789

Hayley, *An essay on painting* 1789

[Piles], *Art of painting* 1789

Shaftesbury, *Characteristicks* 1787

Hall, David (1714-72), bookseller, Philadelphia, Pa.

Shaftesbury, *Characteristicks* 1754

Webb, *An inquiry into the beauties of painting* 1767

Hall, William (1752-1834), bookseller,  
Philadelphia, Pa.

Dubos, *Critical reflections on poetry, painting,  
and music* 1774

Webb, *An inquiry into the beauties of painting* 1774

Harris, Thaddeus Mason (1768-1842), librarian,  
Cambridge, Mass.

Hogarth, *The analysis of beauty* 1793

Raspe, *A critical essay on oil-painting* 1793

Reynolds, *Discourses* 1793

Webb, *An inquiry into the beauties of painting* 1793

Hartford, Conn., Library Company

Alison, *Essays on the nature and principles of taste* 1797

Harvard College Library, Cambridge, Mass.

Bellori, *Descrizione delle immagini dipinte da  
Raphaelle d' Urbino* 1790

Bosse, *Sentimens sur la distinction des diverses  
manières de peinture, dessein & graveure* 1790

Burke, *A philosophical enquiry* 1773



Earliest  
record

Du Fresnoy, <i>The art of painting</i>	1790
Hogarth, <i>The analysis of beauty</i>	1773
Junius, <i>De pictura veterum</i>	1790
Montfaucon, <i>Antiquity explained</i>	1725
Piles, <i>Abregé de la vie des peintres</i>	1773
Piles, <i>Cours de peinture par principes</i>	1790
Walpole, <i>Anecdotes of painting</i>	1773
Webb, <i>An inquiry into the beauties of painting</i>	1773
Winckelmann, <i>Histoire de l'art</i>	1790
Hayt, Lewis (fl. 1787-93), auctioneer, Boston, Mass.	
Du Fresnoy, <i>The art of painting</i>	1793
Hoppin & Snow, auctioneers, Providence, R.I.	
Cellini, <i>The life of Benvenuto Cellini</i>	1789
Irving & Smith, auctioneers, New York, N.Y.	
Burke, <i>A philosophical enquiry</i>	1802
Jefferson, Thomas (1743-1826), statesman and architect, Charlottesville, Va.	
Burke, <i>A philosophical enquiry</i>	1771
Felibién, <i>Entretiens sur les vies</i>	1815
Gilpin, <i>An essay upon prints</i>	1815
Hogarth, <i>The analysis of beauty</i>	1771
Leonardo, <i>A treatise of painting</i>	1815
Richardson, <i>An essay on the theory of painting</i>	1815
Shaftesbury, <i>Characteristicks</i>	1815
Vasari, <i>Delle vite</i>	1815
Webb, <i>An inquiry into the beauties of painting</i>	1771
Winckelmann, <i>Storia delle arti del disegno</i>	1815

In Thomas Jefferson's library there were additional books on art as identified in his catalogue of 1815 (Sowerby, *Catalogue of the library of Thomas Jefferson*, 4:389-99):

- Spence's Polymetis
- Signa et statua antiqua Perrier
- The perfect painter

- Le Gemme antiche figurate di Michael Angelo  
causeo de la chausee  
Antiques du musee  
Galerie de Paris  
Galerie des antiques a Paris par Le Grand  
Annales de musee et des beaux arts par Landon  
Le Manuel du Museum Francais  
Description de l'Academie de peinture et de  
sculpture par Guerin
- Knox, Henry (1750-1806), bookseller, Boston, Mass.  
 Burke, *A philosophical enquiry* 1773  
 Richardson, *An account of some of the statues* 1773  
 Turnbull, *A treatise on ancient painting* 1773
- Livingston, Robert R. (1746-1813),  
Poughkeepsie, N.Y.  
 Burke, *A philosophical enquiry* 1800  
 Leonardo, *A treatise of painting* 1800  
 Gilpin, *An essay upon prints* 1800
- Mein, John (fl. 1760-75), bookseller, Boston, Mass.  
 Algarotti, *An essay on painting* 1766  
 Burke, *A philosophical enquiry* 1766  
 Dubos, *Critical reflections on poetry, painting,  
and music* 1766  
 Du Fresnoy, *The art of painting* 1766  
 Shaftesbury, *Characteristicks* 1765  
 Webb, *An inquiry into the beauties of painting* 1766
- Morris, R., Maryland  
 La Motte, *An essay upon poetry and painting*  
 Shaftesbury, *Characteristicks*
- Nancrede, Paul Joseph Guérard de (1760-1841),  
bookseller, Boston, Mass.  
 Alison, *Essays on the nature and principles of taste* 1798  
 Burke, *A philosophical enquiry* 1796  
 Dubos, *Critical reflections on poetry, painting,  
and music* 1798

Earliest  
record

Du Fresnoy, <i>The art of painting</i>	1798
Leonardo, <i>A treatise of painting</i>	1798
Shaftesbury, <i>Characteristicks</i>	1798
Newport, R.I., New Circulating Library	
Burke, <i>A philosophical enquiry</i>	1808
Newport, R.I., Redwood Library Company	
Du Fresnoy, <i>The art of painting</i>	1764
La Motte, <i>An essay upon poetry and painting</i>	1764
Montfaucon, <i>Antiquity explained</i>	1764
New York, N.Y., Society Library	
Algarotti, <i>An essay on painting</i>	1813
Burke, <i>A philosophical enquiry</i>	1773
Cellini, <i>The life of Benvenuto Cellini</i>	1789
Du Fresnoy, <i>The art of painting</i>	1792
Fuseli, <i>Lectures on painting</i>	1813
Gilpin, <i>An essay upon prints</i>	1800
Hogarth, <i>The analysis of beauty</i>	1758
Knight, <i>An analytical inquiry into the principles     of taste</i>	1813
Montfaucon, <i>Antiquity explained</i>	1758
Montfaucon, <i>Antiquities of Italy: Travels from     Paris through Italy</i>	1789
Piles, <i>The art of painting</i>	1758
Piles, <i>The principles of painting</i>	1792
Price, <i>An essay on the picturesque</i>	1800
Reynolds, <i>Discourses</i>	1792
Richardson, <i>An account of some of the statues</i>	1792
Richardson, <i>An essay on the theory of painting</i>	1800
Shaftesbury, <i>Characteristicks</i>	1758
Walpole, <i>Anecdotes of painting</i>	1793
Webb, <i>An inquiry into the beauties of painting</i>	1773
Winckelmann, <i>Oeuvres complet</i>	1813
New York, N.Y., Washington Circulating Library	
Burke, <i>A philosophical enquiry</i>	1810
Hogarth, <i>The analysis of beauty</i>	1810

	<i>Earliest record</i>
Noel, Garrat (fl. 1752-75), bookseller, New York, N.Y.	
Burke, <i>A philosophical enquiry</i>	1762
Le Brun, <i>Expressions of the passions of the soul</i>	1762
Shaftesbury, <i>Characteristicks</i>	1755
Noel, Garrat (fl. 1752-75), & Ebenezer Hazard (1744-1817), booksellers, New York, N.Y.	
Burke, <i>A philosophical enquiry</i>	1771
Orne, Samuel, Salem, Mass.	
Shaftesbury, <i>Characteristicks</i>	
Parker, William Sewall (1776-1836), bookseller, Troy, N.Y.	
Shaftesbury, <i>Characteristicks</i>	1803
Payne, Jonas, & Philip Hearn, booksellers, Savannah, Ga.	
Algarotti, <i>An essay on painting</i>	1790
Burke, <i>A philosophical enquiry</i>	1790
Peale, Charles Willson (1741-1827), artist, Philadelphia, Pa.	
Du Fresnoy, <i>The art of painting</i>	
Leonardo, <i>Traité de la peinture</i>	
Pelham, Henry, Boston, Mass.	
Du Fresnoy, <i>The art of painting</i>	1771
Piles, <i>The art of painting; or, The principles     of painting</i>	1771
Turnbull, <i>A treatise on ancient painting</i>	1774
Walpole, <i>Anecdotes of painting</i>	1771
Webb, <i>An inquiry into the beauties of painting</i>	1775
Pelham, William (1759-1827), Pelham's Circulating Library, Charlestown, S.C.	
Burke, <i>A philosophical enquiry</i>	1801
Du Fresnoy, <i>The art of painting</i>	1801

Earliest  
record

Philadelphia, Pa., City Vendue-Store	
Shaftesbury, <i>Characteristicks</i>	1769
Philadelphia, Pa., [John E.] Harwood's Circulating Library	
Shaftesbury, <i>Characteristicks</i>	1803
Philadelphia, Pa., Library Company	
Aglionby, <i>Painting illustrated in three dialogues</i>	1757
Algarotti, <i>An essay on painting</i>	1765
Alison, <i>Essays on the nature and principles of taste</i>	1807
Bellori, <i>Descrizione delle immagini dipinte da     Rafaelle d' Urbino</i>	1807
Burke, <i>Recherches philosophiques</i>	1807
Cellini, <i>The life of Benvenuto Cellini</i>	1794
Du Fresnoy, <i>The art of painting</i>	1752
Fuseli, <i>Lectures on painting</i>	1807
Gilpin, <i>An essay upon prints</i>	1807
Gilpin, <i>Three essays</i>	1794
Hogarth, <i>The analysis of beauty</i>	1764
Junius, <i>De pictura veterum</i>	1807
Junius, <i>The paintings of the ancients</i>	1799
Knight, <i>The landscape</i>	1794
Le Brun, <i>Expression des passions de l'âme</i>	1789
Leonardo, <i>A treatise of painting</i>	1794
Montfaucon, <i>Antiquity explained</i>	1757
Montfaucon, <i>Antiquities of Italy: Travels from     Paris through Italy</i>	1741
Piles, <i>The art of painting</i>	1752
Price, <i>An essay on the picturesque</i>	1798
Repton, <i>Observations on the theory and practice of     landscape gardening</i>	1807
Reynolds, <i>Discourses</i>	1789
Richardson, <i>An essay on the theory of painting</i>	1807
Shaftesbury, <i>Characteristicks</i>	1741
Turnbull, <i>A treatise on ancient painting</i>	1807
Vasari, <i>Delle vite</i>	1807
Vasari, <i>Ragionamenti</i>	1807
Walpole, <i>Anecdotes of painting</i>	1775

	<i>Earliest record</i>
Webb, <i>An inquiry into the beauties of painting</i>	1761
Winckelmann, <i>Reflections on the painting and sculpture of the Greeks</i>	1775
Winckelmann, <i>Histoire de l'art</i>	1807
Philadelphia, Pa., Loganian Library	
Leonardo, <i>Traité de la peinture</i>	1795
Monier, <i>The history of painting, sculpture, architecture, graving</i>	1795
Montfaucon, <i>The antiquities of Italy: Travels from Paris through Italy</i>	1760
Piles, <i>The art of painting</i>	1760
Richardson, <i>An account of some of the statues</i>	1795
Richardson, <i>An essay on the theory of painting</i>	1795
Shaftesbury, <i>Characteristicks</i>	1795
Philadelphia, Pa., Union Library Company	
Shaftesbury, <i>Characteristicks</i>	1765
Pickman, Clark Gayton, Salem, Mass.	
Shaftesbury, <i>Characteristicks</i>	1774
Prichard, William (fl. 1782–1809), bookseller, Philadelphia, Pa.	
Du Fresnoy, <i>The art of painting</i>	1785
Montfaucon, <i>L'antiquité expliquée</i>	1785
Richardson, <i>An account of some of the statues</i>	1785
Shaftesbury, <i>Characteristicks</i>	1785
Walpole, <i>Anecdotes of painting</i>	1789
Providence, R.I., Library	
Shaftesbury, <i>Characteristicks</i>	1768
Rice [Henry (d. 1804), & Patrick (fl. 1792–1804)] & Company, booksellers, Philadelphia, Pa.	
Alison, <i>Essays on the nature and principles of taste</i>	1795
Burke, <i>A philosophical enquiry</i>	1795
Cellini, <i>The life of Benvenuto Cellini</i>	1790
Du Fresnoy, <i>The art of painting</i>	1789
Hayley, <i>An essay on painting</i>	1790

Earliest  
record

- La Motte, *An essay upon poetry and painting* 1790  
 Shaftesbury, *Characteristicks* 1790  
 Webb, *An inquiry into the beauties of painting* 1790
- Richmond, Va., Library Society  
 Shaftesbury, *Characteristicks* 1801
- Rivington, James (1724–1802), & Samuel Brown  
 (fl. 1755–69), booksellers, New York, N.Y.  
 and Philadelphia, Pa.  
 Piles, *The art of painting* 1762  
 Shaftesbury, *Characteristicks* 1762
- Ross, Joseph, & George Douglas, booksellers,  
 Petersburg, Va.  
 Alison, *Essays on the nature and principles of taste* 1800
- Rousmaniere, Lewis (1783?–1820), bookseller,  
 Newport, R.I.  
 Burke, *A philosophical enquiry* 1807  
 Reynolds, *Discourses* 1807  
 Walpole, *Anecdotes of painting* 1807
- Rutgers, Harmon G., auctioneer, New York, N.Y.  
 Burke, *A philosophical enquiry* 1798
- Salem, Mass., Athenaeum  
 Burke, *A philosophical enquiry* 1811  
 Hogarth, *The analysis of beauty* 1811  
 Reynolds, *Discourses* 1811  
 Shaftesbury, *Characteristicks* 1811
- Salem, Mass., Social Library  
 Burke, *A philosophical enquiry* 1797  
 Du Fresnoy, *The art of painting* 1797  
 Hogarth, *The analysis of beauty* 1797  
 Shaftesbury, *Characteristicks* 1797
- Smith, John, Philadelphia, Pa.  
 Shaftesbury, *Characteristicks* 1746

	<i>Earliest record</i>
South Carolina College Library, Columbia, S.C.	
Algarotti, <i>An essay on painting</i>	1807
Du Fresnoy, <i>The art of painting</i>	1807
Gilpin, <i>An essay upon prints</i>	1807
Gilpin, <i>Three essays</i>	1807
Leonardo, <i>A treatise of painting</i>	1807
Montfaucon, <i>Antiquity explained</i>	1807
Reynolds, <i>Discourses</i>	1807
Sparhawk, John (1730-1803), bookseller, Philadelphia, Pa.	
Algarotti, <i>An essay on painting</i>	1774
Shaftesbury, <i>Characteristicks</i>	1774
Spotswood, William (1753-1805), bookseller, Boston, Mass.	
Alison, <i>Essays on the nature and principles of taste</i>	1795
Du Fresnoy, <i>The art of painting</i>	1795
Thomas, Isaiah (1749-1831), bookseller, Worcester, Mass.	
Cellini, <i>The life of Benvenuto Cellini</i>	1792
Hayley, <i>An essay on painting</i>	1793
Trumbull, John (1756-1843), artist, New York, N.Y.	
Du Fresnoy, <i>The art of painting</i>	1773
Hogarth, <i>The analysis of beauty</i>	1772
Piles, <i>Cours de peinture par principes</i>	1773
Walpole, <i>Anecdotes of painting</i>	1772
Webb, <i>An inquiry into the beauties of painting</i>	1772
(All of the above volumes were owned by Harvard College but read by Trumbull as a student at Harvard from 1772 to 1773).	
Webb, Timothy, Newburyport, Mass.	
Burke, <i>A philosophical enquiry</i>	1815
Wells, William (1773-1860), bookseller, Boston, Mass.	
Shaftesbury, <i>Characteristicks</i>	1804



- West, Benjamin (1738–1820), artist, Philadelphia, Pa.  
 Du Fresnoy, *The art of painting*  
 Richardson, *An essay on the theory of painting*
- West, David (1765–1810), bookseller, Boston, Mass.  
 Hayley, *An essay on painting* 1793
- Wethersfield, Conn., Union Library Society  
 Burke, *A philosophical enquiry* 1784
- Williams, William (ca. 1710–ca. 1790), artist,  
 Philadelphia, Pa.  
 Du Fresnoy, *The art of painting*  
 Richardson, *An essay on the theory of painting*
- Wilmington, Del., Library Company  
 Burke, *A philosophical enquiry* 1789
- Wirt, William, Virginia  
 Shaftesbury, *Characteristicks*
- Wormeley, Ralph (1744–1806), Rosegill, Va.  
 Shaftesbury, *Characteristicks*
- Yale College Library, New Haven, Conn.  
 Montfaucon, *Antiquity explained* 1733  
 Montfaucon, *Antiquities of Italy: Travels from  
 Paris through Italy* 1755  
 Shaftesbury, *Characteristicks* 1714
- Young, William (1755–1829), bookseller,  
 Philadelphia, Pa.  
 Alison, *Essays on the nature and principles of taste* 1792  
 Dolce, *A dialogue on painting* 1786

## APPENDIX C

Individuals and Institutions, Listed in Order  
of the Size of Their Collections*30 titles*

Philadelphia, Pa., Library Company

*20 titles*

Charleston, S.C., Library Society

New York, N.Y., Society Library

*16 titles*

Baltimore, Md., Library Company

*12 titles*

Harvard College Library, Cambridge, Mass.

*10 titles*

Jefferson, Thomas (1743-1826), statesman and architect,  
Charlottesville, Va.

*8 titles*

Boston, Mass., Library Society

Caritat, Hocquet (b. 1752), bookseller, New York, N.Y.

Cox, Edward (fl. 1766-78), & Edward Berry (fl. 1766-72),  
booksellers, Boston, Mass.

Rice [Henry (d. 1804), & Patrick (fl. 1792-1804)]  
& Company, booksellers, Philadelphia, Pa.

*7 titles*

Philadelphia, Pa., Loganian Library

South Carolina College Library, Columbia, S.C.

*6 titles*

Brown University Library [Rhode Island College],  
Providence, R.I.

Campbell, Samuel (1763?-1836), bookseller, New York,  
N.Y., and Philadelphia, Pa.

Copley, John Singleton (1738-1815), artist, Boston, Mass.

Mein, John (fl. 1760-75), bookseller, Boston, Mass.

Nancrede, Paul Joseph Guérard de (1760–1841), bookseller,  
Boston, Mass.

*5 titles*

Blake, William Pynson (1769–1820), bookseller,  
Boston, Mass.

Boston, Mass., Union Circulating Library

Bradford, Samuel (1759?–1818), bookseller, Salem, Mass.

Guild, Benjamin (1749–92), bookseller, Boston, Mass.

Pelham, Henry, Boston, Mass.

Prichard, William (fl. 1782–1809), bookseller,  
Philadelphia, Pa.

Trumbull, John (1756–1843), artist, New York, N.Y.

*4 titles*

Bell, Robert (1731–84), bookseller, Boston, Mass., and  
Philadelphia, Pa.

Byrd, William II (1674–1744), Westover, Charles  
City Co., Va.

Clarkson, Matthew (1758–1825), estate administrator,  
Philadelphia, Pa.

Harris, Thaddeus Mason (1768–1842), librarian,  
Cambridge, Mass.

Salem, Mass., Athenaeum

Salem, Mass., Social Library

*3 titles*

Burroughs, G., auctioneer, Boston, Mass.

Burlington, N.J., Library Company

Carter, Robert, Westmoreland Co., Va.

Knox, Henry (1750–1806), bookseller, Boston, Mass.

Livingston, Robert R. (1746–1813), Poughkeepsie, N.Y.

Newport, R.I., Redwood Library Company

Noel, Garrat (fl. 1752–75), bookseller, New York, N.Y.

Rousmaniere, Lewis (1783?–1820), bookseller,  
Newport, R.I.

Yale College Library, New Haven, Conn.

*2 titles*

Albany, N.Y., Library

Annapolis, Md., Circulating Library

Beers, Isaac (1742–1813), bookseller, New Haven, Conn.

- Boston, Mass., American Academy of Arts and Sciences  
 Bradford, Thomas (1745-1838), bookseller, Philadelphia, Pa.  
 Bradford, William (1719-91) bookseller, Philadelphia, Pa.  
 Campbell, Robert (d. 1800), bookseller, Philadelphia, Pa.  
 Carey, Mathew (1760-1839), bookseller, Philadelphia, Pa.  
 Childs, Francis (1763-1830), bookseller, New York, N.Y.  
 Eliot, John (1754-1813), minister, Boston, Mass.  
 Hall, David (1714-72), bookseller, Philadelphia, Pa.  
 Hall, William (1752-1834), bookseller, Philadelphia, Pa.  
 Morris, R., Maryland  
 New York, N.Y., Washington Circulating Library  
 Payne, Jonas & Philip Hearn, booksellers, Savannah, Ga.  
 Peale, Charles Willson (1741-1827), artist, Philadelphia, Pa.  
 Pelham, William (1759-1827), Pelham's Circulating  
 Library, Charleston, S.C.  
 Rivington, James (1724-1802), & Samuel Brown  
 (fl. 1755-69), booksellers, New York, N.Y. and  
 Philadelphia, Pa.  
 Sparhawk, John (1730-1803), bookseller, Philadelphia, Pa.  
 Spotswood, William (1753-1805), bookseller, Boston, Mass.  
 Thomas, Isaiah (1749-1831), bookseller, Worcester, Mass.  
 West, Benjamin (1738-1820), artist, Philadelphia, Pa.  
 Williams, William (ca. 1710 - ca. 1790), artist,  
 Philadelphia, Pa.  
 Young, William (1755-1829), bookseller, Philadelphia, Pa.

*1 title*

- Amory, Francis (1766-1845), auctioneer, Boston, Mass.  
 Blair, Hugh (1718-1800), author, Virginia  
 Blake & Cunningham, auctioneers, Boston, Mass.  
 Boston, Mass., *Boston Gazette*  
 Boston, Mass., [William] Martin's Circulating Library  
 Brown University, Philermenian Society, Providence, R.I.  
 Buckminster, Joseph Stevens (1784-1812), minister,  
 Boston, Mass.  
 Carey, Mathew (1790-1839), James H. Stewart  
 (fl. 1790-1806), & Company, booksellers,  
 Philadelphia, Pa.  
 Condry, Jeremy (1708-68), bookseller, Boston, Mass.  
 Cushing, Henry (1770-1860), bookseller, Providence, R.I.  
 Cushing & Appleton, booksellers, Salem, Mass.

- Dabney, John (1752–1819), bookseller, Salem, Mass.  
Dunlap, William (d. 1779), bookseller, Philadelphia, Pa.  
Durham, David, auctioneer, New York, N.Y.  
Feke, Robert (1705–ca. 1752), artist, Boston, Mass.  
Fenno, John Ward (1778–1802), bookseller, New York, N.Y.  
Franklin, Benjamin (1706–90), bookseller, Philadelphia, Pa.  
Gaine, Hugh (1726–1807), bookseller, New York, N.Y.  
Georgetown, D.C., Union Circulating Library  
Hartford, Conn., Library Company  
Hayt, Lewis (fl. 1787–93), auctioneer, Boston, Mass.  
Hoppin & Snow, auctioneers, Providence, R.I.  
Irving & Smith, auctioneers, New York, N.Y.  
Newport, R.I., New Circulating Library  
Noel, Garrat (fl. 1752–75), & Ebenezer Hazard  
(1744–1817), booksellers, New York, N.Y.  
Orne, Samuel, Salem, Mass.  
Parker, William Sewall (1776–1836), bookseller, Troy, N.Y.  
Philadelphia, Pa., City Vendue Store  
Philadelphia, Pa., [John E.] Harwood's Circulating Library  
Philadelphia, Pa., Union Library Company  
Pickman, Clark Gayton, Salem, Mass.  
Providence, R.I., Library  
Richmond, Va., Library Society  
Ross, Joseph, & George Douglas, booksellers,  
Petersburg, Va.  
Rutgers, Harmon G., & Company, booksellers,  
New York, N.Y.  
Smith, John, Philadelphia, Pa.  
Webb, Timothy, Newburyport, Mass.  
Wells, William (1773–1860), bookseller, Boston, Mass.  
West, David (1765–1810), bookseller, Boston, Mass.  
Wethersfield, Conn., Union Library Society  
Wilmington, Del., Library Company  
Wirt, William, Virginia  
Wormeley, Ralph (1744–1806), Rosegill, Va.

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