

Item No. 21

21. **[Lincoln, Abraham]: LITHOGRAPH PORTRAIT TITLED "PREST ABRAHAM LINCOLN - 1861"** New York: American Bank Note Co., [1861]. Broadside, 3 x 3-3/4" india paper mounted on card backing 5-3/4" x 8-1/4". The oval portrait area is 1-1/2" x 1-7/8". The number "141" appears beneath the title. Handcolored line and stipple lithograph depicting a bust portrait of a bearded Abraham Lincoln in his usual suit and diamond knotted bowtie, torso and head facing to the right, looking almost front. Left edge of backing has remnant of cloth tape from having been mounted and light scattered foxing. Near Fine.

This engraving, by Frederick Girsch for the American Bank Note Company, was used on the \$10 Demand Note of 1861 and the \$10 Legal Tender Notes of 1862-1863. ["Lincoln Securities," Museum of American Finance website.] Stewart 4 [Catalogue of the portraits of Lincoln in the Lincoln Collection of Judd Stewart, New Jersey: 1912].

(38969)

\$500.00

22. **[Lincoln, Abraham] "Draner": ORIGINAL WATERCOLOR PENCIL ILLUSTRATION OF LINCOLN STANDING IN FRONT OF A CAFE BAR. LINCOLN WEARS A SUIT AND TOP HAT, AN APRON AROUND HIS WAIST. ON THE BAR, PARTLY OBSCURED BY HIS LEGS, ARE THE WORDS "KIRKLA[ND] BAR." BELOW THE ILLUSTRATION IS THE CAPTION "12 - L'AMERICAIN EST PRET ICI BAS A TOUT FAIRE OTEZ LE TABLIER, VOUS AUREZ UN NOTAIRE."** [Paris: c.1867]. Broadside, 7.75" x 10.5." Verso's top edge glued to a studio mat board with raised imprint,

'Dusaco, Paris.' This elegant, original illustration is meticulously hand colored, with caption in ink manuscript. Signed DRANER. Fine.

This original drawing was later issued as lithograph No. 12 of Draner's "TYPES DESSINES SUR NATURE A L'EXPOSITION UNIVERSELLE DE 1867" [Types Drawn on Nature at the Universal Exposition of 1867]. The caption, suggesting the American "can-do-spirit," translates to "The American is ready here to do anything. Take off the apron, you will have a notary."

The illustration looks like Lincoln, the iconic self-made American man, although neither it nor contemporary commentary identifies him by name. The reference to "Kirkland" suggests Charles P. Kirkland, a New York lawyer and Lincoln ally during the Civil War. Kirkland's published pamphlet defended Lincoln's issuance of the Emancipation Proclamation as a justifiable exercise of his war powers.

The artist 'Draner' was Jules Jean Georges Renard [1833-1926], a Belgian cartoonist who had settled in Paris. Draner is the anagram of his surname. He provided caricatures and cartoons to "some of the most important illustrated satirical and news periodicals of the era..." ["Jules Draner", Prints, Drawings & Watercolors from the Anne S.K. Brown Military Collection, Brown University Library website.]

(38503)

\$1,500.00



Item No. 22

23. [Magee, R., Publisher]: COL. HARNEY'S CHARGE ON THE MEXICAN LANCERS COMMANDED BY GENERAL LA VEGA NEAR VERA CRUZ. AMERICAN FORCES FROM 4 TO 600. MEXICAN FORCES FROM 6 TO 10,000. Philadelphia: Published by R,

Magee, [1847]. Oblong 10" x 14", lithograph colored by hand. Colors and image bright and clear, with light blank margin foxing. Near Fine, in an archival mat with mylar sheet. A dramatic depiction of the clash between American and Mexican forces, with charging cavalry and two apparently disembodied heads struggling on the battleground.

This rare image depicts a heroic event in the Mexican-American War. In March 1847, Tennessee-born cavalry officer William S. Harney and his dragoons scouted out a large contingent of Mexican soldiers near Vera Cruz. General Winfield Scott dispatched Harney, his dragoons, and 150 men from the Second Regiment of Tennessee Volunteers. Conflict erupted: Harney's dragoons slashed through the Mexican infantry, literally running their horses over them; they then dispatched the Mexican lancers. With small losses of their own, American forces won the day.

Not located on OCLC, or the online sites of AAS, Boston Athenaeum, Huntington, NYPL, Newberry, Yale, U TX, Clements. The Library of Congress owns a copy.

(35169)

\$1,500.00



Item No. 23

24. **McIntyre, Sterling C.:** GENL. STERLING PRICE, C.S.A., IN NAPOLEONIC POSE. [Richmond? Alabama?]: Published by S.C. McIntyre, [1861?]. Photograph of General Price, in Confederate uniform, his right hand in Napoleonic pose. "Published by S.C. McIntyre" on left portion of the oval; "Copy right secured" on right portion of the oval. Fine,

Confederate General Price, born in Virginia, had been a Congressman from Missouri and was a veteran of the Mexican-American War. After the Civil War, he went to Mexico in self-imposed exile.

McIntyre [born c.1816], a native of Scotland, immigrated to the U.S. in November, 1840. Having studied surgical dentistry in Paris, he opened a dental practice; newspapers and census records show him in Florida and South Carolina in the 1840s, San Francisco (CA) in 1850-1851, Nevada City (CA) in the mid-1850s, Alabama in the 1860s and 1870s, and back in California in the 1880s. Some sources suggest a temporary sojourn in Richmond, where he may have taken this photograph, which in format is like his photograph of Lee and other Confederate Generals. See, Hopkins, ROBERT E. LEE IN WAR AND PEACE, noting McIntyre's Richmond oval photo of Lee, with identical publication and copyright information; and noting that "McIntyre's notation of 'copyright secured' on his altered photograph of General Lee was quite unique in the early days of the Confederacy."

Additional information regarding McIntyre is found in Peter E. Palmquist and Thomas R. Kailbourn, *Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865* (Stanford: Stanford University Press, 2000); and Mike Robinson's "Sterling C. McIntyre's Panoramic Views of San Francisco", in *The Daguerreian Annual 2013*. Not in Crandall, Parrish & Willingham, Haynes, Ellison, Owen [AL] or on OCLC.

(39626)

\$2,000.00



Item No. 24

25. **McIntyre, Sterling C.:** GENL. WM. LORING, C.S.A., HOLDING HIS SWORD. [Richmond? Alabama?]: Published by S.C. McIntyre, [1861?]. Photograph of General William Wing Loring, in his Confederate uniform, his right hand holding his sword.

"Published by S.C. McIntyre" on left portion of the oval; "Copy right secured" on right portion of the oval. Fine,



Item No. 25

Confederate General Loring, born in North Carolina and raised in Florida, had fought in the Seminole Wars and Mexican-American War, and had been a member of the Florida House of Representatives. After the Civil War, he joined the Egyptian Army.

McIntyre [born c.1816), a native of Scotland, immigrated to the U.S. in November, 1840. Having studied surgical dentistry in Paris, he opened a dental practice; newspapers and census records show him in Florida and South Carolina in the 1840s, San Francisco (CA) in 1850-1851, Nevada City (CA) in the mid-1850s, Alabama in the 1860s and 1870s, and back in California in the 1880s. Some sources suggest a temporary sojourn in Richmond, where he may have taken this photograph, which in format is like his photograph of Lee and other Confederate Generals. See, Hopkins, ROBERT E. LEE IN WAR AND PEACE, noting McIntyre's Richmond oval photo of Lee, with identical publication and copyright information; and noting that "McIntyre's notation of 'copyright secured' on his altered photograph of General Lee was quite unique in the early days of the Confederacy."

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(39625)

\$2,000.00



Item No. 26

26. **[McLean, Wilmer]: THE ROOM IN THE McLEAN HOUSE AT APPOMATTOX C.H., IN WHICH GEN. LEE SURRENDERED TO GEN. GRANT.** [Richmond?]: Entered according to the Act of Congress in the year 1867, by Wilmer McLean in the Clerk's office ... Eastern District of Virginia, 1867. Broadside folio Print, 24" x 21" in modern frame. The eighteen officers are identified just below the image, Lee and Grant with facsimile signatures. Scattered light margin foxing. Very Good.

The more common printing has, as its imprint, New York's Major & Knapp Engraving [as well as the copyright with McLean]. Ours was "Entered according to the Act of Congress in the year 1867, by Wilmer McLean in the Clerk's office ... Eastern District of Virginia".

The Appomattox surrender was received at the private residence of Wilmer McLean; Union soldiers took much of his furniture as souvenirs afterwards. McLean commissioned this print two years later in an attempt to recoup his losses. Some sources credit John Ludlow Morton as the artist. Opposing generals Lee and Grant are seated in the center. Other officers include Union generals Meade and Sheridan, as well as young cavalry commander George Armstrong Custer (second from the left). "In artistry and accuracy, a superior interpretation of the surrender" [Neely].

The officers are John Gibbon, George Custer, Cyrus Comstock, Willoughby Babcock, Humphrey Marshall (CSA), Richard Taylor (CSA), R.E. Lee (CSA), Phil Sheridan, U.S. Grant, John Rawlins, Chas. Griffin, Geo. Meade, Ely Parker, James Forsyth, Theo. Bowers, Wesley Merritt, Edw. Ord.

Neely, Confederate Image pages 69,72. OCLC 191908313 [1- Boston Athenaeum] as of July 2023.

(37867)

\$3,500.00



Item No. 27

27. **[Methodist Church in America]: AMERICAN METHODISM.** 1872. Washington, D.C.: B.B. Russell, 1872. Broadside print, 14" x 19" [by sight], in a contemporary frame. Twenty-Nine oval portraits of American Methodist preachers, including African-American preacher Francis Burns. A central vignette of "Pioneer Preacher" John Wesley riding a horse into a small village where rural citizens await him in front of a log cabin. Light dusting and minor spotting, Beneath the illustration are the names of the artist, lithographer and printer. Very Good.

Reverend Francis Burns was the "first Black bishop of the Methodist Episcopal Church. Elected in 1858, he served as a missionary bishop in Liberia. His rise to ministry and the episcopate happened against a background of American racism, colonialism, and imperialism. His early life was spent in Greene County, NY. His family was poor, and at the age of four he was indentured to a farmer. At age eight, he was indentured to the Atwood family. Mrs. Atwood was a Methodist class leader. She permitted Francis to attend school with her children during the winter season" [article on Burns at online UMC web site].

From the Smithsonian's description: "This black and white print contains twenty-nine small oval portraits of leaders of American Methodists and five vignettes. The vignettes are of John Wesley rescued from a burning building; Wesley preaching on the tombstone of his father; Old John Street Church, New York; Tremont Street Methodist Church, Boston; and

Pioneer Preacher (the central vignette). . . This print was produced by the artist L. Hollis and lithographer John Chester Buttre. John Chester Buttre (1821-1893) was an American steel-plate engraver, lithographer and publisher. He first studied drawing in his hometown of Auburn, New York, and moved to New York City in 1841. He produced thousands of engraved portraits of American political and military figures, which he published in a three-volume work entitled *The American Portrait Gallery*. Nothing is known about artist L. Hollis."

OCLC 499459544 [1- AAS]. Copies also noted at Smithsonian and Library of Congress.

(39571)

\$875.00



Item No. 28

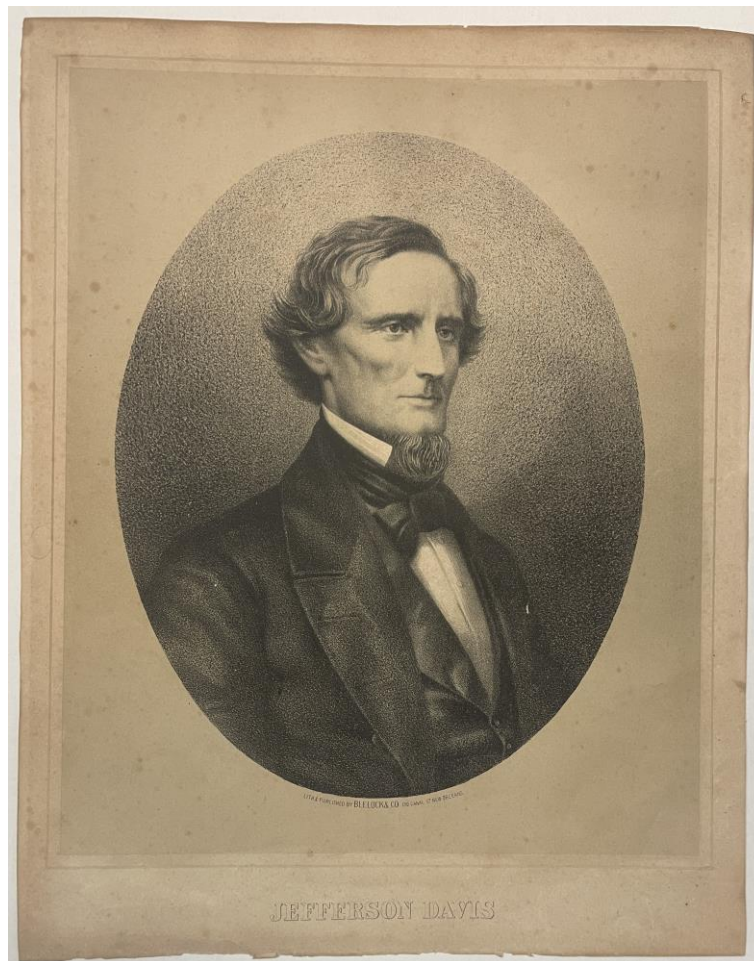
28. **Nast, Thomas:** COMPROMISE WITH THE SOUTH. DEDICATED TO THE CHICAGO CONVENTION. [New York? 1864]. Carte-de-visite print, oblong 4" x 2-3/8." Very Good.

At a gravestone on which is printed, "In memory of the Union Heroes who died in a useless war," a wounded and utterly defeated Union soldier and a proud, energetic Confederate soldier shake hands. Flags of the United States and the Confederacy flank the scene.

The United States flag, hanging upside down with several lines of text, reads in part : "Tenn.| Virginia| Murfreesboro| Morris Island| Emancipation of the Slaves| Fort Wagner S.C., Chattanooga Tenn.| Lookout Mountain Tenn.| New Orleans. . . Vicksburgh| Hilton Head, Fort Donelson| Marietta... Georgia| Mississippi River. Bermuda Hundred."

The Confederate flag prints 'Slavery' and 'Treason' in the left top corner; and these lines over the stripes: "Guerrilla Warfare, Barbarities Fort Pillow Lawrence Starving Yankee Prisoners No Quarter. Chambersburg Yankee Killers, Murderers Bayoneting the Wounded Sleeping."

Nast forcefully condemns the Democrats' virtual surrender to slavery and the rebels. This image appeared in the September 3, 1864, issue of Harper's Weekly.
(39375) \$750.00



Item No. 29

29. **[New Orleans Lithographic Portrait]: JEFFERSON DAVIS.** New Orleans: Blelock & Co. 130 Canal St. New Orleans, [1861? 1866-1868?]. Lithographic portrait, 11" x 14" [27.5 cm x 36 cm]. Light toning. Very Good.

"This lithograph depicts Jefferson Davis from the waist up, facing the viewer's right. He wears a dark suit with black bow tie and white collared shirt. His hair is parted to the side and is worn long over his ears. He is clean shaven except for a long goatee. 'Lith. & Published by Blelock & Co. 130 Canal St. New Orleans' is printed under the image" [Description of this portrait at the online Lincoln Financial Foundation Collection].

According to AAS, "Blelock & Co. were active in New Orleans from 1866 until 1868." This print is based on a pre-war Brady photograph. "Blelock and Company was active in New Orleans until the city fell to Union forces, whereupon the firm apparently moved to New York until the end of the war. It returned to Louisiana and was listed in the New Orleans city directory again by 1866. As this print bears a New Orleans address, it was most likely printed either in 1861 or after 1865" [Neely & Holzer].

P&W 6150 [?]. Neely & Holzer, *The Confederate Image*, Plate 16. AAS Catalog Record #148414.

(39359)

\$2,000.00



Item No. 30

30. **Rosenthal, L.N.:** CAMP CHASE, 12TH REGT. R.I. VOLS. COL. GEORGE H. BROWN, COMMDG. Philadelphia: L.N. Rosenthal, 1862. Broadside, hand colored lithograph, 11" x 15-3/4." Some light extremity chipping, well beyond the image. Very Good.

The Company consisted of four Polish-born Jewish brothers who immigrated to Philadelphia: "Louis, Morris, Simon, and Max Rosenthal. Max Rosenthal (1833-1918), who was skilled in etching, illustration, and lithography, was the artistic backbone of the group ... Max Rosenthal became a partner with his older brother Louis in a printing business, and they were soon joined by Morris and Simon. Louis was a publisher and printer, and Morris and Simon branched into other parts of the business. Max became well known as a lithographer and, after his retirement in 1884, devoted his attention to teaching, mezzotint engraving, and oil painting. With his son Albert Rosenthal, also an artist, Max Rosenthal produced over five hundred portrait prints of famous American political and military figures. Original drawings for his portrait work are held by the Historical Society of Pennsylvania" [Online description of the Rosenthal Collection at University of Delaware online].

OCLC 1136559993 [1- AAS] as of May 2023.

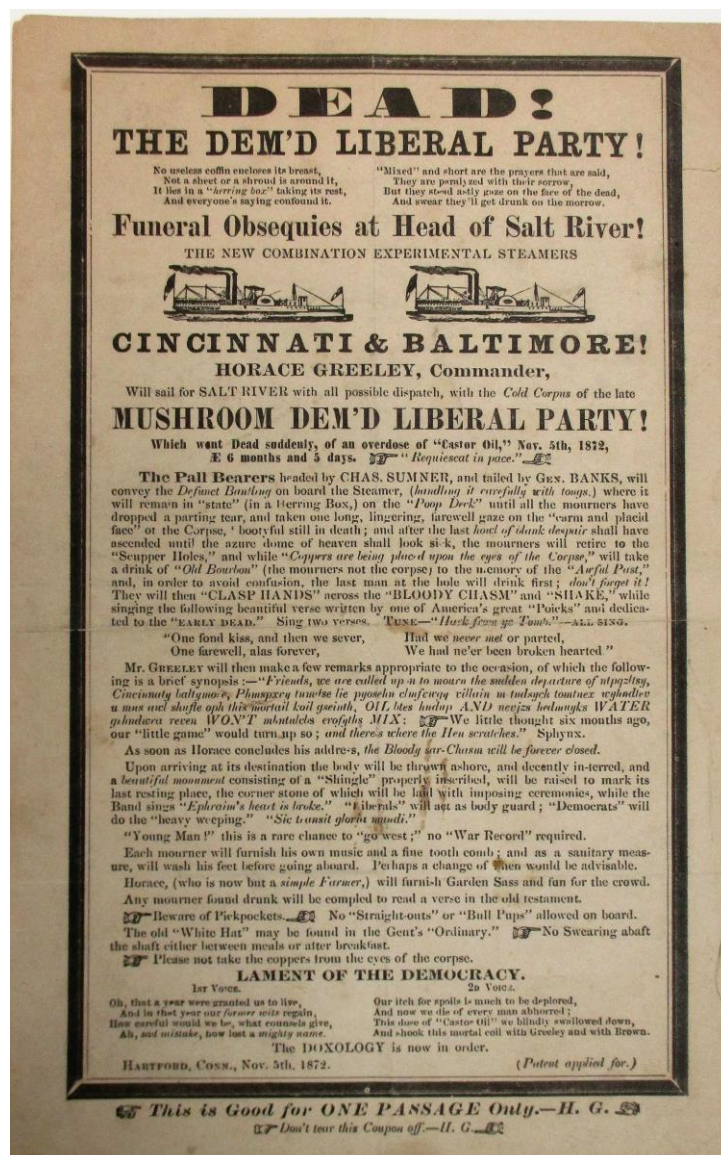
(39261)

\$500.00

31. **[Salt River] Election of 1872 : DEAD: THE DEM'D LIBERAL PARTY! FUNERAL OBSEQUIES AT HEAD OF SALT RIVER! THE NEW COMBINATION EXPERIMENTAL STEAMERS CINCINNATI & BALTIMORE! HORACE GREELEY, COMMANDER, WILL SAIL FOR SALT RIVER WITH ALL POSSIBLE DISPATCH, WITH THE COLD CORPUS OF THE LATE MUSHROOM DEM'D LIBERAL PARTY!**

Pall bearers include Charles Sumner and General Banks, OCLC 191231113 [2- AAS, Middlebury], 47090036 [1- CT Hist. Soc.] as of November 2022. (38915)	\$1,500
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\$1,500.00

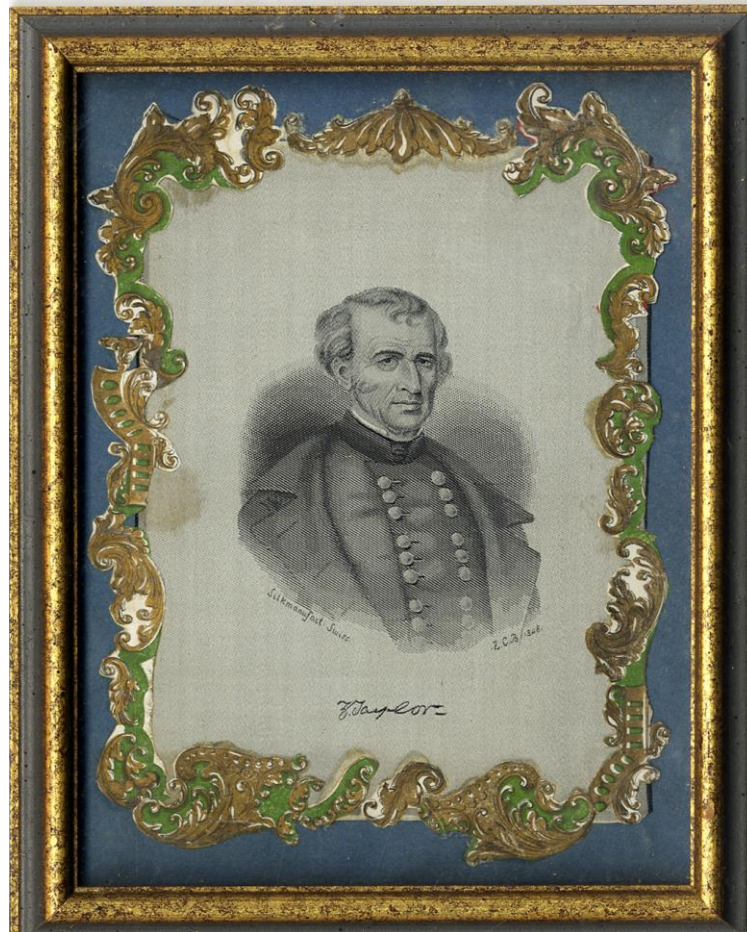


Item No. 31

32. **[Taylor, Zachary]:** FRAMED CAMPAIGN RIBBON PORTRAIT IMAGE, 1848. Framed uncolored silk image, 5-1/2" x 6-3/4", waist-up image of Taylor in military uniform, titled "Z. Taylor" with his facsimile signature; "Silk Manufact Swiss, ZCB 1848." The silk is surrounded by a hand-cut fancy mat. Very Good.

Sullivan-Fischer, American Political Ribbons and Ribbon Badges ZT-4.
(39009)

\$750.00



Item No. 32

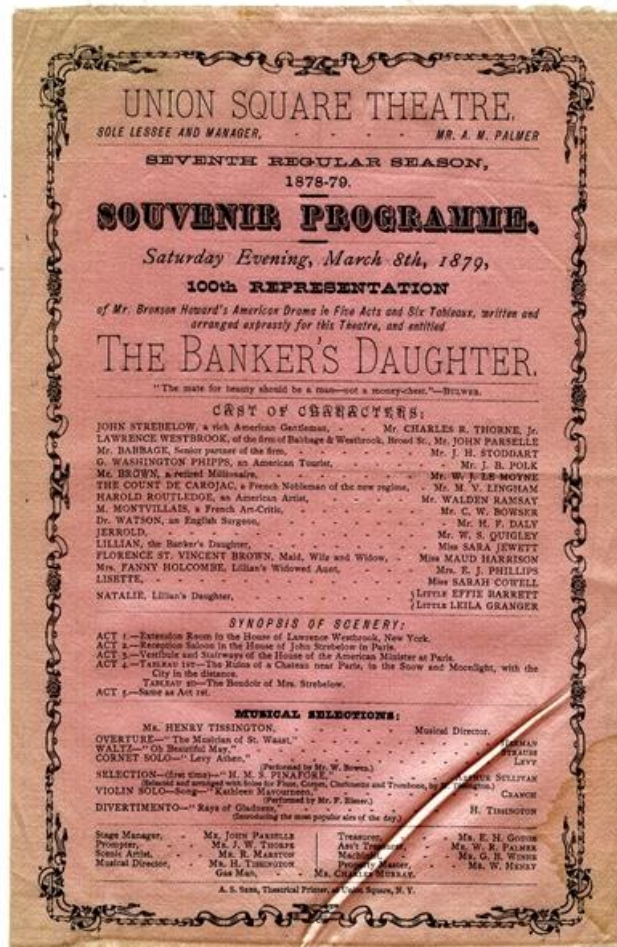
33. **Union Square Theatre:** "SOUVENIR PROGRAMME," PRINTED ON PINK SILK, FOR THE UNION SQUARE THEATRE. "SATURDAY EVENING, MARCH 8TH, 1879, 100TH REPRESENTATION OF MR. BRONSON HOWARD'S AMERICAN DRAMA IN FIVE ACTS AND SIX TABLEAUX, WRITTEN AND ARRANGED EXPRESSLY FOR THIS THEATRE, AND ENTITLED THE BANKER'S DAUGHTER. 'THE MATE FOR BEAUTY SHOULD BE A MAN- NOT A MONEY-CHEST.' BULWER." New York: A.S. Seer, Theatrical Printer, 26 Union Square, 1879. Broadside, 7-1/4" x 11." Printed on pink silk within a decorative border. Light old crease, spot at lower right corner. Very Good.

The play opened at the Union Square Theatre on 30 November 1878 and closed on 16 April 1879, after 137 performances [internet Broadway database on line]. A.M. Palmer was the manager and lessee of the theatre.

The broadside lists the cast, the synopsis of scenery, musical selections, and the names of the stage and theatre crew.

(39629)

\$500.00



Item No. 33

34. [Washington, George]: FIRST IN WAR FIRST IN PEACE AND FIRST IN THE HEARTS OF HIS COUNTRYMEN. PANORAMA OF WASHINGTON. New York: Chas. Magnus, [1861?]. Folio broadside, 9" x 32", hand colored lithograph, with its original decorated envelope. "Twenty-nine small vignettes of building in and around Washington, D.C. At top is a bust length portrait of George Washington, and at bottom is a larger vignette of the Capitol Building" [AAS description]. Several fox spots outside the image; retention of the original color-illustrated envelope is most unusual [several tears, lightly worn]. The expected horizontal folds, Very Good.

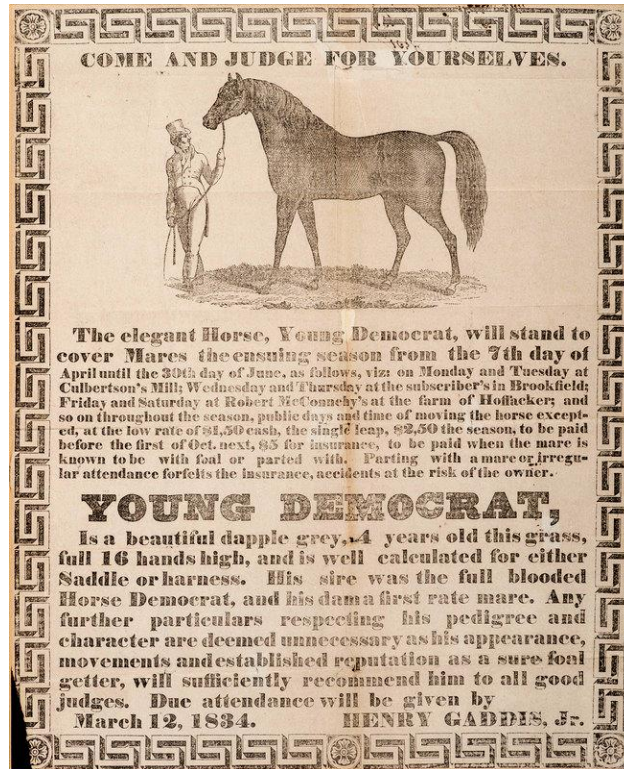
At the head of this rare broadside is a large oval portrait of George Washington surrounded by flags and military arms with two banners and the slogan, "First in War; First in Peace; and first in the hearts of his countrymen." Also included is a large view of the Capitol and smaller vignettes of sights and scenes in Washington, including: Mount Vernon, Tomb of Washington; interiors of the House of Representatives and Senate; U.S. General Post Office; West Front of the Capitol; U.S. Treasury; Observatory; President's House; Military Asylum; Columbia Armory; War Department; Jackson Monument; Willard Hotel; U.S. Navy Yard; U.S. Arsenal; Matthew Church; City Hall; Trinity Church; Georgetown College; panoramic view of Georgetown; National Hotel; Lunatic Asylum; U.S. Patent Office; Smithsonian Institute; Mills' Statue of Washington; building dedicated to the Fine Arts; the Washington Monument; scene of Gen. Washington during the Revolutionary War; and scene of Lady Liberty sitting between two cherubs.

OCLC 78592919 [1-Huntington Lib.] and two copies at AAS as of August 2023.
(38645)

\$1,750.00



Item No. 34



Item No. 35

35. [Young Democrat]: COME AND JUDGE FOR YOURSELVES. THE ELEGANT HORSE, YOUNG DEMOCRAT, WILL STAND TO COVER MARES THE ENSUING SEASON FROM THE 7TH DAY OF APRIL UNTIL THE 30TH DAY OF JUNE. . . AT CULBERTSON'S MILL. [Fredericktown, Ohio? 1834]. Folio broadside, 15" x 18-1/2." Printed in several bold type faces. Signed in type by Henry Gaddis, Jr., and dated March 12, 1834. Text and illustration surrounded by decorative border. The margins are chipped, intruding once into a portion of the border, but the text is unaffected. Vertical fold. Good+.

The broadside features a large illustration of Young Democrat, led by a well-dressed man wearing a top hat. The broadside advertises that "The elegant Horse, Young Democrat, will stand to cover mares" in June 1834. Details of the assignments are printed. Young Democrat is a "beautiful dapple grey, 4 years old this grass, full 16 hands high, and is well calculated for either Saddle or harness. His sire was the full blooded horse Democrat, and his dam a first rate mare."

The text's references to Culbertson's Mill and Brookfield suggest an Ohio printing, in the Fredericktown area, for this broadside. Fredericktown is in Knox County, in north central Ohio. It was named after Frederick, Maryland, birthplace of the first settler, according to Wikipedia. (39010)

\$500.00