Beautiful Botanical Watercolors

1. [Botanical Watercolors]: [ALBUM OF FIFTEEN WATERCOLORS OF PLANTS, FLOWERS, FRUIT, AND A BIRD]. [American. N.d., ca. 1850]. Fifteen watercolors total, heightened with gum arabic, ranging in size from 2 x 2 inches to 7 x 6 inches. The illustrations are bordered either by lace or gilt and affixed to colored paper, or are done on a sheet with a lithographic border. Interleaved with blank colored pages, some of them with stamped or lithographic borders. Quarto. Original morocco album, elaborately stamped in blind and gilt, expertly rebacked in matching style, a.e.g. A bit of light rubbing to extremities of boards, corners worn. Internally clean, with the colors very bright. Near fine. In a half morocco and cloth slipcase and chemise.

A lovely album of quite accomplished amateur watercolors depicting plants, flowers, fruit, and a bird. The style of the album binding is American, as are some of the tree leaves illustrated, but neither the album nor any of the illustrations are signed. It is evidently the work of a talented amateur, skilled in the use of watercolors. Each illustration has been carefully highlighted with gum arabic in order to heighten certain colors or shades. Among the images is a bouquet of autumnal oak leaves, a branch of plums, a group of cherries, a rose, pansies, and several other plants and flowers. One of the largest and most striking illustrations is of a bird perched upon a leafy branch with blue coloring on its head and back, brown feathers at the tips of its wings, and a white belly. A very appealing example of the mid-Victorian fashion for creating personal albums of artistic renderings of nature. $4500.
A Large Watercolor View of Ascension Island

2. [Ascension Island]: [WATERCOLOR VIEW OF COASTAL FORT, PROBABLY ASCENSION ISLAND]. [Ascension. ca. 1830s]. Watercolor on paper, approximately 15 x 22¾ inches, irregularly shaped. Chipped along edges; 1½-inch vertical tear in the sky at top-center; 1½-inch horizontal tear in the water at far-right center. Framed and matted. Very good.

An attractive watercolor view of a small coastal fort and settlement, probably at Ascension Island in the South Atlantic Ocean. The painting, a bird’s-eye perspective facing the sea, shows an austere coastal landscape in reds and browns, with a Union Jack flying from the small fort on a hill near the settlement of one- and two-story buildings. In the foreground a gentleman in a colorful suit stands with a staff or pike, and others survey the scene with a telescope. Near the structures waves crash upon a sandy and rocky shore, and four ships sail in the distance. A later ink inscription on the verso of the painting reads, “Ascension,” and the scene strongly suggests Ascension Island in the South Atlantic, part of the British dependency of St. Helena, and an important stopping point for ships rounding the Cape of Good Hope throughout the age of sail. Few images of Ascension have survived from this early period. $3750.
A One-Horse Open Sleigh

3. [Canada]: AN AMERICAN CUTTER. [N.p. ca. 1840?] Watercolor on stiff paper. 27.2 x 20.8 cm. With a rather unobtrusive 7 cm. tear through the lower left quadrant. Contemporary manuscript title on verso, “An American Cutter.” Overall a fine image.

A handsome, unsigned watercolor depicting a single-horse sleigh pulling a clever-looking American trapper with hunting dog barely keeping up. A lively image, probably a Canadian scene, very displayable. $750.
With a Watercolor of Washington, D.C.,
Showing the Washington Monument
After Phase One of Its Construction


Thirty-seven leaves, some with images on recto and verso, including thirty-eight original drawings of North American interest (eighteen pen and ink, five pencil, and fifteen watercolor or wash drawings), each with identifying caption, many of these dated. Oblong quarto, 9¾ x 12 inches. Expertly bound to style in dark green half morocco over contemporary black pebble-grained cloth-covered boards, gilt, yellow glazed endpapers. Fine. Penciled signature of the artist’s daughter, Bertha Maud Thomas on the front flyleaf. In a modern morocco-backed cloth box, title in gilt on spine.

A valuable pictorial record of an extensive tour of North America, including views of Niagara, the Great Lakes, and the partially-built Washington Monument on the banks of the Potomac.

The sketches are all by Henry Edwin Drayson, C.E. who lived first at “High Cross, near Henfiled and Poynings” in Sussex, England, before moving to Eyeworth Lodge in the New Forest in Hampshire, England. Evidenced by his professional credentials, Drayson was a civil engineer and surveyor in Kent and the brother of Alfred Wilks Drayson, to whom Arthur Conan Doyle dedicated his book, The Captain of the Pole Star. The present sketches demonstrate the practiced hand of a professional draftsman, while his watercolors offer charming impressions of the beauty and grandeur of the mountains and waterways of North America.
The album includes a few earlier sketches of Sussex and Wales, but the majority of the images were drawn by Drayson during a trip to the United States. Judging from the dated drawings in the album, this journey took place in 1857 from September (a drawing of Cape Race, Newfoundland is dated September 20, 1857) until about the end of November in the same year.

Drayson’s itinerary included Niagara Falls (six images, including a striking double-page view of the falls); the Great Lakes (eight images, including a vibrantly-colored view of Green Bay at sunset and an attractive image of a bay on Lake Superior); a trip down the River Hudson (three images), together with visits to Pennsylvania and New Hampshire. One particularly striking colored image (likely from Wisconsin) shows a “puma” attacking a stag in the “Winnebagoes Country.” Historically, the most interesting image is probably Grayson’s view of the Washington Monument dated just before the finish of phase one of its construction in 1858, when it stood only 152 feet tall: a fine “naïve” vignette watercolor, showing the trees in full fall color, it is titled “Washington Bay from the Presidents Garden United States shewing the Washington Monument which is to be 600ft high. 1857.” $14,000.
Dramatic Hudson River Watercolor


A fine watercolor of the Hudson River as seen from Fort Putnam, painted by Washington F. Friend. A single figure in a red coat in the foreground provides scale as well as a touch of contrast to the predominant brown, blue, green, and grey tones used to portray the river and surrounding woods and hills and a partially cloudy sky. Several ships can be seen on the Hudson, and a village across the river is also depicted. In the foreground on the right side can be seen part of a brick wall, perhaps part of the fort’s fortification.

Friend (ca. 1820-1886), a painter and topographic artist who specialized in watercolors, is particularly well known for his work in the American West. “After failed business, he became an itinerant artist, sketching in Utah, California, Colorado, and Montana and painted a panorama which was exhibited in Canada and the eastern U.S.” – Falk. Following a three-year journey through the western United States and Canada, Friend displayed his work in panoramic form as one element in a theatrical event which included music and recitations. The show toured in the northeast and England. Upon his return to the United States, he continued to paint and exhibit his work.

A fine mid-19th-century watercolor view of the Hudson River as seen from the West Point area.

Original Designs for Furniture and Interiors
from Jazz Age New York

6. [Furniture and Interior Design]: [Hofstatter, Theodore]; [SIGNIFICANT ARCHIVE OF FORTY-TWO ORIGINAL WATERCOLORS AND PENCIL DRAWINGS OF HOFSTATTER FURNITURE AND INTERIOR DESIGNS]. [New York. ca. 1920-1940]. Forty-two original works, from approximately 9 x 7¼ inches to 14½ x 11½ inches. Most on paper and mounted to cardboard backing, some executed on art board, some matted. Minor dust-soiling to some, several examples have pencil drawings of room layouts or floor plans on the verso, Hofstatter stamps on verso of two, a few examples detached from mount. Overall clean and in excellent condition, retaining vibrant coloring.

A stellar group of thirty-nine original watercolors and three original pencil drawings depicting early 20th-century furniture designs, largely in the French Provincial style. The artwork was executed by New York furniture designer and interior decorator Theodore Hofstatter, or artists working for his firm. The group includes wonderful depictions of
mirrors, beds, window drapes, chairs, desks, bureaus, tables, and stands. Additionally, there are eleven works showing the interior design of various room settings.

Theodore Hofstatter succeeded his father in their New York City business of furniture design and construction, naming the firm Hofstatter’s Sons when his brother Adolph joined him in the concern in the early 1870s. The Hofstatter family concentrated their efforts on building quality furniture at wholesale prices. In 1885, Theodore Hofstatter founded a branch of the business to focus on interior decorating, opening a separate location on Broadway near Twelfth Street. Eventually the business would move to at least two different addresses on Fifth Avenue, evidenced by Hofstatter labels affixed to the verso of several of the watercolors here (a few of these labels are also marked “Special Design” by Hofstatter). According to *The National Cyclopedia of American Biography* (1894), Theodore’s design business “kept abreast ever since [its opening] with the current of fashionable taste in illustrating, in the styles reproduced, all those characteristics with which the names inseparably connected with the history of the three Louis are essentially a part. Berain, Lebrun, Watteau, Andre, Charles Boule, have now a historical significance; Cailleri, Gouthiere, Reisener, Fragonard, Greuze, Boucher, Martin, and the rest, awaken a whole train of associations. It is through their influence, and such as theirs, that Theodore Hofstatter’s designs possess the material to produce only those effects that can be truthfully termed good style.” Hofstatter restricted his decorating contracts largely to commercial interests, furnishing the City Club, the Downtown Club, the Arkwright Club, and nine floors of the Hotel Savoy. He also cultivated a small group of private clients, one of whom was Cornelius Dresselhuys, Dutch consul to Great Britain. Two of Dresselhuys’s rooms, the Entrance Hall and Vestibule, at 9 Kensington Palace Gardens in London are featured here in lovely full watercolors.

A fascinating group of artworks featuring furniture and interiors from a prominent New York City furniture maker and interior designer. Such original illustrations of furniture and interior decoration are, in our experience, quite scarce.

$8500.
The Dictator Who Lasted the Longest: 
Portrait of the Most Successful Strongman of Haiti, 1818-43


A handsome watercolor of Haitian general and president Jean-Pierre Boyer (1776-1850), who reigned over Haiti from 1818 to 1843. Boyer, a free mulatto, was born in Port-au-Prince but educated in France. One of the leaders of the Haitian Revolution, he fled to France when Toussaint's uprising turned against the mulattoes as well as the whites, returning with LeClerc in 1802. After independence Haiti split into two states, north and south, and Boyer served as the right hand of Alexandre Petion, who established himself as president of the southern state. Boyer was appointed by Petion to be his successor, in 1818, while Henri Christophe still ruled in the north. After Christophe committed suicide in 1820 and his young son was killed ten days later, Boyer succeeded in reunifying the two states of Haiti. In late 1821, Santo Domingo became independent from Spain and Boyer swiftly moved to invade, uniting the island under his rule by early 1822. In 1825, after agreeing to an indemnity, he obtained official French recognition of the country for the first time since the revolution.

At first Boyer’s rule looked like a new start for the war-ravaged country, and many free Blacks from the United States considered settling there; but Boyer preferred to maintain a semi-feudal government, and little was done to improve the situation. He stayed solidly in power until an earthquake was followed by an insurrection in 1843. Santo Domingo rebelled and won its independence back in 1844. Boyer fought back for over a year before fleeing first to Jamaica in 1845 and then to France, where he died in 1850. He succeeded in lasting as president longer than any other Haitian ruler, just edging out “Papa Doc” Duvalier for the honor.

In this portrait, which shows Boyer in three-quarter profile facing left, he is dressed in his full regalia as general and president, wearing a blue military coat trimmed in gold braid and a white cape with a red lining. This likeness closely resembles an engraving by Raban, dated 1825, which is probably based on it. He is at the height of his achievements, having just solidified his power by obtaining recognition from France. The portrait is signed with the initials “B.C.” written in reverse in the bottom corner. An outstanding image of Haiti’s fourth president. $9500.
Watercolor by a U.S. Military Academy Cadet


An accomplished amateur watercolor by Robert Clinton Hill of North Carolina, done during his last year at the United States Military Academy. The scene shows a peaceful brook at the end of a path winding its way through a dense forest. Hill resigned his commission in the Union army to fight for North Carolina in the Confederate States Army, being promoted to captain in 1861.

HEITMAN, p.530. $500.

A remarkable and very attractive handmade sign for D.B. Gregory’s livery stable in Osage Mission, Kansas. Undated, the style of the sign suggests a date of the 1870s. The center of the sign shows a lovely illustration in profile of a horse pulling a single-rider, four-wheeled carriage along a dirt road. The text above the illustration reads, “D.B. Gregory & Co.,” and below: “Livery & Sale Stables / Best Stock / Horse & Buggies / Main Bet. County & Neosho Strs. / Osage Mission Kan.” The lettering is in black with blue and purple shadowing, and “Osage Mission Kan.” is drawn in a very ornate style. The entire sign is decorated with purple watercolor ornamentation. On the verso is a pencil sketch of the horse and the lower half of the carriage, likely a preliminary sketch for the finished illustration.

David B. Gregory, born in 1846 in Iowa, established his livery business with his brother in Osage Mission (now St. Paul), Neosho County, Kansas by the early 1870s. An advertisement in the March 23, 1873 issue of the Osage Mission Transcript describes Gregory’s livery as having a “fine and well selected stock of horses and carriages...the best matched teams for style and speed in the city. Saddle horses for ladies and gents a specialty that defy competition.” Settlers came to the region around Osage Mission in the 1840s, following the founding of nearby Fort Scott in 1842. Osage Mission itself was founded in 1847 by Father John Schoenmakers as a mission to local Indian tribes, and then grew into a town in its own right, serving as a trading post and gateway for commerce and westward exploration. By the late 1860s it had grown to nearly 900 people, with a hotel, boarding house, saloon, stables, general store, hardware store, and blacksmith.

A rare, significant, and informative survival from the American frontier. $4500.
A charming period drawing, inscribed as a gift to his model, Hildegarde Hirsch on the mat: “To Hildegarde on her sixteenth birthday. Rockwell.” There is also a small ‘H’ in the lower right foreground of the image in his hand. Hildegarde Hirsch was a performer with the Ziegfeld Follies, and was both Kent’s model and his lover. “The reference to ‘sixteenth’ birthday is facetious, as there is evidence that she was in her 20s when they met and may have been married and separated prior to the relationship with RK” – Stanley, Rediscovering Rockwell Kent. The drawing was published, without color, in the November 1917 issue of Vanity Fair, and this original was included in the 1997 Grolier Club exhibition.

GROLIER (STANLEY) 9.  $5000.
Using Captain Marryat to Sell Cigars


An eye-catching advertising board, likely a mock up, for a Rhode Island tobacconists. The full text reads: “After Dinner Enjoyment – Fine Cigars.


Established in 1854, Geo. F. Young & Bro. appears from a surviving photograph in the Providence Public Library archives, to have been the quintessential American tobacconist. With two full bay windows of display and a wooden “cigar store Indian” sculpture positioned between the double doorway, it is easy to see how the composite attractions of maritime penman Captain Marryat and Scottish freedom fighter Robert the Bruce – with a bit of horseback falconing thrown in for good measure – would fit the brand identity of such an establishment.

The artist, W.H. Coe, is likely the same Providence based namesake of a company to have later patented a “gilding wheel” device for rolling gold leaf onto signs and surfaces. The verso of this board shows a re-used mock-up for another local business, James Murphy, Merchant Taylor, also signed by Coe, and demonstrating further his capabilities as a sign artist.

A well-used relic of a bygone era of tobacco advertising, with character to burn. $600.
12. Miller, Henry: [ORIGINAL UNTITLED WATERCOLOR]. [Probably Big Sur, Ca. N.d.] Original watercolor on paper, 19.5 x 21 cm, matted. Not examined out of mount, but visible portions a trace tanned, otherwise near fine.

A characteristic watercolor, likely painted during the period of Miller’s residence in Big Sur, when he actively solicited financial assistance in exchange for his paintings to enable him to survive and continue writing (ref: An Open Letter to All And Sundry, etc. etc.). The dominant colors are shades of blue and black. The painting depicts a male and a female figure, in a bathtub, exposed from mid-chest up. Not signed by Miller, but inscribed by his friend Emil White, who functioned during his Big Sur residence (1944-62) as his aide/secretary in correspondence with painting customers and the public: “This was painted but not signed by H.M. E. White.”

$4000.
A Lovely Watercolor View of Mount Vernon,
Featuring an Enslaved African American

An attractive watercolor painting of Mount Vernon by an unidentified, presumably amateur, artist inspired by the national craze for images of Washington’s legendary home. The painting is signed, but the name is slightly obscured by a small stain, leaving only what appears to read “Pleskon” (?). The view is quite significant for featuring at least one enslaved person in the image, making it likely one of the first portrayals of an enslaved person at Mount Vernon.

One of the most famous images of Mount Vernon is the engraving by Francis Jukes after Alexander Robertson. Published in 1800 just a few months after Washington’s death, this image has been copied and adapted numerous times over the past two centuries. One notable adaptation is German-American artist C.A. Düring’s *Berg Vernon in Virginien*, completed in 1827, which appears to have inspired the painting in hand, as well as its title: *Vernon in Virginien*... Like Jukes/Robertson, Düring and our artist place the house at the center of the image viewed from the northeast, framed by trees and rolling hills, with the Potomac River stretching to the south. The choice of view and framing highlights Mount Vernon’s distinct architectural features, such as its long piazza, cupola, Palladian windows, and the connection to the buildings leading off the rear of the house. Lydia Mattice Brandt notes that “the river view is an essential component of the composition, offering a visual connection between the rural plantation and the nation beyond... Waterways were essential components in American views, providing the artist with an easy way to create spatial depth in a picture while also hinting at America’s rich natural infrastructure.” Accordingly, Düring and our artist follow Jukes/Robertson in exaggerating the height of the hill, the breadth of the river, and the size of the ships, to emphasize the vast resources coming from Mount Vernon (though they change the location of the ships).

From here, Düring and our artist diverge significantly. In the Jukes/Robertson engraving, a lone female figure walks the grounds, perhaps referencing Washington’s recent death. Düring and our artist portray two couples, one in the foreground and another closer to the house. Of the two figures in the foreground of Düring’s painting, one is clearly African American and may be one of the first portrayals of an enslaved person at Mount Vernon. Our artist seems to have reversed the couples; those in the foreground are clearly not enslaved, while the couple closer to the house are too vague to discern, although one person is carrying a tool or farm implement of some sort. Further, our artist, while certainly competent, forgoes some of the detail found in Jukes/Robertson; they also follow Düring in misrepresenting the size of the cupola in relation to the chimneys. Otherwise, our artist sets forth a handsome homage to both Düring and Jukes/Robertson.

George Washington was certainly the most famous figure in early America, and his private home was no less captivating to the American public. Images of Mount Vernon were quite common in the late 18th century, usually incorporated into larger depictions of Washington himself. However, by the late 1700s, depictions of historic buildings, battlefields, and other significant locales became increasingly popular, and Mount Vernon was one of few private homes to receive such attention. Depictions of Mount Vernon not only idealized the house itself, but also captured the mystique of Washington as the embodiment of the ideal classical statesman who, like Cincinnatus, voluntarily relinquished his sword and national command to return to his farm and a noble life of agriculture.

We could find no record of this painting and no other examples of images under this title. The Düring painting has appeared at auction twice. Lydia Mattice Brandt, “Picturing Mount Vernon” in *Imprint: Journal of the American Historical Print Collectors Society* 38:1 (Spring 2013).

$12,500.

A handsome series of original handcolored drawings of mushrooms, with several species drawn from different angles and labeled in manuscript on each leaf. These beautiful watercolors depict both edible and poisonous mushrooms. Most are accompanied by a caption in pencil indicating the binomial Latin name and a reference to the mushrooms in the monograph of François Simon Cordier's Les Champignons de la France, first published in 1870. Each plate is numbered, as is each species on the plate. Species are systematically grouped together, creating a series of plates with one genus or another. All told, it is an impressive work, possibly a series of illustrations for a book, or simply the work of an avid amateur with a firm grounding in the taxonomy of mushrooms. $15,000.
An attractive folk portrait of a doe-eyed Native American woman shown seated at the edge of a sofa. The girl’s hands are folded gently in her lap, and she is shown wearing a patterned dress adorned with a large bow. It seems likely that the woman depicted is of mixed race, perhaps the daughter of a trader and a Native American woman. Judging by the dress and background, the picture was probably done about 1880, most likely in Canada.

$1250.
Original Watercolor Drawing of an Indian Warrior

Pholidota Phataginus Admiring Him/Herself

17. Parker, Robert Andrew: [ORIGINAL WATERCOLOR DRAWING OF A PANGOLIN]. [N.p.: The Artist, ca. 1962]. Original watercolor on paper (13.5 x 8”; 345 x 200 mm). Signed by the artist in the left lower corner, and captioned in pencil on verso. About fine.

A close-up full-body rendering of a pangolin next to a waterhole, with a suggestion of its focusing on its own reflection in the water. This watercolor was painted at the approximate time of Parker’s work on the illustrations for the limited edition of Marianne Moore’s Eight Poems, published by the Museum of Modern Art. It is a much more detailed and finished piece than the drawings executed for that work. $450.
18. Parker, Robert Andrew: [ORIGINAL WATERCOLOR DRAWING OF A PLUMET BASILISK]. [N.p.: The Artist, ca. 1962]. Original watercolor on paper (13.5 x 8.75”; 342 x 222 mm). Signed by the artist in the left lower corner, and captioned in pencil on verso. About fine.

A lovely rendering of a Plumet Basilisk perched on a stalk, cast against an orange sun and sky. This watercolor was painted at the approximate time of Parker’s work on the illustrations for the limited edition of Marianne Moore’s *Eight Poems*, published by the Museum of Modern Art. It is a much more detailed and finished piece than the drawings executed for that work. $450.
One of 26 Handcolored Copies


First edition of this artist’s alphabet, made up of 26 handcolored prints and two handcolored vignettes by Parker. Copy #4 of 26 numbered copies, signed on the justification leaf by the artist.

$1750.

First edition of this wide-ranging survey of the life and art work of Robert Andrew Parker, limited to 100 numbered copies signed by Parker, accompanied by a handcolored relief printed, numbered and signed by the artist. This is copy #10 of both the book and the print, and it is accompanied by an additional handcolored relief print, entitled “Mornings with Gregor Samsa,” signed by Parker, denoted an artist’s proof (“A.P.”). $850.
Attractive Views of Victorian-Era Philadelphia

21. [Philadelphia]: [GROUP OF FIVE WATERCOLORS OF LOCATIONS IN PHILADELPHIA]. [Philadelphia. Late 1800s or early 1900s]. Five watercolors, 4½ x 7 inches, archivally matted and framed to 10½ x 13 inches. Bright and fresh. Fine.

Five watercolors showing scenes in and around Philadelphia, including locations in Fairmount Park. The paintings depict fashionable ladies in bustled dresses strolling on the arms of gentlemen in top hats in various scenic locales. The images show the Belmont Mansion, “Tom Moore’s Cottage,” the Wissahickon, a house that is now on the grounds of the Philadelphia Zoo, and Devil’s Pool on the Wissahickon. A charming set of Philadelphia views. $750.
22. Pole, Thomas: A COLLECTION OF PROFILES BY THOMAS POLE, M.D. [manuscript title]. [London & Bristol. ca. 1785-1824?]
Forty-four ink and watercolor silhouettes with engraved and watercolor borders, plus watercolor title sheet, approximately 11½ x 9¾ inches, with seven additional silhouettes mounted on smaller cards in varying sizes, and one architectural watercolor drawing, plus two silhouettes and two sketches apparently not by Pole. Later pencil ownership inscriptions on blank versos, occasional pencil annotations. Scattered light foxing and dust soiling. Very good.

Born in Philadelphia, physician and Quaker minister Thomas Pole (1753-1829) was the youngest son of John Pole (1705-1755), a Somerset tailor who had emigrated to America, and Rachel Smith of Burlington, New Jersey. Pole travelled from Burlington to England in 1775 to visit members of his family, then undertook an extraordinary tour through England and Wales, travelling over 6500 miles, primarily on horseback, visiting Quaker meetings along his journey. He decided to remain in England and, after a medical apprenticeship in Maidenhead, settled in London in 1781. In 1789 he was elected a member of the American Philosophical Society. His popular treatise *The Anatomical Instructor...* (London, 1790), concerned the preparation of anatomical specimens. After a move to Bristol with his wife, Elizabeth, in 1802, he continued his medical work, also becoming involved in promoting the educational systems of Joseph Lancaster and William Smith. Pole was a talented amateur watercolorist and painter of silhouettes.

The silhouettes collected here were prepared by Pole evidently as a collection for his own personal retention, and include the profiles of family members, friends, and noteworthy acquaintances, many of them Quakers. Several of the sitters are American. Perhaps the most surprising inclusion is a silhouette of Mohawk Indian chief John Norton (1770-1831), captioned with his Indian name, Teyoninhokarawen. Norton was the son of a half-Cherokee, half English father and Scottish mother. In a strange twist, Joseph Brant, the famous Mohawk chief, adopted him. When Brant died, the Mohawks made Teyoninhokarawen their new chief. Like Brant, he aided the British in many ways, including translating religious texts into Mohawk. This silhouette was executed in 1804, when
he visited England to represent the Iroquois in treaty negotiations with the English.

Among the notable figures depicted here are founding father John Dickinson (1732-1808), drawn within a roundel; James Bringhurst (1730-1810), a notable Philadelphia Quaker businessman; and another Philadelphia Quaker businessman, James Pemberton (1723-1809), remembered as an abolitionist and for supporting the Delaware Indians. Other prominent Quakers included in this collection are the Rev. Samuel West (1731-1807), pastor of Dartmouth, Massachusetts; William Smith of Bristol, the founder of the Adult Schools in England; educator Joseph Lancaster (1778-1838); Mary Ann Schimmelpenninck (1778-1856) and poet James Montgomery (1771-1854), both noted Quaker abolitionists; Richard Reynolds (1735-1816) of Bristol, ironmaster at Coalbrookdale and philanthropist; and poet and gardener Thomas Wilkinson (1751-1836) of Yanwath, Cumbria, remembered as a friend of William Wordsworth.

An extensive collection of well-executed silhouettes, with a focus on Quaker figures in England and America. A complete list of portrait sitters is available upon request. $27,500.
Original Art for a Western Adventure Story


An elaborate scene of a valiant Boy Scout on horseback pursuing two toothless outlaws. Signed “R.P.” in the lower right corner, the signature of illustrator Robert Prowse. Evidently the original artwork for an illustration in a children’s fictional western adventure. $500.
Accompanied by an Extra Suite
and an Original Ink and Watercolor Drawing on Vellum

24. [Robinson, Alan James (illustrator)]: Carol, Mark Philip: ANCIENT 
NEEDS. [Milford, N.Y.]: ABCedary Letterpress, 1989. Folio (38 x 28.5 
cm). Full limp bleached vellum, with diecut window exposing a pictorial 
vignette. Illustrated. Fine, accompanied by a separate suite in cloth folder, the 
whole enclosed in publisher's folding clamshell box (bookplate shadow on box 
pastedown, small label mark in corner of upper panel, tiny mark on spine label). 
Prospectus laid in. 

First edition. Foreword by Brian Davies. Illustrated with eleven etchings and four 
wood engravings by Alan James Robinson. From a total edition of 79 copies, this is 
one of twenty-six lettered copies bound thus, accompanied by a separate suite 
of the etchings and engravings, each lettered and signed by the artist, as well 
as an original ink and watercolor drawing, executed on a sheet of fine vellum, 
and signed by the artist. A magnificent undertaking, partaking of the manner 
and spirit of Robinson’s Cheloniidae Press, printing Carol’s narrative of the 
birthing of Harp Seal pups on the Magdalen Islands in company with 
Robinson’s depictions of same. The text was set in Centaur and Arrighi 
types, and with the wood engravings, printed by Harold McGrath on T.H. 
Saunders paper. The etchings were editioned by Sara Krohn on BFK 
Rives, with blue Japanese Moriki paper as guards, with printed captions. 
The binding was executed by Claudia Cohen. $3750.
Inscribed, with Original Watercolor by the Author


This copy of the experiences of a horse wrangler contains an original watercolor by Santee on the front free endsheet. Inscribed to the bookseller and bibliographer of Santee, Jeff Dykes. The attractive illustration depicts two small mountains protruding from a flat plain, against a sky where the sun is just rising or setting, inscribed below the picture: “All good wishes Jeff – To you and your sweet gal – Ross.”

A Wonderful View of Fort Randall on the Missouri River, 1859

26. [Schonborn, Anton]: FORT RANDALL, N.T. [manuscript title]. Fort Randall, Nebraska Territory. 1859. Watercolor, pen, and ink on a sheet of very lightly-ruled paper, 12 ¼ x 14 ¼ inches. Captioned in ink in upper margin, dated in lower margin. Several small chips in outer margin, not affecting image. Central vertical fold. Several closed tears, expertly mended on verso. The colors are bright and vibrant. In very good condition overall. Matted.

An outstanding depiction of Fort Randall in Nebraska Territory in 1859, painted by the talented German-American artist, Anton Schonborn (d. 1871), while he was touring the area as part of the Yellowstone Expedition of 1859, commanded by Capt. William F. Raynolds. The fort was located on the Missouri River, in an area of Nebraska Territory that is just north of the boundary into present-day South Dakota. Schonborn's watercolor is a rare, attractive, and important view of this significant western outpost.

The Raynolds Expedition was authorized in April 1859, and its mission was to explore the area along the Yellowstone River and its tributaries. The party was to ascertain information regarding the Indians dwelling in the region, gauge the agricultural and mineral resources of the area, study its topographical features, and report on its suitability for possible railroad routes and military outposts, and as a route for emigrants. Anton Schonborn was the artist and meteorologist on the expedition. The Raynolds Expedition departed St. Louis in late May 1859 (which likely explains the inked date at the bottom of this scene), and arrived at Fort Randall on the Missouri River on June 13. Schonborn may well have preceded the main party, and so spent time waiting at the fort, allowing him to create this fine watercolor. The fort, under
the command of Capt. C.S. Lovell, was garrisoned by four companies of the 2d Infantry. When the Raynolds party, it spent a day at Fort Randall before proceeding further up the river.

Fort Randall was established on June 26, 1856 to provide protection to settlers and explorers along the Missouri River in Nebraska Territory. The post also deterred white explorers from trespassing on Indian reservations, and was an Army supply depot for the upper Missouri River. The site for Fort Randall was selected by Gen. William S. Harney, and was named for Col. Daniel Randall, Deputy Paymaster General of the Army. Construction of the fort began in August 1856 and consisted of twenty-four buildings, housing 500 soldiers. The fort protected lands between the Platte River in central Nebraska and the Missouri River to the north – and the area's fur traders – as well as escorting wagon trains of settlers and explorers across the plains. At the time the Raynolds expedition visited Fort Randall, it was the northernmost United States fort on the Missouri River.

Schonborn’s watercolor is unsigned, though clearly his work, given the style of the image, the German script of the captions, and the time and place at which it was executed. The bird’s-eye view from the other side of the Missouri River shows that the fort had grown substantially in the three years since its construction. More than three dozen buildings are shown, as well as several other smaller structures. Several of the buildings are identified in manuscript, including the hospital, guard house, quartermaster’s stores, and the house of the fort’s trader, or sutler. All of these buildings are shown on the periphery of the camp, the main part of which is made up of a series of large buildings (with smaller buildings just outside) forming a long rectangular shape surrounding a flagpole with a fully colored American flag at full staff. Several of these dwellings are identified with the names of soldiers (almost certainly officers), including Lee, Hendershott, Lord, Lyon, Drake, Davidson, Crawford, Wessells, Long, and Gardner. A row of trees along the Missouri obscures several smaller buildings, and a steamboat is shown on the river. The name of the boat appears to be “Mink,” and a steamboat by that name is known to have plied the waters of the Missouri at that time. Possibly it was the boat that brought Schonborn upriver.

Anton Schonborn was one of the most impressive topographic artists to work the American western frontier. His first known work was with the Raynolds Yellowstone expedition in 1859, and his last was in 1870. He committed suicide in Omaha in 1871. Of his relatively few known works, most are western military posts, made while on inspection tours with top military commanders such as Raynolds (a general after the Civil War) and William Tecumseh Sherman. “Schonborn left invaluable pictorial and social-historic documents of military posts” – Trenton and Hassrick. His pictures involve “no rearrangement of elements...They reflect concern for detail and precision....The use of watercolor wash is subdued and is applied with a skillful tonality....Their charm lies in their directness and immediacy” – Stenzel. Finally, in the official report of the Raynolds Expedition, published in 1868, there is a brief report by First Lieut. John Mullins, who was a member of the Raynolds party. Mullins praised Schonborn for his efforts in gathering meteorological data and, with regard to Schonborn’s art, wrote that “his life-like views of the country speak for themselves.”

The Archives of American Art, Smithsonian Institution, locates a total of fourteen works of art by Schonborn. Our more recent census finds twenty-seven pieces. Fifteen of those works are in the permanent collections of three institutions: Amon Carter Museum (Fort Worth, Texas), Buffalo Bill Historical Center (Cody, Wyoming), and Beinecke Library at Yale University. Within those collections are eleven scenes in Wyoming Territory, including views of Fort Laramie. The great collector of Western Americana, William Robertson Coe, donated his Schonborn pictures to Yale more than fifty years ago, while the Schonborn watercolors at the Amon Carter Museum were purchased in a single portfolio in the 1960s. The Schonborns owned by the Buffalo Bill Museum were purchased at auction in 1991. This firm handled two very fine Schonborn watercolors of Fort Laramie and Laramie Peak in the late 1990s. Aside from a group of four rather ordinary Schonborn watercolors of Kansas that sold in 2007, those are the only other Schonborns we know of on the market since 1991.

An outstanding and beautifully rendered watercolor of an important western fort on the eve of the Civil War.

A Fine Watercolor
of the Mariposa Redwood Grove, 1874


A beautiful watercolor of three men on horseback admiring a towering redwood, the lower formation bearing a startling resemblance to a grizzly bear, in the Mariposa Grove of northern California, painted by the well-known war correspondent and graphic artist, William Simpson. The great tree still stands.

Simpson won fame in England in the 1850s for his bold coverage of the Crimean War, and his production of a lavish color plate book, *The Seat of the War in the East*, commemorating the *Illustrated London News*. He arrived in San Francisco in April 1873, just as the war against the Modoc Indians was coming to a climax. Good correspondent that he was, Simpson headed for the battlefield, the Lava Beds near Mount Shasta on the California-Oregon line, and observed the demise of the Modocs. All of this, as well as further travels in Yosemite (with Bierstadt), San Francisco, and Japan, he describes in detail in his book, *Meeting the Sun* (London, 1877).

This handsome watercolor is the only known California image by Simpson presently available in the American art market. A number of his California watercolors are in the permanent collection of the Bancroft Library, with other pieces located at the Peabody Museum (Harvard) and the Victoria and Albert Museum.


$15,000.
Appealing Original Western Watercolors

28. Spencer, Raymond: [SKETCHBOOK WITH THIRTY-SIX WATERCOLORS OF WESTERN LANDSCAPES]. [Various locations. ca. 1920s]. Thirty-six watercolors, various sizes. Original stiff green wrappers, tied with cord. Wrappers and mounts chipped, most mounts detached at gutter. One watercolor with lower right corner torn away, images otherwise fine.

A lovely collection of thirty-six small, well executed watercolors depicting Western and Pacific landscapes. Several images are identifiable as coastal California, Mount Rainier, Maroon Lake in Colorado, and Monument Valley. The album is dedicated almost entirely to mountain scenes. The works were painted by Raymond Spencer, and most of the watercolors are signed “R.S.” or “R. Spencer.” From their look and feel, probably executed in the 1920s.

$600.
Isaac Sprague (1811-95) was one of the most prolific and well-known illustrators of flora and fauna in 19th-century America. Stafleu & Cowan lists seven composite works, ranging from 1848 to 1891, that included Sprague’s illustrations, in addition to his *Wild Flowers of America* and *Flowers of the Field and Forest*, both published in 1882. He is particularly remembered for accompanying John James Audubon on his expedition up the Missouri River in 1843, aiding the master painter with ornithological sketches and drawings. The two first met on August 19, 1840, when Audubon admired the young artist’s bird drawings. Audubon recorded the meeting in a journal entry:

“Saw some very remarkable drawings of birds (far better than any ever made by the immortal Alexr- Wilson) by a young man named Sprague. Truly wonderful drawings, my dearest friends. But this person was out shooting and I did not see him. I however wrote a few lines on several of them the purports of which, I trust, will not displease him.”

The diary Sprague kept on this trip, in which he gives useful accounts of the settlements and topography of the Missouri River valley, is now held by the Boston Athenaeum.

Sprague also illustrated several works by important naturalist Asa Gray, including Gray’s *Botanical Text-Book* and *Manual of Botany of the Northern United States*. Gray’s wife, the editor of his letters, wrote the following description, cited in McKelvey’s *Botanical Exploration*:

“President, then Professor, Felton...knowing Dr. Gray was looking for someone for his scientific drawings, recommended Mr. Sprague, and he began with the illustrations for the Lowell lectures and the new edition of the *Botanical Text-Book*. Dr. Gray was delighted with his gift for beauty, his accuracy, his quick appreciation of structure and his skill in making dissections. Mr. Sprague was from that time his chief and almost only, illustrator for his books, both educational and purely scientific.”
The drawings are as follows:

1) “Blue Jay.” Original watercolor, 12 x 9¾ inches. Matted. In very good condition. Depicts a blue jay, beak open, perched on a branch, with a focus on the detailing of the head and feathers. Light foxing, but colors remain quite strong. A fine, precise work.


3) “Pine Grosbeak.” Pencil drawing, 15 x 11 inches. Matted. In fine condition. A fine sketch of this western bird, labeled in pencil at lower left corner.

4) “Savannah Sparrow.” Original watercolor, 5 x 4¼ inches. Mounted on card. Some soiling and foxing. Good. A beautifully detailed small drawing, with particular attention paid to the mottled coloration of the feathers.

Although none of the works is signed, each has a provenance connecting it either to a Sprague descendant or to an early owner in Sprague’s native Hingham, Massachusetts. The pieces were eventually sold through Goodspeed’s Book Shop in the 1960s.

On the whole, a remarkable group of original works by an important ornithological and botanical illustrator, acclaimed by no lesser contemporary naturalists than Audubon and Gray.


$6500.
Original Illustration for Krusenstern’s Voyage

An extremely important and visually appealing watercolor depicting trading practices on the Canton River in China, early 19th century. The work was done during the Krusenstern expedition, Russia’s first major scientific voyage in the Pacific and first circumnavigation of the world by a Russian ship. It was executed by the ship's artist, Wilhelm Gottlieb Tilesius von Tilienau. The view is from the perspective of a boat on the river and shows several Danish trading houses set up on the riverside. The buildings are made of wood and thatch, and several barrels and logs are also present. The factories fly flags of a white cross on a red background. Several men are shown on the riverbank, a tower is seen in the middle distance, and mountains are shown across the background. A large Chinese ship, identified in the manuscript caption as a “war junk,” dominates the scene on the river, and six smaller vessels are also shown. The present image by Tilesius provides a rare and vivid record of these fleeting trade seasons, providing important details of the Danish post. The original manuscript caption is attached to the verso of the watercolor and reads: “Eine Chinesische Krieges Junke oder Kommandeurs Schiff vor dem Daenischen Bankshall. Dr. Tilesius v. T. ad nat. pinxit in flumine Sinico Taiho Cantonensi.”

In the early 19th century foreign merchants were allowed to trade in Canton for a short four-month season only. After that the warehouses and living quarters of the company were required to be torn down, only to be rebuilt the following year at the company’s expense. Wilhelm Gottlieb Tilesius von Tilienau (1769-1857) accompanied the Krusenstern expedition on the ships Nadeshda and Newa, during the first Russian circumnavigation, from 1803 to 1806. After the Russian painter, Kurjlandzow, left the expedition in Kamchatka in 1804, Tilesius became responsible for recording interesting observations relating to the geography and natural history of the places they visited. He contributed many detailed designs for the illustrations in the third volume of Krusenstern’s account of the voyage, and also published several papers of his own research. The largest part of his archive was presented to Leipzig University after his death, but the present work remained in the family of his son, Adolph Tilesius.

Such original art from the Krusenstern circumnavigation is exceedingly rare. $27,500.
A fine watercolor view of a Japanese merchant ship plying the waters off the coast of Japan. The work was done during the Krusenstern expedition, the first major Russian scientific voyage in the Pacific and the first circumnavigation of the world by a Russian ship. It was executed by the expedition’s artist, Wilhelm Gottlieb Tilesius von Tilenau. The detailed work gives an excellent view of the technical aspects of Japanese vessels commonly used in the coastal trade, showing the ship’s high bow, its rigging, the long rudder used to steer the vessel, and six crew members hard at work. The insignia of the ship is clearly shown on its stern. The crests or flags used by four other merchants are shown on the same paper along the right edge, just outside the border which surrounds the image of the ship. The original manuscript caption reads: “Ein Japanisches Kauffahrtschiff aus Miako mit den Flaggen, Wappen und Inschriften der Warenbesitzer und Handels Compagnien. Hermann L. v. Loewenstern hat das Schiff mit dem Tauwerk gezeichnet. Dr. W. G. Tilesius ad nat. pinxit.” The note explains that this watercolor was painted by Tilesius after a sketch by Loewenstern, fourth lieutenant on the Krusenstern expedition. In the English translation of the account of the Krusenstern voyage, Loewenstern is described as “an amiable and cultivated mind, he added a very extensive and well grounded knowledge of his profession.”

Wilhelm Gottlieb Tilesius von Tilenau (1769-1857) accompanied the Krusenstern expedition on the ships, Nadeshda and Newa, during the first Russian circumnavigation, from 1803 to 1806. After Russian painter Kurjlandzow left the expedition in Kamchatka in 1804, Tilesius became responsible for recording interesting observations relating to the geography and natural history of the places they visited. He contributed many detailed designs for the illustrations in the third volume of Krusenstern’s account of the voyage, and also published several papers of his own research.

Such original art from the Krusenstern circumnavigation is exceedingly rare. $17,500.
Watercolors of Northern Siberian Tribes


A set of three lovely watercolors by Mikhail Stepanovich Znamensky, a prominent 19th-century Siberian artist, writer, historian, archaeologist, and ethnographer. Each is captioned in pencil and all are signed by the artist. The first scene shows two summer tents with three Khanty women seated in or just outside them. One woman holds a child. The second image is a winter snowscape showing a man with three reindeer standing outside a log cabin. The third scene depicts three Khanty people in traditional clothing standing in a dining room, with a Russian official seated on the left; a portrait of the Tsar hangs on the wall in the background and an animal skin is draped on the table.

Very well educated as a religious artist, Znamensky was among the elite of Tobolsk and was close to many exiled members of the famous Decemberist revolt of 1825 (Puschin, Yakushkin, and others), as well as the outstanding Russian writer, Pyotr Yershov. Znamensky worked as a teacher in several religious and secular colleges in Tobolsk, was a translator of the Tatar
language, and illustrated the literary works of Gogol, Yershov, Goncharov, and Tolstoy. He regularly published his caricatures in the magazines of Saint Petersburg. His main interest, however, was Siberian history and ethnography. Znamensky's essays and stories on Siberian history were regularly published in the local magazines, and several of his books on the subject were published in Tobolsk, Tyumen, and Saint Petersburg. In pursuance of his interest, Znamensky traveled extensively in Siberia, Central Asia, and the northern regions of Asiatic Russia in the 1850s and 1860s, making sketches and paintings of the landscapes and tribes. In 1872 his works were exhibited at the Moscow Polytechnic Exhibition, where they were awarded the silver medal from Moscow University.

The present watercolors are from a series of works created to celebrate the 300th anniversary of the founding of Tobolsk and the annexation of Siberia to Russia, which was celebrated in 1885. The artist took a special trip around the towns of the region, the result of which was a unique series of sketches and watercolors. From this body of work an album entitled “From Tobolsk to Obdorsk” was created, specially bound in birch bark. It was comprised of thirty-two images showcasing local life in Tobolsk, Berezov, and Obdorsk, with images of local people, the surrounding area, and historical sketches. The album was exhibited in the Tobolsk Art Gallery in 1889. Later, in 1894, the heir to the Russian throne – the future Nikolai II – visited Tobolsk during his round-the-world trip. He was quite taken with the album, which he acquired for the high price of 800 roubles (per his inscription on the verso of the folder). The album came to the Emperor’s library in the Winter Palace in Saint Petersburg, and after the Revolution of 1917 it became part of the Russian State Library in Moscow where it currently resides. The three watercolors offered here were not part of that album, but are similar stylistically and clearly come from the same series. For example, the image with the three Khanty and the Russian official appears almost exactly in the album, with trivial changes in detail, such as a different color of tablecloth.

Znamensky's watercolors weren’t published in Russia before the Revolution of 1917. His album “From Tobolsk to Obdorsk” was printed in facsimile for the first time in 2008. His drawings were used, however, as illustrations in the first and only edition of the book by the Italian ethnographer and anthropologist, Stefano Sommier, Un’ Estate in Siberia Fra Ostiacchi, Samoiedi, Sirieni, Tatarsi, Kirghisi e Bassiri (Florence, 1885). This valuable report of Sommier’s travels through Siberia in 188 contains fourteen interesting woodcuts based on Znamensky’s watercolors and depicts Samoyeds and Ostyaks resting in their dwellings, riding deer, playing musical instruments, walking in market places, and more. Znamensky’s original works can be found in many Russian state institutions.

$12,500.

*Clicking on any item – text or image – will take you to our website for easy ordering and to view any additional images.*