June 2019 - Recent Acquisitions

William Lloyd Garrison Faces Down Black Daniel

E. C. *Practical Illustration of the Fugitive Slave Law* (Boston?: [1850]). Lithograph. 12.75" x 16.25". Near fine. $2,500

Despite his many flaws (philandering, vindictiveness, toadyng to moneyed interests), Daniel Webster was still something akin to a God for many Massachusetts citizens. Even Democrats who opposed his politics, honored him as a great orator. But that changed dramatically in 1850, when in a compromise with the Southern Slave Power, Webster spoke in favor of (and then voted for) the Fugitive Slave Law. The law required Northerners to cooperate with the extradition of runaway slaves to their former masters. This, even for non-abolitionists, was an obligation that was beyond the pale. This cartoon by an unknown artist (definitely not by the racist E. W. Clay) expresses that outrage. Here the hero of the cartoon, abolitionist William Lloyd Garrison (left), holds a slave woman in one arm and points a pistol toward a burly slave catcher mounted on the back of Daniel Webster. The slave catcher, wielding a noose and manacles, is expensively dressed, and may represent the federal marshals or commissioners authorized by the act (and paid) to apprehend and return fugitive slaves to their owners. Behind Garrison a black man also aims a pistol toward the group on the right, while another seizes a cowering slaveholder by the hair and is about to whip him saying, "It's my turn now Old Slave Driver." In the background is a Temple of Liberty flying two flags, one reading "A day, an hour, of virtuous Liberty, is worth an age of Servitude" and the other, "All men are born free & equal." A classic.
One of the Great American Genre Prints of the 19th Century

William Sydney Mount (after). *The Power of Music* (New York: Goupil, Vibert & Co., 1848). Hand-colored lithograph. Image: 19" x 15". Frame: 26" x 22". VG+, with some touch-up to the title card, which appears to have been clipped off and repositioned. It is assumed that damage to the margins of this print prompted a previous owner to trim away the publishing indicia and add in pencil below the printed title: "Painted by William S. Mount - American - 1807- 1868 - Published 1846 [actually 1848] N.Y. - Goupil Vibert". **$600**

This classic image -- the original oil painting is held by the Cleveland Museum of Art -- was popular from the moment it was first put on display. Set in rural New York before the Civil War, this scene of a man eavesdropping on a pensive fiddle tune has been interpreted as a powerful statement on race in America. While music connects the men, they occupy different spaces. The image thus illustrated -- and was critical of -- the sentiment of the state's 1846 constitutional convention that denied free blacks the right to vote, judging them to be "among, but not of us." That Mount knew what he was doing is evident in the way he drew the African American -- with a knowing and appreciative expression. Goupil, Vibert & Co. was established in New York City in 1848 and in business under that name for only two years. This print is currently available from two prominent print dealers for $5,500 and $6,000 respectively. Handsome.

Baseball in its Infancy

*Porter's Spirit of the Times* (New York)
Vol. 2, No. 8 (April 25, 1857) to Vol. 7, No. 4 (September 24, 1859), comprising fifty-nine scattered issues in all, bound in black leather and marbled paper. The fifty-nine issues include twenty-nine from 1857, twelve from 1858, and eighteen from 1859. Folio. Binding fair, with general wear. Contents VG, with foxing, occasional toning, and a few short tears. **$600**

Porter's Spirit of the Times was the first publication in America to devote a considerable amount of space to "base-ball." By the late fifties, the sport was growing by leaps and bounds. Porter sensed a business opportunity; it didn't hurt that his son played the game. This volume contains reports on baseball in nearly all fifty-nine issues, including news about new clubs throughout the country, box scores and summaries from New York, New Jersey, and other states, and commentaries on teams and players. Sadly, it does not include the September 12, 1857, issue with the engraving of a ball-game in progress. Porter's Spirit constitutes a cornerstone to any serious 19th century baseball collection.
An Unpublished and Unknown Caricature of Thackeray

SEM. William Makepeace Thackeray. c. 1870s. Frame: 19" x 15". Image: 10.25" x 7". Watercolor. VG with light crescent stain to lower right corner. **$500**

Frederick Sem, born in France in the 1830s, living in London by the 1870s, was a caricaturist of obvious talent. His only published work that is known appeared in the short-lived Punch rival, The Hornet in the early 1870s. At the time, he was creating an ambitious work entitled Sem's Pantheon of Celebrities of the Day, that was to feature full-page portraits of as many as one hundred notables of the day. The Folger Shakespeare Library in Washington DC owns sixty-three original SEM caricatures that were to be part of the book, accompanied by an original title page. The title page reveals that he had even secured a publisher, James Lock of London. Why the book was never published is a mystery. And how this caricature got separated from the whole is also a mystery. This is a handsome portrait of a literary giant.

More Than 17 Feet of Western Views

W. C. Riley. The Northern Pacific Tour/From the Lakes & Mississippi River/to the Pacific Including Puget Sound & Alaska. (St. Paul: W. C. Riley, 1888). Oblong octavo (5.5" x 7.5"). VG, wear to corners, archival repairs to several folds. Embossed cloth covers enclosing an enormous accordion fold (5.5" x 212") of twenty-nine panels featuring approximately 75 photographically reproduced and tinted lithographs. **$150**

The lithographic view book flourished in the 1880s and 1890s, much like carte de visites dominated the popular culture of the preceding twenty years and pretty girl magazine covers the succeeding twenty years. Most were about half the physical size of this one and with two-thirds fewer views. With the Northern Pacific Tour, Riley created a view book like no other, including three-panel panoramas of St. Paul and Minneapolis and bird's eye views of Duluth, Butte, Spokane Falls, Portland, San Francisco, Los Angeles, and San Diego, sprinkled with vignettes of farming and mining life as viewed from the window of the Northern Pacific railroad. This is the first of four editions of this wonderful piece of Northwestern United States and railroad ephemera.
Chicago's Answer to Harper's Weekly

The Graphic (Chicago)
Vol. 8, No. 1 (January 7, 1893) to No. 25 (June 24, 1893), comprising 25 issues bound in red leather and marbled boards. Folio. Binding fair, with cracked hinges, just holding. Contents generally fine, with an occasional tear. All doublespreads tipped in. $300

Chicago's answer to Harper's Weekly, the Graphic was founded in 1886, began a new series in 1890, and went bankrupt in 1894. Mott identifies GP Engelhard as publisher and JA Spenser Dickerson as editor for some of the run. Contributors of prose included a young Vance Thompson, Mary Catherwood, and Florence Wilkinson and of art Will Bradley, Henry Reuterdahl T. Dart Walker, and Joseph Birren. Highlights of this volume include hundreds of illustrations and photographs of the Chicago Exposition buildings and grounds, a six-part series on Japan and the Japanese, full coverage of Cleveland's second inauguration, and a cover depicting skiing in Wisconsin. Only a handful of libraries show any holdings of this title. Scarce.

Full of Native American Lore (and Rose O'Neill)

The Great Divide (Denver)
Vol. 8, No. 5 (January 1893) to Vol. 10, No. 4 (December 1893), comprising twelve issues, a full year, bound in rebacked original boards. Binding VG+. Contents near fine. $400

The Great Divide was founded in 1889 by H. H. Tammen, later publisher of the Denver Post, to -- at least in part -- promote his business selling western Americana -- gems and minerals, elks heads, etc. But under the editorship of Stanley Wood, it aspired to be more than a mail order sheet. Wood filled the monthly with a multitude of articles on Native American tribes and customs, including their dwellings, tribal tattoos, masks, pottery, totem poles, tanning techniques, etc. Mott notes that this content gave the Great Divide "real importance." Considerable space was also devoted to appreciations of the flora, fauna, and geology of the Great Plains and Rockies. Finally, the Great Divide was a committed promoter of regional fiction and poetry. With the August issue, Wood began serializing a multi-part retelling of the Arabian Nights entitled, "New Lamps for Old", which is important today because each installment was illustrated by a nineteen-year-old Missourian named Rose O'Neill. This volume contains a total of nineteen of her drawings, nearly five years before she joined the staff of Puck and fifteen before the advent of the Kewpie craze. Scarce.
**Puck** (New York)
Puck is notable on several grounds: it was America's first successful humor magazine, spawning dozens of imitators (the most famous being Judge); it represented a revolution in printing technology, being the first magazine in America to publish color lithographs on a weekly basis; and it was the showcase and training ground for a generation of talented cartoonists. Puck began in 1876 as a humor magazine for German-Americans. Its proprietors, Keppler and Schwarzmann, began publishing an English-language edition in March of 1877. Within a few years it was a success. Initially Joseph Keppler drew nearly all of the cartoons. In 1879 James A. Wales was hired to share the load. Opper followed a year later. When Wales departed to help found the Judge in 1881, he was replaced by Bernhard Gillam. In 1883, Eugene Zimmerman joined the staff. These men in particular – Keppler, Opper, Gillam, and Zimmerman – set a high comic standard for the magazine and made it a visual delight. Gillam and Zimmerman peeled off in 1886 to revitalize Judge. Keppler died in 1894 and was replaced by his son, Keppler, Jr., who in many ways surpassed his sire. And Opper left in 1899 to join Hearst. Other talents joined Puck over the years, particularly J. S. Pughe in 1894, Rose O'Neill in 1898, and Grant Hamilton in 1904. Like all magazines, Puck's fortunes waxed and waned, but throughout it was always a quality weekly, full of powerful and funny cartoons. Periodyssey offers the following volumes:

**Puck 1902.** Vol. 50, No. 1297 (January 2, 1902) to Vol. 52, No. 1348 (December 31, 1902), comprising 52 issues (lacking May 21 issue), bound in brown leather and cloth-covered boards. Small folio. Binding VG, with edge wear and alligatoring to spine leather; contents near fine. $800

*Highlights include cartoons of the Roosevelt administration the special 25th anniversary issue (lacking extra covers), and the special Christmas issue. Cartoons by Joseph Keppler, Jr., J.S. Pughe, Louis Dalrymple, Rose O'Neill, and S.D. Ehrhart.*

**Puck 1903.** Vol. 52, No. 1349 (January 7, 1903) to Vol. 54, No. 1400 (December 30, 1903), comprising 52 issues, bound in brown leather and cloth-covered boards. Binding poor, spine well worn, alligatoring to spine leather, hinges cracked, boards barely holding. Contents VG+, with very light water stain and rippling to lower margin. Christmas issue back cover bound in following subsequent issue. $800

*Highlights include cartoons of the Roosevelt administration and the special Christmas issue. Cartoons by Keppler, Jr., Pughe, Dalrymple, O'Neill, and Ehrhart.*

**Puck 1904.** Vol. 54, No. 1401 (January 6, 1904) to Vol. 56, No. 1449 (December 7, 1904), comprising 49 issues, bound in brown leather and cloth-covered boards. Binding poor, alligatoring to spine leather, hinges cracked, board just holding. Contents near fine. Lacking the Summer Girl supplement meant to accompany the August 17 issue. $800

*Highlights include the 1904 campaign in cartoon, the Alton Parker campaign poster supplement, and the special Christmas issue. Cartoons by Keppler, Jr., Pughe, Ehrhart, and Grant Hamilton.*
Mexican Communists Campaign for the Rosenbergs

The trial and execution of Julius and Ethel Rosenberg was one of the great causes célèbre of the early Cold War. The married couple were American citizens who were charged, convicted, and executed for providing top-secret information to the Soviet Union about propulsion engines and nuclear weapon design. The Left maintained their innocence for decades. Following the fall of the Soviet Union, it was established that Julius was in fact a spy, but that Ethel was wrongly charged. At the time, Leftists around the globe viewed the trial and execution as a miscarriage of justice, fueled by America's murderous paranoia. These two posters, one done to protest the trial and the other in memoriam, are products of the Taller de Graphica Popular, Mexico's great artists' collective, and fine examples of Latin American radical art.

Francisco Mora. *Ayude a impedir este crimen. Dos norteamericanos han sido sentenciados a morir en la silla eléctrica el 12 de enero - Ethel y Julio Rosenberg - padres de dos pequeños.* (Help to prevent this crime. Two North Americans have been sentenced to die in the electric chair on January 12 - Ethel and Julius Rosenberg - parents of two children.) (Mexico: Taller de Grafica Popular, 1953). 23.5" x 16". Linocut. With a few short tears to the margins (the paper is fragile). $800

Angel Bracho. *No Olvidemos! A Julio y Ethel Rosenberg. Asesinados por el gobierno de guerra de los Estados Unidos porque amaron y creyeron en la paz.* (We Won't Forget! Julius and Ethel Rosenberg, assassinated by the government of war of the United States because they loved and believed in peace.) (Mexico: Taller de Grafica Popular, 1953). 37" x 26.5". Linocut. Near fine with a few short tears to the margins (the paper is fragile) and a small chunk missing from the lower left corner. Produced shortly after their executions in June of 1953. $1,200