

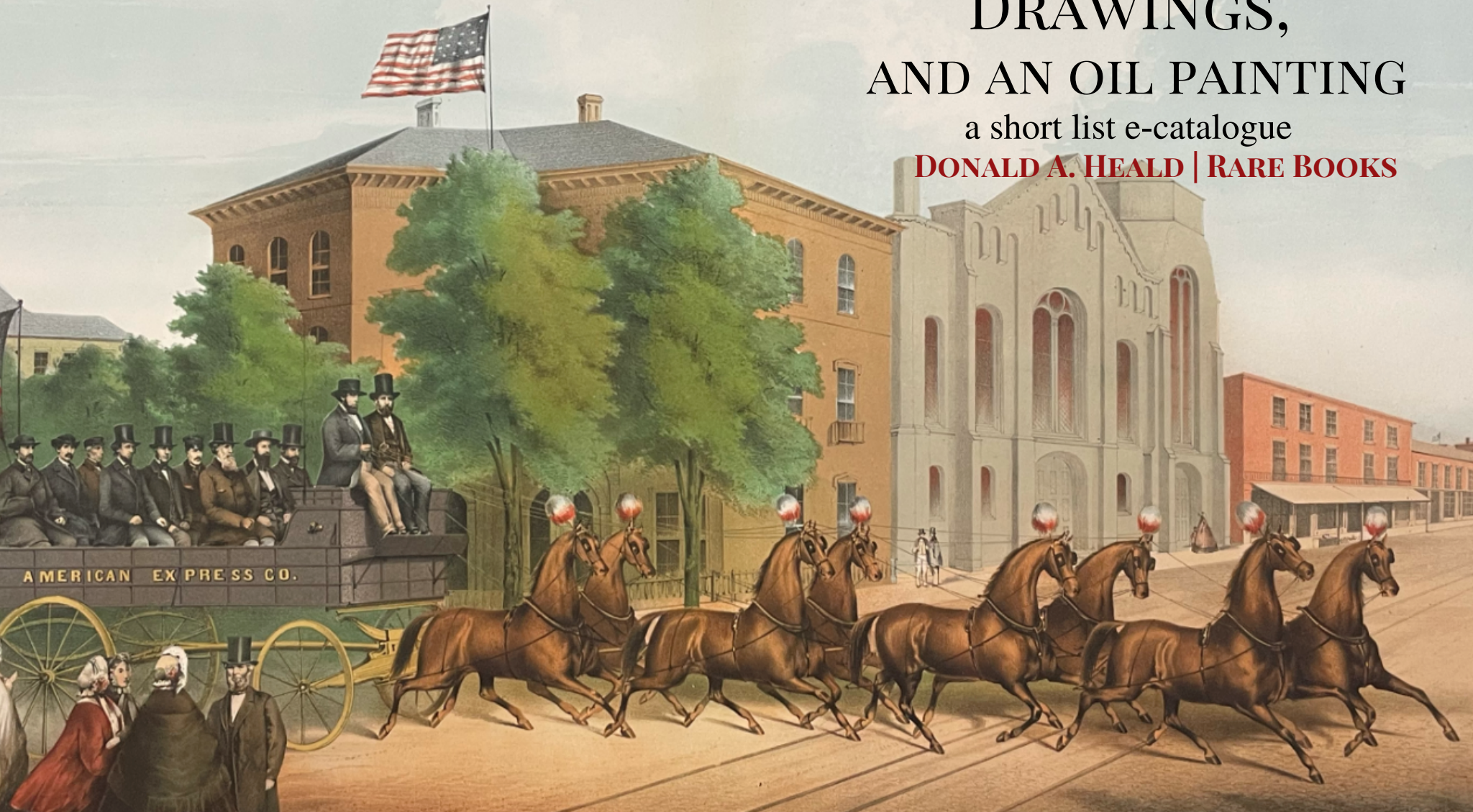


DONALD A. HEALD | RARE BOOKS

AMERICAN HISTORICAL PRINTS, DRAWINGS, AND AN OIL PAINTING

a short list e-catalogue

DONALD A. HEALD | RARE BOOKS





AGOUST, Alfred (French. b. circa 1870). *Buffalo Bill [and the "Frenchman's Bottle Gag," a comic tableau from the wild west show].*

1893. Oil on canvas, laid down on wood, 22 x 30 inches. Signed and dated lower left: "Alfred Agoust / 1893," titled: "Buffalo Bill" on Kennedy Gallery labels. Superb condition, period-style gilt American exhibition frame. Provenance: Kennedy Galleries (labels); Collection of Edward Eberstadt & Sons. .

A very rare contemporary oil painting of an Act in Buffalo Bill's Wild West Show:

Almost all of the images of the Wild West show are found in the great lithographic posters and photographs produced by the William F. Cody publicity machine. Period oil paintings of the Buffalo Bill act are very rare. This wonderful image, showing a comic routine Buffalo Bill evidently adopted from European circus acts, is a unique contribution to the iconography of the Wild West Show.

(description continues on the next page)



This entertaining painting depicts a version of the comedy pantomime routine called "The Frenchman's Bottle Gag" as performed in England by Buffalo Bill Cody's Wild West Show. The painting shows a bewildered Buffalo Bill in the centre of the canvas, apparently ready to come to blows with two cockney characters on either side of him, one swilling a drink from a flask. A prominent historian of performance writes: "The gag, made famous in Paris by the Hanlon Brothers and their collaborator, the Agoust Family Jugglers, in the long-playing three-stage acrobatics, magic, and pantomime spectacular, *Le Voyage en Suisse*, usually involves two clowns, a ridiculously dressed Frenchman, and his bottle. The clowns steal his bottle and surreptitiously sneak sips back-and-forth, as the bewildered Frenchman desperately attempts to figure out who's got his bottle. This image is of costers or pearlies, East End London cockneys, victimizing the Buffalo Bill character - the old Hanlon & Agoust drinking routine re-costumed for the Wild West show's British audience."

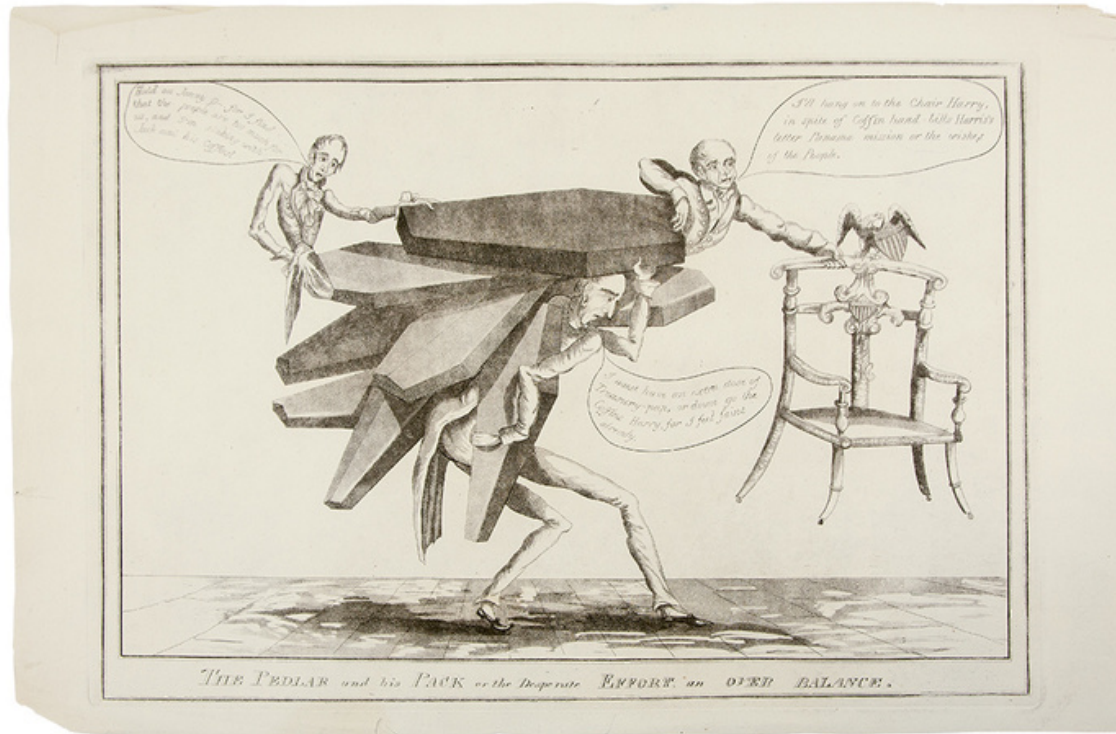
Buffalo Bill Cody's Wild West Show made two extensive tours of England and Europe prior to the date of this painting, 1887-1888, arriving for Queen Victoria's Golden Jubilee, and 1889-1893, playing the great theatres and fairgrounds. The 1893 tour was at the height of the show's fame. The 1893 show program correctly stated, "Since the visit of Buffalo Bill's Wild West to England and its remarkable engagement in London, at West Brompton, in 1887, a history and tour have been made, such as no organization of its magnitude and requirements ever accomplished."

Henri Agoust, Hanlon's long-time collaborator, had a son named Alfred, a member of the Agoust Family Jugglers. According to a census of travelling show people, he would have been in his early twenties in 1893. His biography is otherwise unknown. It seems likely, however, that the juggling Alfred Agoust was also the well-trained, talented artist responsible for this magnificent show business painting, with its attention to costume, props, and comic gestures, demonstrating the specialized knowledge of the insider.

John A. McKinven *The Hanlon Brothers, their amazing acrobatics, pantomimes, and stage spectacles* (Glenwood, Illinois: David Meyer Magic Books, 1998), passim; *Buffalo Bill's Wild West and Congress of Rough Riders of the World* (Chicago: Blakely Printing Company, [1893]), passim.

(#18552)

\$ 37,500



AKIN, James (attrib.). The Pedlar and his Pack or the Desperate Effort, an Over Balance.

[Philadelphia: 1828]. Etching with aquatinting. Image size: 9 5/8 x 14 1/4 inches. Sheet size: 11 1/4 x 17 1/4 inches.

Rare American political caricature from the famous 1828 race.

The caricature shows Binns being crushed by the weight of the coffins, Henry Clay and John Quincy Adams, the other leading candidates, hanging on. Adams is holding the Presidential chair, soon to be lost to the military hero.

This is an exciting caricature satirizing the paradoxical effect that negative attacks on Andrew Jackson were having in the famous campaign of 1828. An editor-publisher in Philadelphia named John Binns had published several harsh hand-outs called "coffin handbills" that accused Jackson of arbitrary executions of American militia volunteers under his command and Native American prisoners, as well as violent episodes from Jackson's personal history. All this, though hardly altogether false, had the effect of increasing Jackson's popularity. It isn't clear whether the handbills failed because they exaggerated Jackson's excesses or because an important portion of the population approved of the implied excesses, probably the latter. It was, of course, an all-male electorate, and fighting Indians was a recent if not immediate experience for much of white America.

Not in Murrell, *A History of American Graphic Humor*. Reilly, *American Political Prints 1828 - 3*; Weitenkamp, page 21.

(#31105)

\$ 950.



AMERICAN REVOLUTION - WILSON, Benjamin (1721-1788). *The Repeal.*

[London: 18 March 1766]. Engraving, on laid paper. Sheet size: 11 1/2 x 18 inches. Trimmed to the plate mark.

Rare first edition, the first issue of the most famous satirical print relating to the dreaded Stamp Act, printed on the day of its repeal.

"One of the most famous and popular of the political satires commenting on the Stamp Act is this one ... An instant success, it became one of the most copied satires of the period" (Dolmetsch). This example is a rare early impression issued prior to the numerous piracies which ensued.

Set on the bank of the Thames, with warehouses and goods awaiting shipment to America in the background, George Grenville carries a small coffin representing the Act toward a vault adorned with two skulls. Other mourners include caricatures of the leading proponents of the tax. At the lead is William Scott or Anti-Sejanus, who reads from a sermon while a dog pees on his leg. Scott is followed by Solicitor-General Wedderburn and Attorney General Fletcher Norton, carrying flags that display the vote against the repeal; then Grenville, Lord Bute, Lord Temple, Lord Halifax, and Lord Sandwich. The three ships in the background, to be loaded with the goods for America, are named Conway, Rockingham, and Grafton after the leading members of Parliament responsible for the act's repeal.

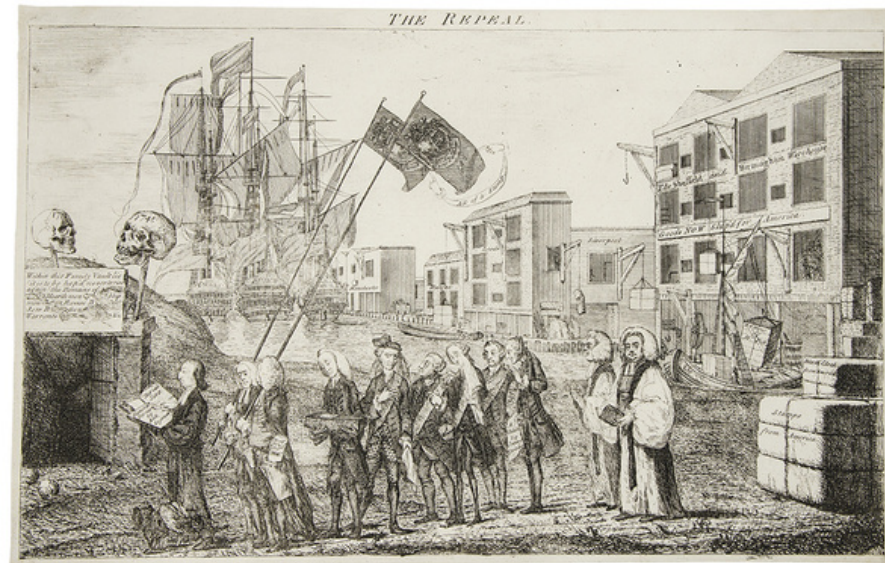
Wilson detailed the publication of this print in his autobiography (published by the Walpole Society, LXXIV 2012, p.200): "This print I published within ten minutes after the Act was repealed. I had but four days to sell it in; because on the fifth there appeared two pirated editions that sold for half the price. Nevertheless, in those four days, I sold about 2,000 at a shilling apiece; I was informed by persons of credit that there were sold of the pirated copies above sixteen thousand..." The piracies are readily identified by the presence of text below the image, as well as by the reduction in size. See the British Museum catalogue for detailed differences between the present example and the later issues.

The present work is one of very few known proof states, before lettering of the second line of the title (i.e. "or the Funeral of Miss Ame-Stamp"). According to the British Museum online catalogue, the same proof state is the only original (i.e. non-pirated) version that the British Museum holds, which attests to the rarity of Wilson's original.

BM Satire 4140; Dolmetsch, *Rebellion, and Reconciliation: Satirical Prints on the Revolution at Williamsburg*, pp.38-39; Cresswell 623.

(#35806)

\$ 16,500.





AMERICAN REVOLUTION. [*Regarding the State of the English Nation, in the Year 1778*].

[Netherlands: c. 1780]. Engraving, proof before letters, with wide margins. Plate mark: 8 1/2 x 11 inches. Sheet size: 10 3/4 x 13 13/16 inches.

An American Revolutionary War satirical print lamenting the war's effects on the English trade and the economy.

"A cow representing the commerce of Great Britain stands passively on the sea-shore while an American with a feathered cap saws off her horns; one horn lies on the ground. A Dutchman milks the cow, looking over his shoulder with a grin. France, a foppishly-dressed Frenchman, and Spain, a don in slashed doublet and cloak, hold bowls of milk. In the foreground lies the British lion asleep, unconscious of a pug dog that stands on his back, befouling him. Behind the lion stands a plainly-dressed Englishman clasping his hands in despair. In the background across the sea is a town inscribed "Philadelphia"; in front of it, on the shore, two men on a minute scale (General and Admiral Howe) are seated at a table. Both are asleep, a punch bowl is on the table, and on the ground beside them are wine bottles and a barrel. Beside them, laid up on dry land, is a man-of-war inscribed 'Eagle' (Howe's flag-ship)" (British Museum catalogue).

First published in the Westminster magazine, separately published Dutch and French pirated versions quickly followed. The present Dutch version was issued without text below the image.

Cf. British Museum 5472; Fowble 103; Dolmetsch, *Rebellion, and Reconciliation: Satirical Prints on the Revolution at Williamsburg*, p. 41.



BACHELDER, J. B. *A View of Manchester N.H. Composed from Sketches taken near Rock Raymond by J. B. Bachelder, 1855.*

New York: Printed by Endicott & Co, Published by J. B. Bachelder, 1855. Tinted lithograph by Endicott & Co. Sheet size: 26 x 33 3/4 inches.

The finest and largest of all the early views of Manchester, New Hampshire.

Few nineteenth-century American topographical artists produced town views of the quality of those of Bachelder. He published this example shortly after taking up residence in Manchester in 1854. The fore and middle ground are occupied by a rolling New England landscape, with a winding road leading to the town in the distance. The town's contemporary prominence as a manufacturing centre is aptly illustrated by the numerous mills that line the Merrimac River.

Reps, *Urban Views and Viewmakers*, 2243 (locates four examples: New Hampshire Historical; Manchester Public Library; Library of Congress; Essex Institute Salem.)



[BURGIS, William (fl. 1716-1731), after]. *The South Prospect of the City of New York in America.*

London: 1761. Copper engraving. Sheet size: 7 1/4 x 21 1/4 inches.

Scarce and attractive early view of downtown Manhattan in New York City, first published in 1761.

In 1716, William Burgis drew the waterfront along the east side of Manhattan from a point on the shore of Brooklyn Heights, showing the river, crowded with naval and commercial vessels, and a couple of miles of the southeast side of Manhattan, including Fort George and Trinity Church, which was not yet heavily settled. Burgis titled the drawing "A South Prospect of Ye Flourishing City of New York" and sent it to London, where John Harris engraved the image on four copper plates, creating a six-foot-wide panoramic view when printed. The print was first advertised for sale in America in 1721 in "The American Weekly Mercury as A Curious Prospect of the City of New-York," and copied several times over the years, including Thomas Bakewell's 1746 reissue and the new impression engraved for the London Magazine in 1761.

There are three known variants of the view, one of which was printed with separate copper plates. The present variant comes from the same plate as one other, lacking only the "Engrav'd for the London Magazine 1761" imprint at the top. The title differs from the third variant, which reads "New York in North America," rather than just "America," as here. There are some other subtle differences from the third variant, namely that many of the sailing ships in this edition do not show people on board, whereas all the sailing ships in the other editions show people aboard the ships. It may be that the first copper plate which this print was from wore from heavy use and needed to be replaced.



CATLIN, George (1796-1872). *Catlin the artist & sportsman relieving [sic.] one of his companions from an unpleasant predicament during his travels in Brazil.*

London: Day & Son, [circa 1855-1860].
Hand-finished color-printed lithograph,
drawn on stone by J. M'Gahey of Chester
after George Catlin, printed by Day & Son,
within a lithographed thin single line border
printed in ochre, with lithographed title
printed in black beneath. Sheet size: 18 x 25
1/8 inches.

**A very rare print from the rarest of
Catlin's pictorial publications.**

When the United States Senate rejected an
1852 bill proposing the purchase of the
nation of George Catlin's "Indian Gallery,"
the artist was bankrupted and lost virtually
all of the paintings and drawings that he had
used in his exhibitions. In order to raise
funds, Catlin proposed an expedition to
market Samuel Colt's firearms. Colt was
eager to publicize his new revolving pistols
and rifles and to have them adopted by the
United States Army, and he commissioned
Catlin to "paint a series of twelve pictures
showing Colts being employed in the field.
The terms of their agreement are unclear,
but Catlin completed the order by 1857, and
the Colt Patent Fire-Arms Manufacturing
Company subsequently used the paintings
in its advertising" (Dippie). "Six of the
paintings were turned into lithographs, but
few sets seem to have been made" (Miles &
Reese).

(description continues on the next page)



CATLIN THE ARTIST & SPORTSMAN RELIEVING ONE OF HIS COMPANIONS FROM AN UNPLEASANT PREDICAMENT DURING HIS TRAVELS IN BRAZIL.

The following is a reproduction of the original painting by George Catlin, and is not intended to be used in any other way than as a reproduction of the original painting. The artist's name and the title of the painting are printed in the bottom right corner of the page.



The set, all of which are drawn in Catlin's distinctive style, shows the artist using Colt firearms in the wilds of both North and South America. The plates were printed in London by Day & Son, the best-known British lithographic printers of the period; Catlin's images were drawn on stone by J. M'Gahey of Chester, England. These prints are not in any of the standard bibliographies and the only other recorded sets are in the Colt Firearms Collection (Connecticut State Library in Hartford), the Amon Carter Museum, Yale University (the Paul Mellon set), and the Wadsworth Athenaeum.

Text beneath this image reads: "This man strayed from the encampment and alone attacked a group of 200 or more Piccaries [sic.], when having expended his powder he was compelled to retreat into a fallen tree crying "murder" Catlin ran to his rescue with his Colt's Revolver / when after knocking over three of leaders of the besieging party suddenly, the rest took to their heels leaving only the dead upon the field."

Miles and Reese, *America Pictured to the Life*, 69; cf. Dippie, *Catlin and his Contemporaries: The Politics of Patronage*, 1990.
(#29065)

\$ 11,000.



CATLIN, George (1796-1872). *Osceola of Florida. Drawn on Stone by Geo. Catlin from His Original Portrait.*

New York: George Catlin, 1838. Lithograph by George Catlin with touches of hand colouring. Sheet size: 26 3/8 x 19 3/4 inches.

A full-length portrait of Osceola, the famous Seminole warrior. One of the most important Native American portraits of the 19th century and, because it was separately issued, one of the rarest.

Osceola had with his companions eluded the American troops for many years. The American intrusion into Florida had begun in 1817 under the command of Andrew Jackson. The nature of the terrain and the stubborn resistance of the Seminoles made the American advance extremely difficult. After twenty years of guerrilla warfare, Osceola's defiant band was captured and treacherously seized in violation of a truce. By this time, there was considerable white American sympathy for the Native American warriors, particularly for Osceola, and the Commissioner for Indian Affairs engaged Catlin, by then well known for his gallery of portraits of the Plains Indians, to portray the Seminole chief.

The painting, which is in the collection of the American Museum of Natural History, was done at Fort Moultrie, Charleston, South Carolina in January 1838. Osceola died a few days after the portrait was completed. Catlin returned to New York and made a lithograph after the portrait, which he then published. It is not known how many copies were made, the survival rate of separately issued prints from the 1830s is very low, and examples of the print are extremely rare.

(#40589)

\$ 45,000.



CHAPMAN, John Gadsby (1808-1889). *Colonel Crockett.*

c. 1950. Hand-coloured mezzotint, engraved by Charles Stuart. Beautifully printed in the mid-20th century from the original 19th-century copper plate, with wide margins, on hand-made paper. Image size (including text): 19½ x 13½ inches. Sheet size: 26 15/16 x 21 15/16 inches.

A striking and lovely image of a central figure in the mythology of the American West.

Davy Crockett (1786-1836) remains the archetype of the early American frontiersman: fighting Indians, guiding settlers, and leading cattle. Though tied to the land that he helped to tame, Crockett was an active volunteer in the War of 1812, serving as a scout for General Jackson's army. Later, he became involved in politics and served in the Tennessee state legislature, from 1822-1827. Crockett held a seat in Congress from 1827 until 1835, when he joined the movement for Texan Independence, and met his death in 1836 during the heroic defence of the Alamo.

John Gadsby Chapman had met Crockett in the early 1830s and had painted a portrait study. Crockett's death defending the Alamo in 1836 immediately made him a national hero, and Chapman worked up a full-length portrait. This was exhibited in the fall of 1838 at the Apollo Gallery, an exhibition space that had just been founded in New York by a group of artists including Chapman.

This painting was acquired for the State of Texas and hung in the State Capitol, where it was later destroyed when a fire consumed the building. Another version was obtained from the artist; this picture now hangs in the Harry Ranson Research Center, University of Texas at Austin. The engraving states that it was published by the Apollo Gallery, New York, in 1839 (though this is a mid-20th century impression from the original plate). This is consistent with the entry in a catalogue issued by the Apollo Gallery in October 1839, which describes an engraved version (number 240). There was an engraver of portraits in mezzotint named Charles Stuart working in New York in 1841, who could be the engraver of this portrait.

In the portrait, Crockett stands in his buckskins, looking to his left, his right arm outstretched, holding his broad-brimmed hat. In his left arm, he cradles a long rifle, and a knife is tucked into his belt. Three obedient dogs gaze up at him and he stands in a small clearing with a shock of wheat and some trees behind him.

The original 1839 version of this print is so rare as to be unobtainable and is lacking from most major institutional collections.

(#40556)

\$ 3,000.





[CORBUTT, C. (pseudonym R. PURCELL)] after THOMLINSON. **Charles Lee, Esqr. Major General of the Continental-Army in America.**

London: Published by C. Shepherd, Oct. 1775. Mezzotint. Image size (including text): 14 x 9 7/8 inches. Sheet size: 14 1/2 x 10 1/2 inches.

A fine impression of this early print of Charles Lee, the famous General of the American Revolution.

Public demand for portraits of Revolutionary heroes was not limited to America but spread to English and European print shops, where an inquisitive audience clamoured for a glimpse of the key figures of the war. Public interest reached such a frenzy that European printmakers published fictitious portraits before they had accurate likenesses of the sitters and thus, many of the first English and European prints of Revolutionary colonials were completely invented. London publishers, using the names C. Shepherd, Thomas Hart, and John Morris, issued a series of mezzotints of the officers of the American Revolution, none of which were taken from accurate portraits but rather, were constructed on a visual formula and bore no resemblance to the individuals they claimed to be representing.

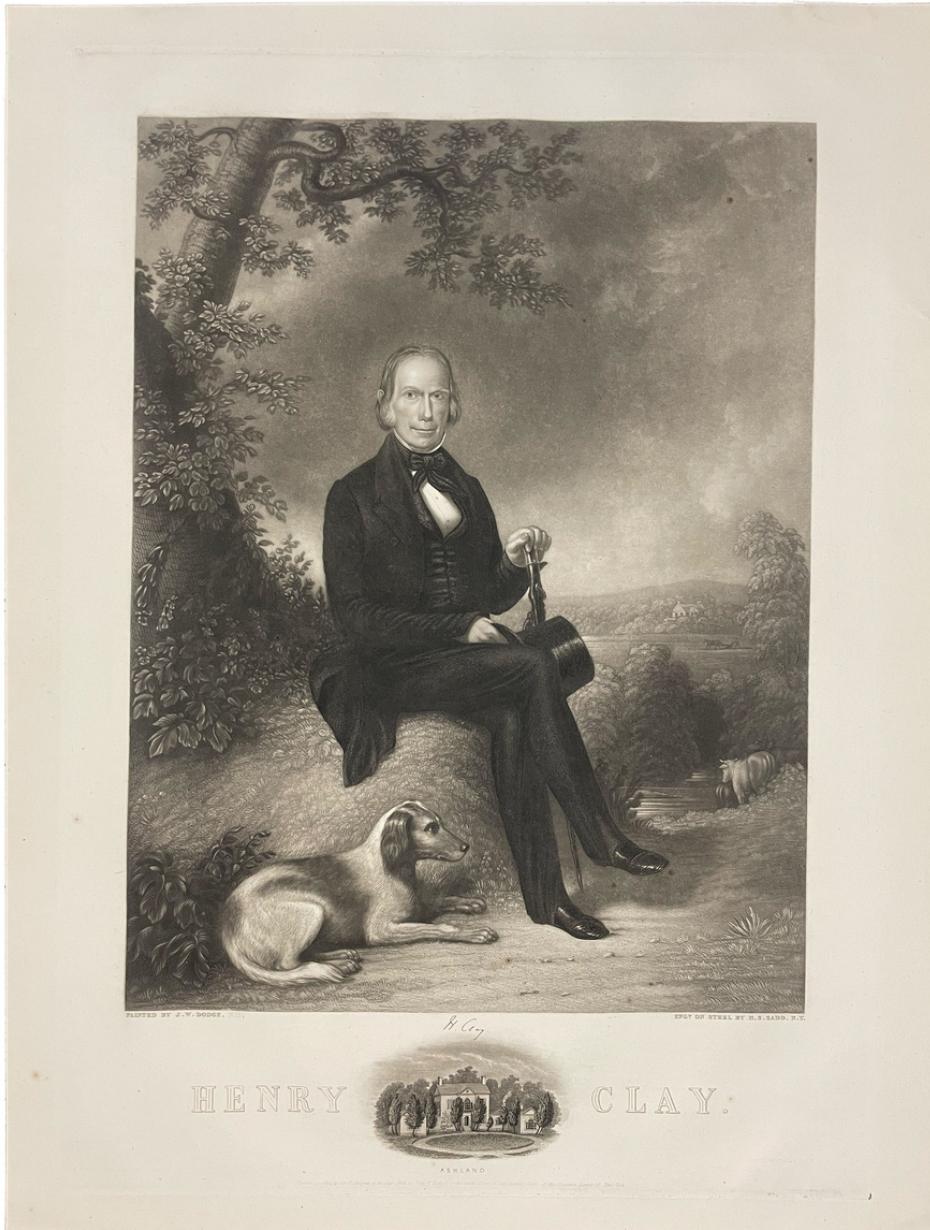
Tomlinson's portrait of General Charles Lee is just such a portrait: the image bears little resemblance to contemporary accounts of his appearance, and there is no record of him sitting for the artist. This portrait was executed and printed early in the war with the expectation that Lee would play a major role in the conflict, an assumption based on his past military record in the French and Indian War. Although born in England, Lee committed himself to the Patriot cause and soon became a leader in the Colonial army. He took part in the defence of Charleston and was a commander at the Battle of Monmouth.

This is a fascinating early print of this Revolutionary general, which not only records the practice of invented portraits but became a compositional model for other portraits of Revolutionary War heroes.

Chaloner Smith, *British Mezzotint Portraits* (Engraver not ascertained, Class III) 9; Cresswell, *The American Revolution in Drawings and Prints*, 147; George, *Catalogue of Political and Personal Satires..in the British Museum* V, 5296; Russell, *English Mezzotint Portraits, and their States* II, p.450.

(#36850)

\$ 3,500.



DODGE, John Wood (1807-1893). *Henry Clay.*

[New York: J.W. Dodge, 1843]. Republished by R. Lewis & A. Harris, New York, 1852. Engraving on steel by H.S. Sadd. Printed by Coates & Cosine. Full margins. Image size (including text): 19 1/2 x 15 inches. 34 1/2 x 27 1/4 inches.

Large-format portrait of Henry Clay.

A striking, full-length portrait of Clay sitting in the country near his home, Ashland. Clay sits on a mound with a dog at his feet, and Ashland is just visible in the distance. The house is also shown in a nicely engraved vignette below the main image. This print is typical of the high-quality American portraits of the middle of the nineteenth century, with excellent engraving and impressive size. The print was first issued in 1843, in part to help the political career of Clay, who was gearing up for his Presidential bid of 1844. When Clay died, in 1852, there was a renewed interest in this great American and R. Lewis and A. Harris, New York publishers, decided to reissue the engraving. Clay is shown in the middle of his career, as an educated man but one close to his Kentucky countryside. This handsome portrait would have graced many homes of his fellow citizens.

(#39784)

\$ 1,650.



FISHER, Alvan (1792-1863), after. [*South View of the Several Halls of Harvard College*].

[Boston: Cummings, Hilliard & Co., 1823]. Engraving, by William B. Annin (1791-1839) and George Girdler Smith (1795-1878) after Fisher. Proof before letters. On paper watermarked J. Whatman. Sheet size: 11 3/4 x 16 5/8 inches.

Very rare, and perhaps unique, proof impression of Fisher's acclaimed early 19th-century view of Harvard: among the earliest obtainable views of Harvard.

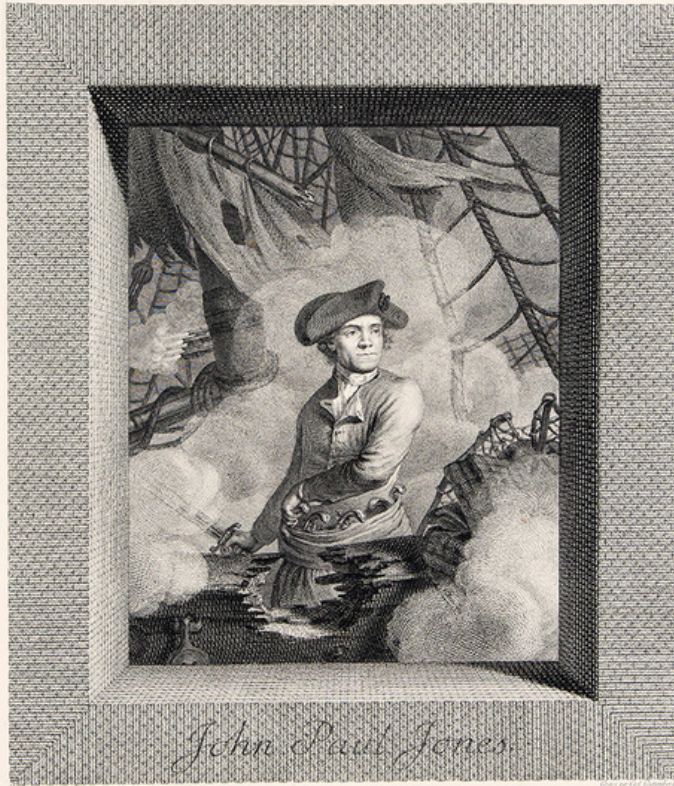
"Fisher's beautifully balanced view depicts, from left to right, Massachusetts, Harvard, Hollis, Stoughton, Holsworthy and University halls ... The artist executed his drawing from a slight elevation -- from the balcony of the president's house, according to the lettering -- allowing him to gain a sense of the interior of the square formed by the buildings. In the foreground, he framed the image with the softening features of foliated trees and placed the study buildings against a canvas of sky" (Deak).

Published jointly with a North East View, the pair were sold for \$4, according to the subscription advertisement in the 15 August 1821 issue of the Boston Daily Advertiser. Admirably engraved by Annin and Smith, among the most skilful engravers working in Boston at the time, Fisher's view comprises among the earliest to show the present Harvard Yard. The present example is proof before letters and before the completion of the trees in the foreground or the sky.

Bail, *Views of Harvard*, pl. 36; Deak, *Picturing America*, 329; Stauffer 109.

(#36089)

\$ 3,500.



GUTTENBERG, Carl after C. J. NOTTE. *John Paul Jones.*

Paris: Published by Guttenberg, rue St. Hyacinthe, circa 1780. Line engraving. Proof before inscription and publication details. In pristine condition with the exception of minimal surface soiling. Image size: 10 3/4 x 9 1/4 inches. Plate mark: 12 1/2 x 9 7/8 inches. Sheet size: 18 1/4 x 13 1/2 inches.

A lovely proof impression of one of the earliest portraits of John Paul Jones, the father of the American navy.

John Paul Jones is best remembered as the father of the American navy and remains one of the most celebrated American heroes. His victory over the British fleet in the Channel came to be one of Jones's most famous engagements and helped decide the outcome of the Revolution. It was during this heated battle, in which Jones defeated Captain Pearson's ship *Serapis*, that he uttered his famous words "I have not yet begun to fight". This striking print captures the crowning moment of Jones's celebrated victory. Jones is shown standing on the deck of the *Serapis*, surrounded by smoke and musket fire. The heat and drama of the battle infuse this work with a sense of urgency and portray Jones as a true military hero.

Although the engraver, Carl Guttenberg, was from Nuremberg he spent most of his career in France and was deeply connected to the American cause. The French admired Jones for his valour and paid tribute to him for his many victories over the British; therefore on its release, this print was immediately popular, both in Europe and America. This national sentiment is expertly expressed in this evocative portrait, in which the courage and determination of this remarkable man are given form, and a moment in history is made visible.

Cresswell, *The American Revolution in Drawings and Prints* no.133;
Fowble, *Two Centuries of Prints in America 1680-1880* no.69;
O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 1.

(#3731)

\$ 1,200.



[HANCOCK, John (1737-1793)] - C. SHEPHERD, publisher. *The Honble. John Hancock. of Boston in New England; President of the American Congress. Done from an original picture painted by Littleford.*

London: C. Shepherd, October 25, 1775. Mezzotint engraving. Image size (including text): 14 x 9 5/16 inches. Sheet size: Uncut, 18 3/4 x 12 3/8 inches. Framed (1 1/2" gold leaf Federal frame with ribbed panel and acanthus lead corners, archival Antique white mat and UV Plexiglas).

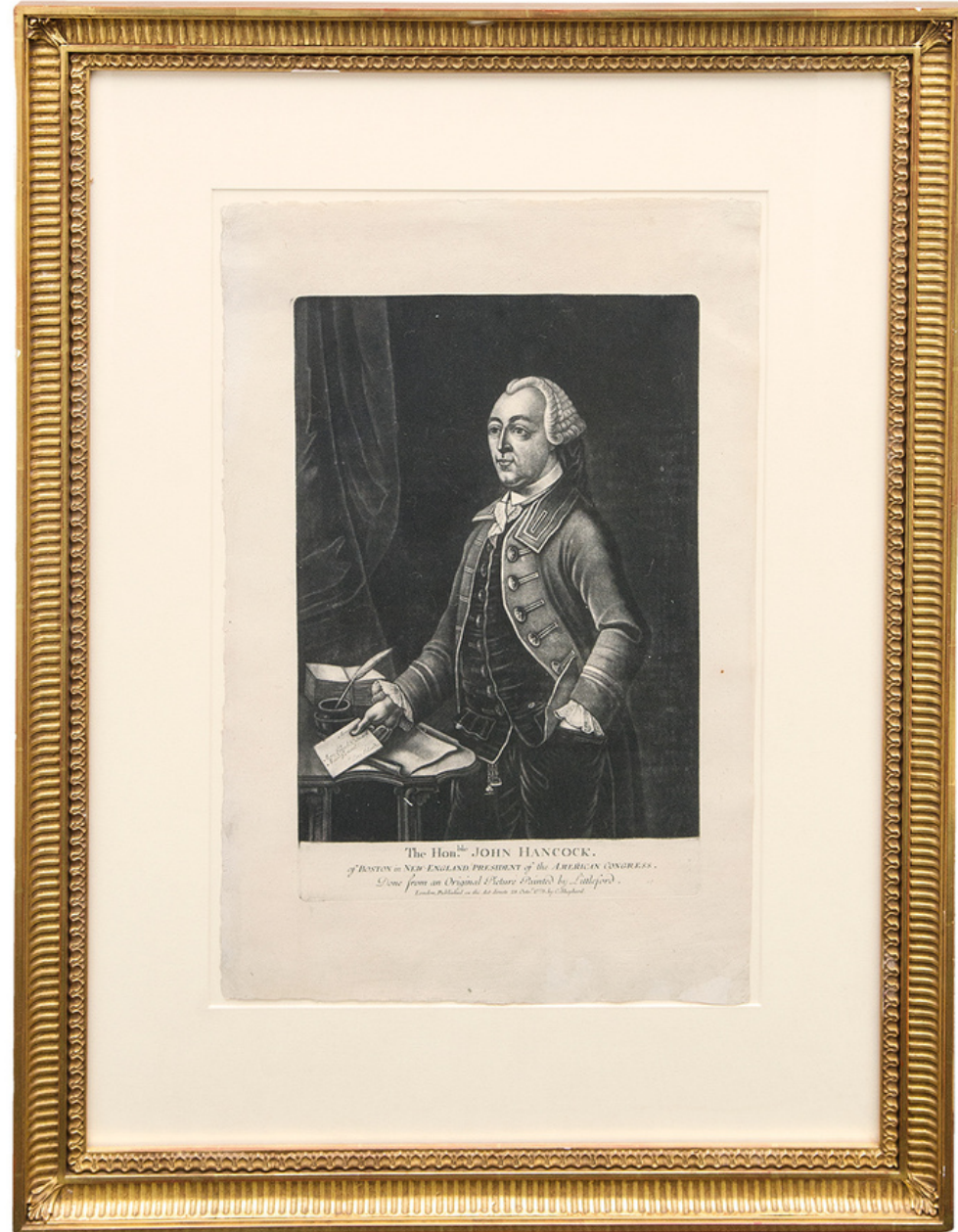
A rare image shows Hancock standing at a writing table, holding a letter addressed to Israel Putnam.

"As president of the Continental Congress in 1775, Hancock was newsworthy in both London and the colonies, and he was a tailor-made subject for the print publishers. Some entrepreneurs, like Shepherd in his anxiety to get the first prints on the street, were willing to supplement truth with a generous portion of fiction ... [On 25 October 1775 Shepherd] published this [portrait of Hancock] ... holding a letter addressed to 'Monsieur Mons. Israel Putnam Major General a Long-Island' (Fowble p.115). "Littleford" is evidently a fictitious artist's name, and the supposed model for this image is J.S. Copley's oil portrait of Hancock done from life circa 1772-4. However, if Shepherd did have knowledge of Copley's portrait then it can only have been a verbal description as the resemblance between his print and the original is so loose. "In reality, Shepherd was not taking an appreciable risk that his fictitious version would be rejected by the market. Only the relatively few individuals who were personally acquainted with Hancock or who had enjoyed an opportunity to see Copley's portrait could have been any the wiser" (Fowble p. 115).

Fowble, *Two Centuries of Prints in America 1680-1880*, 63; Smith, John Chaloner, *British Mezzotinto Portraits III.5*.

(#39789)

\$ 6,500.





HANCOCK, John (1737-1793) - [attributed to C. CORBUTT (pseudonym R. PURCELL)].
The Honble. John Hancock. of Boston in New England; president of the American Congress.
Done from an original picture painted by Littleford.

London: 'C. Shepherd', October 25, 1775. Mezzotint engraving, 14 x 10 inches, superb impression with full margins. Framed (1 1/2" gold leaf Federal frame with ribbed panel and acanthus lead corners, archival Antique white mat and UV Plexiglas). 28 x 21 5/16 inches.

A striking and very rare mezzotint portrait of John Hancock as president of the Continental Congress.

This portrait was already highly valued in 1904, when S.V. Henkels described the Hampton L. Carson copy of this print as being 'Of extreme rarity, in beautiful condition with a wide margin. The only copy I ever saw. Henkels' assessment was borne out by the eventual hammer price of \$120.00 - a huge price when compared to a number of the other prints of John Hancock in the same sale which fetched under \$1.00.(See S.V. Henkels and Davis & Harvey. Catalogue No. 906 Part III Unique Collection of Engraved Portraits[The Hampton L. Carson Collection]. Philadelphia: [1904], lot number 3189).

The American patriot is depicted in the rectangular image within an oval frame, wearing a formal wig with ribbon, a high collar, vest, and top coat, the tones of the print are deep and rich, and the features are clearly defined. This mezzotint was issued in England as the full reality of the conflict with the American colonies was becoming clear. London publishers, using the names C. Shepherd, Thomas Hart, and John Morris, issued a series of mezzotints of the officers of the American Revolution. This mezzotint of John Hancock was probably done by R. Purcell, who worked under the pseudonym C. Corbutt. Peter Thomas, in his volume, *The American Revolution in the series The English Satirical Print, 1600-1832*, writes, "The possibility of a compromise solution to the war had been embarrassing for those opponents of the government who adopted a civil war interpretation of the conflict...This was founded on the belief or assertion that the King's government posed a sinister threat to liberty in all his dominions...The rebels across the Atlantic were therefore the first line of defence of British liberty, and a series of prints throughout the war depicted as heroes American leaders like George Washington and John Hancock [including the present print]." Thomas reproduces what at first glance is the same engraving from the British Museum collection, but a closer examination reveals that the image of Hancock shows some marked differences from the present example, which is most likely an earlier state. Thomas identifies the artist as "Charles Corbutt" [i.e. R. Purcell], noting that the name, "Littleford," in the caption may be fictitious. Cresswell, in *The American Revolution in drawings and prints*, also discusses this engraving, but notes (?incorrectly) that the portrait was "after a painting done by Copley in 1770-72."

W.C. Andrews, *Essay on the Portraiture of the American Revolutionary War* (New York: 1896) pp.89-90; Cresswell, *The American Revolution in Drawings and Prints* 102; George, *Catalogue of Political and Personal Satires ... in the British Museum* V. 5293; S.V. Henkels and Davis & Harvey. Catalogue No. 906 Part III *Unique Collection of Engraved Portraits [The Hampton L. Carson Collection]*. Philadelphia: [1904], lot number 3189; Russell, *English Mezzotint Portraits* (Engraver not ascertained, Class III) 5; Chaloner Smith, *British Mezzotinto Portraits* (Engraver not ascertained, Class III) 5; P. Thomas *The American Revolution* 44. (#39790)

\$ 5,500.



HAVELL, Robert (1793-1878). *View of the City of Boston from Dorchester Heights.*

New York: Published by W A Coleman ... for Robt. Havell, Sing Sing N.York, 1841. Aquatint by and after Havell, printed in blue and black by W. Neale, 'Coloured by Havell & Spearing.' Sheet size: 15 1/8 x 20 3/4 inches.

A "majestic view of Boston" (Deák) by Havell: landscape painter and engraver of Audubon's masterpiece.

"Robert Havell gives us a majestic view of Boston composed of highly ordered elements: the open-spaced rusticity of the foreground, which serves as a staging area for viewing the city, is linked to the densely developed metropolis in the background by a curving watercourse ... The city itself is presented most appealingly in the configuration of a terraced pyramid where solid buildings and graceful church spires make their way steadily to the top. Although an air of ... tranquillity prevails, the sky-canopied view is crowded to the very edges with signs of industrial and trading activities. Bostonians familiar with the nineteenth-century topography of their city are likely to be able to identify a host of buildings and locations. The most conspicuous architectural landmark is ... the State House, the large, domed building at the pinnacle of the view" (Deák).

No doubt inspired by the example of John James Audubon, his long-time collaborator and friend, Robert Havell had emigrated to America in September 1839. He settled at Tarrytown, beside the Hudson River, and went on to establish himself as both an engraver and landscape painter of note. The painting on which the present print is based was first exhibited by Havell in 1841 at the National Academy of Design.

Deak, *Picturing America* 509

(#36088)

\$ 7,500.





HEAP, George (1714-1752); and after Nicholas SCULL (1686-1762). *The East Prospect of the City of Philadelphia, in the Province of Pennsylvania.*

London: 1761. Copper engraving. Inset views of the State House and the Battery. Sheet size: 7 3/16 x 20 inches.

Rare London Magazine edition of Scull and Heap's celebrated view of Philadelphia, as seen from the New Jersey shoreline of the Delaware River.

First published by Nicolas Scull in 1754 on seven sheets measuring nearly seven feet wide, this famous view of Philadelphia was re-issued in 1756 at two-thirds the size. The present 1761 London Magazine re-engraving followed, on yet a further reduced scale, based on the latter of those separately-issued views. This is the earliest readily-obtainable issue. The view shows the Delaware River, crowded with naval and commercial vessels, and a mile of the Philadelphia waterfront, from present-day South Street to Vine Street.

Snyder, *City of Independence*, 25.

(#39706)

\$ 2,000



NEWELL, John Perry. *Newport, R. I. View from Fort Wolcott Goat Island.*

[Boston]: J. H. Bufford, [1860]. Tinted lithograph, hand-finished, drawn and lithographed by Newell, printed by Bufford. Sheet size: 13 1/2 x 35 1/2 inches.

Panoramic view of Newport, Rhode Island

"This low-elevation landscape view focuses attention on Newport's harbour, emphasizing the town's importance as a seaport, especially during the colonial period. As the town's maritime fortunes declined after the Revolutionary War, it became a summer resort for southern plantation families and Boston artists and scholars, and by the end of the century, for the wealthy industrial elite of the Gilded Age. Newell's view, drawn just before the Civil War began, represents a traditional landscape view. It portrays the facades of buildings as viewed from a ground-level perspective. While the harbour is filled with a variety of sailing vessels, the drawing also provides a skyline panorama, accentuating the tallest buildings, especially the church steeples. The large building on the horizon is the Ocean House, one of the hotels catering to the summer visitors" (Norman B. Leventhal Map Center).

Newell was the artist and lithographer of views of other places in Rhode Island and elsewhere. Peters (America on Stone) mentions the Newport view and speaks of Newell as "the very good lithographer" who did work for Bufford, Endicott, and other leading print-making firms.

(#36676)

\$ 3,000.



POWNALL, After Thomas (1722-1805). *A View of the City of Boston, the Capital of New England, in North America. Vue de la Ville de Boston, Capitale de la Nouvelle Angleterre, dans l'Amérique Septentrionale. Drawn on the Spot by his Excellency, Governor Pownal.*

London: printed for John Bowles, Robert Sayer, Thomas Jefferys, Carington Bowles and Henry Parker, [No date but c.1761]. Copper engraving by P.C. Canot after a painting by Pugh from a design by Pownall. Expert repairs, trimmed to the plate mark. Sheet size: 14 1/4 x 20 3/8 inches.

An important image of colonial Boston from the famous and rare "Scenographia Americana" series.

Pownall's drawing of Boston, here ably engraved by Peter Charles Canot (1710-1777), was one of six prints in the Scenographia Americana series that were based on Pownall's sketches. This particular image was worked up into a painting by Pugh and it was from this that the engraving was made by Canot. The complete Scenographia Americana (with a total of 28 plates) is a legendary rarity: no copies are listed as having sold at auction in the past thirty years. Individual prints are therefore all that the collector can hope for, and the present image is one of the most important.

Governor Thomas Pownall, one of the few sympathetic colonial governors in North America, was also an artist, author and mapmaker. He first came to America as secretary of the governor of New York, Sir Danvers Osborn, in 1753. Pownall stayed on in America and became deeply involved in colonial politics during these critical years (the French and Indian War). He contributed to and supported Pitt's strategy in the war against the French and was appointed governor of Massachusetts, replacing Shirley, in August of 1757. He was at first very popular, energetically raising troops and prosecuting the war with the French, but political rivalry and objections to his own rather free lifestyle and manners led to his retirement from the position at his own request, returning to England in 1760. He remained a staunch supporter of the American causes as they arose in the 1760s. Interestingly, he was very much in favour of the emancipation of enslaved people in America. Pownall was a long-time friend of Benjamin Franklin.

Deak, *Picturing America*, 106.

(#19870)

\$ 8,500.





[ROBERTS, Bishop (fl. 1730s-50s), after]. *The Exact Prospect of Charlestown, the Metropolis of the Province of South Carolina.*

London: 1779. Copper engraving. Sheet size: 7 1/2 x 20 3/4 inches.

Rare London Magazine edition of this early celebrated view of Charlestown, based on Bishop Roberts' 1739 painting.

This view of Charleston is based upon a painting by Bishop Roberts in 1739 and was engraved by William Henry Toms for the London Magazine. This second edition (re-engraved in 1779) can be distinguished by the absence of the small sailing vessel to the left of the left-most sailing ship that is present in the first edition. This is the earliest obtainable issue.

One of the earliest graphic depictions of the town of Charleston, South Carolina, the view shows dwellings, churches, fortifications and, on the waterfront, boats and ships, some showing men with fishing nets and some with British flags. At the time, Charleston was the fourth largest port in the American colonies with a population of 11,000.

(#39707)

\$ 4,800



SAGE, J. & SONS. *Turn-Out of the American Express Company Buffalo, N.Y.*

Buffalo: Sage Sons & Co., circa 1856. Very rare lithograph printed in colour and finished by hand. Sheet size: 20 3/4 x 27 7/8 inches.

Lithograph printed in colour and finished by hand, one of the earliest depictions of the American Express Company's beginnings in Buffalo, New York.

The American Express Company was founded on March 18, 1850, in Buffalo, New York, through the merger of three existing companies active in the express transport of goods, and valuables between New York City and Buffalo and points in the Midwest. These companies were: (1) Livingston, Fargo & Company (formerly Western Express), founded in 1845 by Henry Wells and William G. Fargo, later of Wells Fargo fame; (2) Wells & Co. (formerly Livingston, Wells & Co.), cofounded by Wells in 1846 and under his ownership at the time of the merger; and (3) Butterfield & Wasson, founded by John Butterfield and James D. Wasson. American Express was at first an unincorporated association of investors headed by Wells as president and Fargo as secretary. The company generated enough cash for company officials to begin purchasing real estate, including in New York City on the corner of Jay and Hudson Street where the new headquarters was completed in 1857. The present work, therefore, is one of few pictorial depictions that locate the company and its employees in Buffalo and allude to American Express Company's history and origin.

(description continues on the next page)

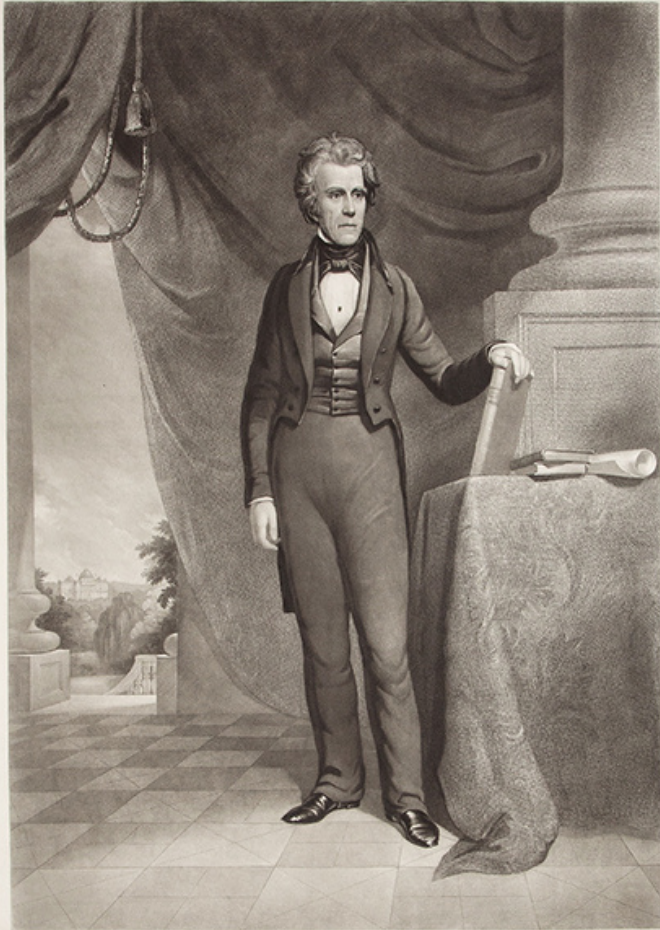


The print shows American Express Company employees with unique, photorealistic faces "turning out" on Niagara Street in a wagon with the company's name proudly printed on its side. In the background can be seen the Niagara Street Methodist Church and the home of W.G. Fargo, one of the founders who later became the company's president. We believe the print depicts the company's founders. Since there were seven people on the board at the time of the company's founding, it is possible they are all represented here; sitting in the first row behind the carriage drivers are men with features resembling Wells and Fargo. The print's composition and execution by Sage Sons and Co. make the lithographed advertisement an impressive branding effort on the part of the newly established American Express Company. Harry T. Peters writes, "Turn-Out of the American Express Company, Buffalo, N.Y. is, I think for its pure expression of the spirit of lithography, with its eight-horse team, and the gentlemen's high hats, one of the most delightful advertising prints I know of." No copies in OCLC or auction records.

Peters, *America on Stone*, p. 349; pl. 128; Grossman, *American Express*, p. 38-78; Severance, *The Picture Book of Earlier Buffalo*, p.105-150; Britannica, The Editors of Encyclopaedia, "American Express Company," *Encyclopedia Britannica*.

(#39045)

\$ 8,500.



ANDREW JACKSON.
"THE UNION MUST AND SHALL BE PRESERVED"

SARTAIN, William, engraver; after James Reid Lambdin (1807-1889).
Andrew Jackson. The Union Must and Shall be Preserved.

Philadelphia: William Smith, [circa 1850]. Engraving. . Plate mark: 24 1/2 x 17 inches. Sheet size: 28 1/8 x 21 1/4 inches.

Large format, full-length portrait of Andrew Jackson.

Andrew Jackson (1767 - 1845) served as the seventh president of the United States from 1829 to 1837. Before his presidency, Jackson gained fame as a general in the United States Army and served in both houses of Congress. As president, Jackson sought to advance the rights of the common man against the corrupt aristocracy. Jackson remains one of the most controversial figures in American history. There has never been universal agreement on Jackson's legacy; he was always a fierce partisan, with many friends and many enemies. He has been both lauded as the champion of the common man and criticized for his treatment of Indigenous people and for other matters.

(#35622)

\$ 900.



[SCOTT, Samuel (c. 1813-1841)]. *Samuel Scott, the unfortunate American diver.*

[London]: [1841]. Black and white lithographed portrait. Sheet size: 10 3/4 x 8 inches.

A rare portrait of an American daredevil printed shortly after his deadly fall from Waterloo Bridge.

Born in Philadelphia, Scott served in the U.S. Navy where he became well-known for jumping off the masts of ships. This led to a career as a stuntman and daredevil, travelling the U.S. and Canada performing his death-defying leaps, including a purported 593-foot jump from Niagara Falls.

On January 11, 1841, Scott planned to run from the White Lion Pub in Drury Lane to Waterloo Bridge, jump from a scaffold on the bridge into the river, and return to the pub during the hour between 1:00 and 2:00 P.M. As per the previous bridge jumps, a rope attached to the scaffold allowed Scott to swing away from the bridge before diving. But on this jump, the rope wrapped around Scott's neck. The spectators erroneously thought that this was part of Scott's act, no immediate action was taken and Scott inadvertently hanged himself.

The present rare portrait shows a youthful Scott with Waterloo bridge and scaffolding in the background. OCLC cites but one extant example in North American collections. A recorded example at the Wellcome Library includes a Day & Son stamp on the verso of the mount.

(#31346)

\$ 750.





SEVERYN, Charles. *The American Expedition, under Commodore Perry, Landing in Japan July 14th, 1853.*

New York: Hatch & Severyn, Lithographers and Printers; and published by George S. Appleton, 1853. Hand-colored lithograph, 18 x 11 1/2 inches. .

A very rare and important American historical print, and a rare image of Perry's Japan Landing.

This quite rare and important image depicts the magnificent ceremonial entrance of Commodore Matthew Perry and his marines to the court of the Japanese imperial commissioners at Uruga, Japan, the historic first American landing on Japanese soil. The American journalist and poet, Bayard Taylor, an important civilian member of Perry's expeditionary force (actually serving as "master mate" at Perry's official order), ably describes the great scene in his caption for the print: "The officers comprising the Commodore's escort formed a double line from the jetty and, as he passed between them, fell into the proper order behind him. He was received with the customary honours, and the procession immediately started for the place of reception. A stalwart boatswain's mate was selected to bear the broad pennant of the Commodore, supported by two very tall and powerful negro seamen completely armed. Behind these, followed two sailor boys bearing the letter of the president, and the Commodore's letter of credence in their sumptuous boxes, wrapped in scarlet cloth; then came to the Commodore himself, with his staff and escort of officers. The marine force, a fine athletic body of men commanded by Major Gillen, with a detachment of the 'Mississippi' under Capt. Slack, led the way, and the corps of seamen from all the ships brought up the rear."

Charles Severyn, artist and lithographer, was a printmaker in New York circa 1845 to 1860s. He usually worked independently but was occasionally employed by Currier & Ives, and sometimes partnered in lithographic firms, notably with Eliphat Brown (ca. 1851-53) and George W. Hatch (1853-54). Severyn's image ably represents the pomp and excitement surrounding Perry's landing.

Peters, *America on Stone*, p.363 (plate 64); *Who Was Who in American Art* (Madison, Ct., 1999) III, p.2979; Groce & Wallace, p.569.

(#38910)

\$ 8,500.





(WASHINGTON, George). *Residence of Washington, Mount Vernon.*

Np: circa 1840s. Pen and ink and watercolour. Approximately 13 1/2 x 18 inches, mounted on a contemporary sheet, with manuscript title, overall 15 x 19 1/2 inches. One short closed tear visible in the left margin. Archivaly framed in antique gold leaf frame.

Lovely early watercolour view of the east facade of Mount Vernon.

A fine and skilfully executed early watercolour view of the east facade of Mount Vernon. The piece is titled in the bottom margin, "Residence of Washington. Mount Vernon." The artist has included a female figure sitting on the portico, while a male figure in a blue coat rides away on the road to the right of the structure. The work emanates from the 1840s, when John Augustine Washington III, George Washington's great-grandnephew owned the estate. A lovely 19th-century view of the Palladian-style residence of the President and America's First Family.

(#35007)

\$ 4,250.