



Item No. 1

1. [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, 9" x 10-3/8". Toning to print. Brightly colored, mildly toned. Small spot at top blank margin. Upper margin of blank verso shows remnants from former taping. Lower blank forecorner chipped. Very Good.

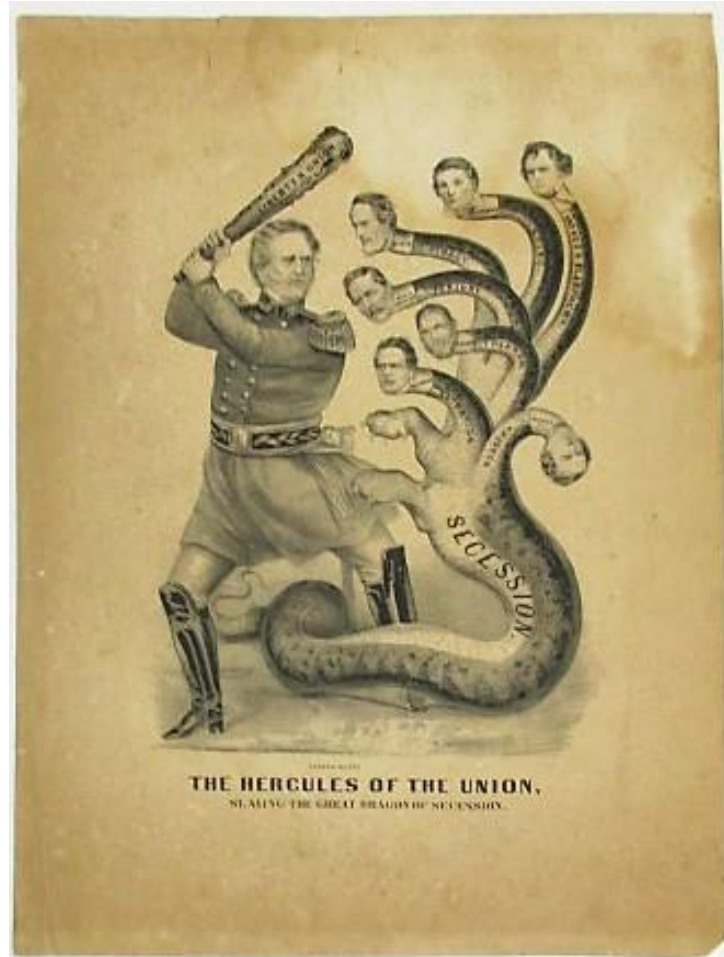
"From building inscribed, 'To let Apply Lincoln & Co.', Southerners, at whom Negro thumbs his nose, are moving 'C.S.A. Treasury,' etc." [Weitenkampf]. Anticipating the end of the Civil War in Richmond, the cartoon depicts Robert E. Lee collecting swords for placement in a cart drawn by two skeletal dogs, 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 was probably 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- AAS, Clements, U VA] as of September 2017. Also located at the Library of Congress, Boston Public Library, Lincoln Financial Foundation Collection.

(34176)

\$2,000.00



Item No. 2

2. [Civil War]: GENERAL SCOTT. THE HERCULES OF THE UNION, SLAYING THE GREAT DRAGON OF SECESSION. [New York?: Currier & Ives?, 1861]. Lithograph, 13-1/2" x 18". Paper browned but images clear. Short closed tear at top blank margin, minor chipping to two corners. Very Good.

"A tribute to commander of the Union forces Gen. Winfield Scott, shown as the mythical Hercules slaying the many-headed dragon or hydra, here symbolizing the secession of the Confederate states. At left stands Scott, wielding a great club 'Liberty and Union,' about to strike the beast. The hydra has seven heads, each representing a prominent Southern leader. The neck of each Southerner depicted is labeled with a vice or crime associated with him" [Reilly]. The Southerners are Toombs, Stephens, Davis, Beauregard, Twiggs, Pickens, and Floyd,

labeled variously as Hatred and Blasphemy, Lying, Piracy, Perjury, Treason, Extortion, Robbery. According to Weitenkampf, a variant omits the name of Scott in the title. Reilly 1861-35. Weitenkampf 131 [7 locations]. OCLC 191119921 [3- AAS, Peabody Essex, Boston Athenaeum] as of December 2017. (34445) \$1,250.00



Item No. 3

3. Currier & Ives : DARKTOWN SERIES: DE BOSS ROOSTER. New York: Currier & Ives, [c.1882]. 13 -1/2" x 17-3/4". Full color lithograph depicting seven Negro men looking at two roosters in the center, one rooster lying dead with its feathers scattered about, the other standing over it in triumph. The men on the winning side of the bet point at their rooster and celebrate; those on the losing side stare quizzically at their dead rooster. Several onlookers in the background peer over the fence. Facsimile signature of Thos. Worth [1834-1917], a New York comic and genre artist best known for his work with Currier & Ives. Printed beneath picture, "PUBLISHED BY CURRIER & IVES, COPYRIGHT, 1882, BY CURRIER & IVES, N.Y., 115 NASSAU ST., NEW YORK." Light tanning. A bit of blank margin wear [minor spotting, a few closed tears and small chips, not affecting illustration or text]. Good+.

Currier & Ives introduced its Darktown series around 1879; the firm issued about 75 related prints over the next eleven years. The Darktown Series depicted the usual offensive racist stereotypes: Negroes portrayed as stupid, with grossly distorted facial features and

mannerisms, unable to master any daily activities. Examples were scenes of bumbling Negro firemen; attempts of clumsy Negroes attempting to play baseball or football; overdressed Negro men and women walking around with white onlookers staring at them with disgust; and the eating of watermelon. Although some lithographs were unsigned, most of the Darktown Series were created by artist Thomas Worth. The Series was extremely popular; one print sold about 73,000 copies.

The Currier & Ives website explains, "The Thomas Worth 'Darktown' prints are included in this gallery because they reflect an important era in the history of the United States. It should be noted that most of the Darktown series, if viewed with an objective eye, portray the African American community in a light hearted vein, and not in an overly malicious one. This was an important step in the education of American society." ["Darktown Prints Gallery", Currier & Ives website, accessed on August 11, 2017.]

Gale, CURRIER & IVES. A CATALOGUE RAISONNE, 0692. Conningham, CURRIER & IVES PRINTS. AN ILLUSTRATED CHECK LIST, 620.

(34058)

\$450.00



Item No. 4

4. Currier & Ives: THE OLD BULL DOG ON THE RIGHT TRACK. New York: Published by Currier & Ives, 152 Nassau St., [1864]. Lithograph broadside, 17-1/2" x 13-1/2". Minor blank corner wear. A scarce and imaginative political satire. Near Fine.

"An election year cartoon measuring Democratic candidate McClellan's military failures against the recent successes of his successor, Ulysses S. Grant. At right Grant, portrayed as a bulldog wearing a collar labeled 'Lieut. General' and epaulets, sits pugnaciously on the tracks of the 'Weldon Railroad,' a Confederate supply route. He looks to Republican presidential incumbent Abraham Lincoln and boasts, 'I'm bound to take it.' Grant refers to the city of Richmond, here represented by a doghouse, in which cowers Confederate President Jefferson Davis. Davis, flanked by his own generals Lee (left) and Beauregard, remarks, 'You aint got this kennel yet old fellow!' Several other dogs hide behind the house.

"At far left a dwarf-like McClellan asks the president, '... don't you think you had better call the old dog off now. I'm afraid he'll hurt those other dogs, if he catches hold of them.' Lincoln answers, 'Why little Mac that's the same pack of curs, that chased you aboard of the Gunboat two years ago, they are pretty nearly used up now. I think its best to give the old bull dog full swing to go in and finish them!' Lincoln refers to McClellan's failure to counterattack during the Battle of Malvern Hill in 1862... In contrast, Grant aggressively advanced his army toward Richmond, hoping to force a decisive battle" [Reilly].

Weitenkampf 142. Reilly 1864-18. OCLC 191120049 [4- AAS, Peabody-Essex, Clements, UNC], 1038098143 [1- Boston Public Lib.] as of September 2018.

(33575)

\$2,850.00



Item No. 5

5. [Davis, Jefferson] [Magee, J.L.]: "GONE UP" JEF AND THE SOUTHERN CONFEDERACY. Philadelphia: J.L. Magee Publ., [1865]. Lithograph broadside cartoon, oblong 6-7/8" x 4-1/4". Caption above the cartoon: "Jef' and his friend John sailing up Salt River in search of the promised Land,- they find it, 'IN A HORN'." Mild toning. Very Good.

"Davis, in petticoats, holding 'Treasury Gold,' on barrel labeled 'Apple Whiskey' floating in water. John Bull on horseback, with 'Confederate Bonds,' asks for his gold for the bonds. Maximilian of Mexico finds that he is in a tight place and will sink. A Union soldier says, 'Ah Jeff... how well you look in petticoats. I'll take care of this gold, John'." [Weitenkampf]. "Up Salt River" was a 19th century political metaphor; the loser of a political campaign was said to have taken a trip "up Salt River."

Weitenkampf 148-149. (34858)

\$600.00



Item No. 6

6. Dent, William: THE TELL TALE IN HIGH CREDIT WITH THE STATE GOSSIPS. [London]: William Dent, June 8, 1792. Oblong lithograph folio, 10-1/2" x 16-1/4". Printed in black ink. Light tanning around outer edge. Very small closed edge tear at blank upper margin with archival tape repair on verso. Very Good.

This cartoon print depicts Edmund Burke, in Court dress, entertained at tea by the King and Queen. Burke holds his 'Reflections on the French Revolution.' The King holds a copy of Paine's 'Rights of Man.' Burke praises his 'Reflections' and orates, "This precious Book is the best Book ever written - for this glorious Book, first brought to light the designs of my associates - for whoever disapproves of this Book is capable of flat Rebellion, Revolution outrage and what not... That Book in your hand, which in reading I have felt Pain is of a piece with the Faction..." A woman [likely Madame Schwellenberg, keeper of the Queen's robes] in attendance watches Burke as she pours [but spills] tea and says, "But for dis coot man vot vos become of de Jewel

Office." William Pitt stands behind Burke and hands him a coronet on the sly with the words "Reward of Apostasy" on the sash. Pitt says, "How the Fellow has abused us - but we must hold the candle to the Devil sometimes." The Queen looks on with no comment. [Nicholas K. Robinson's EDMUND BURKE: A LIFE IN CARICATURE, Yale Univ. Press: 1996, pp. 145-146.]

The British Museum says Dent was a printmaker and caricaturist active from about 1783-1793. Although Dent was frequently in the pay of the British government, "Loyalist caricaturists such as Isaac Cruikshank and William Dent provided visual evidence that reformers were undercover dis-loyalists" [Baer, The Rise and Fall of Radical Westminster, pages 86-87]. "Interestingly, Paine's person seldom appears in the early cartoons of 1791, though many depict Rights of Man. Paine made such an abrupt entrance onto the British political scene that he was not yet a recognizable figure to caricature. More often, however, Paine is present in cartoons through the placement of his text, which is a central weapon in the arsenal of the English Jacobins." [Grogan, Claire: RIGHTS OF MAN, THOMAS PAINE. Broadview Press: 2011, pp. 37-38.]

Not located on OCLC as of July 2018.

(35203)

\$1,750.00

7. Dent, William [Thomas Paine]: CONSTITUTIONAL DANGER, OR, A SURE WAY TO STOP THE PROGRESS OF PAIN. [London]: William Dent, June 11, 1792. Oblong folio, 10-1/2" x 16-1/4". Printed in black ink. Light tanning around outermost edge. Very Good.

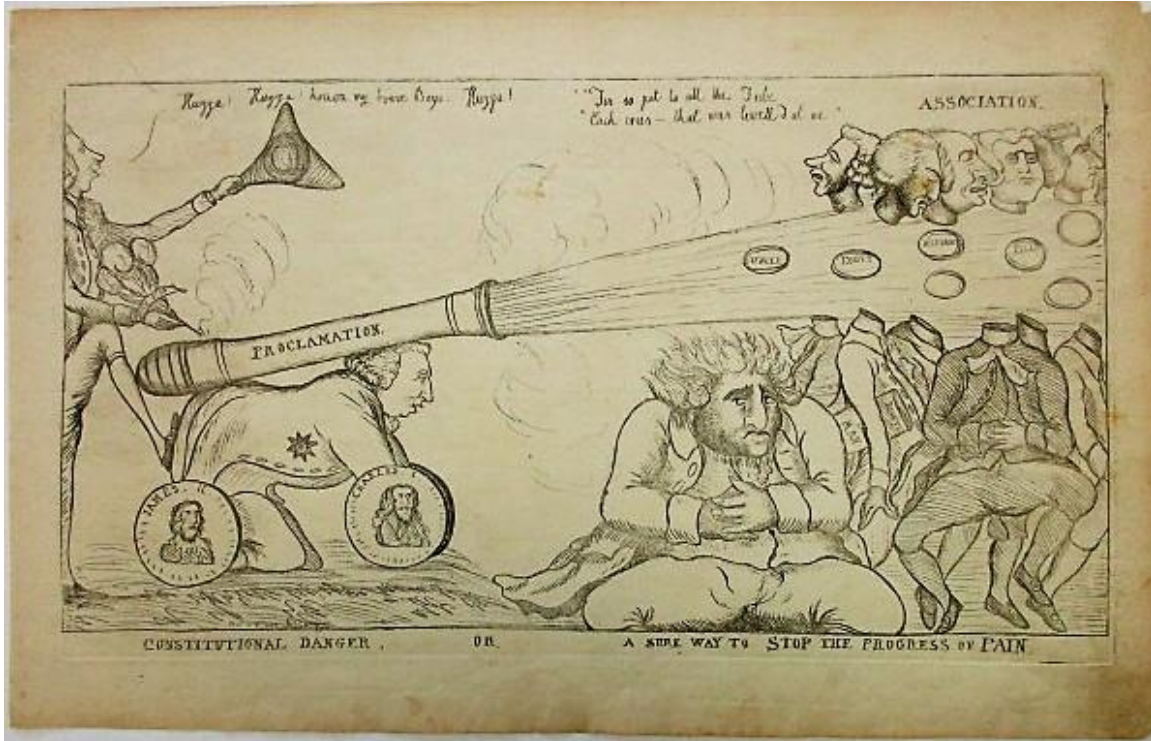
This print satirizes the Royal Proclamation of May 21, 1792, "for the preventing of tumultuous meetings and seditious writings." It depicts William Pitt firing a cannon which lies atop the back of George III, who is beneath it on his hands and knees. Wheels in front and back are decorated with busts of James II and Charles I. Pitt lights the cannon with a match in the form of the Prince of Wales's feathers; he rests his foot on George's backside and shouts, "Huzza! Huzza! houoa my brave Boys. Huzza!" A group of men are in front of the cannon, all but one with their heads detached from their bodies and blown into the air by cannon balls. The word "ASSOCIATION" appears above their heads. To the left of the heads are the words "Tis so pat to all the Tribe, Each cries - that was levell'd at me." Four of the cannon balls are labeled "Uncle," "Tobys," "Reform," and "Pills." Edmund Burke, Thomas Paine, and Charles J. Fox are in the group under attack. Paine's body holds a copy of "Rights of Man" under his arm. Fox sits to the front of the group; he ducks just in time to keep his head. [See, ENLIGHTENMENT AND DISSENT, NO. 27, 2011, accessed on the website of The Queen Mary Centre for Religion and Literature in English].

The British Museum says William Dent, a printmaker and caricaturist, was active c. 1783-1793. Although Dent was frequently in the pay of the British government, "Loyalist caricaturists such as Isaac Cruikshank and William Dent provided visual evidence that reformers were undercover dis-loyalists" [Baer, The Rise and Fall of Radical Westminster, pages 86-87]. "Paine's person seldom appears in the early cartoons of 1791, though many depict Rights of Man. Paine made such an abrupt entrance onto the British political scene that he was not yet a recognizable figure to caricature... More often, however, Paine is present in cartoons through the placement of his text, which is a central weapon in the arsenal of the English Jacobins." [Grogan, Claire: RIGHTS OF MAN, THOMAS PAINE. Broadview Press: 2011, pp. 37-38.]

The British Museum, Call No. 1987, 0516.6, hand colored version. Not recorded on OCLC as of July 2018.

(35202)

\$1,500.00



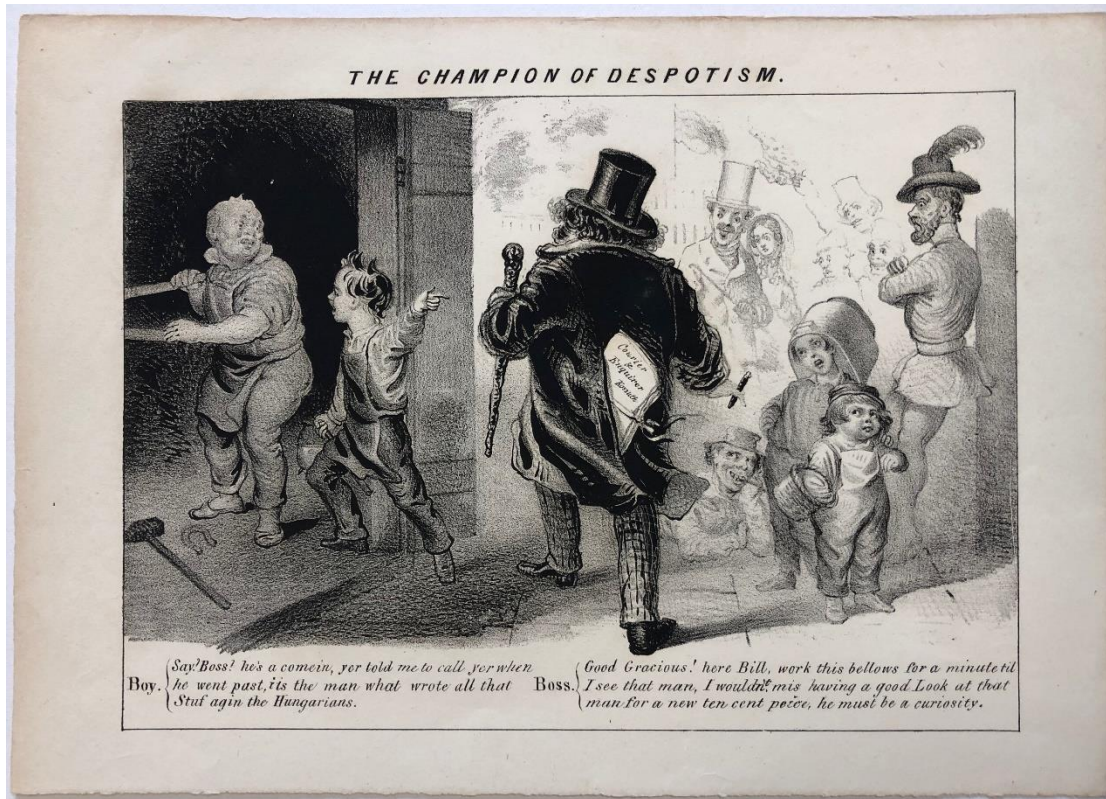
Item No. 7

8. [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 February 2017. (33564)

\$600.00



Item No. 8

9. [Paine, Thomas] Dent, William: SPIRIT OF DEMOCRACY, OR, THE RIGHTS OF MAN MAINTAINED. [London]: William Dent, January 23, 1792. Oblong lithograph folio, 10-1/2" x 16-1/4". Printed in black ink. Outer two inches of the print are archivally reinforced on the blank verso, repairing several closed tears [no loss]. Good+.

"William Dent's 1792 'Spirit of Democracy' portrayed Fox using a whip to drive monarchs before him, the cap of liberty appearing in the background" [Baer, *The Rise and Fall of Radical Westminster*, page 237]. Fox also has an axe in his belt, the name "Cromwell" on the blade. Waving his whip, he shouts, "There! there. take that and that! I'll make good Men of you. I'll tickle your Bottoms and make your Tops light - and Oh! that I dare whip up a Crown for my Pains... Most glorious Fabric of Human Wisdom." The kings run past a sign pointing in the direction of their escape; it reads "To Equality. Or, Annihilation." One king has stumbled; his crown falls from his head; the others run over him. The smiling sun, shining down from the top right corner, says, "I shine on all alike." A plant grows from a pot labeled "National Assembly" with flowers sprouting from the center; the word "AMERICAN" appears near the base of the flowers; "For the People" appears above each sprout. A female figure stands in the background wearing a short robe; she holds a pole topped with a bright beacon over her head. The British Museum says this print is the pair to "Spirit of Aristocracy..." [British Museum, Call No. 1987, 0516.11.]

The British Museum describes William Dent as a printmaker and caricaturist, active from about 1783-1793. He designed and colored his plates himself. Although Dent was frequently in

the pay of the British government, "Loyalist caricaturists such as Isaac Cruikshank and William Dent provided visual evidence that reformers were undercover dis-loyalists" [Baer 86-87]. "Interestingly, Paine's person seldom appears in the early cartoons of 1791, though many depict Rights of Man. Paine made such an abrupt entrance onto the British political scene that he was not yet a recognizable figure to caricature. More often, however, Paine is present in cartoons through the placement of his text, which is a central weapon in the arsenal of the English Jacobins." [Grogan, Claire: RIGHTS OF MAN, THOMAS PAINE. Broadview Press: 2011, pp. 37-38.]

Gimbel 237 [Gimbel's THOMAS PAINE FIGHTS FOR FREEDOM IN THREE WORLDS. THE NEW, THE OLD, THE NEXT. CATALOGUE OF AN EXHIBITION YALE UNIVERSITY LIBRARY, OCTOBER 1959. p. 466]. See also the copy at the American Philosophical Society.

(35204)

\$1,500.00



Item No. 9

10. [Washington, George] Kurz, Louis: GEORGE WASHINGTON ENTERING TRENTON 1789. Chicago: copyrighted 1907 by Kurz & Allison, [1907]. Illustrated broadside, uncolored, 19-1/2" x 16". "The Defender of the Mothers | The Protector of the Daughters | Dec. 26 | 1776" at top of the illustration. George Washington doffs his hat, and rides triumphantly in Trenton toward his presidential inauguration. Adoring girls and women bearing flowers greet him, and men too. American flags are waved; Washington's staff rides behind him. Trenton's residences are on either side of the throng. Minor wear. Very Good.

Library of Congress www.loc.gov/pictures/item/2003656882.

(33356)

\$175.00



Item No. 10