November 2018 Recent Acquisitions

A Murderer for President

(Anon) *An Account of Some of the Bloody Deeds of General Jackson / The Trial of the Six Militia Men*. 1828. Broadsheet. 25.5" x 16". VG, with quarter-sized repair to center point with text loss, mainly to the back. **$2,800**

The 1828 presidential campaign between John Quincy Adams and Andrew Jackson was the nastiest on record to that time. Jackson accused Adams of bargaining with Henry Clay to win the presidency in 1824. Adams' supporters responded with a series of posters now known as the "coffin broadsides," the contents of which attacked Jackson's integrity, temperament, and character.

The primary event for which Jackson was criticized in the coffin broadsides had taken place thirteen years earlier, as the War of 1812 was drawing to a close. On February 21, 1815, six Tennessee militiamen were executed for desertion at Fort Charlotte, Mobile, in the Mississippi Territory. Jackson had served as major general of the Tennessee militia, during which time his troops had defeated the Creek Indians. On May 1, 1814, he was commissioned major general in the U.S. Army in command of the Seventh Military District which included the states of Tennessee and Louisiana and the territories of Mississippi (present-day Alabama and Mississippi) and western Florida. Jackson arrived in the southern Mississippi Territory in early November 1814 and defended the region in a series of engagements that ended with the Battle of New Orleans on January 8, 1815.

One of the most difficult problems Jackson and his commanders faced throughout the War of 1812 in the South was keeping track of soldiers' enlistment times. Unfortunately, some terms of enlistment were subject to interpretation due to the lack of accurate military records. A soldier's term was determined not by the date of his enlistment but by the date he joined his unit and, subsequently, the time actually served with the unit. This was often misconstrued by soldiers who maintained that the term commenced upon acceptance into the militia. To complicate matters, the term of enlistment for state militia sometimes varied for conscripts, substitutes, and volunteers in the same units, and the militia enlistment term was seldom consistent with regular U.S. Army recruiting instructions. The six Tennessee militiamen who became the poster boys for the coffin broadsides were accused of "exciting and conniving to mutiny and disobedience of orders" in August-September 1814. A court martial was
held on December 5, 1814, near Mobile. One of the key arguments from the militiamen's perspective was that their terms of enlistment had expired, and thus they were free to go home. The defense claimed that the men therefore could not have been involved in a mutiny or disobeyed orders; the officers of the court martial disagreed however, and the men were sentenced to death. Jackson approved the court's findings on January 22, 1815, by letting the decision of the court stand. The militiamen were executed 30 days later.

In the fall of 1827, anti-Jackson forces in the U.S. House of Representatives called for an investigation into the affair. Before the investigation was completed, the first coffin broadside appeared. It was composed and published by John Binns, the owner of the Democratic Press in Philadelphia, in late January 1828 as a supplement to his newspaper. Binns' broadside made a simple assertion: Jackson was a murderer. Though the official War Department investigation soon vindicated Jackson's actions, the opposition remained unconvinced. A total of 27 coffin broadsides, including Binns's first broadside, have been located. Some are easy to determine when, where, and who printed them. Most are not. This is the only version with text on both sides. The obverse focuses on the execution of the militiamen but also includes narratives of Jackson's duels and other fights, testifying to his hot temper and unfitness for office. The reverse reprints the transcript of the militiamen's trial. Three public holdings. A great piece of political Americana.

A Near Complete Run of a Great Literary Magazine

*Putnam's Monthly* (New York)
Vol. 1, No. 1 (January 1853) through Vol. 9, No. 6 (July 1857), comprising the first fifty-four out of fifty-seven issues, bound in nine volumes of green leather and marbled boards. Octavos. Bindings of volumes 1-4 near fine, 5-6 VG+ with dull spines, 7-9 VG with edge wear. Contents near fine, with occasional foxing.

$1,000

*Putnam's Monthly* was one of the great literary magazines of the 19th century. George Putnam was inspired by the publishing phenomenon of the decade, Harper's Monthly. While he hoped to mimic the commercial success of Harper's Monthly, he was not interested in mimicking its contents. Harper's Monthly was full of European writers; Putnam's vowed to be a venue for American writers. To that end, it published Longfellow, Lowell, Cooper, Bryant, and Emerson (the essay "Samuel Hoar"), but it is collected today primarily because of the contributions it contains by Herman Melville and Henry David Thoreau. Twenty-one issues contain Melville writings, including "Bartleby, The Scrivener" (two parts), "The Encantadas" (three parts), "Israel Potter" (nine parts), "Benito Cereno" (three parts), as well as "I and My Chimney" and three other short stories. Six issues contain Thoreau writings, including "Excursion to Canada" (three parts) and "Cape Cod" (three parts). The magazine was a critical success from the start, but it never managed to attain a circulation of more than 20,000. Putnam withdrew in 1855 and the magazine was taken over by the firm of Dix and Edwards. They went bankrupt the following year and the magazine passed into the hands of Miller and Curtis. The contents degenerated and the last owners sold out with the September 1857 issue to J.M. Emerson, who merged it with their Emerson's United States Magazine. One sometimes finds the final three issues of Putnam's bound with the October
through December issues of Emerson's, but they are rarely found separately. Hence, this slightly truncated set, containing all of the important contributions.

An Unusual Coastal Town View Looking Out to Sea


During the 1870s and 1880s, at least four quite different urban views of Lynn were published. This one is drawn from a low-angle elevation rather than the more conventional bird's-eye perspective. The town is viewed from the northwest using the vantage point known as High Rock, a prominent elevation adjacent to the village center and common. Such a view from an inland perspective was not typical for coastal towns. However, as the harbor fades into the horizon, the view recalls the town's colonial origins as a coastal port. The view appears to be an historical recreation of the town as it existed in 1849. However, although there is no attribution, it is almost an exact duplicate of a view published about 1850 by Edwin Whitefield, based on a daguerreotype by S.H. Whitmore. John Robinson, the publisher of the 1871 printing, added a legend and a table of population and real estate statistics from 1850 to 1870, documenting the community's dramatic growth during the middle of the 19th century. Of the thirty-three places identified in the legend, nine are churches while only three are industrial in nature two steam mills and a soap factory.

Drunkards! All Aboard!


This masterful composition lithographed in colors by preeminent lithographer Emil Ackermann for the American Seamen's Friend Society of Boston depicts the corkscrew course of alcoholism as a one-way trip from "Drunkards Curve" to "Dead River (Destruction)" by way of the Black Valley Railroad. The print was based on a popular pamphlet by S. W. Hanks that described the Black Valley landscape. In the print, a locomotive fueled by alcohol with the Devil as engineer is pulling the "bar car" and...
passenger cars and are shown in the foreground at Drunkard's Curve station where drunks, a destitute family, ambulance, coaches and philanthropists are seen. An adder and lurking beasts are awaiting at passengers prepare to plunge into the tumultuous forest where stormy skies and lightning portend the environment to come including gigantic cavorting skeletons. "At the last it biteth like a Serpent and stingeth like an Adder". Harry Peters called this image "one of the best temperance prints;" it was certainly the most popular. Subsequent variants, both in color and black and white, usually carry the subtitle "The Great Through Route" and expand on the time-table shown here below the tile by adding spiritual verses printed in large type in the left and right margins. A contemporary newspaper, the Free Press of Northampton, MA, said of the print, "Probably the most successful temperance lecture in the country is the picture of the Black Valley Railroad. Not a few young men who have been coquetting with the intoxicating cup have shuddered and drawn back as they looked upon this representation of the drunkard's course... If a copy of it had a place in every household, it would do much to keep young men from the first step in the drunkard's career." In 1871, Hanks drew on the popularity of the print and expanded his pamphlet into a book, which is included in this lot. A variation of the print is reproduced in the front and the rest is illustrated with full-page plates depicting the downward spiral of the alcoholic. A classic pair!

Copperheads Exposed!


This comic satire ridiculing northerners who opposed the Civil War was the creation of Charles Godfrey Leland, late editor of the comic weekly Vanity Fair and current editor of the definitively radical Continental Monthly. Though he denied authorship during the war, he took full credit for it later. In a letter he wrote near the end of his life, Leland asserted that he drew all of the pictures, except No. 24, which was drawn by his brother. Furthermore he wrote all of the verses, except four by Frank Wells, four by G.H. Boker, and three by E.S. Rand. Leland had the nasty habit in his dotage to take credit for all sorts of things he had little to do with, but in this case he is probably reliable. A number of the full-page plates depict famous politicians of the day, including Lincoln, Jefferson Davis, Clement Vallandigham, Horatio Seymour, and Fernando Wood. A beautiful copy.

Lincoln Does Some Serious House-cleaning

William Newman. "House Clearing in Washington!" in Frank Leslie's *Budget of Fun, June 1864*. Folio. VG, uncut, with modest edge wear. SOLD

Frank Leslie's Budget of Fun was founding in February 1859. Unlike most of its predecessors in the American comic magazine pantheon, the Budget of Fun was a folio, the same size as Frank Leslie's Illustrated Newspaper. It probably was not an intentional decision to depart from custom; it was just the optimal size for Leslie's presses. In any event, the magazine's earliest claim to fame was
A Unique Set, From One Editor to the Other

The Western Monthly (Chicago)
Vol. 1, No. 1 (January 1869) to Vol. 4, No. 23 (December 1870), comprising 23 issues, a complete run (October issue was never issued), bound in the original highly decorated full leather. Octavos. Binding VG+, original boards rebacked with the original spines. Contents near fine, with a stain to the upper margin of volume 1. Both volumes are inscribed by one editor to the other. This set was deaccessioned as a duplicate by the Chicago Historical Society and both volumes bear its bookplate and a puncture stamp to the title page. **SOLD**
Like most 19th century regional publications, The Western Monthly was begun in a flurry of local pride and boosterism. H. V. Reed, founder and first editor, declared in its first issue that it was published to aid the development of "Western Intellect and and Enterprise." He was soon joined in the editorial rooms by Francis Fisher Browne who quickly became the editor de facto. As historian Michael Hackenberry says, "It was Browne who reshaped the journal by stressing literary contributions of sufficient merit to attract the attention of the Eastern literary circles." (Chielens/I/ 200) As Mott noted, "There are not many famous names connected with [the Western Monthly] but [by the end of 1870] it boasted a corps of writers who, although without previous magazine experience, had shown versatility and a capacity for magazine writing." At this time, in an effort to shed its perceived parochialism, the company was reorganized as the Lakeside Publishing Company and the magazine renamed The Lakeside Monthly. During the next three years, it grew ever stronger, but could not survive the panic of 1873. In 1938, Mott declared that The Western Monthly "remains to this day the most important general literary magazine of a consistently high class ever published in Chicago." (Mott/IV/416). Both volumes are inscribed by to H.V. Reed "with the sincere regards of his friend and associate in the production of these volumes, F. F. Browne. Jany 1871." A unique set.

**Illustrated Florida** (Buffalo: Dodge Art Publishing, 1882). Oblong octavo set of twenty chromolithographic views of Florida on card stock, housed in the publisher's slipcase. Views are VG+. Slipcase is VG with some erosion to cloth on back panel. Pasted to the back of the slipcase is a large oval tradecard for "Ashmead Brothers, Publishers and Stationers, Jacksonville, Florida." Set is complete, as collated against the University of Miami copy. **SOLD**

This early piece of Floridiana was produced when Florida had a total population one eighth the size of New York city. It was produced several years before the first important event in the history of Florida tourism: oil baron Henry Flagler's discovery of St. Augustine. With Flagler's boosterism and investment, the first northerners with money enough to escape cold winters began to descend on the state. The rest in history. This set includes the following views:

-- Slipcase card: Lower St. Johns River;
-- Title card: Bay Street, Jacksonville;
-- Residence Street, Jacksonville;
-- Views in St. Augustine;
-- Street in St. Augustine;
-- Old Spanish Fort and Harbor, St. Augustine;
-- Ball's Orange Arch, St. Augustine;
-- On the Upper St. Johns River;
Order of Acorns. *Eight anti-Tammany broadsheet posters issued during the 1903 New York City mayor's race.* (New York: Order of Acorns, 1903). Small folios (11.75" x 16.75"). VG with some edge wear. $500

The Order of Acorns, a group of New York city civic leaders and reformers, mounted a vigorous assault on Tammany Hall and its candidates during the 1903 election season. In addition to marches and speeches, the Order published a series of broadsheets, called Oak Leaves, that featured exhortatory text on one side and a full-page political cartoon on the other. The reformers took as their symbol a red lantern, to call attention to the Red Light districts of the city that flourished under Tammany domination, and they plastered them all over the Oak Leaves. Tammany's candidate for mayor was George McClellan, the son of the famous Civil War general. George Junior was a journalist, lawyer, and politician. For eight years prior to his race for mayor, he represented part of the city in the U.S. House of Representatives. McClellan was a well-respected and popular figure, making him the perfect candidate for the Tammany Hall Democratic machine to run against the Independent Reformer mayor Seth Low. Of all the ironies, McClellan ran on an anti-graft platform, which the Order of Acorns found laughable. They hit at this glaring inconsistency over and over again. All but one of the broadsheets feature political cartoons, three by Quincy Scott, later of the Portland Oregonian (which appear to have been commissioned by the Order), three by C. G. Bush, reprinted from the New York World, and one by W. A. Rogers, reprinted from the New York Herald. The remaining broadsheet is a text appeal to Italian voters. The lot includes Oak Leaf nos. 4, 7, 8, 11, 12, 13, 14 (the Italian flyer is out of series), out of 22 published. Despite the Order’s best efforts, McClellan won. He turned out to be a pretty good mayor, building nearly 100 schools, inaugurating the subway system, and initiating other important city improvements. He was reelected two years later. This lot constitutes an interesting chapter in the history of New York City reform movements.