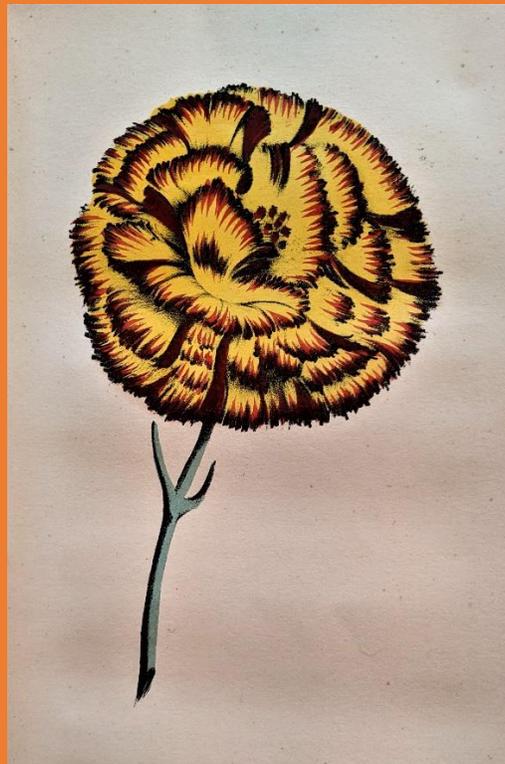


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List, 27, New Series  
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19<sup>th</sup> C. American Books on Art, Art History & Aesthetics



Art of Writing, Color Plate Books, Criticism

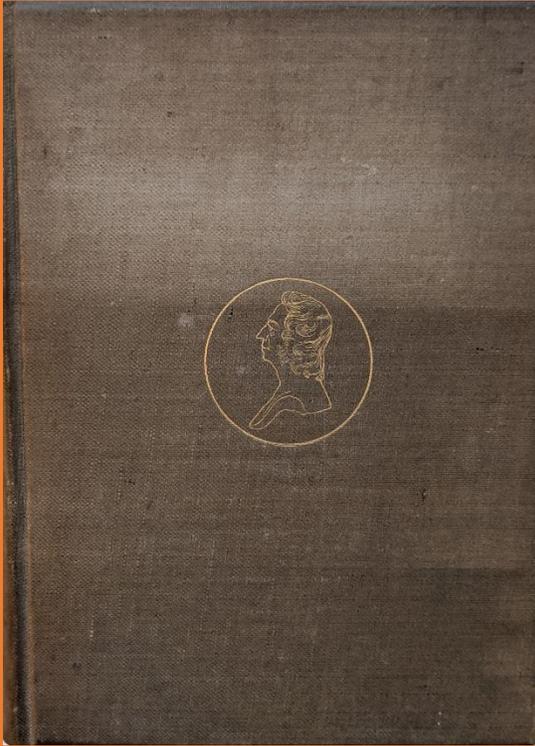
Exhibition Catalogues, Illustrated Books

Manuals & Technique Books

## De SIMONE COMPANY, *Booksellers*

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

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



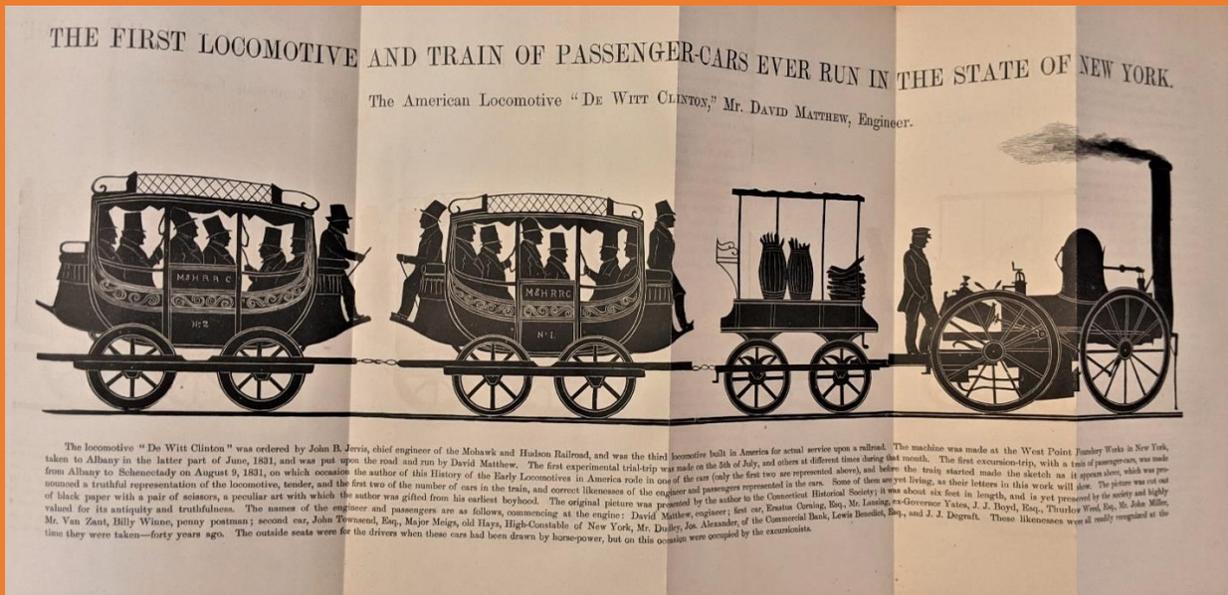
8vo. 245 x 180 mm., [9 ½ inches x 7 inches]. xvii, 435 pp. Illustrated with 18 plates. Original publisher's cloth, medallion on upper cover, and title and author gilt on spine. Binding a bit soiled and lightly faded, but sound and attractive. Bookplate of Sturgis Library on front pastedown and library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

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

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

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

WELL-ILLUSTRATED HISTORY OF LOCOMOTIVES IN AMERICA

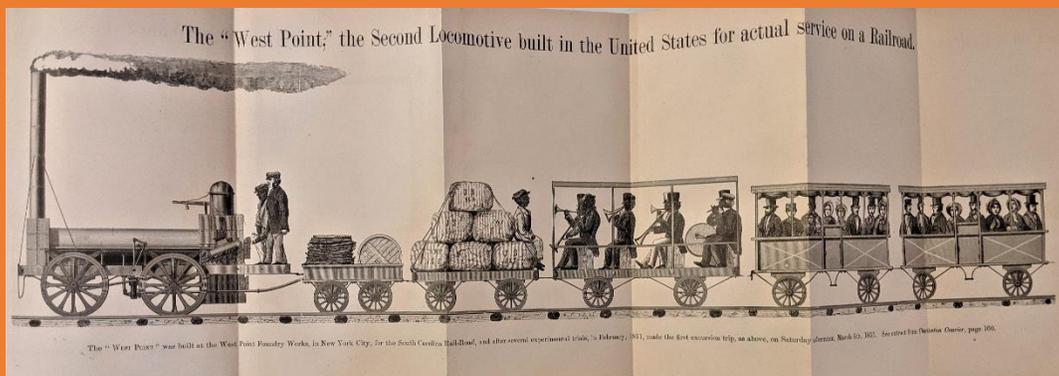


2. Brown, William H. *The History of the First Locomotives in America. From the Original Documents, and the Testimony of Living Witnesses.* New York: D. Appleton and Company, 1871. \$ 175.00

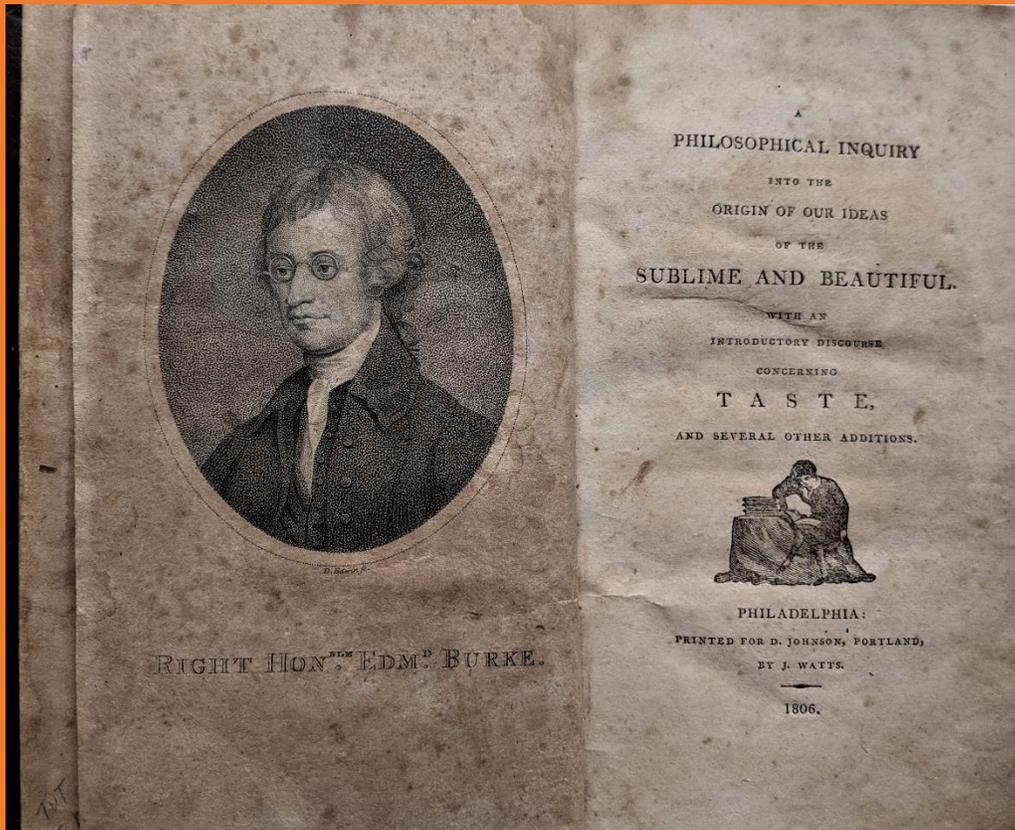
8vo. 230 x 145 mm., [9 x 5 ¾ inches]. x, pp. [9]-242. 8 plates, 6 of which are folding, numerous woodcuts in the text. Original brown cloth, faded spine and top of boards, otherwise a good, sound copy. Signature in pencil of H. G. Street, Jr.

First edition. Very well illustrated history of the development of the locomotive and railway engine in the United States from the early 1820's to 1870.

Howes, *USiana*, B872. (583)



“TASTE, DOES IN A GREAT MEASURE, DEPEND ON SENSIBILITY”



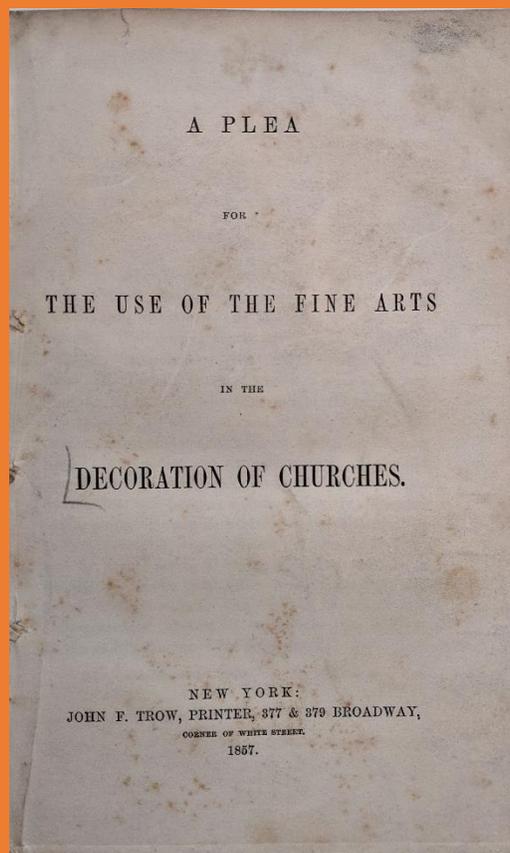
3. (Burke, Edmund). *A Philosophical Inquiry into the Origin of Our Ideas of the Sublime and Beautiful. With an introductory Discourse Concerning Taste, and Several Other Additions.* Philadelphia: Printed for D. Johnson, Portland by J. Watts, 1806. \$ 325.00

12mo. 180 x 110 mm., [7 x 4 ¼ inches]. [viii], 273 pp. Portrait frontispiece and title-page vignette. Bound in contemporary calf, red leather label, gilt spine; joints cracked but sound; paper stock lightly brown with age, some sporadic foxing. Bookplate of Knox College Library, a gift from Donna Workman.

Second American edition, originally appearing London 1756 and it first appeared in America in 1805. Burke's essay of taste and the sublime was very well received and it, along with his *Reflections* published earlier in the same year, announced his entry into English intellectual circles. His *Inquiry* had influence in both France and Germany, and it became one of the hallmark publications of the Romantic movement that peaked at the end of the century.

Shaw and Shoemaker, *American Bibliography*, 10065. (594)

ARTISTS AS LABORERS FOR THE GREAT GLORY OF GOD



4. (Church Decoration). *A Plea for the Use of the Fine Arts in the Decoration of Churches*. New York: John P. Trow, Printer, 1857. \$ 200.00

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

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

Not found in OCLC or NUC. (589)

GUIDE TO USING NATURE TO CREATE COLORFUL ART



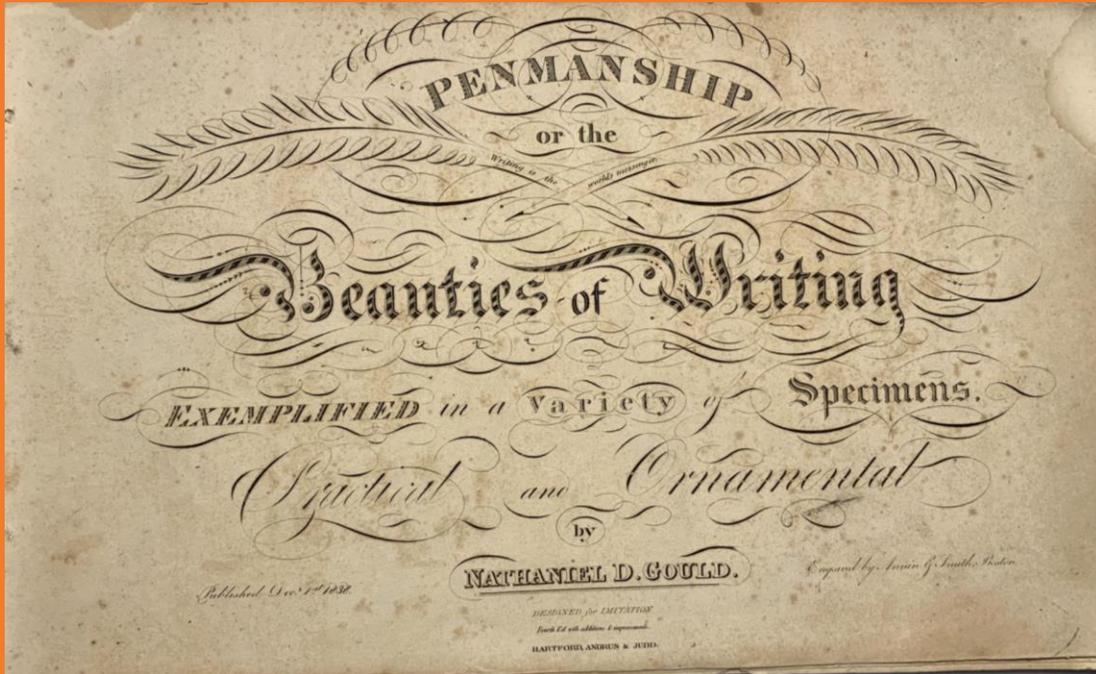
5. (Color Plate Book). *Leaf and Flower Pictures and How to Make Them*. New York: Anson D. F. Randolph, 1857. \$ 250.00

8vo. 195 x 150 mm., [7 ¾ x 6 inches]. 58 pp. Eight color printed plates. Publisher's cloth; spine worn and expertly repaired; text block tightened with new sewing.

First edition, reprinted in 1860 and revised in 1868. Nicely printed and illustrated manual on how to create leaf and flower pictures from pressed specimens. The illustrations are colored by stencil and hand and the work was printed by J. A. Gray, Printer and Stereotyper.

Not cited by Bennett. (596)

“HIS CARE FOR WRITING AS AN ART RANKS FIRST AMONG THE TEACHERS  
IN THE FIELD OF PENMANSHIP”



6. Gould, Nathaniel D. *Penmanship or the Beauties of Writing Exemplified in a Variety of Specimens, Practical and Ornamental*. Hartford, [Conn.]: Andrus & Judd, Dec. 1, 1838.  
\$ 650.00

Oblong 4to. 170 x 290 mm. (6 3/4 x 11 1/2 inches). [2] blank, 21 plates depicting handwriting samples. Original limp marbled paper boards with red leather spine. Cover rubbed; binding shaken. Water stained on upper right corner throughout, but the text is unaffected, and volume remains an attractive copy.

Stated fourth edition with additions and improvements. Scarce copy of this work by Nathaniel Duren Gould (1781-1864) who, in addition to his penmanship expertise, published collections of hymns and other religious music. His best-known work is *Church Music in America* published in 1853.

Of this work Nash writes, "his care for writing as an art ranks first among the teachers and authors in the field of penmanship during the half-century".

OCLC cites only one exact copy held at Colonial Williamsburg Foundation. Earlier editions held at Library of Congress and University of Minnesota, among others. The 1822 edition included 6 pages of text following the title page that are not present in our volume.

Nash, *American Penmanship 1800-1850: History of Writing and a Bibliography of Copybooks from Jenkins to Spencer* 158. *Canterbury Dictionary of Hymnology* - online. (430)

FIRST GAINED PROMINENCE IN LONDON AND GLASGOW IN THE 1820'S

7. Harding, Chester. *My Egotistigraphy. Prepared for His Family and Friends, by one of his Children.* Cambridge: Press of John Wilson and Son, 1866. \$ 300.00



8vo. 195 x 130 mm. [7 ¾ x 5 inches]. 185 pp. Original publisher's cloth; head and tail of spine with a few minor tears, cloth joint expertly repaired; some minor water staining to the margins of the text. This copy has an inscription that appears to be by his daughter Margaret White.

Privately printed memoir by one of America's most prominent portrait painters working before the Civil War. He was elected as an Honorary Member of the National Academy in 1828 after having painted portraits of many notable Americans in the literary, political and social realms. According to Mantle Fielding, Harding was entirely self-taught and during a visit to England create portraits for members of the Royal Family.

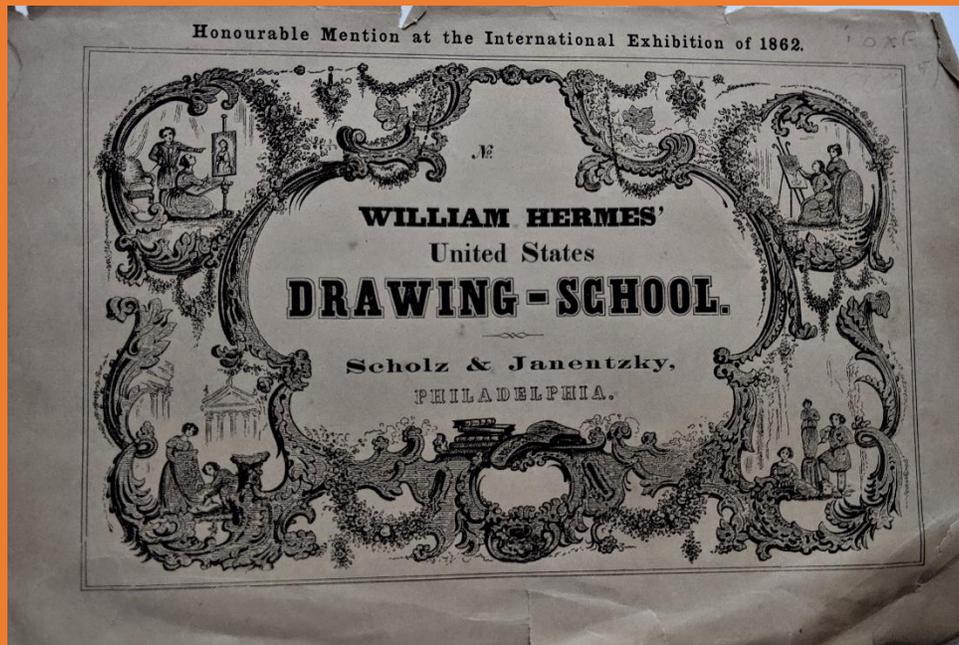
Chapters include information on his boyhood in Pittsburgh and Paris, Kentucky, his travels to England, life in Sussex, Norfolk, and Glasgow, and his meetings with and portraits of, the Duke of Sussex, the Duke of Hamilton, Samuel Rogers, Thomas Carlyle and Archibald Alison. The book also includes his firsthand reminiscences of Washington Allston, John C. Calhoun, John Marshall, General T. Sherman, Daniel Webster, and N. P. Willis, many of whom commission him to paint portraits.

## MY EGOTISTIGRAPHY.

His daughter Margaret E. White wrote a biography of Harding that was published in 1890.

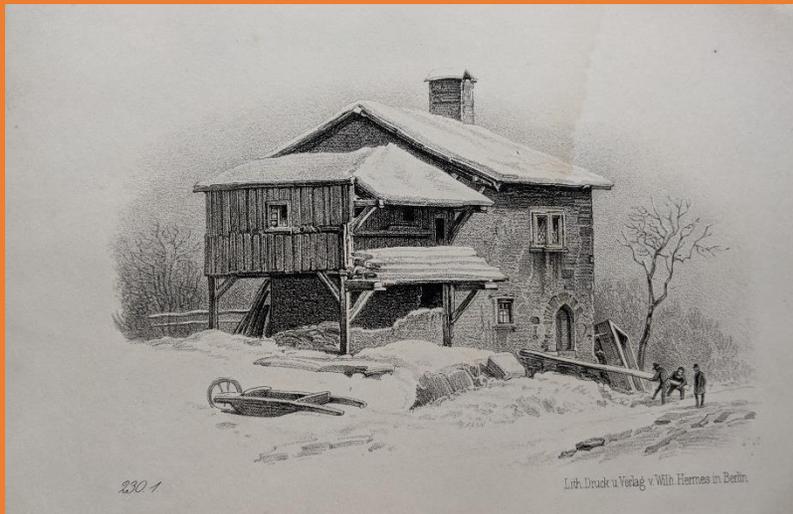
Sabin 30332 "Mr. Harding was an eminent artist." Fielding, *Dictionary of American Artists*, p 156. (595)

PUBLISHED TO ADVERTISE A DRAWING SCHOOL IN PHILADELPHIA



8. Hermes, William. *United States Drawing-School*. Philadelphia: Scholz & Janentzky, 1862.

\$ 175.00



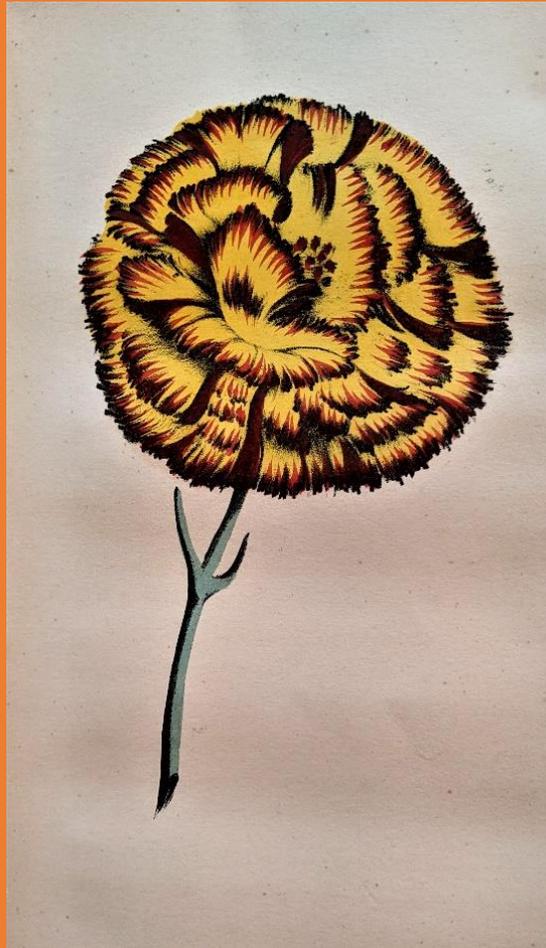
Oblong 8vo. 150 x 230 mm., [5  $\frac{3}{4}$  x 8  $\frac{1}{2}$  inches]. 7 lithographic plates by Verlag v. Wilh. Hermes im Berlin. Original printed wrappers; detached, edges tattered and fragile.

First edition, published after Hermes received an Honorable Mention at the International Exhibition of 1862 in London, for his drawing methods and lithography. The Exhibition was organized by the Royal Society of

Arts, Manufactures and Trade and featured nearly 30 thousand exhibitors.

William Hermes set up shop in Philadelphia in 1862 and then moved to New York in 1864 and 1865. The plates in this little exhibition pamphlet are well executed lithographs of pastoral scenes from the German countryside and exhibited his skill as a teacher of drawing and printing. Editions of this work were printed in 1864 in New York and again in Philadelphia in 1869. (586)

THOMAS HOGG, THE FLORIST FROM PADDINGTON GREEN



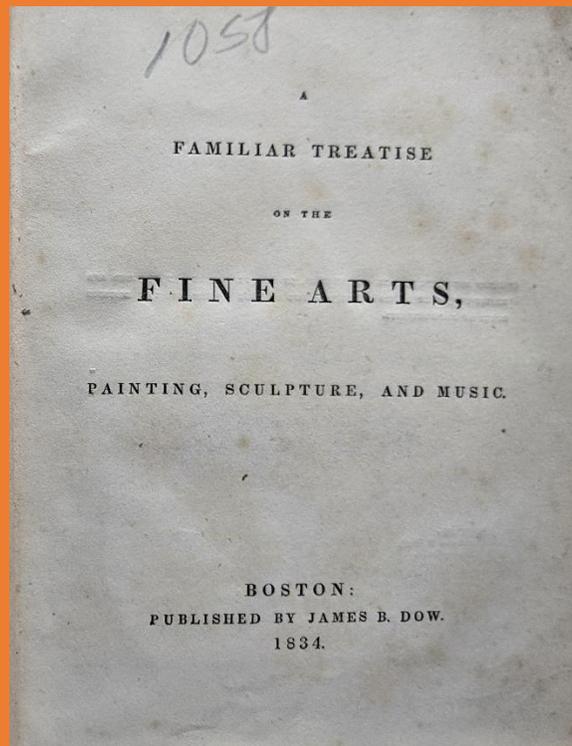
9. Hogg, Thomas. *A Concise and Practical Treatise on the Growth and Culture of the Carnation, Pink, Auricula, Polyanthus, Ranunculus, Tulip, Hyacinth, Rose, and other flowers. Including a Dissertation on Soils and Manures, and Containing Catalogues of the Finest and most Esteemed Varieties of Each Flower.* London: Whittaker, Treacher, and Co., [1832].       \$ 200.00

8vo. 190 x 110 mm., [7 ½ x 4 ½ inches]. xxxi, 275 pp. plus 2pp. ads. Illustrated with six color plates. Contemporary cloth; expertly rebacked preserving spine, new endpapers. One plate loose in text.

Fifth edition with additions. With faults an attractive copy of a standard book, well-illustrated with hand tinted color lithographic plates by Alfred Ducôte. Tyman writes that Ducôte was one of the leading practitioners of tinted lithographic process in London during between 1830 and 1840. The National Portrait Gallery has over 400 examples of his work.

Twyman, *Lithography, 1800-1850*, p. 209. (593)

ON BLAKE: "A MAN WHOSE FANCY OVER-MASTERED HIS REASON. . ."



10. (Holbrook, Josiah). *A Familiar Treatise on the Fine Arts: Paintings, Sculpture, and Music.* Boston: Published by James B. Dow, 1834. \$ 300.00

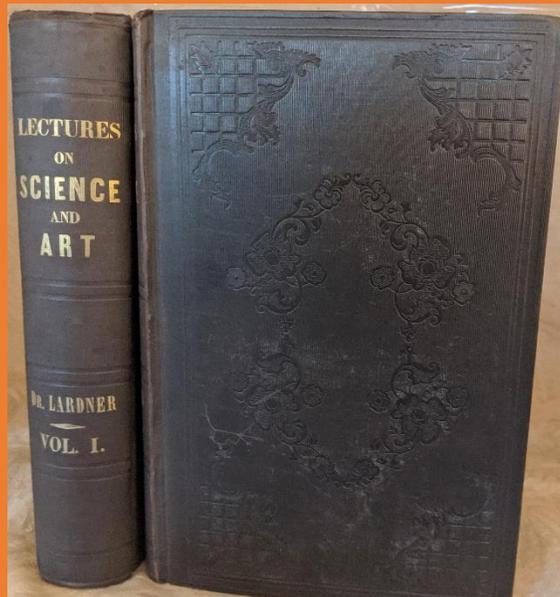
Square 12mo. 165 x 135 mm., [6 ½ x 5 ¼ inches]. 277 pp. Original floral-patterned cloth; faded, joints showing some loss of cloth, label missing, front endpaper clipped.

First edition, second issue, originally published in 1833; a second edition appeared in 1837. Rare school book, published for the education of the liberal public. According to the author, this is the first book of its kind published in America, which concentrates on the history, criticism, and interpretation of the fine arts, including paintings, sculpture and music. The author looks to Italy, Scotland, and Germany for the historical sketches he offers creates a critique based on a particularly American perspective. One of the more interesting aspects of the book is that he devotes the first two pages of Chapter XV to the works of William Blake. Page 104 is devoted to American art.

Josiah Holbrook was the founder of the Lyceum movement in American and author of numerous book and manuals on the fine and technical arts with a focus on industry and craftsmanship.

This issue of the first edition not cited in OCLC. NUC cites one copy at Harvard; other issues nearly as scarce. (585)

“ONE OF THE MOST DISTINGUISHED NATURAL PHILOSOPHERS OF MODERN TIMES”



11. Lardner, Dionysius. *Popular Lectures on Science and Art; Delivered in the Principal Cities and Towns of the United States*. New York: Greeley & McElrath, Tribune Buildings, 1848.  
\$ 225.00

Two volumes. 8vo. 230 x 145 mm., [9 x 6 inches]. 608pp., 568 pp., plus 8 pp. ads. Illustrated with two lithographic plates and woodcut illustrations throughout the text. Publisher's embossed cloth, author and title gilt on spine; minor fraying to heads of spines, otherwise a very good set.

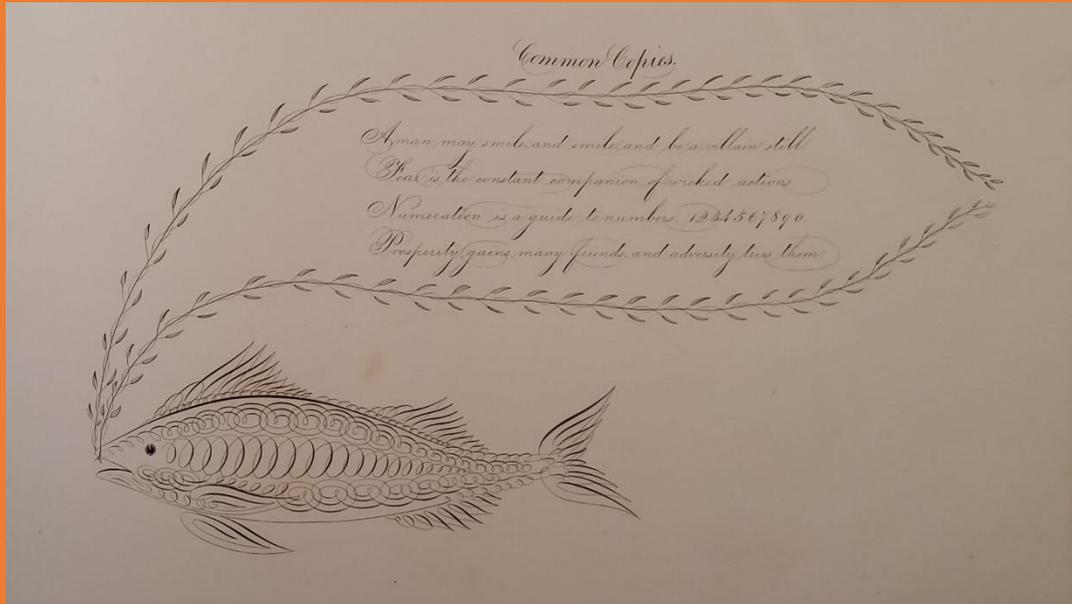
Third edition, originally published in 1845 and 1846 by Greeley and McElrath. Dionysius Lardner was Dublin born, Trinity College educated and employed at the University College London as professor of natural philosophy and astronomy. To escape a scandal and a judgement for adultery, he first moved to Paris and then began a public lecture series in the United States focusing on a variety of scientific subjects. Over the course of three years (1841-44) he spoke to thousands of Americans and was very well received in cities and towns around the country.

Some of the subjects he lecture on and were edited for this book include, The Sun-- Eclipses-- The Aurora Borealis-- Electricity-- The Minor planets-- Weather almanacs-- Halley's Comet-- The Atmosphere-- The New planets-- The Tides-- Light-- The Major planets-- Reflection of light-- Prospects of steam-navigation-- The Barometer-- The Moon-- Heat-- The Atlantic steam question-- Galvanism-- The Moon and the weather-- Periodic Comets-- Radiation of heat-- Meteoric stones and shooting stars-- The Earth-- Lunar influences-- Physical constitution of comets-- Thunder-storms-- The Latitudes and longitudes-- Theory of colors-- The Visible stars-- Watersprouts and whirlwinds.

A prolific author, Lardner died in Paris in 1859.

Allibone. *A Critical Dictionary of English Literature and British and American Authors*, I, p. 1058. (597)

WELL PRESERVED COPY OF A SCARCE AMERICAN WRITING MANUAL



12. Martin, E. T. *Martin's System of Practical Penmanship Taught in 24 Lessons at His Writing and Book Keeping Academy, N. 182 Main Street, Worcester, Mass.* Worcester, MA.: (Printed by Henry Holland), ca. 1848. \$ 1,250.00

Oblong quarto. 255 x 330 mm. (10 x 13 inches). (16) pp. text. Illustrated with an engraved portrait of Martin designed by Oliver Pelton, engraved title-page, and 11 writing samples. Original brown publisher's cloth, title embossed in gilt on upper cover, spine decoratively gilt. Minor foxing, mostly to the tissue guards; front free endpaper torn and repaired with Japanese tissue; portrait offset on title-page. This copy with the decorative signature of Mr. Geo. D. Davis.

First edition. Nice copy of Martin's manual of penmanship illustrated with a highly detailed and attractive portrait of Martin by Oliver Pelton. Pelton was a Connecticut trained engraver who produced a number of fine portraits, include an engraving of Washington after the painting of Gilbert Stuart. He was a partner in the company Terry & Pelton that specialized in bank note engraving, a skill which is apparent in the portrait of Martin.

The eleven engraved plates that comprise Martin's manual of penmanship are beautifully produced with fine flourishes and the use of fish and birds, common calligraphic motifs, which give the page a light and airy form. The engravings were created by William B. Emery after designs by Martin and each individually printed by the copperplate printer, A. C. Beaman of Worcester. The text of twenty-four lessons was printed in two columns by Henry Holland also of Worcester.

The manual appears to be scarce. OCLC cites copies at Winterthur, Harvard, Penn State and AAS, adding a copy at McGill in Montreal. Not cited in NUC.

Nash, *American Penmanship*, 350. (308)

ORIGINAL DRAWINGS BY THE NEW HAMPSHIRE ARTIST, JACOB BAILEY MOORE



13. (Original Art). Moore, Jacob Bailey. *Pencil sketch by Folk Artist Jacob Bailey Moore. Circa late 1850s.* \$ 500.00

75 x 160 mm., [3 x 6 ¼ inches]. Pencil sketch on blue paper. Includes small envelope 3 x 4 ½ inches, with notation. Previous folds. Light browning at folds.

Small pencil sketch of a girl in a bonnet and a man who appears to be an itinerant with patched clothes and a liquor bottle in his hand. A note on the envelope accompanying the sketch and entitled in faint pencil "N.H. Portrait Painter" is signed by E.S. Eaton who writes:

"Enclosed is a drawing made by Mr. J. Bailey Moore upon a stray slip of paper as he sat making a call at our home. I, a little girl, was greatly pleased and have kept and been pleased with it ever since. I remember that my dear Mother was amused at the two funny figures. E.S. Eaton".

Enclosed is a drawing made, I think, by Mr. J. Bailey Moore, upon a stray slip of paper - as he sat making a call at our home. I, a little girl, was greatly pleased, and have kept and been pleased with it, ever since. I remember that my dear mother was amused at the two funny figures. E.S. Eaton.

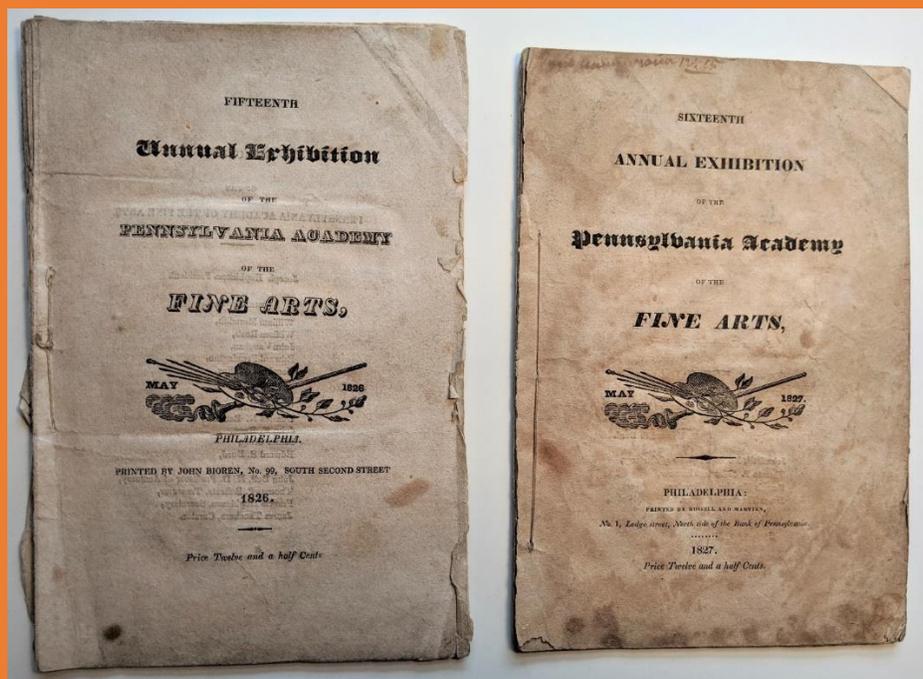
Jacob Bailey Moore was born in Candia, New Hampshire, in 1815, and died there in 1893. For a brief time he worked in Boston before returning to New Hampshire. During his career he spent brief stints as a journalist and as a phrenologist as well as an itinerant artist.

Moore is closely identified as a member of the "Prior-Hamblen" group of early 19th portrait artists. This group's work closely follows that of William Matthew Prior (1806 -73) and Sturtevant J. Hamblen (1837-56). Their portraits have been characterized as "very flat, posterlike" and were painted in oils or gouache on a variety of backings, including cardboard, academy board or canvas. Numerous works signed by Prior have been identified, as have a few signed by Hamblen. Signed works by other members of the "Prior-Hamblen" group are quite rare. Those known to have been painted by Jacob Bailey Moore feature a flat style almost identical to that of Prior.

The writer may be Ellen S. Eaton who lived in Candia on a farm with her parents Henry M. and Eliza Parker Eaton. She was born in 1846, became a school teacher, and appears to have never married. Ellen's father Henry M. Eaton was selectman a number of years, town clerk, a representative to the state legislature two years and also town agent. He was also Captain of Candia Light Infantry. He was married a second time to Hannah G. Lane, who died in 1892.

*Appleton. Cyclopedia of American Biography*, IV, pp. 380-1. *Allibone Critical Dictionary of English Literature and English and American Authors*. II, p. 1352. J. Bailey Moore, *History of the Town of Candia* 1893. (587)

#### EXHIBITION FEATURING WORKS BY THE ACADEMY'S MEMBERSHIP

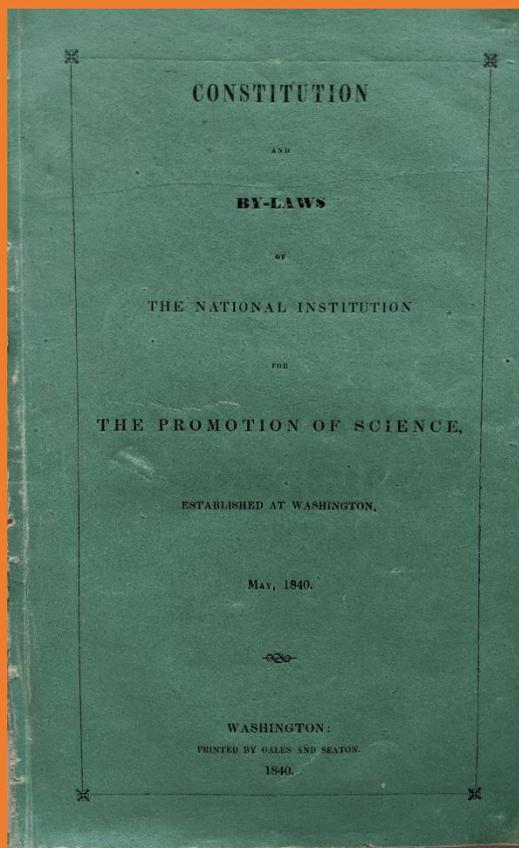


14. Pennsylvania Academy of the Fine Arts. *Fifteenth (& Sixteenth) Annual Exhibition*. Philadelphia: Printed by John Bioren, 1826 and Printed by Russell and Martien, 1827. \$ 100.00

Together 2 pamphlet catalogues. 8vo. 200 x 140 mm. [8 x 5 ¼ inches]. 24 pp. Stitched as issued; final leaf detached on first pamphlet. Some soiling to the title-page and edges a bit fragile.

Exhibition catalogues featuring the paintings and sculpture by American and European masters, with an emphasis on the works of Academy members. (590)

PRECURSOR TO THE SMITHSONIAN



15. (Smithsonian Institution]. *Constitution and By-Laws of the National Institution for the Promotion of Science, established at Washington, May, 1840.* Washington: Printed by Gales and Seaton, 1840. \$ 125.00

8vo. 215 x 140 mm., [8 ½ x 5 ½ inches]. 14 pp. Original green printed wrappers; removed from a tract volume, spine paper missing, otherwise very good copy.

First edition of the constitution of the National Institution, which was organized to ensure that the legacy of John Smithson was secured for the nation and that it be dedicated to the promotion of science in America. It became the repository of the artifacts collected during the U. S. Expedition to the West, collections that were transferred to the Smithsonian after the NIPS was absorbed by Smithsonian Institution in the 1850's. As one might suspect many of America's most prominent scientists, politicians, and businessmen were part of the governing body and members in the institution when it was organized in 1840. (582)