

1. **[Adams, Francis Colburn]: A SCRAP OF HISTORY.** np: n.d.: 1870s?. 5" x 7". 8pp. Original printed wrappers with wrapper title [as issued], stitched. Short closed tear running through fore-edge [no loss]. Else Very Good.

This Civil War narrative is a humorous and sarcastic portrayal of General John Pope's failures at the Second Battle of Manassas. Speaking of "this great general's modesty," the author explains that Pope "introduced a new idea in war, one worthy of being added to the regulations, and that was that every general should be his own trumpeter, as well as keep a number of trumpeters in his employ." The pamphlet consists of excerpts from Francis Colburn Adams' book entitled SIEGE OF WASHINGTON, D.C.: WRITTEN EXPRESSLY FOR LITTLE PEOPLE [1867], pages 55-65.
OCLC 70115539 [1-Newberry].
(28941) \$75.00



Item No. 2

2. **[Adams, John Quincy; Henry Clay; Andrew Jackson]: THE PEDLAR AND HIS PACK OR THE DESPERATE EFFORT; AN OVER BALANCE.** [Philadelphia? 1828]. Broadside, 10.5" x 15.5". Etching hand colored with watercolor. Several chips at blank margins touch upon the border but do not affect text within the border. Else Very Good.

The artwork is usually attributed to Philadelphia printmaker and satirist James Akin. "A satire on the reverse impact of John Binns's anti-Jackson 'coffin handbill' campaign during the presidential race of 1828. Editor-publisher Binns supports on his back a large load of coffins, upon which are figures of Henry Clay [whose nickname was 'Harry'] (left) and incumbent President John Quincy Adams (right).

"Binns: 'I must have an extra dose of Treasury-pap, or down go the Coffins Harry, for I feel faint already.'

"Clay: 'Hold on Jonny Q--for I find that the people are too much for us, and I'm sinking with Jack and his Coffins!'"

"Adams (grasping the presidential chair): 'I'll hang on to the Chair Harry, in spite of Coffin hand-bills Harris's letter Panama mission or the wishes of the People'" [Reilly].

Binns, holding eight coffins on his back, was the Philadelphia publisher who had issued the notorious "coffin handbill," displaying six black coffins and calling Jackson's execution of six Tennessee militia men in 1815 an act of murder. The usual descriptions of this item depict Clay and Adams as stuck in between or on top of the coffins; instead, it appears as if each has pulled himself half out of his own coffin.

Weitenkampf 21. Reilly, American Political Prints 1828-3.
(34551)

\$750.00



Item No. 3

3. **[African-Americana]: THE WHITE SLAVE.** [Philadelphia?]: William Harrison, Dealer in Frames, Chromos, Stereoscopes, Views, Albums, &c. No. 345 South Street, Philadelphia." , [c 1870s?]. Two nearly identical stereoview albumen prints, mounted side-by-side on cardstock. Oblong 7" x 3-1/4." Applied paper title-- "The White Slave" -- and publisher/vendor label on verso. Housed behind glass in a nice wooden contact print frame [not examined out of frame]. Very Good.

In each print, a young African-American man is dressed to the nines in boldly checked and striped pants, frock coat, large top hat, and expensive shoes. A young white boy shines his shoes. The setting indicates dissatisfaction with Emancipation and Republican Reconstruction. Many whites, North and South, experienced Reconstruction, not as an effort to elevate Blacks to first class citizenship; but as a reversal of fortune for whites, diminishing their social and economic status, displaced by upstart African Americans.

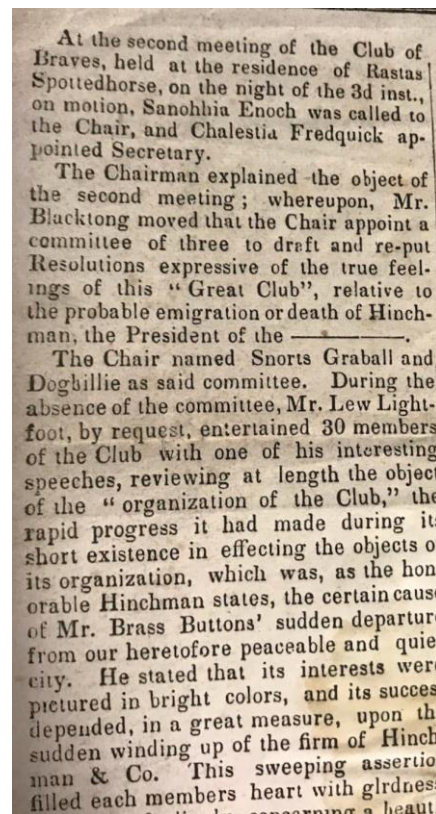
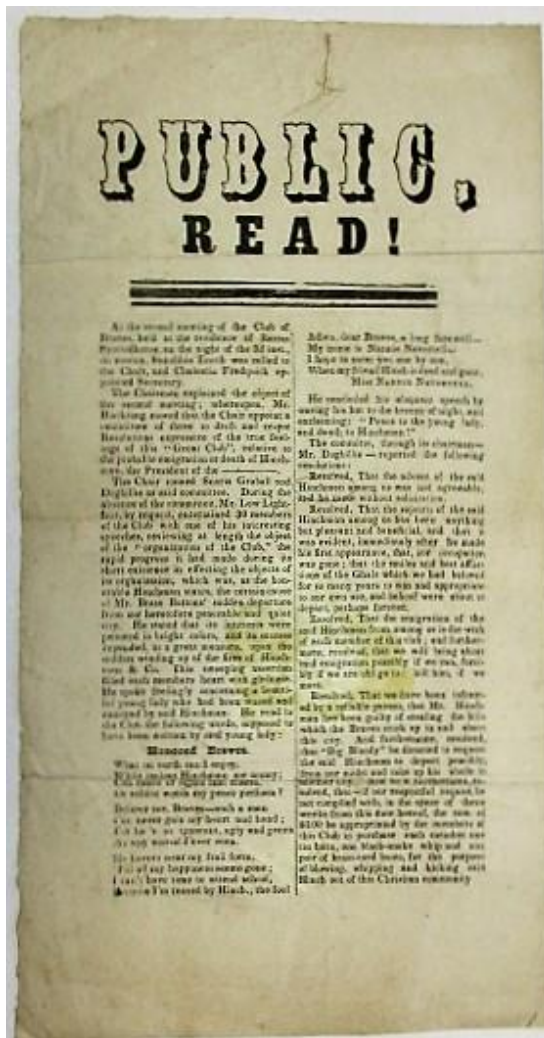
The Library Company describes this rare double print as follows: "Stereograph, possibly published in London, depicting a scene satirizing race relations in America. Shows the dandy standing and with one foot on the boy's shoe shine box in front of a back drop depicted as a wall adorned with broadsides referencing abolition, slavery, and emancipation. The dandy is

attired in striped and checkered pants, a jacket with tails, a ruffled shirt, and top hat. He holds a walking stick under one arm and a cigarette in his other hand. The boy kneels and shines the dandy's shoes with his shining supplies and tools by his box. Broadside includes a "playbill" reading "Adelphi. Tonight The White Slave. Octoroon Farce" and an advertisement for "Fast Clipper. Clyde. For New Orleans." Other posts read "No Slavery. Freedom" and "Great Meeting. Negro Emancipation. Poor Slaves."

The Adelphi, the Library Company points out, was a London theater; hence, the possible attribution to a London source. On the other hand, the hub of the Clyde Steamship Company, founded in 1874, was New York City, equally suggesting the possibility of a New York imprint.

LCP P.2014.29 on line.
(39120)

\$1,500.00



Item No. 4

4. [An Undeciphered Broadside]: PUBLIC, READ! | AT THE SECOND MEETING OF THE CLUB OF BRAVES, HELD AT THE RESIDENCE OF RASTAS SPOTTEDHORSE, ON THE NIGHT OF THE 3D INST., ON MOTION, SANOHHIA ENOCH WAS CALLED TO THE CHAIR, AND CHALESTIA FREDQUICK APPOINTED SECRETARY... [np: @1850s?]. Broadside, printed in two columns beneath caption title. 6-3/8" x 12-3/8". Old folds, closed tear at blank upper margin, lightly spotted at center. Good+.

We locate no reference to this mysterious broadside.
(35044)

5. **Bowdoin College:** CATALOGUE OF THE OFFICERS AND STUDENTS OF BOWDOIN COLLEGE, AND THE MEDICAL SCHOOL OF MAINE: 1860. Brunswick: J.Griffin, 1860. 32pp, frontispiece illustration of the college [a few small spots at left side of illustration], disbound. Lightly age toned, minor edgewear at foot of first two leaves. [bound with] SOPHOMORE SUPPER, BOWDOIN COLLEGE, JULY 27, 1859. 4pp. Caption title [as issued], lightly age toned. [bound with] '60. ORDER OF EXERCISES AT CALCULUS, HIS BURNING. JULY 26, 1859. [4] pp. Printed within border. Tanned. [bound with] THE BOWDOIN CREED. [3], [1 blank] pp. Pages 2-3 printed within ornamental borders. Lightly tanned. Overall, Good+ to Very Good.

Joshua Lawrence Chamberlain, the hero of Gettysburg, is listed as Professor of Rhetoric and Oratory. The Order of Exercises is a spoof, evidently commemorating the Junior Class's completion of the course in Calculus. Several scarce and ephemeral pieces on this College. (26243) \$150.00



6. **[Civil War]: THE FIRST OF MAY 1865 OR GENL MOVING DAY IN RICHMOND VA.** New York: Published by H. & W. Voight. Lith. by Kimmel & Forster, 254 & 256 Canal St., [1865]. Broadside illustration, 8-3/4" x 10"; mounted on 9-3/4" x 12" stiff backing. Short closed tear at top blank margin, lower blank forecorner chipped [corrected with the backing]. Good+.

"From building inscribed, 'To let Apply Lincoln & Co.', Southerners, at whom Negro thumbs his nose, are moving 'C.S.A. Treasury,' etc." [Weitenkampf]. Anticipating the end of the Civil War in Richmond, the cartoon depicts Robert E. Lee collecting swords for placement in a cart drawn by two skeletal dogs, Treasury Secretary Trenholm hauling away worthless Confederate bonds, and a "Sheriff Sale" sign on the building. Bystanders look on. A dog urinates on a box entitled "C.S.A. Treasury. Waster Paper."

Despite the title's date, the cartoon issued before May 1, that date being the artist's prediction of the time of the Confederacy's collapse. The reference to Lincoln & Co. suggests the President was still alive.

Weitenkampf 148 [recording a 1905 reproduction only]. Not in Reilly. OCLC 191119865 [3-Clements, U VA, Williams]. Also located at the Library of Congress, Boston Public Library, Lincoln Financial Foundation Collection.

(37670)

\$1,500.00

7. **[Clemens, Samuel L.]: MARK TWAIN'S (BURLESQUE) AUTOBIOGRAPHY AND FIRST ROMANCE.** New York: Sheldon & Company, [1871]. Original printed and illustrated wrappers with wrapper title [as issued]. 47, [1] pp. Comic illustrations. Lightly spotted. Stitched, spine reinforced, Good+.

The second state of the first edition, with advertisement on the copyright page.
BAL 3326.

(28219)

\$275.00

8. **[Davis, Jefferson]: EXTRA! JEFF DAVIS' ESCAPE!!! NEFARIOUS SCHEME FOR GETTING RID OF THE "DRAWN ELEPHANT." A RASCALLY PLOT EXPOSED. A MISERABLE OLD FARCE PLAYED OUT. THE PLAYERS: ...** [New York: Calvin Blanchard. 26 Ann Street, 1865?]. Broadside, 4-1/2" x 16". A couple of horizontal folds, light spotting, and a little shallow chipping at blank edges. Very Good.

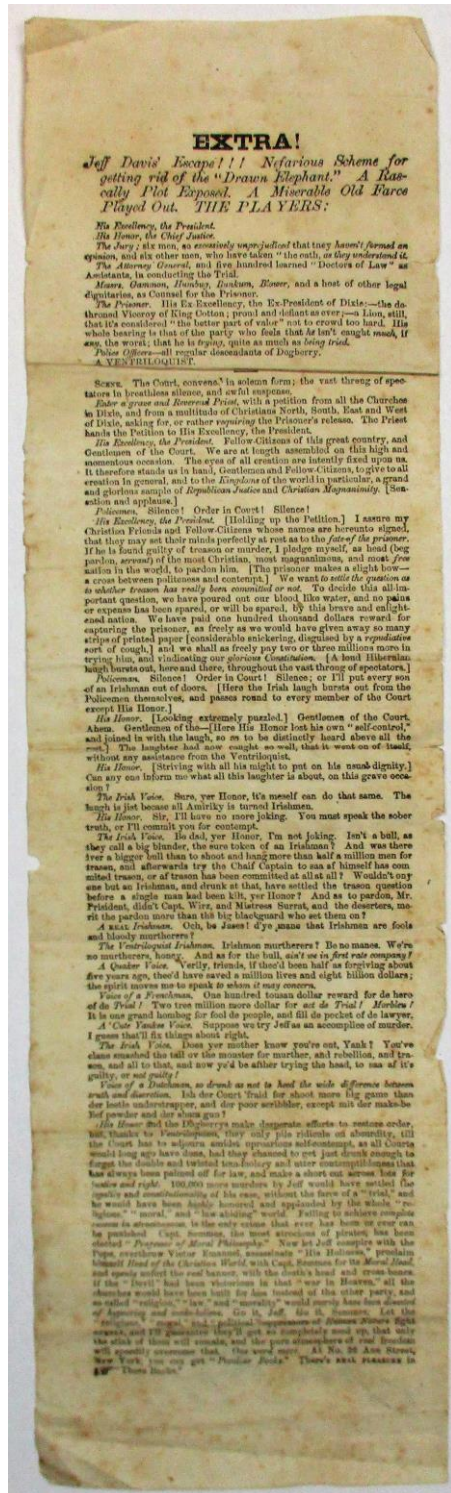
This satiric broadside-- a bitter rejection of leniency for the Confederacy's president-- is a "burlesque trial of Jefferson Davis written in the form of a play" [NYHS entry]. It ends, "At No. 26 Ann Street, New York, you can get 'Peculiar Books.' There's real pleasure in 'those books'." That address was the site of Calvin Blanchard's printing shop. Hence, we, as well as the New York Historical Society, infer that Blanchard is responsible for this imprint.

Davis, "the dethroned Viceroy of King Cotton," is brought to the Bar "proud and defiant as ever," armed with a "petition from all the Churches in Dixie, and from a multitude of Christians North, South, East and West of Dixie, asking for, or rather REQUIRING the Prisoner's release" [italics in original]. The President pledges to pardon Davis "if he is found guilty of treason or murder." A voice asks, "And as to pardon, Mr. President, didn't Capt. Wirz, and Mistress Surratt, and the deserters, merit the pardon more than the big blackguard who set them on?" With participation by "Irishmen," a drunk "Dutchman." and others, the Court adjourns "amidst uproarious self-contempt."

OCLC 60852689 [1- NYHS] as of July 2022. Bangs Auction, Feb. 6, 1877, Lot 411. Not at online sites of NYPL, AAS, Newberry, Library of Congress, Harvard, Yale, U TX, Brown, U IL.

(36133)

\$2,000.00

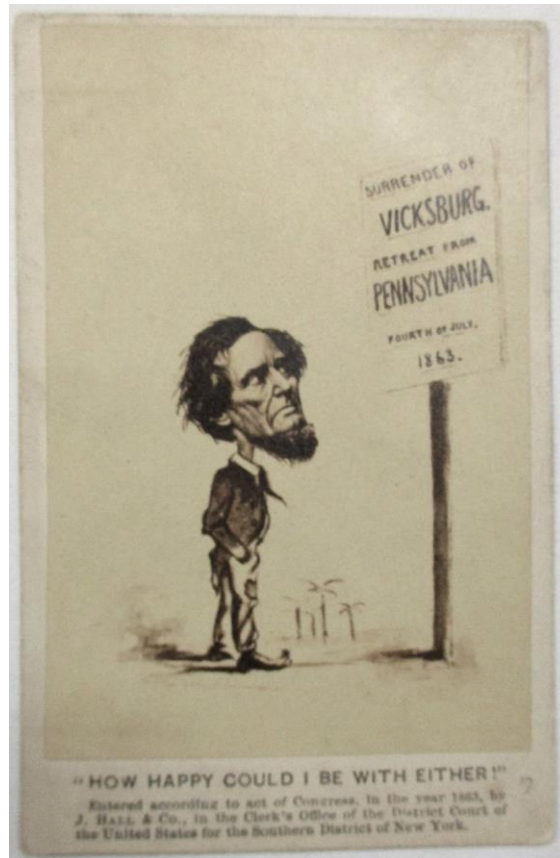


EXTRA!

Jeff Davis' Escape!!! Nefarious Scheme for getting rid of the "Drawn Elephant." A Ras-cally Plot Exposed. A Miserable Old Farce Played Out. THE PLAYERS:

His Excellency, the President.
His Honor, the Chief Justice.
The Jury: six men, so excessively unprejudiced that they haven't formed an opinion, and six other men, who have taken "the oath, as they understand it."
The Attorney General, and five hundred learned "Doctors of Law" as Assistants, in conducting the Trial.
Messrs. Gammon, Hunkey, Bunkum, Bower, and a host of other legal dignitaries, as Counsel for the Prisoner.
The Prisoner. His Excellency, the Ex-President of Dixie:—the da-throned Viceroy of King Cotton; proud and defiant as ever;—a Lion, still, that it's considered "the better part of valor" not to crowd too hard. His whole bearing is that of the party who feels that he isn't caught much, if any, the worst; that he is trying, quite as much as being tried.
Police Officers—all regular descendants of Dogberry.
A VENTRILOQUIST.

SCENE. The Court, convened in solemn form; the vast throng of spectators in breathless silence, and awful suspense.
Enter a grave and Reverend Priest, with a petition from all the Churches in Dixie, and from a multitude of Christians North, South, East and West of Dixie, asking for, or rather *requiring* the Prisoner's release. The Priest hands the Petition to His Excellency, the President.
His Excellency, the President. Fellow-Citizens of this great country, and Gentlemen of the Court. We are at length assembled on this high and momentous occasion. The eyes of all creation are intently fixed upon us. It therefore stands us in hand, Gentlemen and Fellow-Citizens, to give to all creation in general, and to the Kingdoms of the world in particular, a grand and glorious sample of *Republican Justice* and *Christian Magnanimity*. [Sensation and applause.]
Police-men. Silence! Order in Court! Silence!
His Excellency, the President. [Holding up the Petition.] I assure my Christian Friends and Fellow-Citizens whose names are hereunto signed, that they may set their minds perfectly at rest as to the *fate* of the prisoner. If he is found guilty of treason or murder, I pledge myself, as head (beg pardon, *servant*) of the most Christian, most magnanimous, and most free nation in the world, to pardon him. [The prisoner makes a slight bow—a cross between politeness and contempt.] We want to settle the question as to whether treason has really been committed or not. To decide this all-important question, we have poured out our blood like water, and no pains or expense has been spared, or will be spared, by this brave and enlight-



Item No. 9

9. [Davis, Jefferson]: "HOW HAPPY COULD I BE WITH EITHER!" New York: J. Hall & Co., 1863. Carte de visite print of an angry, disappointed Jefferson Davis staring at a printed sign: "Surrender of Vicksburg. Retreat from Pennsylvania. Fourth of July, 1863." 2-1/2" x 4." Imprint on verso. Very Good.

No bibliographical record located, despite diligent search. (39370)

\$450.00



Item No. 10

10. **[Davis, Jefferson]: JEFF'S LAST SKEDADDLE. OFF TO THE LAST DITCH. HOW JEFF IN HIS EXTREMITY PUT HIS NAVEL AFFAIRS AND RAM-PARTS UNDER PETTICOAT PROTECTION.** [St. Louis? 1865]. Lithograph Broadside, oblong 14" x 20." Signed in facsimile at lower right by St. Louis artisans, 'T. Welcker,' and at lower left, 'A. McLean. lith.' Light blank margin toning, one spot. Very Good.

It was rumored that, when Jefferson Davis was captured at War's end, he had disguised himself in a woman's dress. That this was not so did not discourage anyone from telling the story. "Davis in female garb, with bucket, pursued by Union cavalrymen. Near tent Mrs. Davis, in petticoat and crinoline, says, 'Please Gentlemen dont disturb the Privacy of Ladies before they have time to dress.' Soldier answers, 'All right Madam we can't wait till you have on your Dud's'." [Weitenkampf]. See the article on this lithograph at the online site of the National Museum of American History.

Such depictions were of course intended to humiliate Davis and the Confederate cause; the amusing sexual references in the title probably accomplished that purpose. Weitenkampf 150. OCLC records five locations of this scarce item [Clements, AAS, DLC, Duke, Detroit Pub. Lib.] as of December 2022. Not in Reilly.

(37127)

\$2,000.00



Item No. 11

11. **[Davis, Jefferson]: THE LAST OF THE CHEVALIERS. (END OF THE PLAY)** JEFF: "I THOUGHT YOUR GOVERNMENT WAS MORE MAGNANIMOUS THAN TO HUNT DOWN WOMEN AND CHILDREN." Boston: L. Prang & Co., [1865]. Lithograph print, 2-3/8" x 3-15/16." Jefferson Davis in a woman's long dress, with shawl and cape, holding a knife in his upraised right hand. A hand points a revolver at Davis's head. Davis wears boots, with spurs. "Entered according to act of Congress in the year 1865 by L. Prang & Co. in the Clerk's Office of the District Court of Mass." Very Good.

It was rumored that, when Jefferson Davis was captured at War's end, he had disguised himself in a woman's dress. That this was not so did not discourage anyone from telling the story.

OCLC 818362958 [1- MA Hist. Soc.] as of July 2022. Not in Weitenkampf, Reilly. The International Center of Photography and MS State U own the print.

(38569)

\$500.00

12. **Delpho, Th. Horatius [pseud.]: THE KING AND HIS CABINET. A REMARKABLY SHORT ATTIC COMEDY. IN TWO ACTS.** [New York? 1849?]. Original printed wrappers, stitched. 23, [1 blank] pp. Near Fine.

A satire on Charles King's inauguration as President of Columbia College in 1849. "The only one of Delpho's Comedies which is now extant, and that has never before been published in America." King Charles is described here as "The regal instrument of foul doings."

Not in Sabin. OCLC 261955088 [2- Columbia, UCSB] as of February 2024.

(29000)

\$150.00

13. **[Election of 1840] Boneyshanks [pseud]: THE NEW ERA WHIG TRAP SPRUNG.** New York and Washington: Printed & Published by H.R. Robinson 52 Courtland St. Y.N. [sic] & Penns Avenue Washington D.C., [1840]. Broadside lithograph, 12-1/2" x 15-3/4". Signed 'Boneyshanks' in the lower left corner. A rare lithograph brilliantly and humorously portraying the Democrats' and Van Buren's predicament in the 1840 presidential election. Toned lightly in a uniform block. The back of the cartoon has tape located in the top two corners. A short closed tear at the bottom. The ink is very bold and has a humorous design. Very Good.



Item No. 13

"Democratic efforts to reelect Martin Van Buren are portrayed as hopeless in the face of broad popular support for Whig candidate William Henry Harrison. Here one of Harrison's campaign emblems, a log cabin, is a trap imprisoning the incumbent. The cabin's timbers are labeled with names of twenty states and its roof with 'Maine.' Its chimney is a cider barrel (another Harrison campaign symbol) on which sits an eagle. Jackson tries to lift the cabin with a 'Hickory' lever braced against a cotton bale 'New-Orleans.' This refers to the Democratic attempts to exploit the personal popularity of the 'hero of New Orleans' in the western United States. To Jackson's frustration the cabin is wedged tightly against an embankment of 'Clay'-- Henry Clay being the Whigs' drawing card for the West.

Van Buren, pointing to the mound of 'Clay,' says, 'Why General it is of no use trying, there is no hope in the North and East and don't you see the West end is all chinked up with Clay, except one small corner where Benton sits . . . while Calhoun has nullified himself and me at the South. I have made up my mind to go to Kinderhook as soon as I get specie enough in the Sub Treasury to pay me my salary and would advise you to go to the Deserts of Arabia.'

"Jackson admonishes him, 'Why Matty my boy! What have you been about to let those d---d British Whigs get you in such a fix.'

"The print is signed 'Boneyshanks,' more than likely a pseudonym for Napoleon Sarony. The lithographer employs the distinctive broad crayon work found in signed Sarony work..." [Reilly].

Reilly 1840-43. Weitenkampf 67. OCLC 299944907 [2- AAS, Lib. Congress] as of December 2022.

(38859)

\$2,750.00



Item No. 14

14. **[Election of 1864]: THE WAR CANDIDATE ON A PEACE PLATFORM.** New York: For Sale by the AMERICAN NEWS COMPANY, (Agents for the Publishers.) 121 Nassau St., [1864]. Oblong broadside, 8" x 9-3/8." Couple of light fox spots, not affecting illustration. Very Good.

The broadside mocks the dissonance in the Democrats' 1864 presidential campaign. Candidate McClellan's acceptance speech supported a continued War Effort; but his Party's platform called for an end to the War.

McClellan, sitting backward on a jackass, says, "I am happy to say that -- the record of my public life was kept in view". The jackass, however, facing the other direction, says, quoting from the Chicago Platform, "An immediate cessation of hostilities."

Weitenkampf 145. Not in Reilly. OCLC 57744783 [2- Boston Ath., NYHS], 1136561593 [1-AAS] as of April 2022.

(37644)

\$950.00



Item No. 15

15. **[Free Soil Party]: MARRIAGE OF THE FREE SOIL AND LIBERTY PARTIES.** New York: Peter Smith [i.e., Nathaniel Currier], 1848. Lithograph on wove paper, folio broadside. 12-3/4" x 19." A few fox spots, Very Good.

"A comic portrayal of the alliance between Free Soil Democrats and Whigs and the more extremist abolitionist Liberty Party interests during the election campaign of 1848. The factions joined to form the Free Soil party and nominated a presidential candidate in a convention at Buffalo in August" [Reilly].

Our broadside illustrates this critical political alliance, which within a few years would blossom into the Republican Party, in mocking fashion. Using the contemporary racist trope equating abolition with miscegenation, it depicts an interracial marriage between Free Soil

candidate Van Buren and a crudely dressed, uneducated black woman whom Weitenkamp describes as "a fat Negress."

"That union is lampooned here as the wedding of Free Soil presidential candidate Martin Van Buren (center left) and a ragged black woman (center right). Van Buren ally Benjamin F. Butler presides over the 'marriage.' Van Buren, reluctant to embrace the aged bride, is shoved forward by antislavery editor Horace Greeley (left), who says, 'Go, Matty, and kiss the bride. That is an indispensable part of the ceremony.' Van Buren's son John (far left, here called 'John Van Barnburner') also urges him on, 'Walk up, dad. You can hold your breath till the ceremony is over, and after that you can do what you please.' Van Buren says, 'I find that politics, as well as poverty, make one acquainted with strange bedfellows.' In contrast, the woman beckons with open arms, 'Come here, my flower. You is a great stranger, and I want to get acquainted wid you.' A black man behind her says of Van Buren, 'I nebber hab berry good pinion ob the gemman; but if he ax pardon for all he hab done and said agin us, I will shake hands wid de gemman.' A black woman (further right) remarks, 'Mercy on me! How bashful he is!' Butler, with arms raised and book in one hand, intones, 'Who giveth this man to be married to this woman?' " [Reilly.]

Reilly 1848-52. Gale 4359. Weitenkamp 90. OCLC 981401226 [1- DLC] as of October 2022. Not at the online sites of Boston Athenaeum, NYPL, Huntington, AAS, Library Company.

(38869)

\$4,000.00



Item No. 16

16. [Grant, Ulysses S.] [Election of 1868]: THE GREAT AMERICAN TANNER. New York: Currier & Ives, [1868]. Lithograph illustrated broadside by Currier & Ives, oblong 11"

x 15-1/2". Matted. Light dusting, Near Fine. Cartoon characters identified by name; in lower right corner, "on Stone by Cameron." John Cameron was a talented artist employed at Currier & Ives. In lower left corner, "Thos. Worth. Sketch." Worth designed many cartoon broadsides for Currier & Ives.

"An election-year cartoon invoking both Grant's humble beginnings as a tanner and his successful Civil War military career... Popular New York governor John Thompson Hoffman, dressed as an Indian, the 'Great Sachem of Tammany,' presents Democratic candidates Horatio Seymour and Francis P. Blair, Jr., to Grant. He addresses Grant, 'Here General is a couple more hides to be tanned when will they be done?' Grant smokes a cigar and wears the leather apron of a tanner, rolled-up sleeves exposing his muscular arms. He replies, 'Well I'll finish them off early in November.'

"At right corner former Confederate generals Robert E. Lee, Simon Bolivar Buckner, and John C. Pemberton hold their rumps and hop about in pain. They announce, 'This is to Certify, that we have had our hides tanned and that the work was by him thoroughly done?...' [Reilly] AAS's entry asserts, "Issued well before 1868 election."

Reilly 1868-11. Weitenkamp 159. OCLC 191119896 [1- Villanova], 1136555720 [1- AAS] as of February 2023.

(36501)

\$2,500.00



Item No. 17

17. [Jackson, Andrew] Robinson, H.R.: UNCLE SAM SICK WITH LA GRIPPE. New York: H.R. Robinson, [1837]. Oblong 13-1/2" x 21". Light dusting, a couple of closed tears and shallow extremity chips to blank margins. Else Very Good.

The Library of Congress entry: "A satire attributing the dire fiscal straits of the nation to Andrew Jackson's banking policies, with specific reference to recent bank failures in New Orleans, New York, and Philadelphia. The artist blames the 1837 panic on Jackson's and later Van Buren's efforts to limit currency and emphasize specie (or coinage) as the circulating

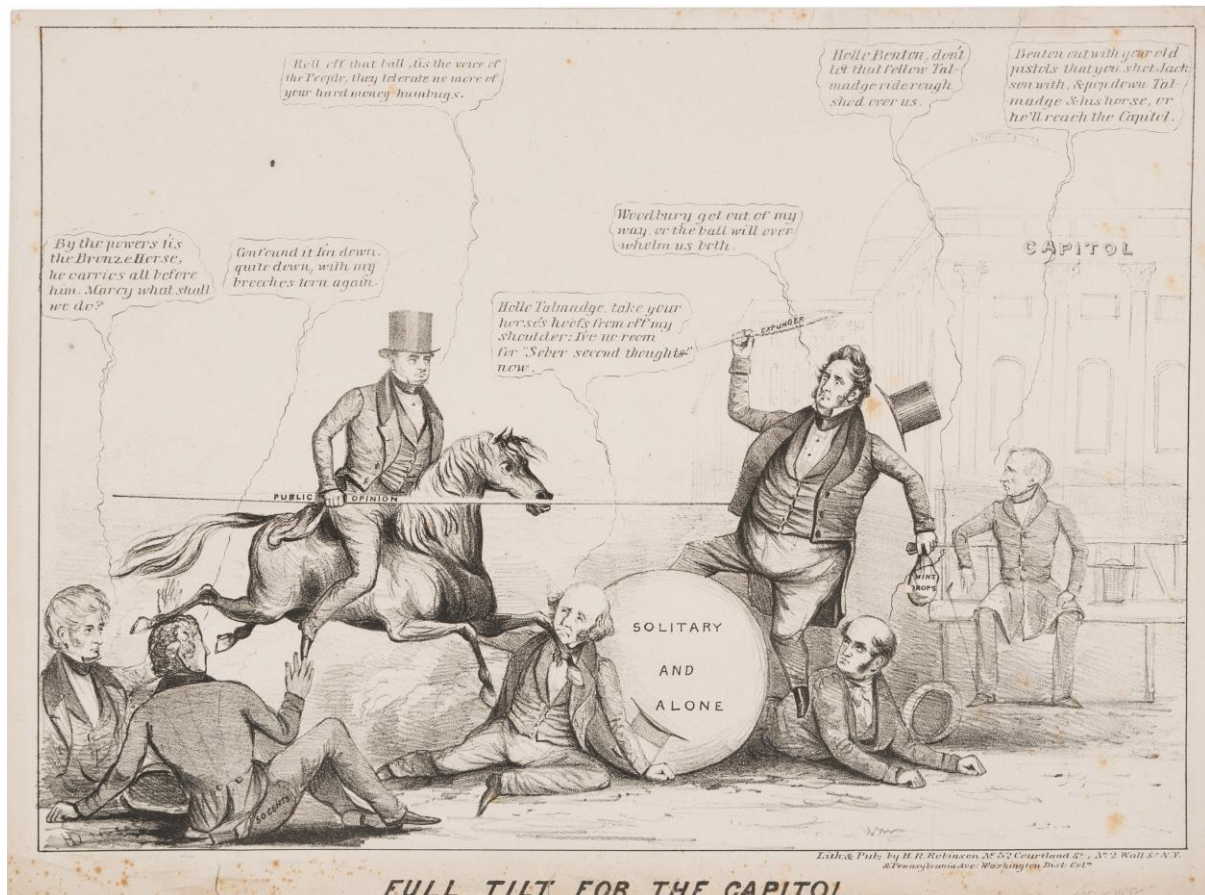
medium in the American economy. Missouri senator Thomas Hart Benton's role as an ally of the administration and champion of coinage (in the cartoonist's parlance 'mint drops') is also attacked. In an eighteenth-century sickroom scene Uncle Sam, wearing a liberty cap, a stars-and-stripes dressing gown, and moccasins, slumps in a chair. In his hand is a paper reading 'Failures...' Nicholas Biddle arrives, with a trunk of 'Post Notes' and 'Bonds,' and is greeted by Brother Jonathan. Jonathan: 'Oh Docr. Biddle I'm so glad you're come. Uncle Sam's in a darned bad way.' Biddle: 'I'll try what I can do & I've sent to Dr. John Bull for his assistance.'

"The print is dated 1834 by Weitenkampf, but it must have appeared after Van Buren's victory in the 1836 presidential election, given Uncle Sam's remark, 'You are to nurse me now Aunt Matty.' Nancy Davison's date of 1837 is more credible. Most likely it was issued during the spring of that year, after the collapse of the cotton market and several banks in New Orleans and the subsequent failure of many New York banks in March. In April Nicholas Biddle's Pennsylvania state bank came to the aid of the ailing banking community by buying up considerable numbers of bonds and notes."

Weitenkampf 36. Library of Congress Call No. PC/US - 1837.C619, no. 7 (B size) [P&P]. AAS Polit. Cart. U58. Not in Reilly. Not located on OCLC as of January 2024.

(36059)

\$2,500.00



Item No. 18

18. **[Jacksonian Money Policies]: FULL TILT FOR THE CAPITOL.** New York: Lith. & Pub. by H.R. Robinson, [1840]. Oblong broadside, 17-1/8" x 12-3/4." Mounted to a board. A few light fox spots, a couple of short closed tears laid down without loss. Blank verso with three mounting remnants and the ghost of a contemporary, macabre political broadside. Very Good. Signed 'H.D.' [Henry Dacre?] in lower left.

President Van Buren is trampled by a horse because of his hard-money policies. His vanquisher, Senator Nathaniel Tallmadge, left Van Buren's Democratic Party to join the Whigs. Other figures include (left to right) Amos Kendall, William Marcy, Thomas Hart Benton, Levi Woodbury, and Francis Preston Blair.

"The artist envisions public repudiation of Democratic hard-money policies, and the triumph of administration opponent Nathaniel P. Tallmadge, a conservative Democrat.

"Tallmadge, on horseback and armed with a lance 'public opinion,' rides over a fallen Van Buren, saying, 'Roll off that ball, tis the voice of the People, they tolerate no more of your hard money humbugs.' Van Buren protests, ' . . . take your horse's hoofs from off my shoulder; I've no room for 'Sober second thoughts' now.' He leans against a large ball marked 'Solitary and Alone,' which rolls over Missouri Senator Thomas Hart Benton and Treasury Secretary Levi Woodbury.

"Benton, who wields a quill 'Expunger' and holds 'Mint Drops,' exclaims, Woodbury get out of my way, or the ball will overwhelm us both. 'Mint drops' was a colloquialism for gold coins, and refers to Benton's advocacy of a higher ratio of gold to silver in circulation.

"Editor Francis Preston Blair (seated on a bench at right) says, 'Benton out with your old pistols that you shot Jackson with, & pop down Tallmadge & his horse, or he'll reach the Capitol.' Behind him appear the faint outlines of the Capitol.

"At left former postmaster general Amos Kendall and former New York governor William L. Marcy sit on the ground. Kendall asks, 'By the powers tis the Bronze Horse, he carries all before him. Marcy what shall we do?' Marcy complains, 'Confound it I'm down, quite down, with my britches torn again.' Marcy's trousers are mended with a '50 cents' patch.

"The print probably appeared during the 1840 presidential campaign, when Tallmadge used his formidable influence in New York State in support of Harrison. It is also possible that it appeared during one of his own bids for reelection in 1838 or 1840. Comparison with other 1840 prints by 'HD' supports the later date." [Reilly]

Reilly 1840-38. Weitenkampf 66-67. OCLC 299944879 [2- DLC, Trinity], 752795961 [1-AAS] as of December 2023.

(38956)

\$2,500.00



Item No. 19

19. **[Magee, John L.]: THE CHAMPION OF DESPOTISM.** [New York: 1851 or 1852]. Uncolored lithograph broadside, drawn by Magee. 8-1/2" x 10-3/4". Near Fine copy of a rare item.

"A satire critical of New York Courier & Enquirer editor James Watson Webb for his journalistic assaults on exiled Hungarian revolutionary leader Louis Kossuth. Weitenkampf dates the cartoon 1852, but it may have appeared as early as December 1851, when Kossuth landed in New York for a much-publicized visit to seek American diplomatic and financial support for Hungary" [Reilly]. Although most Americans sympathized with Kossuth's struggle for liberty, Webb did not approve of Kossuth's "attempts to embroil the United States in the European conflict" [id.].

As a top-hatted Kossuth strides down the street, a copy of Webb's newspaper [with headline 'Kossuth'] protruding from his back pocket, people remark unfavorably "on the man what wrote all that Stuf agin the Hungarians." Magee, the artist and lithographer, worked in New York City during this period, with an office at 34 Mott Street, where he produced this scarce lithograph.

Reilly 52-2. Weitenkampf page 112. OCLC 299946275 [2- AAS, Lib. Cong.] as of January 2024.

(33564)

\$750.00

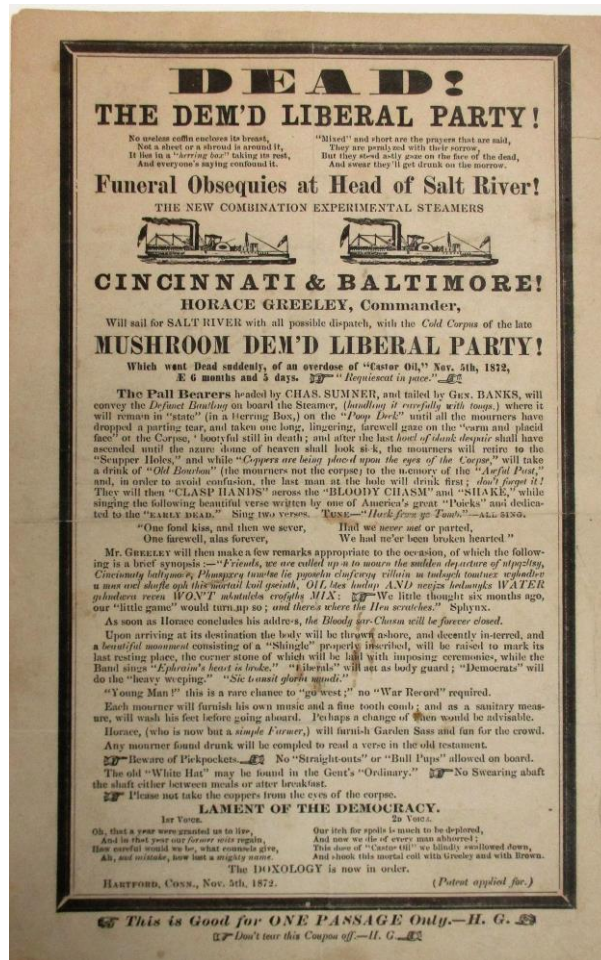


Item No. 20

20. **[Nast, Thomas]: ALBUMEN PHOTOGRAPH OF NAST'S CARICATURE OF HORACE GREELEY, EDITOR OF THE NEW YORK TRIBUNE AND ERRATIC**

POLITICAL GADFLY. New York: E. & H.T. Anthony, [1866]. Carte de Visite, 2" x 3-1/4." Albumen photograph of Nast's illustration of Horace Greeley, on original card mount with publisher's backmarks. Nast's facsimile signature is at the lower left corner. Next to Greeley is an issue of his NY Tribune, transformed into a black face. Very Good.

Nast's illustration originally appeared as an engraving in the Harper's issue of 14 April 1866. During the 1860s Greeley supported equal rights for freedmen.
(39619) \$500.00



Item No. 21

21. [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! Hartford: 1872. Broadside, 6" x 9-1/2," text surrounded by mourning border. A few spots, Very Good. Illustrations of two steamers. At the bottom: "This is Good for ONE PASSAGE Only. - H.G." Dated at Hartford, November 5, 1872.

"Salt River" is 19th century American slang: a losing candidate for office was taking a trip "up Salt River." Tickets for passage "up Salt River" were frequently printed to mock supporters of losing candidates. This humorous, scarce broadside taunts Horace Greeley and other defectors from the Republican Party, for their support of Greeley in 1872. "On the overwhelming defeat of the Liberal Republican Party and its candidate, Horace Greeley, in

the presidential election of 1872. Greeley had been nominated at a Liberal Republican convention at Cincinnati in May and at the Democratic National Convention at Baltimore in July, 1872" [AAS description].

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

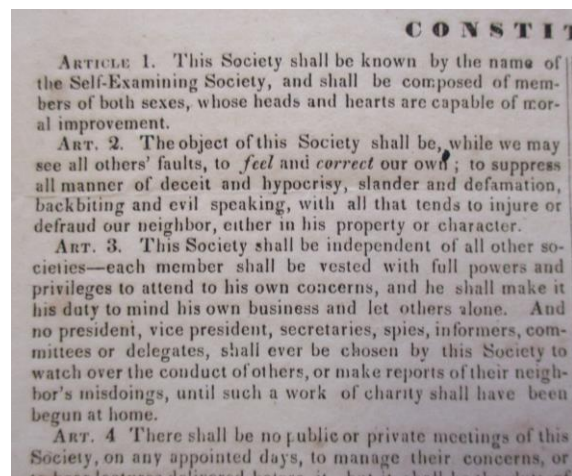
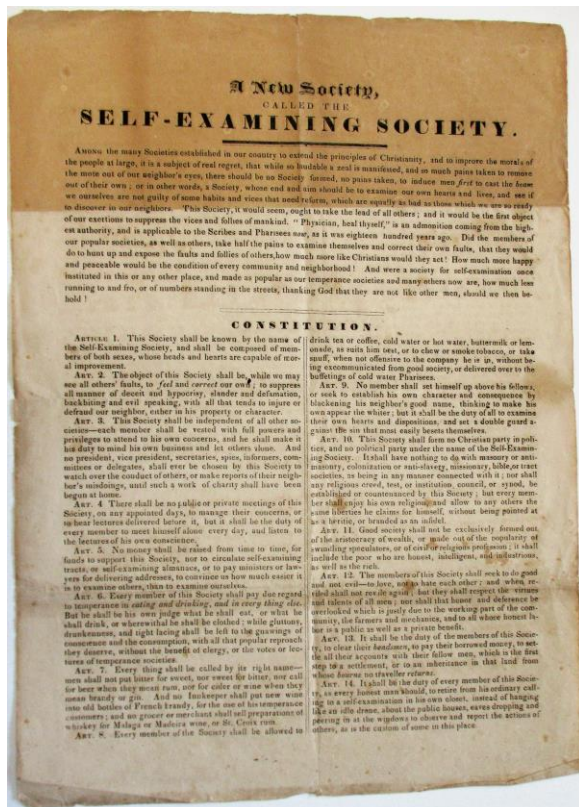
22. **Self-Examining Society: A NEW SOCIETY, CALLED THE SELF-EXAMINING SOCIETY.** New York: H. Cassidy, Printer, 7 Wall Street, [1835]. Broadside, 7 1/2" x 9". Upper portion toned, old folds, lightly foxed. Good+.

This humorous broadside, a spoof on the plethora of reform societies created in the 1830's, was printed in several locales, all rare. OCLC does not record a New York City printing. "Among the many Societies established in our country to extend the principles of Christianity and to improve the morals of the people at large, it is a subject of real regret, that while so laudable a zeal is manifested, and so much pains taken to remove the mote out of our neighbours' eyes, there should be no society formed, no pains taken to induce men first to cast the beam out of their own."

The Constitution, with twelve Articles, is printed, one of which prohibits the use of funds to "pay to Ministers or Lawyers for delivering addresses, to convince us how much easier it is to examine others, than it is to examine ourselves."

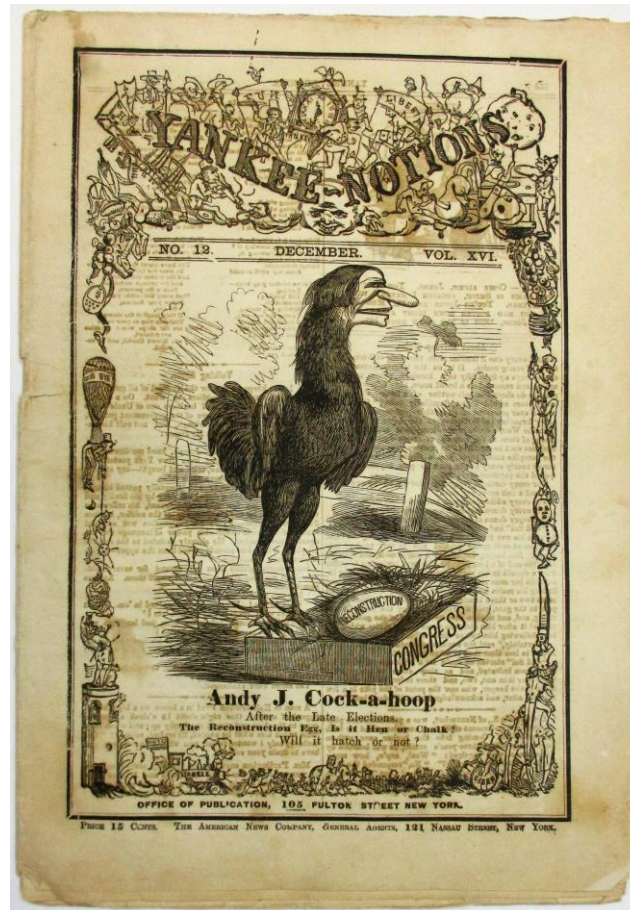
This imprint not located on OCLC as of August 2021. Not at online site of AAS, which owns a different imprint under this title. Not in American Imprints or Sabin.

(37765) \$450.00



Item No. 22

23. [Strong, Thomas W.; John McLenan]: YANKEE NOTIONS. NO. 12. DECEMBER. VOL. XVI. ANDY J. COCK-A-HOOP AFTER THE LATE ELECTIONS. THE RECONSTRUCTION EGG, IS IT HEN OR CHALK? WILL IT HATCH OR NOT? New York: American News Company, [1867]. Pages [353]-384. 4to. Illustrated title page, more than two dozen illustrations, including one double page illustration. Untrimmed, light wear, Very Good.



Item No. 23

"The not so highly regarded but longest running humor periodical of its time" [Lomazow]. Strong was its editor; the talented illustrator John McLenan contributed the humorous woodcuts. Although the cartoons cover the range of human experience, the emphasis in this issue is political: a sardonic treatment of Reconstruction, newly-created rights of the freedmen, and the push for woman suffrage.

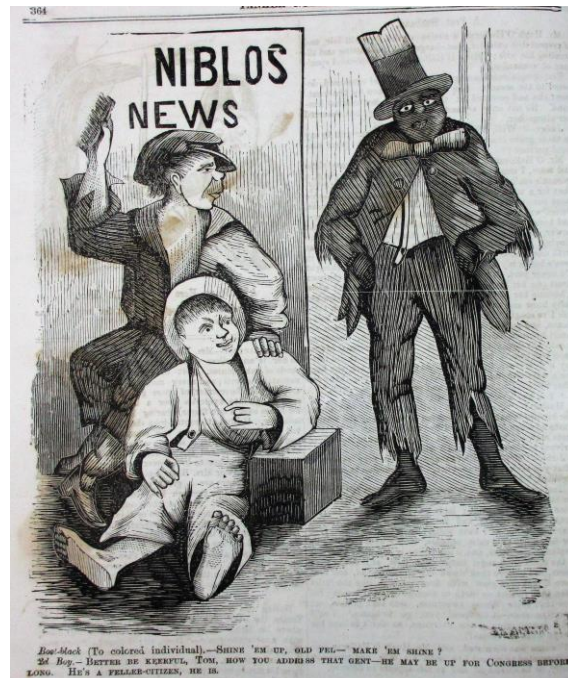
One cartoon depicts two lower-class white men who warn one another to take care in addressing an approaching Black man. "Better be keerful, Tom, how you address that gent-- he may be up for Congress before long. He's a feller-citizen, he is." The rear cover depicts Thaddeus Stevens and Wendell Phillips running towards a fire that had erupted because of "Colored Men & Women's Rights," "Female Suffrage," "Red Hot Freedom," and "Confiscation." They drag the Constitution along with a worried black man in tow. A large, double page illustration is captioned, "Uncle Sam's Vision of the Millenium in Politics." New York Copperhead Fernando Wood, Robert E. Lee, Ben Butler, Thaddeus Stevens, P.G.T. Beauregard, Horace Greeley, P.T. Barnum, Henry Raymond, Andrew Johnson, Secretaries

Stanton and Welles, Generals Sheridan and Grant, Charles Sumner, Jefferson Davis and others are humorously portrayed.

Lomazow 593.

(36065)

\$350.00



Item No. 23

24. **Tartan:** PHILADELPHIA MALIGNANTS. TYPOGRAPHED. "CAN SUCH THINGS BE?" BY TARTAN. Philadelphia: Weir & Co. 34 South Third Street, 1863. Original printed glossy front wrapper. Loose leaves. Clean text. Good+.

A satirical pamphlet, in Biblical style, on the idiocy of Southerners and their sympathizers in dissolving the Union and initiating Civil War. The nation of the "Yan Kees waxed great... the whole nation was puffed up." But it became divided "between the Idlers and the Workers." The former "loved swift horses and strong drink." The latter were industrious and hard-working. As time went on, the Idlers "seized some of the strongholds of the nation, and gathered a great army against the chief city." Among the satirized are Quakers ["Broadbrims"], James Buchanan ["James the Faithless"], General McClellan ["he did loiter and halt ever"].

Sabin 94400.

(33971)

\$150.00



Item No. 25

25. **[Tijuana Bible]: STELLA CLINKER IN 'TOO WEAK'.** [np: @1930s]. Oblong 16mo, original printed and illustrated wrappers, 8pp. Near Fine.

Stella is presented here engaged in graphically illustrated indiscreet behaviors with her dentist.

Tijuana Bibles "were produced by a shadowy criminal underground in the 1930s. Very little hard information is available about how the Bibles were created, where they were manufactured, and how they were distributed. One certain fact, confirmed by numerous anecdotes, is that these comic books were for many young men their first peek into the forbidden world of erotic intimacy" [Adelman]. They were crudely printed and illustrated porn tract-comic books. The skimpy stories featured contemporary movie, sports, folk, political and cartoon characters in absurdly hyperbolic sexual relations. Why they're called Tijuana Bibles is a matter of speculation; 'Tijuana' was typically associated with iniquity and as an outlet for behavior considered impermissible elsewhere. Properly considered the ancestor of America's underground comics, Tijuana Bibles declined in popularity in the 1960's as mainstream publications like Playboy would satisfy readers' prurient interests.

Adelman, Tijuana Bibles. *Art and Wit in America's Forbidden Funnies. 1930s-1950s.* [1997].

(33600)

\$80.00

26. **[Tijuana Bible]: UNTITLED TIJUANA BIBLE, WITH ILLUSTRATED WRAPPERS.** [np: @1930s]. Oblong 16mo, original illustrated wrappers, 8pp. Near Fine.

A common theme for these Bibles: respectable married man tells a young woman he wants to "buy a little of your kiester if we could get it over before my wife comes back from the store." The activities progress in graphic detail.

Tijuana Bibles "were produced by a shadowy criminal underground in the 1930s. Very little hard information is available about how the Bibles were created, where they were manufactured, and how they were distributed. One certain fact, confirmed by numerous anecdotes, is that these comic books were for many young men their first peek into the forbidden world of erotic intimacy" [Adelman]. They were crudely printed and illustrated porn tract-comic books. The skimpy stories featured contemporary movie, sports, folk, political and cartoon characters in absurdly hyperbolic sexual relations. Why they're called Tijuana Bibles is a matter of speculation; 'Tijuana' was typically associated with iniquity and as an outlet for behavior considered impermissible elsewhere. Properly considered the ancestor of America's underground comics, Tijuana Bibles declined in popularity in the 1960's as mainstream publications like Playboy would satisfy readers' prurient interests. Adelman, Tijuana Bibles. Art and Wit in America's Forbidden Funnies. 1930s-1950s. [1997]. (33601) \$60.00



Item No. 26

27. **[Weaver, William L.? Stephen Tilden? Ebenezer Tilden?]: WINDHAM BULL-FROG SONG.** Willimantic [CT]: Printed at the Journal Office, [1840? 1850s?]. Broadside, 10.5" x 17.5". Text and illustrations printed within an ornamental border. Beneath caption title are woodcut illustrations of two frogs seated on rocks, followed by a historical "Introduction," and the words to the song in three columns. A few small fox spots, Very Good.

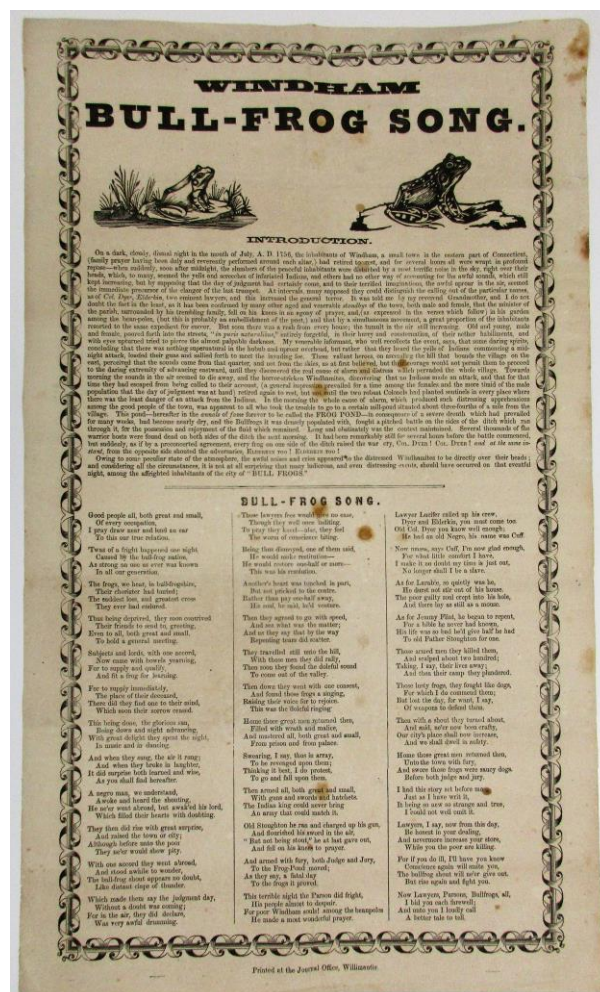
The Introduction describes a dark dismal night in July of 1756. The inhabitants of Windham were awakened by a loud noise which seemed to be yells of "infuriated Indians." They also thought they heard the names of Col. Dyer and Elderkin shouted out, "two eminent lawyers, and this increased their general terror." Several townspeople thought something supernatural was happening; they dropped to their knees to pray, while some braver individuals took guns and went to face the attacking foes. By morning the noises had died down. Finding no Indians, the brave men headed home.

It was later discovered that the mill-pond outside the village had become nearly dry, causing the large number of bullfrogs to fight "a pitched battle on the sides of the ditch" for what little water remained. This was the great battle that had caused the frightening noises which the townspeople mistook for Indians. The melee resulted in the death of "several thousand" frogs. "Now Lawyers, Parsons, Bullfrogs, all/ I bid you each farewell;/ And unto you I loudly call/ A better tale to tell."

OCLC records several different printings of this broadside poem. Brown University suggests an 1840 publication date and attributes authorship to one William L. Weaver [1816-1867]; the New York Public Library weighs in with a suggested publication date of the 1850s and an attribution to Stephen and Ebenezer Tilden. OCLC 22989345 [1- Brown], 44404878 [1- NYPL] as of June 2023. Other printings, also issued.

(35658)

\$750.00



Item No. 27

28. [Welles, Gideon]: THE BLOCKADE ON THE 'CONNECTICUT PLAN.' RESPECTFULLY DEDICATED TO THE SECRETARY OF THE NAVY. New York: Currier & Ives, 152 Nassau St., 1862. Broadside uncolored Lithograph, 11" x 16-1/4." Light margin foxing, Very Good plus.

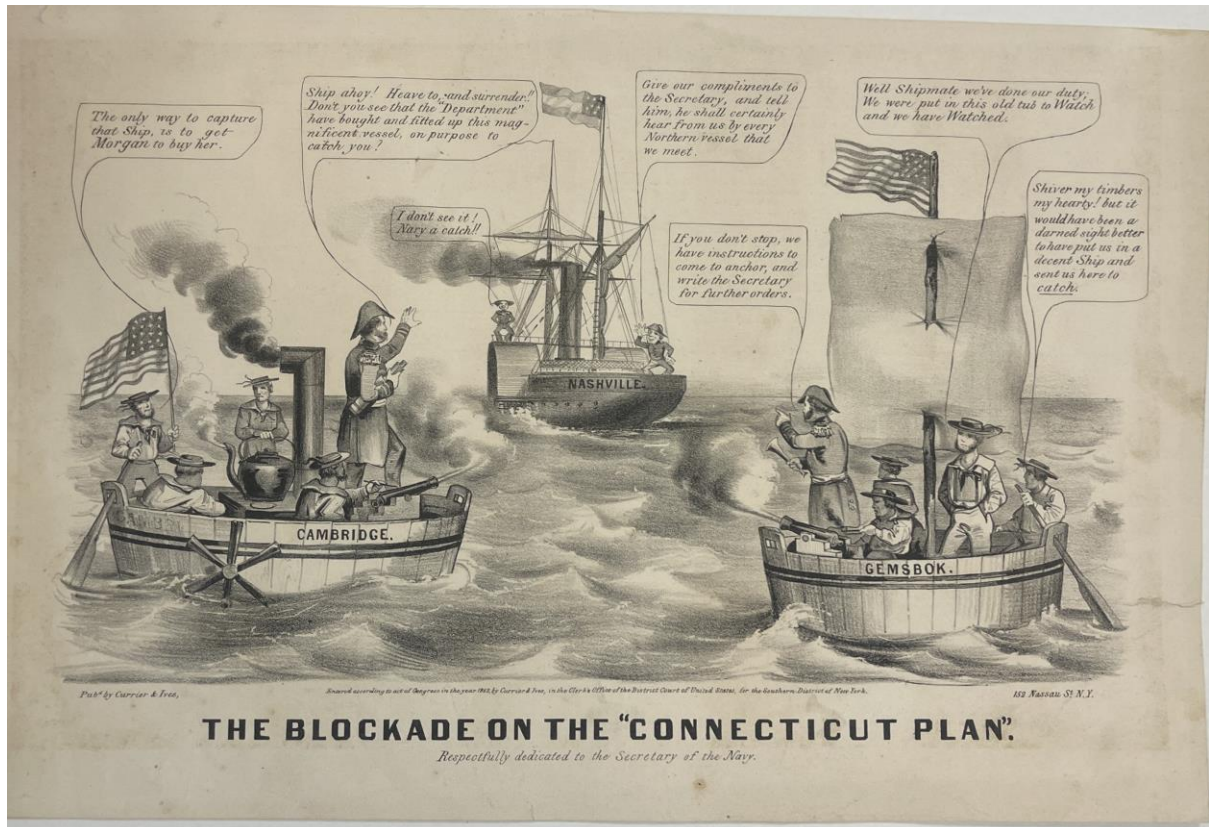
"The artist ridicules the government's early efforts to overhaul and augment a somewhat outdated Union fleet in order to blockade Southern ports and effectively defend against Confederate privateers and blockade runners. Navy Secretary Gideon Welles of Connecticut is disparaged as two Union vessels- - essentially wooden washtubs armed with small cannons- - try to block the path of a sleek Confederate steamer, the Nashville."

The dialogue and cartooned characters express the satiric and humorous critiques common to the Currier broadsides of this period.

Reilly 1862-9. Weitenkampf 134. OCLC 84559518 [1- Hagley], 191119761 [2- Peabody Essex, Clements] as of November 2023.

(39649)

\$1,750.00



Item No. 28

29. [White, Richard Grant]: THE CHRONICLES OF GOTHAM. BOOK FIRST. New York and London: 1871. 12mo, original printed orange wrappers [light wear]. 43, [blank], [6] adv. pp. Very Good.

[offered with] ...BOOK SECOND. 1872. 12mo, original printed orange wrappers [darkened, private bookplate]. pp [45]-87 [as issued]. Very Good.

A satire on New York in biblical language, in the style of White's New Gospel of Peace published in the previous decade. Thinly disguised references to Ulysses Grant, Fernando Wood, Boss Tweed, and other emblems of municipal corruption abound. White was a brilliant man of letters, Shakespeare scholar, and father of Stanford White.

FIRST EDITION. II Wright 2707.

(9334)

\$175.00

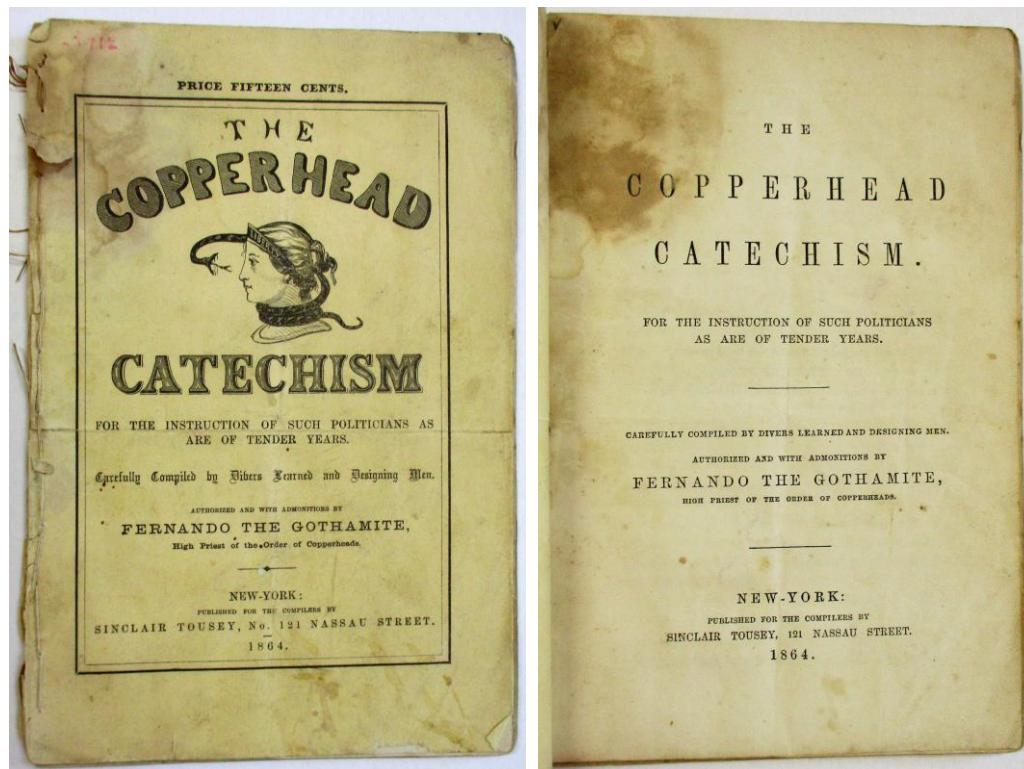
30. **[Wilson, Montgomery]: THE COPPERHEAD CATECHISM FOR THE INSTRUCTION OF SUCH POLITICIANS AS ARE OF TENDER YEARS. CAREFULLY COMPILED BY DIVERS LEARNED AND DESIGNING MEN. AUTHORIZED AND WITH ADMONITIONS BY FERNANDO THE GOTHAMITE, HIGH PRIEST OF THE ORDER OF COPPERHEADS.** New York: Sinclair Tousey, 1864. Original printed and illustrated wrappers. Stitched. [2], [ix]-30 pp [as issued]. Spine eroded and wrappers with some wear. Some prominent spotting, Good or so.

Eberstadt attributes authorship to Wilson. "Copyrighted and, perhaps, written by Montgomery Wilson." Sabin. "Fernando the Gothamite" is Fernando Wood, New York's Copperhead-Secessionist Mayor and the especial target of the author's barbs. The "first and great commandment" of the Copperheads is, "Thou shalt hate the Nigger with all thy heart, and with all thy soul, and with all thy mind, and with all thy strength." The second is, "Thou shalt hate an Abolitionist like the devil." Fernando's great precept is, "Thou shalt have none other President than George B. McClellan."

FIRST EDITION. LCP 2720. 127 Eberstadt 125. Bartlett 1117. Not in Miles, Nevins, Decker, Monaghan, Blockson.

(36775)

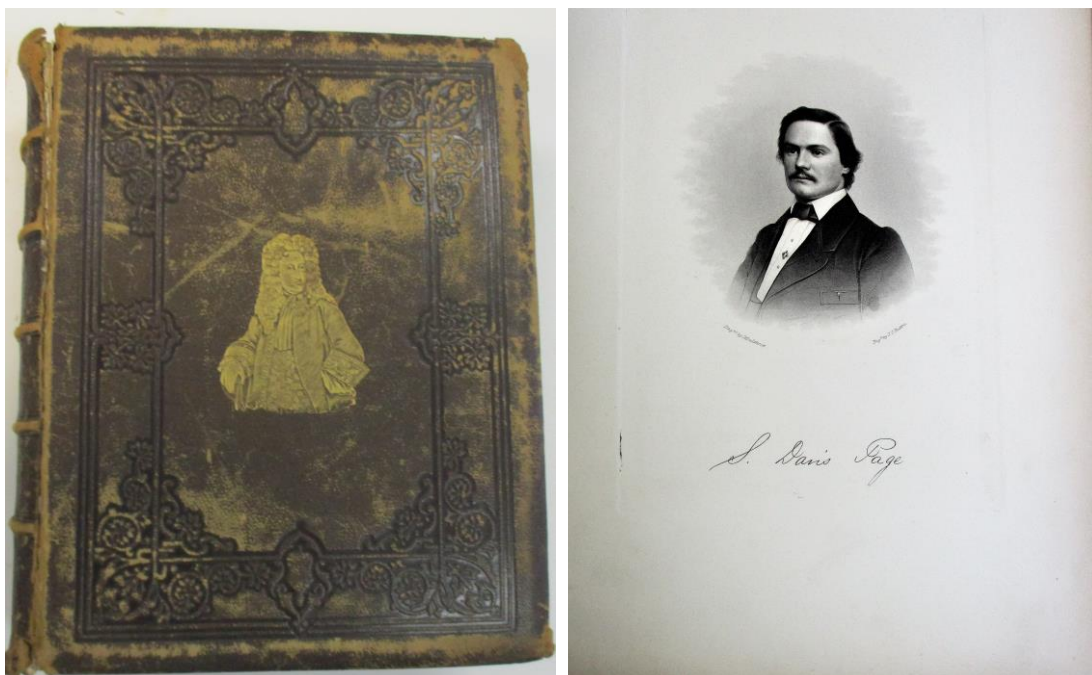
\$250.00



Item No. 30

31. **[Yale University Class Book 1859]: CLASS OF 1859 YALE UNIVERSITY CLASS BOOK BELONGING TO POPULAR MEMBER SAMUEL DAVIS PAGE.** New Haven: 1859. Massive, thick 4to class book for Yale University Class of 1859, inscribed by most of its members. 11" x 8-3/4," original gilt pictorial morocco with gilt portrait of Elihu Yale on front board and University seal on rear board, with spine title "Class Book, Yale, 1859." Binding rubbed at edges with short separation at ribbed spine extremities, front board detached but present. All edges gilt, attractive and clean contents. Original tissue guards, 128

engravings, two lithographs, one photograph; approximately 97 signed manuscript leaves, as follows: three engraved campus views (Yale College, Alumni Hall, and Library); 23 engravings of past and present presidents and faculty members, five with accompanying autograph leaves (President Theodore Woolsey and professors Chauncey Goodrich, William Larned, Noah Porter, and James Hadley); 100 engravings of Class of 1859 classmates (about 90 of them accompanied by autograph leaves) plus three autograph leaves for classmates without engravings; two engravings for Class of 1858 graduates; three engraved views of New Haven scenes; an albumen photograph of the Yale crew team; and two elaborate lithographs of Yale ceremonies. Closing out the volume are two lithographs: "Yale, the Burial of Euclid," and "Initiation Yale Freshmen, Secret Societies," depicting outrageously costumed students above a pile of skulls and bones. Except for the detached front board, Very Good.



Item No. 31

This is Samuel Davis Page's book. He graduated from Yale in 1859. Page (1840-1921) was obviously a popular guy, with a winning sense of humor. He signed the page after his own senior picture, accusing himself, "By hasty thoughtless words you have often made yourself enemies and alienated friends," and come to be known as a "disagreeable fellow and a fool." He counsels himself to be "more guarded in the use of your tongue. Be less hasty in yielding to prejudice. Keep your heart open to all. Your best friend, or (it may be) your worst enemy, S. Davis Page." He was a member of Sigma Delta and Delta Kappa Epsilon, and Commodore of the Yale "Navy." He stroked the first Yale crew to defeat Harvard. Later he was Comptroller of Philadelphia in 1888, and appointed Assistant United States Treasurer in Philadelphia by President Grover Cleveland. He was associated with United States Senator Boies Penrose in the practice of law.

Most members of the class, who were of prime fighting age for the Civil War, lived well-documented and eventful lives. A few examples who inscribed this book include the class valedictorian Lieutenant Edward Carrington Jr. (1838-1865), who survived many battles before dying on the battlefield in March 1865. Thomas C. Brainard ran a Union military hospital. Daniel Bowe and T. Edwin Ruggles both went to Port Royal, SC in 1862 to run

cotton plantations under Union military rule. Hezekiah Watkins served under Sherman in the Atlanta campaign; his entry here waxes rhapsodically for four pages about the big victory over Harvard, and discusses the crew's group portrait featured at the end of the volume. Diodate Hannahs was killed with the 6th New York Cavalry at Williamsburg in 1862; his entry here quotes Tennyson's "Charge of the Light Brigade." On the other side were Robert A. Stiles of Kentucky, whose memoir of life as a Confederate officer was titled "Four Years under Marse Robert"; and Peter Vivian Daniel, who gave his life at Chickamauga as Captain of the 5th Kentucky Infantry regiment.

(37931)

\$2,750.00

Throughout all your College course you have adopted as your own a plain straightforward open course. By hasty thoughtless words you have often made yourself enemies & alienated friends. For two years men around you did not know you & consequently disliked you (for where you are not known you are set down as a disagreeable fellow or a fool all over the world), but the last two years gained you friends. Senior year & old North College did wonders for you, old fellow, & improved your heart more than all the other years, combined. Take my advice however, & keep your life well guarded in the use of your tongue. Be as hasty in questioning to yourselves. Keep your heart open to all. Your best friend, or it may be your worst enemy.

Palms -
Philadelphia, Pa -
Sept. 1840 - 1840.

S. David Page

'Pull' was the Captain's cry;
Their's not to reason why,
Their's but to do or die,
Into the Harvard's line
Flowed the six cardmen.

Honor the brave and bold
Long shall their tale be told
If a when our babes are old
How they rowed onward.

Tennyson's Charge of the Light B.

My Dear Captain you have done splendidly and I wish with all my heart that life may be to you one long, complete victory. Senior Year has formed a band of friendships between us too true and strong to be broken by a college separation. Whenever you may go Captain my heart will be with you and I trust that we may often meet hereafter. Good bye and God be with you, Captain.

Natus 1839
Orange N.Y.

Date Hannahs

Item No. 31