

De SIMONE COMPANY, *Booksellers*

*LIST 12, NEW SERIES*

*PAINTINGS, PRINTS, BROADSIDES &  
MANUSCRIPTS*

SOPHISTICATED BAR ROOM SCENE BY THE AFRICAN AMERICAN ARTIST FROM PHILADELPHIA

1, Ayers, Roland (1932-2014). *The Sweet Life*. Oil on canvas. Ca. 1970. \$ 4,500.00

7½ x 9 ¼ inches. Housed in an inexpensive gilt frame with a linen liner. The liner shows some foxing but the painting is in very good condition and does not appear to have been cleaned. On the back of the painting the original brown paper backing is still intact and there is a label with Ayers' name and the title of the work. The original asking price was \$750.00.



In *The Sweet Life* Ayers captures the ambience of the bar room where men dressed in black tie and women in long dress gathered to enjoy a night out. He constructs his figures by connecting geometrical patterns using circles, squares, and triangles. His palette is soft and the convivial feeling of the bar room is conveyed in this small painting by melding color and form into a moment that is struck in time. More images are available upon request.

## THE GREAT PROMOTER WHO PIQUED THE INTEREST OF HIS AMERICAN AUDIENCE

2. Barnum, P. T. *P. T. Barnum's Car of Neptune as Seen in the Great Street Pageant*. New York: H. A. Thomas, Lithographic Studio, ca. 1875. \$ 2,000.00

Color lithographic plate. 22" x 28". Printed on paper and mounted to board and varnished; small scuffs & gouges, some pieces of the print are missing, edges worn, but the colors are strong and the images well preserved.



An evocative print showing Neptune and his mermaids riding in a chariot, being drawn by a team of eight finely delineated horses and driven by a member of Barnum's circus. A very rare survival and even in this condition, an excellent example of the showmanship of Barnum and his sense of attracting attention to his latest attraction.

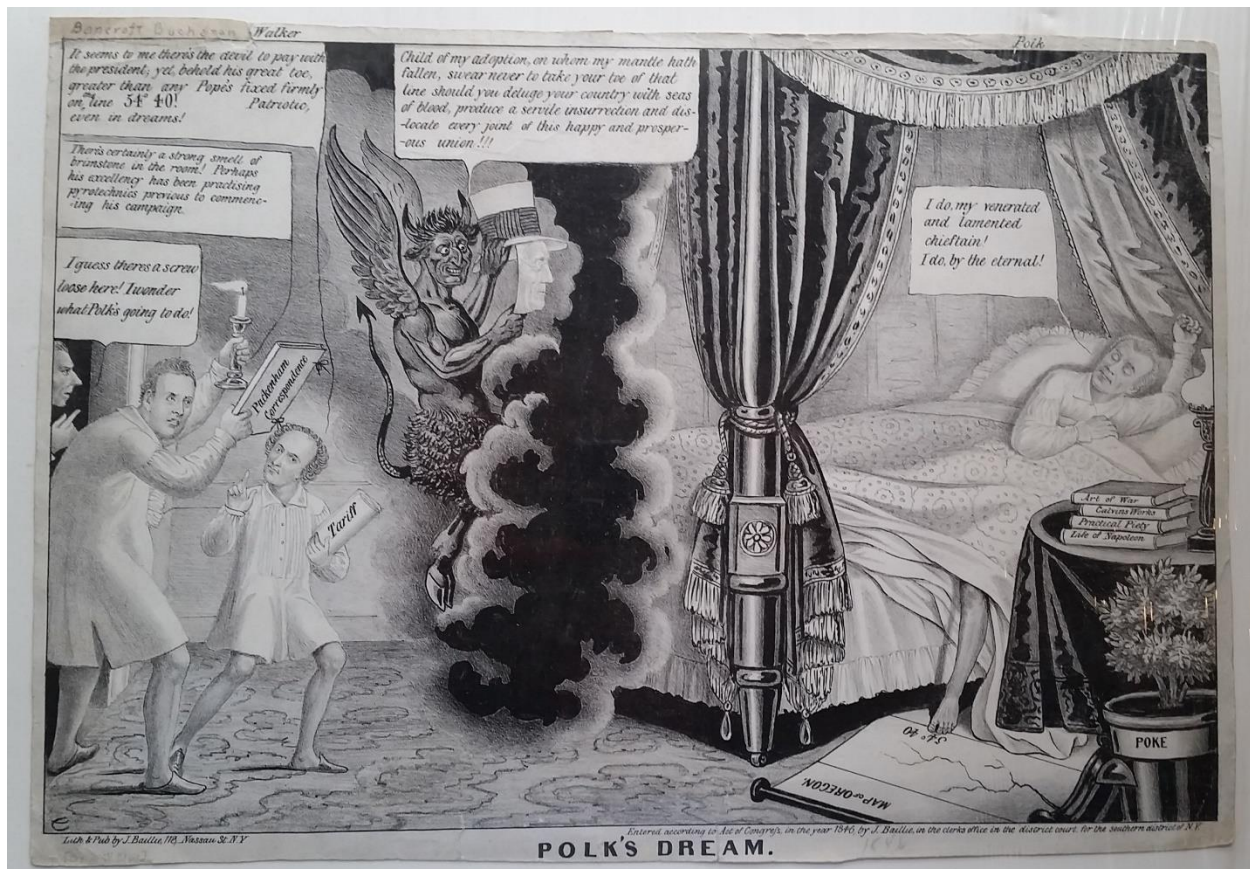
The lithographer is H. A. Thomas, whose lithographic studio was on Broadway just below Houston Street. Peters provides a very limited biography, focusing more on his production, including a very large lithograph of a tattooed prison.

I was unable to locate this image in any of the standard works. See Peters, *American on Stone*, page 384 for information on the lithographer. (337)

E. W. CLAY, THE FIRST AMERICAN ARTIST TO SPECIALIZE IN POLITICAL CARICATURE

3. Clay, Edward Williams. *Polk's Dream*. New York: J[ames] Baile, Litho. and Pub., 1846.  
\$1100.00

Lithographic print. Oblong folio. Image size 277 x 399 mm. 11 x 15 x 1/2 inches). Paper loss of upper left corner affecting two names of text, supplied in pencil, a few minor small tears at edges, otherwise a clean well inked impression.



Wonderfully crafted cartoon by E. W. Clay, the first American to specialize in political caricature and perhaps the preeminent cartoonist of the mid-19th century. Clay made numerous designs for lithographers, especially for the publisher Henry R. Robinson. Although not strictly a partisan in his critiques of political behavior, Clay's affinity for the common man was apparent whether he satirized Whigs or Democrats. His images attempted to combine humor with a clear presentation of the issues at hand.

This was not always possible as is clear from his cartoon of *Polk's Dream* printed in 1846. In this lithograph Clay attempts to elucidate the controversy about the Oregon border with Great Britain and Polk's drive to reduce tariffs with the Walker amendment. According to Bernard Reilly, much of the criticism of his administration was about the secrecy with which he worked to accomplish his goals. In this image he shows all the major players in the tariff battle and the Oregon question. He also includes the figure of the devil, hiding behind a mask of Andrew Jackson, which reinforces



the idea of Polk's unwillingness to express his policy publicly, leading to questions about the limits of presidential power which was broached by members of Polk's own party.

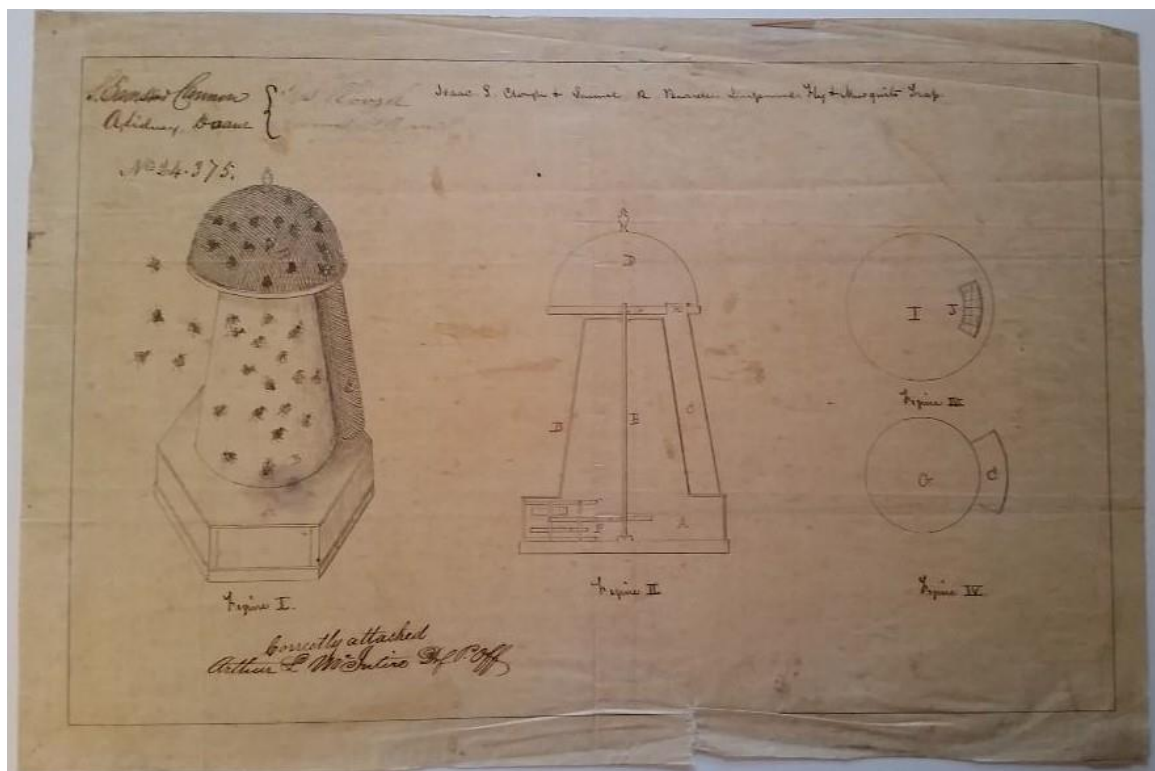
James Baille, lithographer, colorist, painter, and printer was active in New York from 1838 to 1855. He began his career as a colorist and worked with Currier & Ives in the early 1840's. He went out on his own in 1843 or 1844 and made many prints in the style of C & I and worked with many of the same artists introduced to him by his previous employer. He also printed a number of interesting caricatures designed by E. W. Clay, including this one which is one of the less common lithographs he printed.

OCLC cites only the copy at AAS; and there is a copy at the Library of Congress. See Reilly, *Catalogue of American Political Prints*, No. 1846-2 for a detailed description and illustration of this lithograph. See also Tatham, *Prints and Printmakers of New York State, 1825-1940* for a chapter on E. W. Williams and Peters *America On Stone* for biographical information on both Clay and Baillie. (332)

#### AMERICAN INGENUITY – BUILDING A BETTER FLY TRAP

4. Clough, Isaac S. & Samuel R. Burrell. *Fly and Musquito [sic] Trap*. New York: 1859. \$ 350.00

Manuscript Patent Drawing. Oblong 4to. 260 x 385 mm. (10 x 15 inches). Text in brown ink and four drawing in black ink. On coated paper. Small tear to lower margin, some minor discoloration to the paper, otherwise very good.



Patent number 24,375, signed by Clough and Burrell and witnessed by A. Sidney Drane and I. Townsend Cannon. Received by Arthur L. McIntire of Director of the Patent Office. The patent record located online dates the application and drawing to June 14, 1859. It reads in part that Isaac Clough and Samuel Burrell, "have invented a new and Improved Fly and Mosquito Trap and hereby declare that the following is a full and exact description of the same, reference being had to the accompanying drawings. . ." The record goes on to describe all the components of the drawings, how the 'trap' is constructed and operated, and some information about a competing trap patented by T. Gilbert and T. M. Scott.

Attractive drawing showing how the flies or mosquitoes enter the cylinder trap and not allowed to escape. Wonderful exhibition item reinforcing the idea of 'Yankee Ingenuity'. A copy of the patent application is supplied. (338)

### SANTA MONICA PIER IN THE 1950's



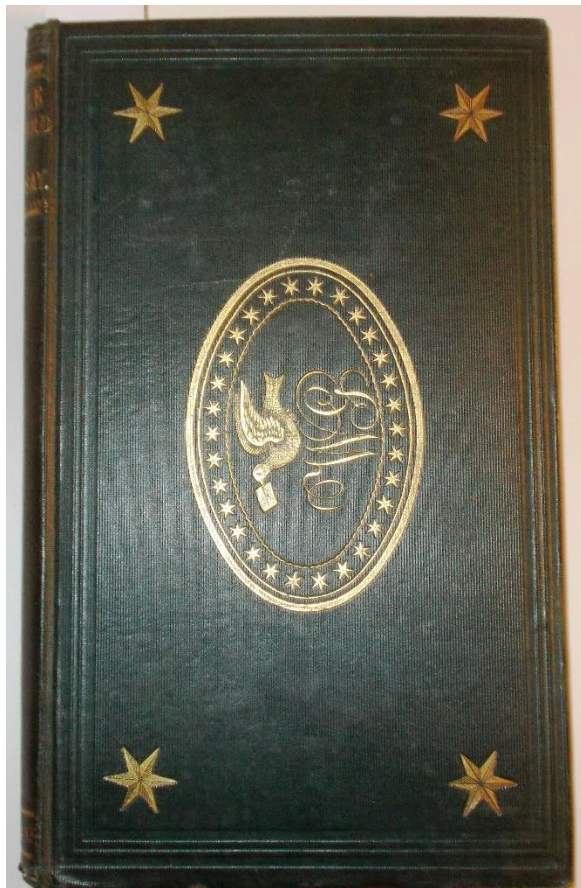
5. Dahl, Anton. *Santa Monica Pier, California*. 1954.

\$ 3,000.00

Oil painting on board. 250 x 297 mm. (9 3/4 x 11 3/4 inches). Signed in lower left corner in black paint and in black ink an inscription reads "Santa Monica, Calif. / A. Dahl 1954". Label of Wallace Gallery, East Hampton, New York.

Anton Dahl (1894-1967), Swedish painter who emigrated to the States and taught at the Detroit Museum of Art in the 1940's. In 1948 he moved to Los Angeles where he continued his teaching career at the Los Angeles Art Institute and lived in the Highland Park section of the city. It was while at LAAI that he produced this painting of the Santa Monica Pier set against a rich blue sky and calm ocean, with the earth tones of the beach in the foreground. Signed in the lower left. (271)

WITH GOWANS' *CATALOGUE OF SCOTTISH POETS*



6. [Gowans, William] . *The Gentle Sheperd. A Pastoral Comedy by Allan Ramsay. With a life of the author.* New York: William Gowans, 1852.

\$ 275.00

8vo. lxxv, 3, x, 105 pp. plus a 1p. list of the works of Allan Ramsay, 24 pp. Catalogue of Scottish Poets, and 4pp. list of books published by William Gowans. Illustrated with an engraved portrait of Ramsey by H. B. Hall after a drawing by the poet's son Allan Ramsay. Bound in original green ribbed cloth, decorated with Gowans' printers mark of a Carrier Pigeon in gilt on the upper board and in blind on the lower board. Bright and clean copy.

Allan Ramsay's *The Gentle Sheperd* was originally published in 1725 went through numerous editions during the 18th century and reached icon stature as a symbol of the rustic Scottish countryside and pastoral life. In this edition Gowans used the standard text first printed in 1728 by Thomas Ruddiman and adopted by Andrew Foulis for his edition of 1788. In the "Preface" Gowans provides a short publishing history of Ramsay's work and carefully considers the additions that publishers

contributed to the work during the 18th century. For his 1852 edition Gowans adds a life of the author by William Tennant, an essay on the poem by Lord Woodhouselee, and critical opinions of the *The Gentle Sheperd* by twelve English authors including Hugh Blair, Joseph Ritson, Thomas Campbell and Leigh Hunt. He also adds a list of Ramsay published works, a glossary of Scottish terms used in the poem, and an unpriced catalogue of 475 items listing the works of Scottish poets



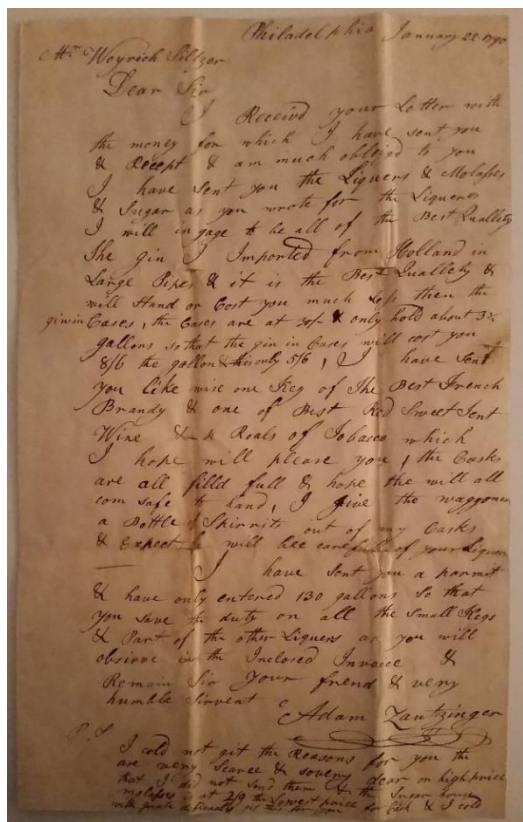
over the ages. Gowans includes annotations to some books in this list that suggest a thorough understanding of Scottish Poetry and its place in English literature.

William Gowans (1803-1870), Scottish émigré to the United States, was to become one of the most important booksellers of his generation. From his offices on Fulton Street and then Nassau Street in New York City, Gowans became the source for many private collectors who were to transform the rare book scene in the United States and ultimately build collections that became part of the extraordinary growth of the American library system in the 19th century.

For a bio-bibliography of Gowans see Roger Stoddard, "Put a Resolute Hart to a Steep Hill": William Gowans Antiquarian Bookseller. New York: At the Book Arts Press, Columbia University, 1990. (9)

**"I HAVE SENT YOU LIKEWISE ONE KEG OF THE BEST FRENCH BRANDY"**

7. Liquor Distributor. Zantzinger, Adam. *Mr. Weyrich Siltzer, Dear Sir*. Philadelphia: January 22, 1790. \$ 950.00



Autograph Letter Signed. Folio sheet folded. 1 page of text with address on the verso. Folded, with small tears at the folds blank piece missing at the wax seal. Highly legible hand. Watermark paper "I R".

Letter from Adam Zantzinger concern the receipt of money and shipment of "Liquers and Molasses and Sugar . . all of the best quality. The gin I imported from Holland in large Pipes & it is the best Quality & will cost you much less than the gin in cases; the cases are at 30/ only hold about 3 1/2 gallons so that the gin in cases will cost you 8/6 the gallon & this only 5/6. I have sent you like wise one keg of the best French Brandy & one of the best Red Sweet Wines and a Roal of Tobacco which I hope will please you. The casks are all filled full and hope they will all com safe to hand. I give the waggoner a bottle of Spirits out of my casks & expect he will see carefully of your liquor."

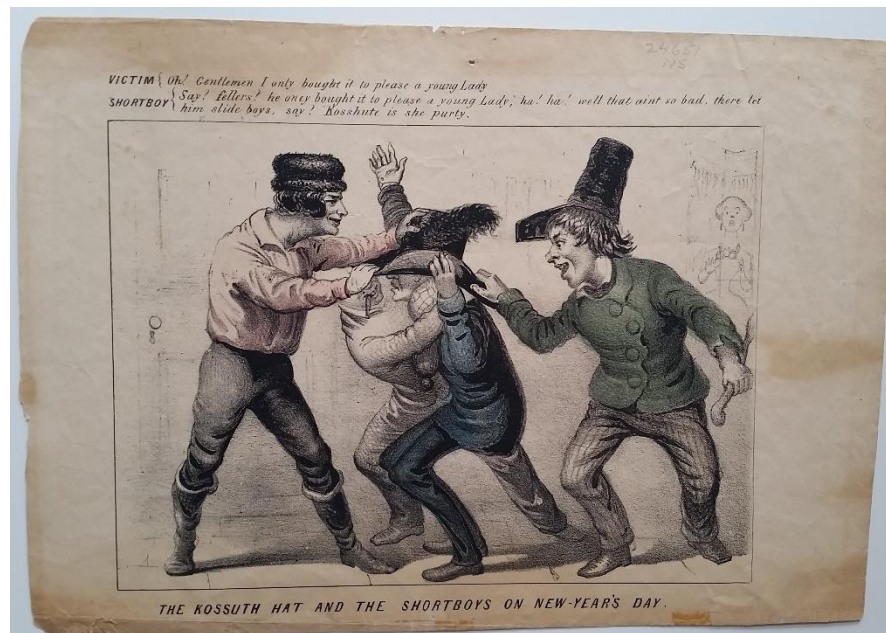
Adam Zantzinger was a member of the Pennsylvania Militia 1775-1783 and is listed in the Revolutionary War Battalion Index. In 1775 he purchased a 9-acre parcel of

land north of the City of Philadelphia called the Northern Liberties on Ridge Avenue across the street from what is now Girard College. He was listed in the membership rolls of the Carpenters Company for 1786 and became a shareholder in the Library Company of Philadelphia in 1790. (319)

HIS LITHOGRAPHS REFLECT THE "COARSE, LOCAL COLOR" FAVORED BY HIS AUDIENCE

8. Magee, John L. *The Kossuth Hat and the Shortboys on New Year's Day*. (New York): (The Old Soldier), (1852). \$ 825.00

Single sheet lithographic print. Oblong 8vo. 200 x 283 mm. (8 x 11 inches). Three lines of text at top of the print and one line of text at the bottom. Central panel illustrates three ruffians harassing a man with Kossuth Hat. Some staining to the margins, otherwise the image is in excellent shape.



Rare colored lithograph attributed to John L. Magee, a highly skilled draughtsman who produced lithographs in New York and Philadelphia. He trained with Emil Ackerman and worked for many years with Thomas W. Strong, making lithos for Strong's periodical *Yankee Notions*. All of Magee's lithos carried a satirical and comical element and his work was on the cutting edge of political and social caricature that began to appear in the public press in the middle of the 19th century.

"The image of three short-boys, a gang of hoodlums, harassing a man walking down the street wearing a hat with a feather in it, in the style of Kossuth. One boy has a cigar or cigarette in his mouth, and the other holds a club or shillelagh. A woman is seen looking on in horror through a window at right" (AAS). The Shortboys were a well-known gang of toughs who were at times enforcers for the political bosses in New York. This lithograph is very well colored in shades of black and the coats of two of the men are highlighted in green. This, along with the image of the shillelagh suggests the roughnecks were Irish immigrant and the scene is perhaps taking place in the Five Corner's section of New York City, a part of the downtown well-known to illustrator John L. Magee.

The hat in question, a Kossuth Hat was named after a Hungarian freedom fighter who had a great following in America. The hat was commonly worn by both Confederate and Union Soldiers on the Western Front and in this case the man in the image wearing the hat meant to suggest his



military prowess to the young lady, that is visible in the background of the print. The text of the print reads,

"Oh, Gentleman, I only bought it to please a young Lady"

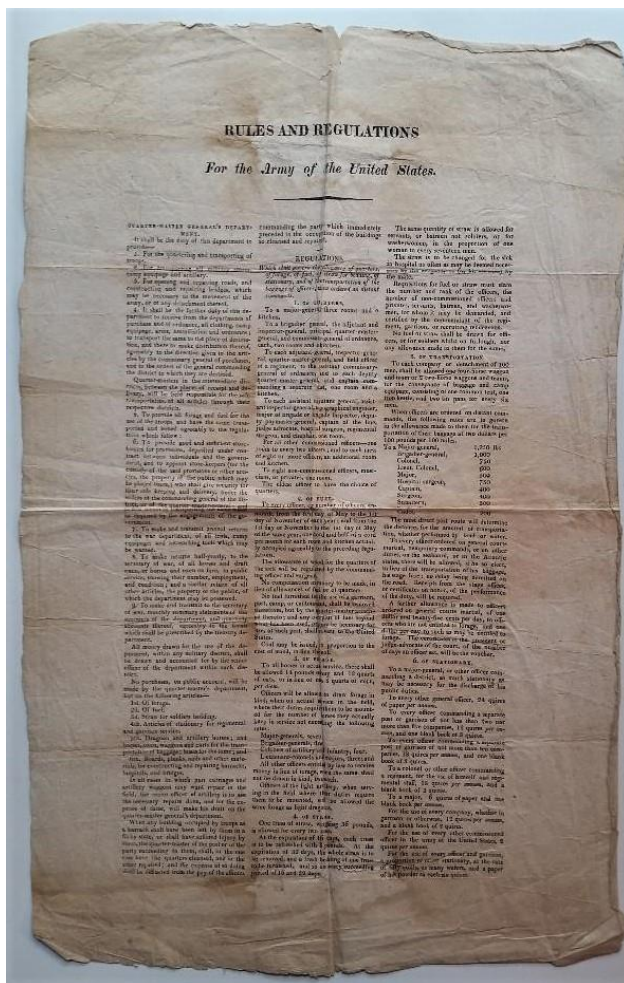
"Say! fellers! he oney bought it to please a young Lady, ha! ha! well that aint so bad, there let him slide boys, say? Kosshute is she purty."

This print appeared in *The Old Soldier*, published in 1852, and like the copy at the American Antiquarian Society, was removed.

OCLC lists one copy of the print at AAS. Peters, *American on Stone*, p. 269. Tatham, *Prints and Printmakers of New York State*, pp. 54-58. (33)

## UNRECORD WAR OF 1812 BROADSIDE

### 9. Quarter Master General. *Rules and Regulations for the Army of the United States.* (Washington), ca. 1812 - 14. \$1,750.00



Folio broadside. 460 x 285 mm. (18 x 11 1/4 inches). Text printed in three columns. Old folds with a few minor tears at folds, paper stock toned with some light staining; well preserved copy with wide margins.

Unrecorded broadside issued by the Quarter Master General's Department, probably in furtherance of legislation passed by Congress in 1812, "An Act establishing rules and articles for the government armies of the United States, with the regulations of the War Department respecting the same" (see Shaw & Shoemaker 26933).

The first column outlines the general rules of the department in nine numbered paragraphs. The second and third columns declare procurement guidelines, being "Regulations which shall govern allowances of quarters, of forage, of fuel, of straw bedding, of stationary, and of transportation of baggage of officers, when ordered on distant commands." Regulations governing each of these six categories are set forth in detail.

The Quarter Master General's Department was established by Congress in 1780. In 1802 when

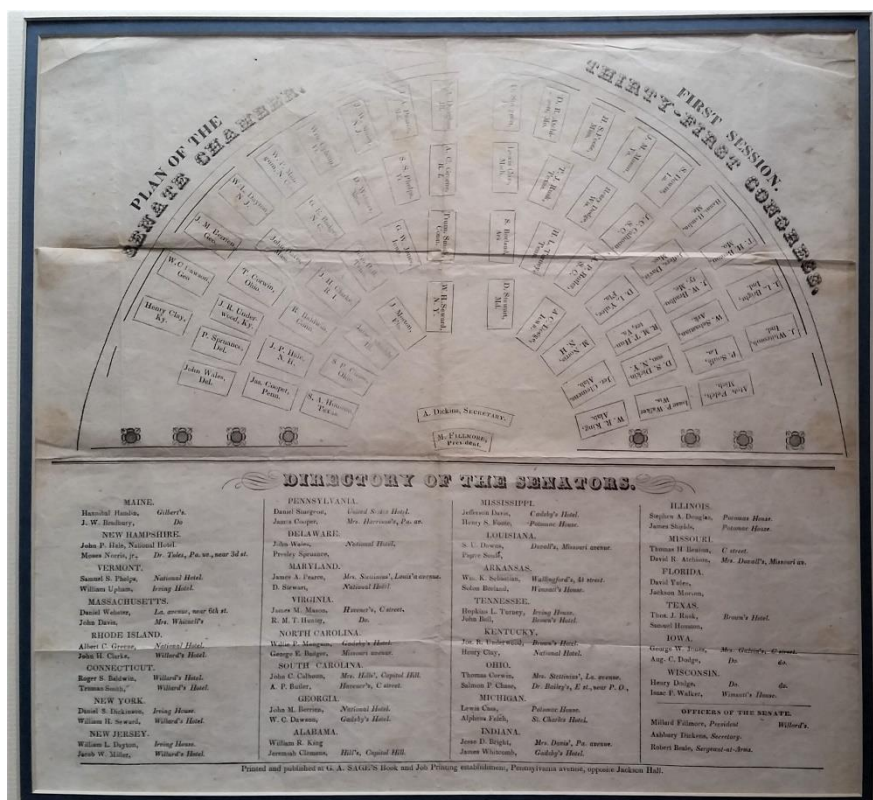
the U. S. military was reduced during the Jefferson Administration, the Quarter Master Department was dissolved. The department lay dormant until January of 1812 when war with Britain was perceived to be imminent and it was revived with the authority to purchase military stores, camp equipage and other articles requisite for troops and provide means of transportation.

This broadside is not cited in Shaw & Shoemaker, OCLC, and is not listed in the collection of AAS. Library Company, and NYPL. (335)

## CRITICAL ELECTION THAT FORESHADOWED THE SECESSION OF THE SOUTH STATES

10. Senate of the United States. *Plan of the Senate Chamber, First Session Thirty-First Congress.* [WITH] *A Directory of Senators.* Washington DC: G. A. Sage's Book and Job Printing, 1850.  
\$ 600.00

Broadside. Square folio. 335 x 336 mm. (13 1/4 x 13 1/2 inches). Folded but now matted. Very good condition.



Nicely designed broadside that illustrates the newly elected members of the Senate for the term of 1849-1855. The diagram reflects the physical space of the senate chamber with the rows of desks arranged in a semi-circle with Democrats, the majority party on the right and the Whigs and Free Soilers on the left of the room. The bottom part of the broadside list each member of the Senate by State, with A. Dickens listed as Secretary and Millard Fillmore at President of the Senate. The broadside was printed before California was admitted to the Union in 1850 and the names of John C. Fremont and William M. Gwin do not appear.

The Senate, filled with luminaries of American history like Daniel Webster, William H. Seward, John, C. Calhoun, William King, Jefferson Davis, Henry Clay, Salmon P. Chase, Lewis Cass, Stephan A. Douglas, and Samuel Houston, began its session with Zachery Taylor as the recently elected 12th President of the United States. Taylor only served 15 months and died July of 1850. Millard Fillmore, the Vice-President was sworn in and served until 1853 but lost the nomination of Whig Party to Winfred Scott who was defeated by the Democrat Franklin Pierce.

It was during these few years that the Congress passed the Compromise of 1850, the Fugitive Slave Act, admitted California to the Union, changed the boundaries of Texas, and organized New Mexico and Utah as legal Territories of the United States. (331)

PIRATED EDITION OF TENNYSON'S POEMS FROM 1830'S

11. Tennyson, Alfred Lord. *Poems MDCCCXXX*. (Toronto): Privately Printed, 1862.  
\$ 325.00

Small 4to. 170 x 135 mm. (6 ¾ x 5 ¼ inches). viii, 112 pp. Original blue printed wrappers, some minor chipping to tail of spine. Very good copy.

Printed in an edition of 150 copies, this pirated edition of Tennyson's poems was printed in Toronto by C. W. Chewett and edited by J. Dykes Campbell, who published it at his own expense. The poems originally appeared in Tennyson's editions of poems that were printed in 1830 and 1833, but removed from the 1842 edition by the author. John Camden Hotten, the London publisher and bookseller, offered the 1862 edition for sale, and Tennyson immediately sued Hotten, who was forced to apologize, destroy all remaining copies and pay a fine.

A note in the online catalogue at McGill University states that this pirated edition was the first suffered by Tennyson and cites as the source of this information David Sinclair's article "Tennyson's Poems: The First Pirated Edition" which appeared in volume 22 of *The Book Collector*, 1973.