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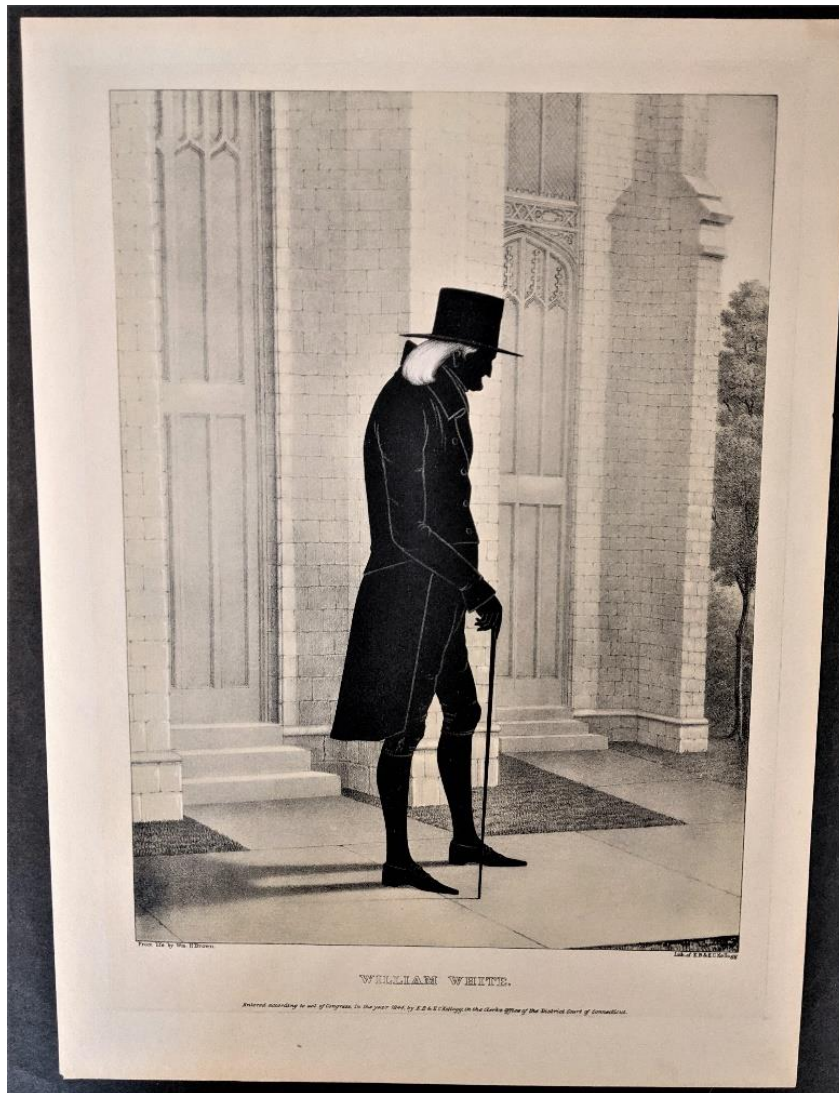(202) 578-4803

LIST 39, NEW SERIES

AMERICAN LITHOGRAPHIC PORTRAITS

PRESIDENTS, MILITARY HEROES, & GREAT AMERICANS

WILLIAM HENRY BROWN. *Silhouette of William White.* New York: E. B. & E. C. Kellogg, 1844.

WITH:

WILLIAM HENARY BROWN. *Silhouette of Felix Grundy.* New York: E. B & E. C. Kellogg, 1844.

Together two Silhouettes. $ 750.00

Folio. Two full-length lithographic silhouette images of a pair of prominent Americans, the first set against an architectural background, and the second posed in an interior parlor room space. The lithographs measure 335 x 245 mm., [13 x 9 ½ inches], and the silhouettes themselves measuring about 245 x 70 mm., [9 ½ x 2 ¾ inches].

Well-designed silhouettes illustrating the profiles of William White, the noted Philadelphia minister and sometime president of the Philadelphia Bible Society, and Felix Grundy, the longtime senator from Tennessee and supporter of Jacksonian democracy.

William Henry Brown career as a profilist began as early as the 1820's and continued until just before the Civil War. He is often compared to Edouart because of his use of the lithographic background but it is apparent from his early work, which is began at least 15 years before Edouart arrived in the United States, that his hand cut profiles distinguished his work from all other specialists in full-length cuts. Brown is also famous for his delicate cuts of processions and large groups of people in congregation.

His cuts often illustrate intricate designs of America in motion. As the critic Charles Henry Hart wrote in an article entitled "The Last of the Silhouettists" for Outlook, he describes Brown as being "amazingly clever at cutting ships under sail, cleaving the billows or becalmed, tossed on the stormy wave crests, or riding securely at anchor. In these designs the delineation of the varied motions was executed with uncommon skill."

Rifken, Blume J. Silhouettes in America, 1790-1840: A Collector's Guide. Burlington, Vermont: Paradigm Press, 1987, p. xii. Alice Van Leer Carrick, Shades of our Ancestors, Boston, 1828, pp. 150-162. (840)

FELIX GRUNDY.

CLAY'S THIRD RUN FOR THE PRESIDENCY IN 1844
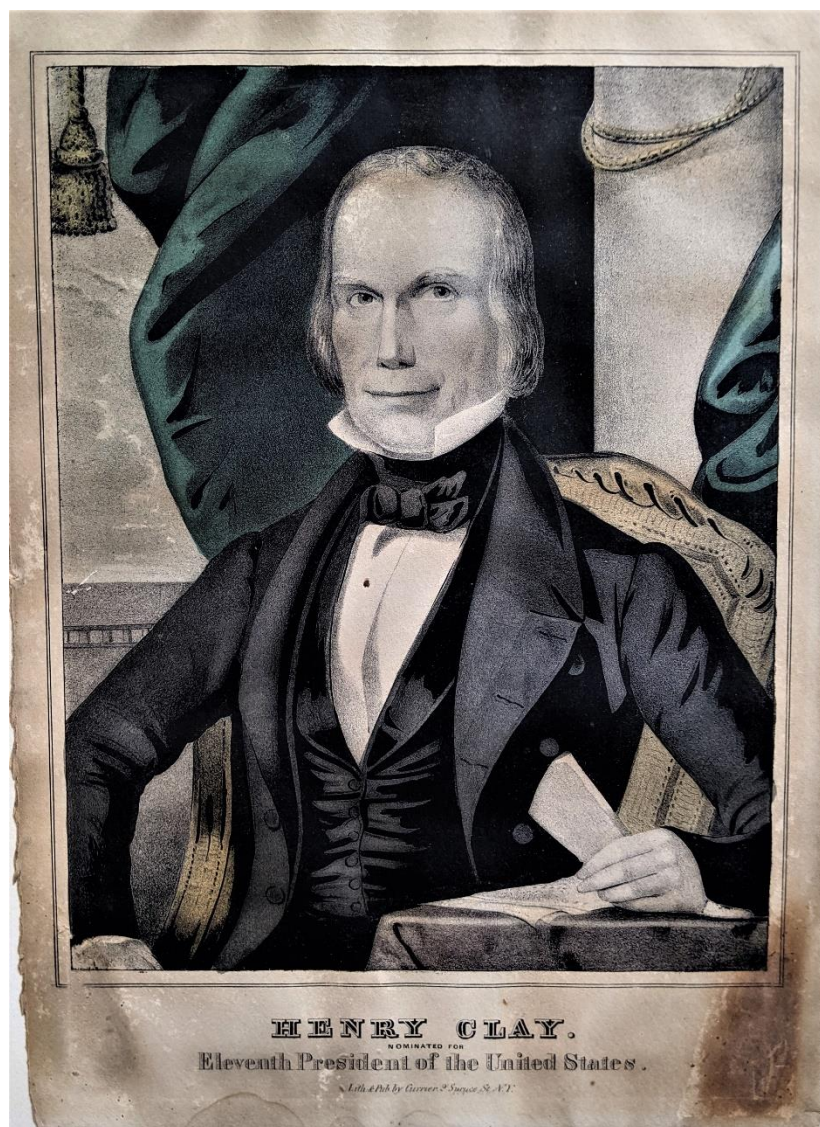
HENRY CLAY. *Nominated for the Eleventh President of the United States.* Lith.& Pub. By Currier, 2 Spruce St., N.Y., N.d. [1844]. $ 275.00
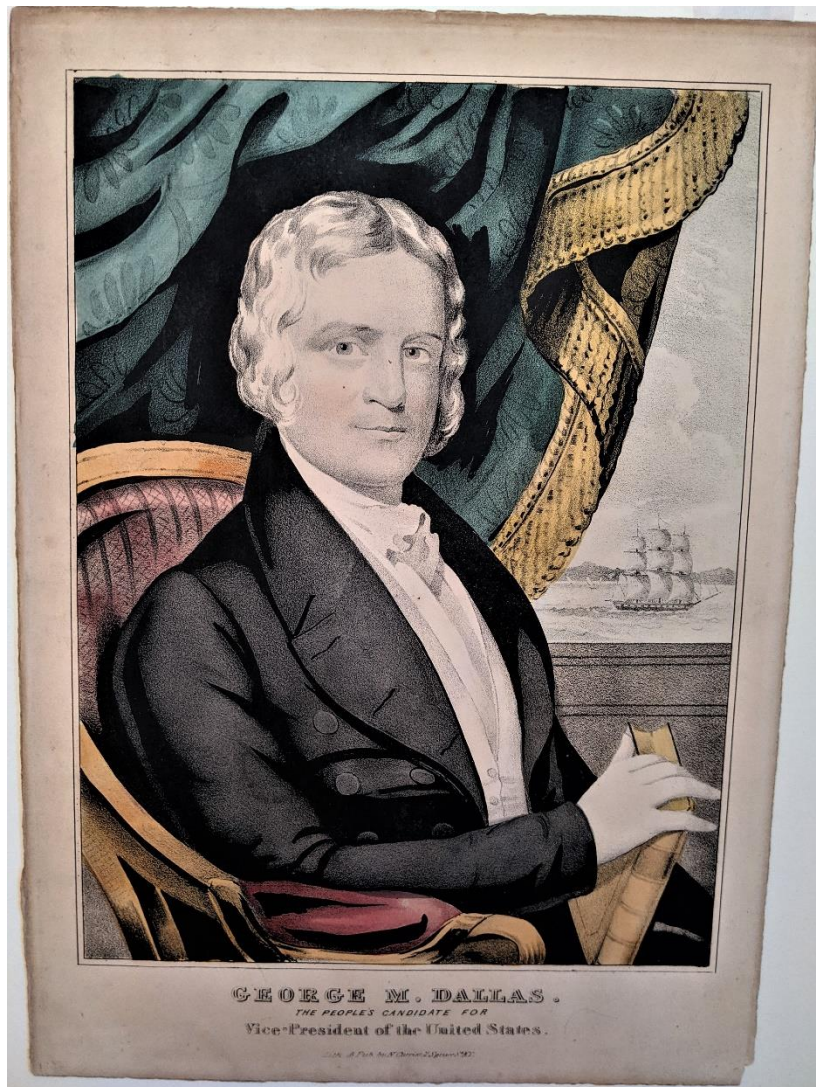
Folio. 358 x 255 mm., [14 x 10 inches]. Color lithographic portrait, printed in black ink and hand colored in two colors and highlights of black. Some foxing and discoloration to the fore head of the figure and to the lower margin where the legend is printed. Good strong color. Matted.

Attractive campaign lithographic portrait of Henry Clay printed by Nathaniel Currier at his studio on Spruce Street.   It is distinguished by its finely delineated facial features and the upright posture of the sitter which gives a sense of power and authority to the figure. It is probably based on a portrait in oil by John B. Neagle painted in 1842 and sometimes to referred to "Gallant Harry".

Nathaniel Currier began his printing career in Boston, apprenticing to William and John Pendelton. It was here that he learned the art of lithography before moving to Philadelphia to work at the firm of M. E. D. Brown. In 1834 he moved to New York, set up a partnership with John Pendelton which broke up almost immediately, and went on his own in 1835. It took about five years before Currier was able to stop his job printing and focus exclusively on lithography. By the mid–1840's he had established himself as one of the preeminent lithographers in the country.   In 1857 he formed a partnership with James B. Ives and the imprint Currier & Ives was established.

Linda S. Chase, "Nathaniel Currier", American National Biography On-line. Jane Cooper Bland, *Currier & Ives, A Manual for Collectors*, No. 1746. (839)

GEORGE M. DALLAS. *The People's Candidate for Vice-President of the United States.* New York: Lith; & Pub. By N. Currier, 2 Spruce St. N.Y., [1844]. $ 300.00

Folio. 358 x 255 mm., [14 x 10 inches]. Color lithographic portrait, printed in black ink and hand colored in three colors and highlights of black. Some light discoloration to margins, otherwise a very good copy with strong color. Matted.

Attractive, almost feminine portrait of the Vice-President of the United States, elected on the ticket with James J. Polk in 1844. The lithograph is highlighted in green, yellow, and a blush red and places the sitter near a window overlooking a merchant ship at sail. The head and face of the sitter is delicately printed in very light tones of black, contrasting the whiteness of the image against the dark green color of the drapery in the background. A very good likeness.

George M. Dallas was a Princeton graduate, held numerous state wide posts in Pennsylvania, and appointed Minister to Russia by President Van Buren in 1837. As vice-president his tie breaking vote in the Senate in 1846 changing the protectionists stance of the previous administration, caused him to lose support of his Pennsylvania backers. In 1856 President Buchanan appointed him Ambassador to Great Britain. A collection of his diaries are at the University of Pennsylvania.

Appleton's Cyclopaedia of American Biography, II, p., 59. Jane Cooper Bland, *Currier & Ives, A Manual for Collectors*, No. 1761. (841)
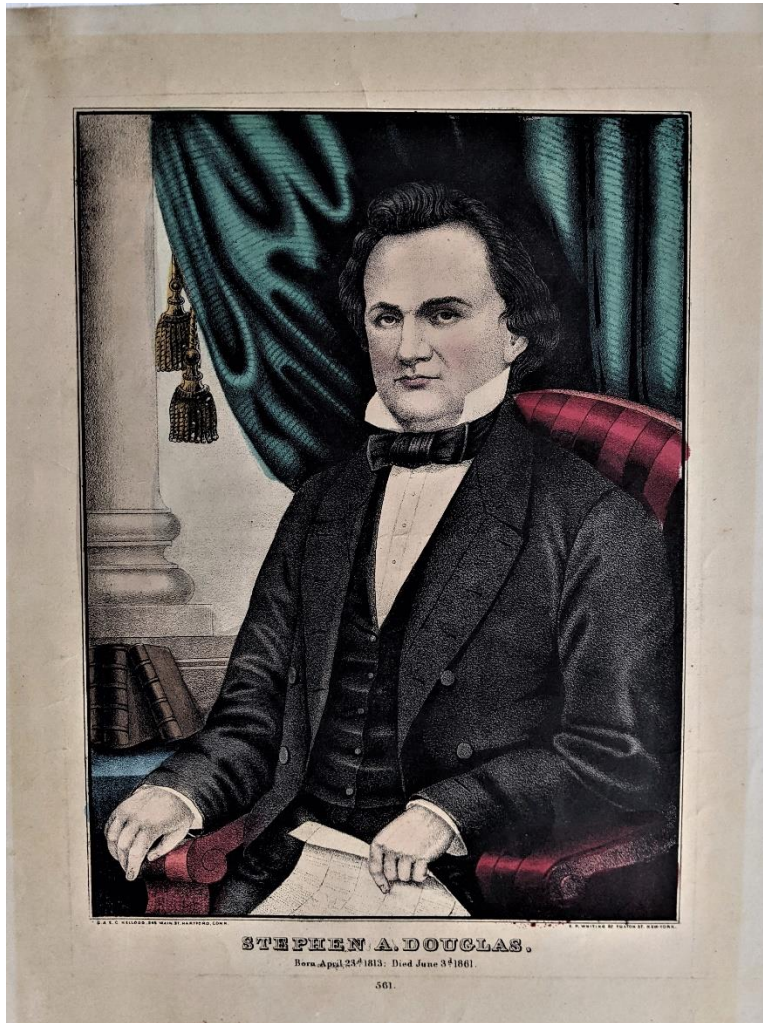
STEPHEN A. DOUGLAS. *Born April 23d, 1813: Died June 3d, 1861.* Hartford. Conn.: B. A. E. C. Kellogg and New York: F. P. Whiting, [1860]. $ 250.00

Folio. 385 x 295 mm., [15 x 11 ¾ inches]; image size 315 x 230 mm., [12 ½ x 9 inches]. Lithograph printed in black ink, highlighted by hand with four colors, green, red, yellow and brown; some discoloration to the margins of the print, otherwise a very good copy with strong color. Matted.

Fine colored lithographic portrait of Stephen Douglas who was Lincoln's opponent in the election of 1860 and the Democratic stalwart who debates with Lincoln are the still the topic of discussion in America every election cycle. Douglas is one of the few Democratic politicians from the period who are held in high esteem today.

The portrait was created and printed by the Kellogg Lithographic Company of Hartford. They were the second largest lithographic company after Currier & Ives and produced at least one thousand single-leaf lithographs, including a series of portraits of great Americans. The composition of the portraits are conventional in format, printed with considerable skill, and highlighted with colored wash in a similar style to those produced by Currier & Ives.

Harry T. Peters, *America on Stone,* pp. 242-247. *Appletons' Cyclopaedia of American Biography,* II, pp. 213-216. (842)

HON. HERSCHEL V. JOHNSON. *Democratic Candidate for Vice President of the United States.* New York: Currier & Ives, 1860. $ 300.00

Folio. 435 x 320 mm., [17 x 12 ½ inches]; image size 320 x 230 mm., [12 ½ x 10 inches]. Color lithographic portrait, printed in black ink and hand colored in two colors and highlights of black. Some light discoloration to margins, otherwise a very good copy with strong color. Matted.

Fine designed and executed lithographic political portrait of Johnson, highlighted with delicate rendering of the hair, eyes and beard. It was printed by Currier & Ives, the partnership which Nathaniel Currier formed with James Merritt Ives in 1857. Currier was in charge of the lithographic presses and all the production values and Ives was the bookkeeper and accountant who modernize the financial side to the business and had a keen sense of the market and the public taste for prints.

Herschel Vespasian Johnson was the Democratic candidate for Vice-President from George who was meant to balance the ticket with Stephen Douglas his running mate. Johnson was a member of Congress, both in the House and the Senate, Governor of George and a slaveholder who, according to census data owned over 100 slaves who worked his land holdings in various part of Johnson County George. He was brought to the Democratic ticket to ensure that Southern votes would pledge allegiance to the party and defeat Lincoln and the Republicans.

Appleton's Cyclopaedia of American Biography, III, p., 443. Jane Cooper Bland, *Currier & Ives, A Manual for Collectors,* No. 1850. (843)

THE LINCOLN FAMILY. New York: Currier & Ives, 152
Nassau Street, 1867. $ 250.00

Oblong 4to. 280 c 355 mm., [10 ¾ x 13 ¼ inches]. Lithographic
portrait of the Lincoln family at home. Margin of print
discolored by previous framing, abrasions on the verso caused by
framing, a few tears and corner expertly repaired. With faults a
deep impression of this famous print. This copy with the added
legend printed at the lower margin which reads, "For Sale by O.
H. Oldroyd, & Co., 101 E. Friend Street. Columbus O."

One of the more recognizable lithographs printed by Currier in
Ives two years after the assassination of Lincoln. This is the third
issue, carrying the address of C & I's New York address.

Osborn H. Oldroyd was perhaps the first and one of the most
important collectors of Lincolniana that sprang up after the Civil
War. While serving four years with the 20th Ohio Infantry
during the War, he became enamored with President Lincoln
and dedicated the remainder of his life to collecting and selling
books, prints, ephemera and manuscripts relating to Lincoln and
life. As J. Allen writes, "With unfailing devotion he gathered
pictures, speeches, newspaper articles, books, furniture, and other
Lincoln mementos that he could obtain by gift or purchase. He
sustained himself and his family by selling some of the relics he
collected. This gathering of Lincolniana continued for over 66
years."

A major collection that he formed was purchased by the U. S.
Government in 1925 for $ 50,000 and this group of material
became the foundation of the collections at the Lincoln Museum
in Washington, D. C. There is also a large collection formed by
Oldroyd at the University of Chicago and Springfield, Illinois.

Jane Cooper Bland, *Currier & Ives, a Manual for Collectors,* no.
1882. Josephine D. Allen, "Documenting the Lincoln Museum
Collection, *The Lincoln Museum,* Washington, D.C.,1963.
(650)

MAJOR GENERAL WINFRIELD SCOTT. At Vera Cruz March 25, 1847. New York: N. Currier, [1847]. $ 250.00

Folio. 355 x 250 mm., [14 x 10 inches]. Handsome lithographic portrait printed in tone of black and highlighted with blue, yellow, white, and green wash. Paper stock foxed and toned brown, a few chips at the corners. Matted.

Full length portrait in uniform on the battle field in Vera Cruz, the first crucial victory of the Mexican War that led to the capture and control of Mexico City and an end to the war. An often times candidate for the Presidency, Scott was highly regarded as a military leader, and though a Southerner he became a confidant of Lincoln's during the Civil War. From a historical point of views General Scott is considered one of the most important generals in American history.

This is an important example of the production of inexpensive lithographic prints which illustrated the story of contemporary American history for the general public. In his advertisements Currier labelled his company as the "Grand Central Depot for Cheap and Popular Prints".

Appleton's Cyclopaedia of American Biography, V, p., 440-442. Jane Cooper Bland, *Currier & Ives, A Manual for Collectors,* No. 468. (844)

GEN. Z. TAYLOR, ("ROUGH AND READY."). New York: Lith. & Pub.by Sarony & Major, 1846. $ 300.00

Folio. 355 x 255 mm., [14 x 10 inches]. image size 300 x 220 mm., [11 ¾ x 8 ¾ inches]. Lithograph printed in tones of back and highlighted in blue, yellow, red, and green wash. Paper stock show discoloration in margins and on back, remnants of tide marks on the verso of the print; paper generally in good condition and image clear and the colors very strong. Matted.

Lithographic portrait, produced by the firm Sarony & Major, that was published soon after the outbreak of the Mexican war in 1846 and Taylors early victories at the Rio Grande River. It was at this time that he was promoted to the rank of full general and became a hero to the American public. The lithograph shows Taylor in a battlefield setting with troops, maps, canon balls, and military equipment in the background. His figure is highlighted with a dominant red sash, gold (yellow) epaulettes, and a helmet decorated with a red and white plumb. His facial features are pronounced, and his gaze is directly at the viewer.

Napoleon Sarony, a painter by training, learned the art of lithography under the tutelage of Henry Robinson and Nathaniel Currier. He went on his own in the early 1840's and teamed up with James Major in 1846, a partnership which was to last two decades. His portraits were always painterly in composition and executed with care and detail that were hallmarks of his work.

Appleton's Cyclopaedia of American Biography, V. pp. 51-56. Harry T. Peters, *American on Stone,* pp. 350-357. (846

MAJOR GENL. ZACHARY TAYLOR. U. S. ARMY. New York, Hartford, Conn., and Buffalo: E. B. & E. C. Kellogg, 1847. $ 250.00

Folio. 355 x 250 mm., [14 x 10 inches]; image size285 x 200 mm., [11 x 8 inches]. Colored lithograph printed in tones of black, highlighted with green, yellow, and blue wash. Paper stock with some brown toning noticeable on margins, otherwise a good copy with good color. Matted.

Excellent portrait of General Taylor, set in profile with strong features emphasizing the brow, nose and mouth of the sitter. His posture is erect, with a trim and robust rendering of his chest, giving the General a powerful presentation.

Like General Scott, Zachary Taylor was a lifelong military man, joining the U. S. Army in 1808 and fighting in every conflict from the War of 1812 to Mexican War of 1847–48. His prowess as a military thinker and leader was tested at Vera Cruz in February of 1847, when outnumbered two to one, Taylor's troops defended their position and forced a humiliating retreat of the Mexican Army. Taylor was lionized by the American public for his victory and this portrait was created immediately after the announcement of his military achievement.

Appleton's Cyclopaedia of American Biography, VI, pp. 51-56. (845)

ZACHARY TAYLOR, People's Candidate for Twelfth President of the United States. New York: Lith. & Pub. By N. Currier, 1848. $ 250.00

Folio. 355 x 255 mm., [14 x 10 inches]; image size 300 x 210 mm., 11 ¾ x 8 ¼ inches]. Lithographic portrait, printed in tones of black and highlighted with red, blue and yellow wash. Margins soiled with age, two creases at lower right affecting the arm of the sitter. Good strong color. Matted.

Taylor rode his popularity as a military leader during the Mexican War to become the 12th President of the United States. He was a strong unionist, did not support the extension of slavery into the western states, and urged Southerners to forsake succession and work for a political settlement on the issue of slavery. He died sixteen months after his election and was succeeded by Millard Filmore.

A powerful lithographic portrait published by Nathaniel Currier showing General Taylor sitting near a window surrounded by bright red drapery. His uniform is blue with gold (yellow) epaulettes, and his hand is symbolically placed on a map of Mexico.

Appleton's Cyclopaedia of American Biography, VI, p., 51-56. Jane Cooper Bland, Currier & Ives, A Manual for Collectors, No. 476. (847)
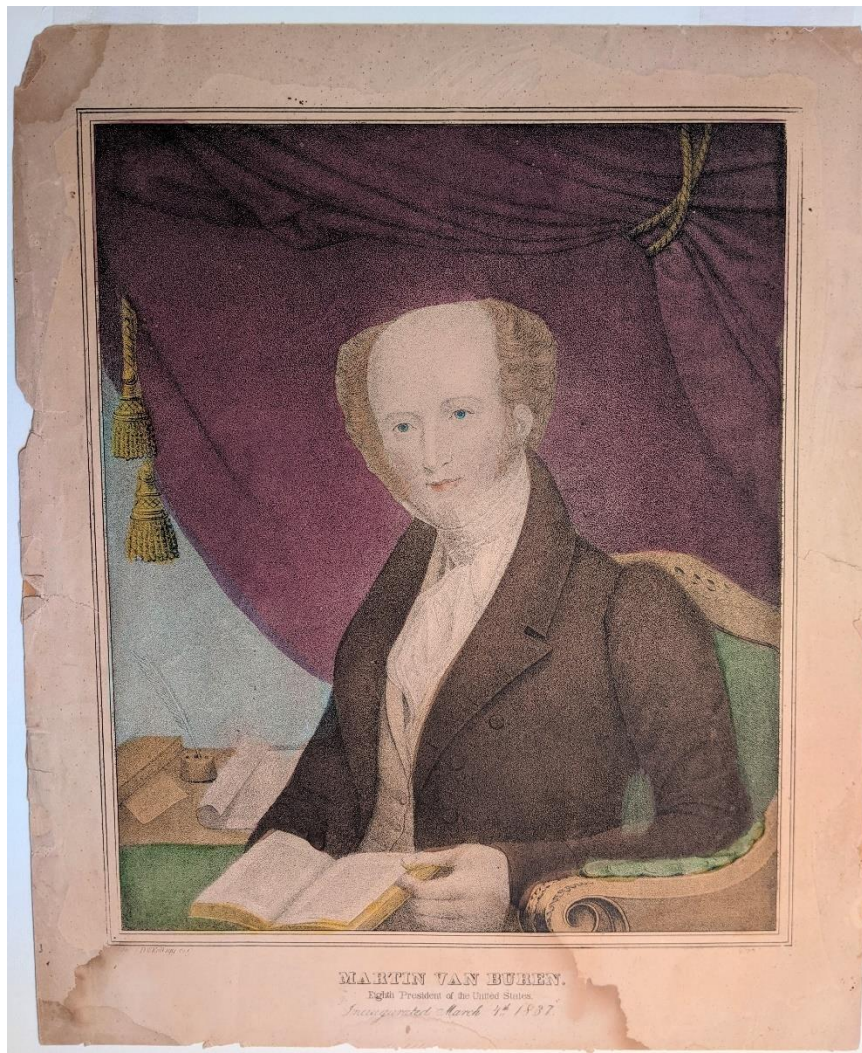
MARTIN VAN BUREN Eighth President of the United States. Inaugurated March 4, 1837.   N. p. (Hartford): D. W. Kellogg, 1837. $ 350.00

Folio. 410 x 340 mm., [16 ¼ x 13 ½ inches]; image size 325 x 270 mm., [12 ¾ x 10 ¼ inches]. Color lithograph printed in tones of black and highlighted in green, brown, red, and yellow. Margins toned brown with age and dust, water stain at lower margin just entering the image; edges chipped. Matted.

Early lithograph from the firm of Kellogg lithographers, this one signed by Daniel Wright Kellogg, who was a pioneer in the printing and sale of popular prints. Daniel was the first in the family to print lithographs and his company was formed in Hartford in 1833. Ten years later, he is joined by E. B. & E. C. Kellogg who continued to produce inexpensive prints for the public and became one of the largest lithographers in the field.

Interesting example of early lithography with the application of the color to enhance the image. In this case the colors are drab and lifeless, a process that was to he enhanced by 1840 with the use of more mineral based colors. With its limitations, this is still an attractive and carefully executed likeness of Martin Van Buren.

Harry T. Peters, *America on Stone,* pp. 242-247. (848)