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 anough 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.¹

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

In 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-

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. 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—

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.'

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.' 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-

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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.’ 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.’ 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.’ 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

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'guilty of that common fault, of making things too like themselves.'

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. 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; . . .

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 scenario 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)


9 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.

and the other not; the former shall necessarily gain the Ascend- 
dant, 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.' 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 view- 
point. 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, capricious- 
ness, and grotesqueness. Instead, he should cultivate simplic- 
ity, unity, and chasteness. According to Shaftesbury, it was 
morally wrong to succumb to sensuality; one should be gov- 
erned by reason and intellect.

Although often philosophical, the authors of these treatises 
did make practical recommendations for artistic study. Chapt- 
ers 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 com- 
position and ideal beauty, Titian for color, and Correggio for 
chiaroscuro. Since few of these texts were illustrated, the au- 
thors 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

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 booksellers’ 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.12 Similarly, in 1798, 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

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

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.¹⁴ 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.¹⁵

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

¹³ 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.


¹⁵ 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.

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.

Philadelpia, Pa., Library Company


EAI: E8006; W29


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.


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
American Antiquarian Society

Charleston, S.C., Library Society

EAI: S10118


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 Simi-tiere, Esq. (Philadelphia: Cist, [1785]), broadside.
EAI: E18402; W106

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


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


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


EAI: E10137; W51

South Carolina College Library, Columbia, S.C.


EAI: S13621


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

EAI: E42507; W92


Albany, N.Y., Library


EAI: E46680; W167
Baltimore, Md., Library Company
EAI: 31769; W239

Beers, Isaac (1742?–1813), bookseller, New Haven, Conn.
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
EAI: E28317; W197

Boston, Mass., Union Circulating Library

EAI: E30121; W212
Brown University, Philermenian Society, Providence, R.I.


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


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

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


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


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


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.


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.


Baltimore, Md., Library Company


Charleston, S.C., Library Society


   

   EAI: E22559; W138

   Philadelphia, Pa., Library Company
   


   


   Albany, N.Y., Library
   

   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.

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
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

Blake, William Pynson (1769–1820), bookseller, Bos-
ton, 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. ¶ 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

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.

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

EAI: E35267; W249

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.

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


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

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.


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


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

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

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


EAI: E12895; W88

New York, N.Y., Washington Circulating Library


EAI: S21954


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


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. ¶ *Catalogue of Pelham’s Circulating Library* (Charlestown, Mass.: Etheridge, 1801), p. 33. EAI: S1110

Philadelphia, Pa., Library Company


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.

Rutgers, Harmon G., auctioneer, New York, N.Y.
EAI: E48603; W257

Salem, Mass., Athenaeum
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 26th of July (Newburyport: Brown & Tilton, auct'rs., 1815), p. [3].
EAI: S36521

Wethersfield, Conn., Union Library Society
EAI: D18882; W104

Wilmington, Del., Library Company
Burke, on the sublime. ¶ A catalogue of books (Wilmington: Brynberg & Andrews, 1789), p. 15.
EAI: E45750; W132

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

Boston, Mass., Library Society

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

Cushing, Henry (1770–1860), bookseller, Providence, R.I.
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; W180

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 Gaine, 1789), p. 25. EAI: E22018; W133

Philadelphia, Pa., Library Company

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


*A dialogue on painting.* London, 1770.

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


*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 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.


Durer’s Proportions du Corps Humain. Folio. ¶ Catalogue (1785), broadside.


*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


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


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

Boston, Mass., Library Society

Boston, Mass., Union Circulating Library

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


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


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

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


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, 1798]), 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.

Newport, R.I., Redwood Library Company
See also EAI: E9764; W50

New York, N.Y., Society Library

Pelham, Henry, Boston, Mass.

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

Philadelphia, Pa., Library Company

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.

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


EAI: E45579; W135

Salem, Mass., Social Library


South Carolina College Library, Columbia, S.C.


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


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


Baltimore, Md., Library Company


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

Charleston, S.C., Library Society

New York, N.Y., Society Library

Philadelphia, Pa., Library Company

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

Boston, Mass., Library Society

Charleston, S.C., Library Society

Childs, Francis (1768–1830), bookseller, New York, N.Y.


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


New York, N.Y., Society Library


EAI: E38099; W281

Philadelphia, Pa., Library Company


South Carolina College Library, Columbia, S.C.

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


Baltimore, Md., Library Company


Charleston, S.C., Library Society

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.


Blake, William Pynson (1769–1820), bookseller, Boston, Mass.
EAI: E30098; W211

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


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

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

Baltimore, Md., Library Company


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.


Charleston, S.C., Library Society


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, 1798), p. 21. EAI: E25587; W173


New York, N.Y., Society Library
EAI: E8217; W31

New York, N.Y., Washington Circulating Library

Philadelphia, Pa., Library Company
EAI: E9794; W49

Salem, Mass., Athenaeum

Salem, Mass., Social Library
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American Antiquarian Society

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.


The paintings of the ancients, in three bookes: declaring by historicaall observations and examples, the beginning, progresse, and consumption of that most noble art. And bow those ancient artificers attained to their still so much admired excel-lencie. London, 1638.


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-

Borroughs, G., auctioneer, Boston, Mass.

Boston, Mass., Library Society

New York, N.Y., Society Library


Baltimore, Md., Library Company
Knight’s Landscape. Duodecimo. ¶ *Catalogue* (1802), p. 77.

Philadelphia, Pa., Library Company


Morris, R., Maryland

Newport, R.I., Redwood Library


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.


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


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.

Charleston, S.C., Library Society


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


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

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

Philadelphia, Pa., Library Company

Philadelphia, Pa., Loganian Library
EAI: E29314; W203

South Carolina College Library, Columbia, S.C.


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.


Baltimore, Md., Library Company


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


Charleston, S.C., Library Society


EAI: E2641; W10
Newport, R.I., Redwood Library Company

New York, N.Y., Society Library

Philadelphia, Pa., Library Company


South Carolina College Library, Columbia, S.C.
Yale College Library, New Haven, Conn.


Charleston, S.C., Library Society


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

Philadelphia, Pa., Library Company

EAI: E4787; W15

Philadelphia, Pa., Loganian Library


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


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'idée 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
European Treatises on Art


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.


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.


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

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


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

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


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.

Philadelphia, Pa., Library Company

Philadelphia, Pa., Loganian Library

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

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 Piles 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

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


New York, N.Y., Society Library
Du Pile’s principles of painting, under the heads of anatomy, attitude, accident, architecture, composition, claro-obseuro, 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
American Antiquarian Society


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


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


Charleston, S.C., Library Society


New York, N.Y., Society Library


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 Farinato’s Lumen animae.* London, 1781.

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


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


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

Boston, Mass., Library Society

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

Charleston, S.C., Library Society

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, Cambridge, Mass.
Reynold’s Discourses, delivered to the Students of the Royal Academy, on the Distribution of the Prizes. ¶ Catalogue (1798), 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.


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.


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


Salem, Mass., Athenaeum

South Carolina College Library, Columbia, S.C.


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


Brown University Library [Rhode Island College], Providence, R.I.
Charleston, S.C., Library Society


New York, N.Y., Society Library

Philadelphia, Pa., Library Company

Philadelphia, Pa., Loganian Library


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


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


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

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


Shaftesbury 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


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


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


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.


Charleston, S.C., Library Society

Dabney, John (1752–1819), bookseller, Salem, Mass.
EAI: E23304; W149

Dunlap, William (d. 1779), bookseller, Philadelphia, Pa.
EAI: E8587; W37


Feke, Robert (1705–ca.1752), artist, Boston, Mass.
Franklin, Benjamin (1706–90), bookseller, Philadelphia, Pa.


EAI: E5396; W17


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


Mein, John (fl. 1760–75), bookseller, Boston, Mass. Earl of Shaftesbury’s Characteristicks 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-
John Mein also listed Shaftesbury's work in his sale catalogue for 1766.

EAI: E10069; W54

Morris, R., Maryland

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

New York, N.Y., Society Library

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.
Shaftbury'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.

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
European Treatises on Art


Philadelphia, Pa., Library Company


Philadelphia, Pa., Loganian Library


Philadelphia, Pa., Union Library Company


EAI: E10139; W55

Pickman, Clark Gayton, Salem, Mass.

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


Lord Shaftsbury’s Characteristics of Men, Man-

Providence, R.I., Library

EAI: E11051; W66

Shaftesbury’s Characteristicks. 3 vols. ¶ Catalogue (1790), p. 4.

Richmond, Va., Library Society

EAI: S1254


Salem, Mass., Athenaeum

Salem, Mass., Social Library

Shaftesbury’s Characteristic. Read by John Smith of Pennsylvania according to his diary for 1746.
Frederick B. Tolles, ‘A literary Quaker: John
European Treatises on Art

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


Shaftesbury's characteristics. 3 vols. Duodecimo.


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


EAI: S3531

Wirt, William, Virginia


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


Yale College Library, New Haven, Conn.


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.


Pelham, Henry, Boston, Mass.


Philadelphia, Pa., Library Company


Philadelphia, Pa., Library Company


Philadelphia, Pa., Library Company


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,


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


Pelham, Henry, Boston, Mass.


Philadelphia, Pa., Library Company


EAI: E14392; W93


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


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.


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.


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 Barnabas. but as Webb has mentioned the particularly, 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.


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


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.


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

New York, N.Y., Society Library
Webb on painting. Duodecimo. ¶ Catalogue (1773), p. 34.

Pelham, Henry, Boston, Mass.

Philadelphia, Pa., Library Company
American Antiquarian Society

(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, Phila-
delphia, 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 paint-
ing. John Trumbull checked out this book from
Harvard College in 1772 as recorded in the ‘Se-
noirs’ Library Charging Book.’ Sizer, ed., The
autobiography of Colonel John Trumbull, p. 12.

43. Winckelmann, Johann Joachim (1717–68). Gedancken
ueber die Nachabmung der griechischen Werke in der Mab-
lerey und Bildbauer-Kunst. [Friedrichstadt], 1755.

Recueil de différentes pièces sur les arts [Half-title: Réflexions
sur l'imitation des artistes grecs dans la peinture et la sculp-

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 Fus-

Baltimore, Md., Library Company

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


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


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


Philadelphia, Pa., Library Company


Storia dell'art del disegno presso gli antiqui. Milano, 1779.
Baltimore, Md., Library Company

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


Philadelphia, Pa., Library Company


Lettre de M. l'abbé Winckelmann . . . à monsieur le comte de Brübl . . . sur les découvertes d'Herculaneum. 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, domestic 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 Bruhl, of Saxony, from the celebrated Abbe Winckelman. Illustrated with notes, taken from the French translation. London, 1771.

Baltimore, Md., Library Company

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

Charleston, S.C., Library Society
APPENDIX A

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

| N of references | First English publication | First translation | First reference to American
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<td>7. Burke, <em>A philosophical enquiry</em> 53</td>
<td>1757</td>
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<td>37. Shaftesbury, <em>Characteristicks</em> 48</td>
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<td>3. Alison, <em>Essays on the nature and principles of taste</em> 21</td>
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<td>34. Reynolds, <em>Discourses</em> 16</td>
<td>1769-97</td>
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<td>1699</td>
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<td>Gilpin</td>
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<td>Richardson</td>
<td>An essay on the theory of painting 1715 (London)</td>
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<td>Winckelmann</td>
<td>Reflections on the painting and sculpture of the Greeks 1755 (Friedrichstadt)</td>
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<td>14</td>
<td>Fuseli</td>
<td>Lectures on painting 1801 (London)</td>
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<td>Hayley</td>
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<td>28</td>
<td>Montfaucon</td>
<td>The antiquities of Italy: Travels from Paris through Italy 1702 (Paris)</td>
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<td>Piles</td>
<td>The principles of painting 1708 1743 (Paris)</td>
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<td>Price</td>
<td>An essay on the picturesque 1794 (London)</td>
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<td>Winckelmann</td>
<td>Geschichte der Kunst des Altertums [in trans.] 1764–67 (Waltherischen Hof-Buchhandlung)</td>
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<td>Dubos</td>
<td>Critical reflections on poetry, painting, and music 1719 (Paris)</td>
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<td>Gilpin</td>
<td>Three essays 1792 (London)</td>
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<td>Richardson</td>
<td>An account of some of the statues, bas-reliefs, drawings and pictures in Italy 1722 (London)</td>
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<td>19</td>
<td>Junius</td>
<td>The paintings of the ancients 1637 1638 (Amsterdam)</td>
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<td>Knight</td>
<td>An analytical inquiry into the principles of taste 1805 (London)</td>
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<td>Le Brun</td>
<td>Expressions of the passions of the soul 1727 1780? (Paris)</td>
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<td>38. Turnbull, <em>A treatise on ancient painting</em></td>
<td>3 1740 (London)</td>
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<td>45. Winckelmann, <em>Critical account of Herculaneum</em></td>
<td>3 1762 1771 (Dresden)</td>
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<td>5. Bellori, <em>Descrizione delle immagini dipinte da Rafaelle d’Urbino</em></td>
<td>2 1695 (Rome)</td>
<td>1790</td>
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<td>39. Vasari, <em>Delle vite</em></td>
<td>2 [1550] (Florence)</td>
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<td>1. Aglionby, <em>Painting illustrated</em></td>
<td>1 1685 (London)</td>
<td>1757</td>
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<td>9. Dolce, <em>A dialogue on painting</em></td>
<td>1 1557 1770 (Venice)</td>
<td>1786</td>
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<td>25. Monier, <em>The history of painting, sculpture, architecture, graving</em></td>
<td>1 1698 1699 (Paris)</td>
<td>1795</td>
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<td>27. Montfaucon, <em>Antiquities of France</em></td>
<td>1 1750 (London)</td>
<td>1770</td>
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<td>32. Raspe, <em>A critical essay on oil-painting</em></td>
<td>1 1781 (London)</td>
<td>1793</td>
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<td>40. Vasari, <em>Ragionamenti</em></td>
<td>1 1588 (Florence)</td>
<td>1807</td>
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APPENDIX B

Treatises Listed Alphabetically by Individual, Library, or Firm

Earliest record

Albany, N. Y., Library
Alison, *Essays on the nature and principles of taste* 1793
Burke, *A philosophical enquiry* 1793

Amory, Francis (1766–1845), auctioneer, Boston Mass.,
Burke, *A philosophical enquiry* 1814

Annapolis, Md., Circulating Library
Cellini, *The life of Benvenuto Cellini* 1786
Du Fresnoy, *The art of painting* 1786

Baltimore, Md., Library Company
Alison, *Essays on the nature and principles of taste* 1797
Bell, *Essays on the anatomy of expression in painting* 1809
Cellini, *The life of Benvenuto Cellini* 1797
Fuseli, *Lectures on painting* 1802
Gilpin, *An essay upon prints* 1809
Gilpin, *Three essays* 1802
Hogarth, *The analysis of beauty* 1798
Knight, *The landscape* 1802
Leonardo, *A treatise of painting* 1798
Montfaucon, *Antiquity explained* 1809
Price, *An essay on the picturesque* 1802
Reynolds, *Discourses* 1802
Webb, *An inquiry into the beauties of painting* 1809
Winckelmann, *Reflections on the painting and sculpture of the Greeks* 1809
Winckelmann, *Histoire de l'art* 1809
Winckelmann, *Herculaneum* 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

  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* 1778

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
European Treatises on Art

Earliest record

Cellini, *The life of Benvenuto Cellini* 1815
Du Fresnoy, *The art of painting* 1797
Gilpin, *An essay upon prints* 1795
Knight, *An analytical inquiry into the principles of taste* 1807
Reynolds, *Discourses* 1807
Shaftesbury, *Characteristicks* 1795

Burke, *A philosophical enquiry* 1786

Boston, Mass., Union Circulating Library
Alison, *Essays on the nature and principles of taste* 1815
Burke, *A philosophical enquiry* 1806
Cellini, *The life of Benvenuto Cellini* 1815
Du Fresnoy, *The art of painting* 1806
Shaftesbury, *Characteristicks* 1810

Burke, *A philosophical enquiry* 1802
Shaftesbury, *Characteristicks* 1802
Winckelmann, *Recueil de différentes pièces sur les arts* 1802
Winckelmann, *Histoire de l’art* 1802
Winckelmann, *Lettres sur Herculaneum* 1802

Alison, *Essays on the nature and principles of taste* 1796
Shaftesbury, *Characteristicks* 1796

Burke, *A philosophical enquiry* 1760
Shaftesbury, *Characteristicks* 1755

Brown University Library [Rhode Island College], Providence, R.I.
Algarotti, *An essay on painting* 1793
Burke, *A philosophical enquiry* 1793
Hogarth, *The analysis of beauty* 1793

Piles, *The art of painting* 1793

Richardson, *An essay on the theory of painting* 1793

Winckelmann, *Reflections on the painting and sculptures of the Greeks* 1793

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

Alison, *Essay on the nature and principles of taste* 1814

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

Alison, *Essays on the nature and principles of taste* 1812

Burlington, N.J., Library Company

Burke, *A philosophical enquiry* 1792

Shaftesbury, *Characteristicks* 1758

Walpole, *Anecdotes of painting* 1792

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

Du Fresnoy, *The art of painting* 1744

Montfaucon, *L'antiquité expliquée* 1744

Piles, *The art of painting* 1744

Shaftesbury, *Characteristicks* 1744

William Byrd II's library also listed these additional treatises on art (Bassett, ed., *The writings of 'Colonel William Byrd,*' 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, *A philosophical enquiry* 1797

Shaftesbury, *Characteristicks* 1794


Algarotti, *An essay on painting* 1794

Alison, *Essays on the nature and principles of taste* 1798
European Treatises on Art

Earliest record

Burke, *A philosophical enquiry* 1794
Du Fresnoy, *The art of painting* 1787
Le Brun, *Expressions of the passions of the soul* 1787
Shaftesbury, *Characteristics* 1794


Alison, *Essays on the nature and principles of taste* 1792
Burke, *A philosophical enquiry* 1792


Alison, *Essays on the nature and principles of taste* 1791

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

Alison, *Essays on the nature and principles of taste* 1799
Burke, *A philosophical enquiry* 1799
Cellini, *The life of Benvenuto Cellini* 1799
Fuseli, *Lectures on painting* 1803
Price, *An essay on the picturesque* 1803
Reynolds, *Discourses* 1803
Shaftesbury, *Characteristics* 1799
Webb, *An inquiry into the beauties of painting* 1803


Du Fresnoy, *The art of painting* 1772
Shaftesbury, *Characteristics* 1772
Webb, *An inquiry into the beauties of painting* 1772

Charleston, S.C., Library Society

Algarotti, *An essay on painting* 1806
Bell, *Essays on the anatomy of expression in painting* 1811
Cellini, *The life of Benvenuto Cellini* 1811
Du Fresnoy, *The art of painting* 1770
Fuseli, *Lectures on painting* 1811
Gilpin, *An essay upon prints* 1806
Gilpin, *Three essays* 1806
Hogarth, *The analysis of beauty* 1770
Leonardo, *A treatise of painting* 1806
Montfaucon, *Antiquity explained* 1806
Montfaucon, *Antiquities of France* 1770
Piles, *The art of painting* 1770
Piles, *The principles of painting* 1770
Price, *An essay on the picturesque* 1806
Repton, *Observations on the theory and practice of landscape gardening* 1811
Reynolds, *Discourses* 1806
Richardson, *An essay on the theory of painting* 1806
Shaftesbury, *Characteristics* 1770
Webb, *An inquiry into the beauties of painting* 1770
Winckelmann, *Discoveries at Herculaneum* 1811

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

Alison, *Essays on the nature and principles of taste* 1793
Gilpin, *An essay upon prints* 1793


Algarotti, *An essay on painting* 1785
Dürer, *Les quatre livres* 1785
Leonardo, *Sur la peinture* 1785
Piles, *Abrégé de la vie des peintres* 1785

Condy, Jeremy (1708–68), bookseller, Boston, Mass.

Hogarth, *The analysis of beauty* 1760

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

Algarotti, *An essay on painting* 1766
Du Fresnoy, *The art of painting* 1771
Piles, *The art of painting; or, The principles of painting* 1771
Turnbull, *A treatise on ancient painting* 1774
Walpole, *Anecdotes of painting* 1771
Webb, *An inquiry into the beauties of painting* 1775

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

Algarotti, *An essay on painting* 1772
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<td><strong>Cushing, Henry (1770–1860), bookseller, Providence, R.I.</strong>*</td>
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<td><strong>Cellini, <em>The life of Benvenuto Cellini</em></strong></td>
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<td><strong>Shaftesbury, <em>Characteristicks</em></strong></td>
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<td><strong>Fenno, John Ward (1778–1802), bookseller, New York, N.Y.</strong>*</td>
<td>1800</td>
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<td><strong>Reynolds, <em>Discourses</em></strong></td>
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<td><strong>Franklin, Benjamin (1706–90), bookseller, Philadelphia, Pa.</strong>*</td>
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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, *Characteristics* 1787

Hall, David (1714–72), bookseller, Philadelphia, Pa.
Shaftesbury, *Characteristics* 1754
Webb, *An inquiry into the beauties of painting* 1767

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

Bellori, *Descrizione delle immagini dipinte da Raphaello d’Urbino* 1790
Bosse, *Sentimens sur la distinction des diverses manières de peinture, dessein & graveure* 1790
Burke, *A philosophical enquiry* 1773
European Treatises on Art

Earliest record

Du Fresnoy, The art of painting 1790
Hogarth, The analysis of beauty 1773
Junius, De pictura veterum 1790
Montfaucon, Antiquity explained 1725
Piles, Abregé de la vie des peintres 1773
Piles, Cours de peinture par principes 1790
Walpole, Anecdotes of painting 1773
Webb, An inquiry into the beauties of painting 1773
Winckelmann, Histoire de l'art 1790

Hayt, Lewis (fl. 1787–93), auctioneer, Boston, Mass.
  Du Fresnoy, The art of painting 1793

Hoppin & Snow, auctioneers, Providence, R.I.
  Cellini, The life of Benvenuto Cellini 1789

Irving & Smith, auctioneers, New York, N.Y.
  Burke, A philosophical enquiry 1802

  Burke, A philosophical enquiry 1771
  Felibién, Entretiens sur les vies 1815
  Gilpin, An essay upon prints 1815
  Hogarth, The analysis of beauty 1771
  Leonardo, A treatise of painting 1815
  Richardson, An essay on the theory of painting 1815
  Shaftesbury, Characteristicks 1815
  Vasari, Delle vite 1815
  Webb, An inquiry into the beauties of painting 1771
  Winckelmann, Storia delle arti del disegno 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, *Characteristics* 1765
Webb, *An inquiry into the beauties of painting* 1766

Morris, R., Maryland
La Motte, *An essay upon poetry and painting*
Shaftesbury, *Characteristics*

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
Du Fresnoy, *The art of painting* 1798
Leonardo, *A treatise of painting* 1798
Shaftesbury, *Characteristicks* 1798

Newport, R.I., New Circulating Library
Burke, *A philosophical enquiry* 1808

Newport, R.I., Redwood Library Company
Du Fresnoy, *The art of painting* 1764
La Motte, *An essay upon poetry and painting* 1764
Montfaucon, *Antiquity explained* 1764

New York, N.Y., Society Library
Algarotti, *An essay on painting* 1813
Burke, *A philosophical enquiry* 1773
Cellini, *The life of Benvenuto Cellini* 1789
Du Fresnoy, *The art of painting* 1792
Fuseli, *Lectures on painting* 1813
Gilpin, *An essay upon prints* 1800
Hogarth, *The analysis of beauty* 1758
Knight, *An analytical inquiry into the principles of taste* 1813
Montfaucon, *Antiquity explained* 1758
Montfaucon, *Antiquities of Italy: Travels from Paris through Italy* 1789
Piles, *The art of painting* 1758
Piles, *The principles of painting* 1792
Price, *An essay on the picturesque* 1800
Reynolds, *Discourses* 1792
Richardson, *An account of some of the statues* 1792
Richardson, *An essay on the theory of painting* 1800
Shaftesbury, *Characteristicks* 1758
Walpole, *Anecdotes of painting* 1793
Webb, *An inquiry into the beauties of painting* 1773
Winckelmann, *Oeuvres complet* 1813

New York, N.Y., Washington Circulating Library
Burke, *A philosophical enquiry* 1810
Hogarth, *The analysis of beauty* 1810
Noel, Garrat (fl. 1752–75), bookseller, New York, N.Y.

- Burke, *A philosophical enquiry* 1762
- Le Brun, *Expressions of the passions of the soul* 1762
- Shaftesbury, *Characteristicks* 1755

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

- Burke, *A philosophical enquiry* 1771

Orne, Samuel, Salem, Mass.

- Shaftesbury, *Characteristicks*

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

- Shaftesbury, *Characteristicks* 1803

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

- Algarotti, *An essay on painting* 1790
- Burke, *A philosophical enquiry* 1790


- Du Fresnoy, *The art of painting* 1771
- Leonardo, *Traité de la peinture* 1771

Pelham, Henry, Boston, Mass.

- Du Fresnoy, *The art of painting* 1771
- Piles, *The art of painting: or, The principles of painting* 1771
- Turnbull, *A treatise on ancient painting* 1774
- Walpole, *Anecdotes of painting* 1771
- Webb, *An inquiry into the beauties of painting* 1775

Pelham, William (1759–1827), Pelham’s Circulating Library, Charlestown, S.C.

- Burke, *A philosophical enquiry* 1801
- Du Fresnoy, *The art of painting* 1801
# European Treatises on Art

**Earliest record**

<table>
<thead>
<tr>
<th>Location</th>
<th>Title</th>
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<td>Philadelphia, Pa., Library Company</td>
<td><strong>Aglionby, <em>Painting illustrated in three dialogues</em></strong></td>
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<td><strong>Burke, <em>Recollections philosophiques</em></strong></td>
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<td><strong>Junius, <em>De pictura veterum</em></strong></td>
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<td><strong>Turnbull, <em>A treatise on ancient painting</em></strong></td>
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<td><strong>Walpole, <em>Anecdotes of painting</em></strong></td>
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Webb, *An inquiry into the beauties of painting* 1761
Winckelmann, *Reflections on the painting and sculpture of the Greeks* 1775
Winckelmann, *Histoire de l’art* 1807

Philadelphia, Pa., Loganian Library
Leonardo, *Traité de la peinture* 1795
Monier, *The history of painting, sculpture, architecture, graving* 1795
Montfaucon, *The antiquities of Italy: Travels from Paris through Italy* 1760
Piles, *The art of painting* 1760
Richardson, *An account of some of the statues* 1795
Richardson, *An essay on the theory of painting* 1795
Shaftesbury, *Characteristicks* 1795

Philadelphia, Pa., Union Library Company
Shaftesbury, *Characteristicks* 1765

Pickman, Clark Gayton, Salem, Mass.
Shaftesbury, *Characteristicks* 1774

Du Fresnoy, *The art of painting* 1785
Montfaucon, *L'antiquité expliquée* 1785
Richardson, *An account of some of the statues* 1785
Shaftesbury, *Characteristicks* 1785
Walpole, *Anecdotes of painting* 1789

Providence, R.I., Library
Shaftesbury, *Characteristicks* 1768

Alison, *Essays on the nature and principles of taste* 1795
Burke, *A philosophical enquiry* 1795
Cellini, *The life of Benvenuto Cellini* 1790
Du Fresnoy, *The art of painting* 1789
Hayley, *An essay on painting* 1790
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


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

Shaftesbury, *Characteristicks* 1746
South Carolina College Library, Columbia, S.C.

Algarotti, *An essay on painting* 1807
Du Fresnoy, *The art of painting* 1807
Gilpin, *An essay upon prints* 1807
Gilpin, *Three essays* 1807
Leonardo, *A treatise of painting* 1807
Montfaucon, *Antiquity explained* 1807
Reynolds, *Discourses* 1807


Algarotti, *An essay on painting* 1774
Shaftesbury, *Characteristicks* 1774

Spotswood, William (1753–1805), bookseller, Boston, Mass.

Alison, *Essays on the nature and principles of taste* 1795
Du Fresnoy, *The art of painting* 1795


Cellini, *The life of Benvenuto Cellini* 1792
Hayley, *An essay on painting* 1793

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

Du Fresnoy, *The art of painting* 1773
Hogarth, *The analysis of beauty* 1772
Piles, *Cours de peinture par principes* 1773
Walpole, *Anecdotes of painting* 1772
Webb, *An inquiry into the beauties of painting* 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, *A philosophical enquiry* 1815

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

Shaftesbury, *Characteristicks* 1804
Earliest record

    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, *Characteristics*

Wormeley, Ralph (1744–1806), Rosegill, Va.
    Shaftesbury, *Characteristics*

Yale College Library, New Haven, Conn.
    Montfaucon, *Antiquity explained* 1733
    Montfaucon, *Antiquities of Italy: Travels from Paris through Italy* 1755
    Shaftesbury, *Characteristics* 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

10 titles

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.

7 titles
Philadelphia, Pa., Loganian Library
South Carolina College Library, Columbia, S.C.

6 titles
Brown University Library (Rhode Island College), Providence, R.I.
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.
Trumbull, John (1756–1843), artist, New York, N.Y.

4 titles
Byrd, William II (1674–1744), Westover, Charles City Co., Va.
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
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
Campbell, Robert (d. 1800), bookseller, Philadelphia, Pa.
Childs, Francis (1763–1890) bookseller, New York, N.Y.
Hall, David (1714–72), bookseller, Philadelphia, Pa.
Morris, R., Maryland
New York, N.Y., Washington Circulating Library
Payne, Jonas & Philip Hearn, booksellers, Savannah, Ga.
Pelham, William (1759–1827), Pelham’s Circulating Library, Charleston, S.C.
Spotswood, William (1753–1805), bookseller, Boston, Mass.
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
Brown University, Philermenian Society, Providence, R.I.
Buckminster, Joseph Stevens (1784–1812), minister, Boston, Mass.
Condy, Jeremy (1708–68), bookseller, Boston, Mass.
Cushing, Henry (1770–1860), bookseller, Providence, R.I.
Cushing & Appleton, booksellers, Salem, Mass.
European Treatises on Art

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., 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.
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