

GALLERY AMERICANA

HISTORICAL . PATRIOTIC . AMERICANA



INDEPENDENCE UNFOLDED: AMERICA AT 250

A FIXED PRICE CATALOG

ISSUED FOR THE 250TH ANNIVERSARY OF AMERICAN INDEPENDENCE



FEDERALISM AND ITS ALLIES EXPOSED!

IS HE A TRAITOR TO LIBERTY?

"I am, however, the unprincipled enemy of slavery, and would have it abolished without delay. I am, therefore, for myself—and I wish to be understood as speaking for myself alone—that, let what will come, I shall under no circumstances support a man who does not believe slavery to be an unmitigated evil, and who will not by virtue of his office, use all constitutional power to abolish it."

JOHN VAN BUREN.

Clinton, Ohio, 1848.

Such was John Van Buren profoundly in '48, and the last look that his friends yet upon it is, that notion of ill will to Federalism led him to turn hypocrite—to profess free and principles to believe that slavery was a great evil, and to be understood as speaking for himself alone—that, let what will come, I shall under no circumstances support a man who does not believe slavery to be an unmitigated evil, and who will not by virtue of his office, use all constitutional power to abolish it."

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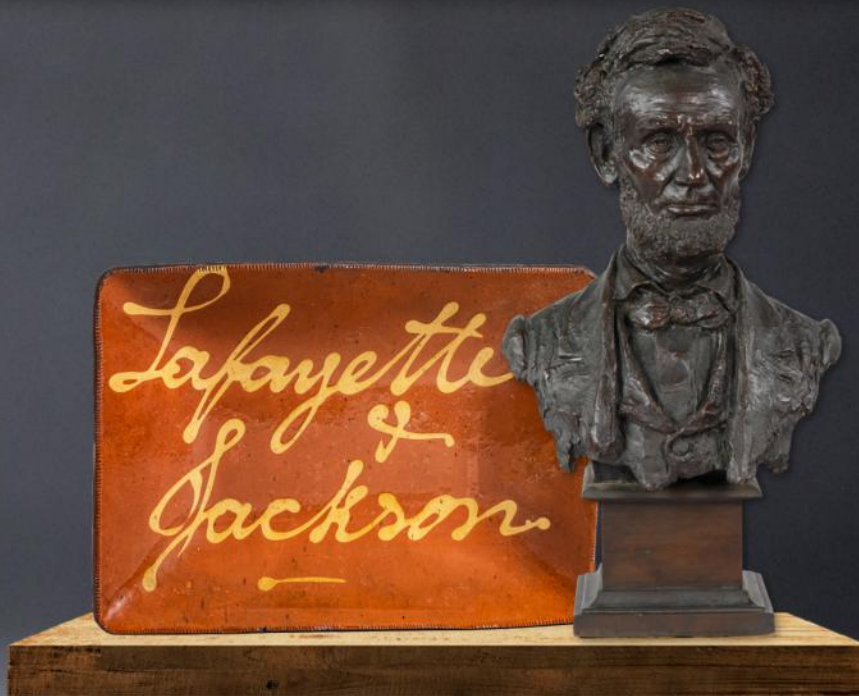
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INDEPENDENCE UNFOLDED: AMERICA AT 250

Welcome to Gallery 76 Americana.

It is my pleasure to present Independence Unfolded: America at 250, a fixed-price catalog issued in anticipation of the 250th anniversary of American independence. This milestone invites not only the celebration of the nation's founding in 1776, but reflection upon the ways in which the American story has unfolded across the centuries that followed.

Spanning the Revolutionary era through the modern age, the catalog brings together engravings, ceramics, ephemera, and artifacts that reflect the evolving history of the American republic. Highlights include an American Masonic Mark Jewel bearing a profile portrait of George Washington, a rare pair of Battersea enamel tiebacks depicting Thomas Jefferson, a Henry "Clay Forever" punched tin campaign lantern, and The President's Dedication Address at Gettysburg, preserving one of the most enduring expressions of national purpose.

Each object stands as a surviving witness to the era that produced it, carrying forward the imagery, symbolism, and historical memory of the American experience. Their survival allows the story of independence to continue unfolding through the very objects that first commemorated it. As the nation approaches this historic anniversary, it is my hope that these objects will continue to inspire appreciation, study, and preservation for generations to come.

A handwritten signature in cursive script, reading "Andy Monroe". The ink is dark and the signature is fluid, with a long, sweeping tail on the "e".

Gallery 76 Americana

FROM EMPIRE TO REVOLUTION

LONDON DELFTWARE PATRIOTIC BOWL

London, circa 1755 - Diameter: 10 inches

A London delftware bowl attributed to the Lambeth workshop of William or Abigail Griffith, the interior painted in cobalt blue with the inscription "Success To the British Arms" within a foliate cartouche, the exterior decorated in blue and yellow with a chinoiserie waterscape and yellow-highlighted rim. Produced during the French and Indian War, the bowl reflects mid-eighteenth-century expressions of British military loyalty and imperial identity shared across Britain and its American colonies.

Patriotic wares of this type celebrated Britain's imperial triumphs during the conflict, victories that secured Britain's dominance in North America but whose political and financial consequences would, within a generation, contribute to the colonial tensions that gave rise to the American Revolution.

Condition: Minor chips to footrim; slight edge roughness. No restoration.

\$7,500



ENGRAVED ROYAL COAT OF ARMS OF KING GEORGE III

England, circa 1767 - Frame: 12 ½ x 9 ½ inches; sight 10 ½ x 7 ½ inches

An engraved representation of the Royal Coat of Arms of King George III, the crowned shield supported by the lion and unicorn and surmounted by the royal crest within elaborate Rococo ornament. The inscription below reads: "George the Third by the Grace of God, King of Great Britain, France & Ireland &c."

Issued early in the reign of George III, the print reflects the heraldic imagery used to assert royal authority throughout the British Empire. Such engravings were commonly displayed in official settings and circulated widely in printed works during the years following the Seven Years' War as Britain expanded imperial administration across North America. Within a decade, tensions between Britain and the American colonies, fueled measures such as the Stamp Act and Townshend Duties, would escalate into the political crisis that led to the American Revolution.

Condition: Very Fine.

\$500



MASON-DIXON SURVEY MAP OF THE CHESAPEAKE REGION

London, 1768 – Frame: 9¼ x 6½ inches; sight: 8 x 5 inches

Engraved map of the Chesapeake region depicting portions of Pennsylvania, New Jersey, Maryland, and Virginia, issued in connection with the celebrated Mason–Dixon survey. The cartouche reads: “A Map of that Part of America where a Degree of Latitude was measured for the Royal Society by Cha. Mason & Jer. Dixon.”

Conducted between 1763 and 1767, the survey resolved a long-standing boundary dispute between the colonies of Pennsylvania and Maryland and established one of the most famous dividing lines in American history. The Mason–Dixon Line would later take on broader symbolic meaning as a cultural and political boundary in the United States.

Condition: Very fine.

\$575



GEORGE WASHINGTON MEZZOTINT PORTRAIT

London, circa 1775 – Frame: 20 x 16 inches; sight: 13½ x 9¾ inches

An early mezzotint portrait of George Washington, engraved by Alexander Campbell and published in London by C. Shepherd in September 1775. Titled “George Washington, Esqr. General and Commander in Chief of the Continental Army, in America,” the print ranks among the earliest European representations of Washington issued at the outset of the American Revolution.

Washington himself is said to have remarked upon seeing the likeness that the artist had rendered him with “a sufficient portion of Terror in his Countenance,” reflecting both the immediacy and interpretive character of early wartime portraiture.

Condition: Excellent.

\$2,800



“A NEWLY ACCURATE MAP OF THE CURRENT SEAT OF WAR IN NORTH AMERICA”

London, 1775 – Frame: 14 x 17½ inches; sight: 12 x 15½ inches

Revolutionary-era map centered on Boston, issued at the outset of hostilities in 1775 and depicting the region that formed the principal theater of early conflict, including the Battles of Lexington and Concord and the Siege of Boston. A compelling cartographic view of the opening phase of the American Revolution.

Condition: Very fine; small section missing from the blank margin at lower right, a few minor closed margin tears, and even toning.

\$500



**“NEWS FROM AMERICA, OR THE PATRIOTS IN THE DUMPS”
SATIRICAL ENGRAVING**

London, November 1776 – Frame: 8¾ x 6 inches; sight: 7¼ x 4½ inches

Satirical engraving published in *The London Magazine* depicting King George III and Lord North announcing General William Howe’s victory at the Battle of Long Island, while a weeping female allegory of Liberty, cap on pole in hand, represents the American cause in distress. A scarce example of British political printmaking responding to the early events of the American Revolution.

Condition: Very fine; even toning.

\$400



“A PICTURESQUE VIEW OF THE STATE OF THE NATION” SATIRICAL ETCHING

French edition, 1780 (after the 1778 Westminster Magazine)

Frame: 13½ x 15¾ inches; sight: 9½ x 11¾ inches

A richly allegorical satirical print of the American Revolution depicting America, personified by a figure in a feathered cap, shearing the horns of British commerce represented by a cow, while a Dutchman milks it and figures symbolizing France and Spain stand ready to partake. At right, the British lion lies asleep as a symbol of complacency, while in the distance Philadelphia appears with the ship *Eagle* in dry dock and Admiral Richard Howe and General William Howe shown in repose, reinforcing the satire of British leadership during the conflict.

Condition: Very fine.

\$2,200



THOMAS PAINE WEDGWOOD BLACK BASALT INTAGLIO SEAL

England, circa 1790 – 1 x ¾ inches

A Wedgwood black basalt intaglio seal depicting a right-facing profile of Thomas Paine with the inscription “MY COUNTRY !!!” above. The reverse is impressed “WEDGWOOD,” identifying production by the celebrated English manufactory.

Paine emerged as one of the most influential political writers of the Revolutionary era. His pamphlet *Common Sense*, published in Philadelphia in 1776, powerfully argued for American independence and helped shape public opinion during the critical months leading to the Declaration of Independence. Objects of this type reflect the widespread recognition of Paine as a leading voice of the revolutionary cause and an enduring symbol of the political ideas that helped transform Britain’s American colonies into an independent nation.

Condition: Excellent.

\$1,250



REVOLUTIONARY WAR-PERIOD BURL WOOD CANTEEN

New England, circa 1780
Diameter: 6¾ inches

An exceptionally rare wooden canteen constructed in part from burl wood. Canteens from the Revolutionary era are themselves scarce, and examples incorporating burl are particularly unusual, with only a small number recorded. One face and the sides are fashioned from richly figured burl, while the opposite face is of typical pine construction, reflecting the practical use of available materials by colonial craftsmen.

Remaining in untouched condition, the canteen represents an important example of Revolutionary-era material culture, an everyday object associated with the lived experience of soldiers and civilians during the struggle for American independence. Reportedly found in the New Hampshire–Maine border region, it carries a strong regional association with late eighteenth-century New England.

Condition: Very fine, retaining original untouched surface.

\$3,800



FORGING THE REPUBLIC

JOHN HANCOCK MEZZOTINT PORTRAIT

*France, 1776 - Frame: 11¼ x 8½ inches;
sight: 9¾ x 7½ inches*

A rare mezzotint portrait of John Hancock after the likeness by Thomas Hart, issued during the American Revolution. The mezzotint bears the French inscription "Jean Hancock Président au Congrès des XIII Provinces unies d'Amérique à Boston" ("John Hancock, President of the Congress of the Thirteen United Provinces of America at Boston"), reflecting its intended circulation among an international audience and the prominence of French as the language of diplomacy in the late eighteenth century.

As President of the Continental Congress, Hancock held a position of singular importance in the movement toward independence, his name becoming indelibly associated with the Declaration of Independence. A scarce Revolutionary-era portrait illustrating Hancock's political stature and transatlantic reputation.

Condition: Excellent.

\$2,500



BENJAMIN FRANKLIN TERRACOTTA PORTRAIT PLAQUE

France, 1777 - Diameter: 4½ inches

A finely modeled terracotta portrait plaque of Benjamin Franklin by the French medalist Jean-Baptiste Nini, produced during Franklin's residence in France. Created at Chaumont, Nini's portrait plaques became widely admired among European intellectual circles and patrons sympathetic to the American cause.

The present example reflects the remarkable popularity Franklin enjoyed abroad as both diplomat and man of science and stands as an enduring symbol of the cultural alliance between France and the emerging United States.

Condition: Excellent.

\$2,000



BENJAMIN FRANKLIN PORTRAIT ENGRAVING

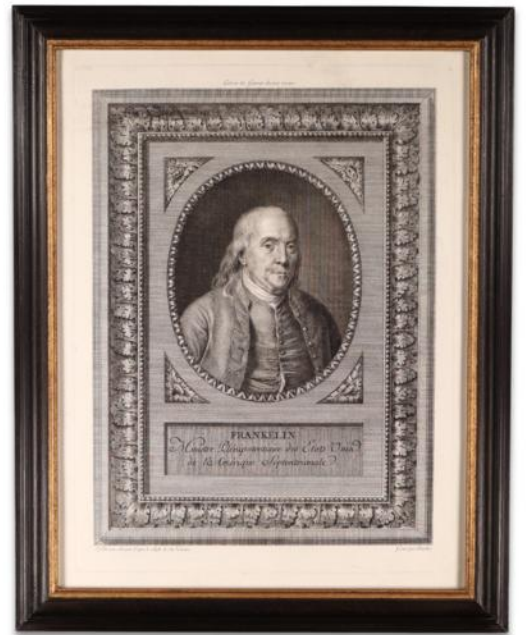
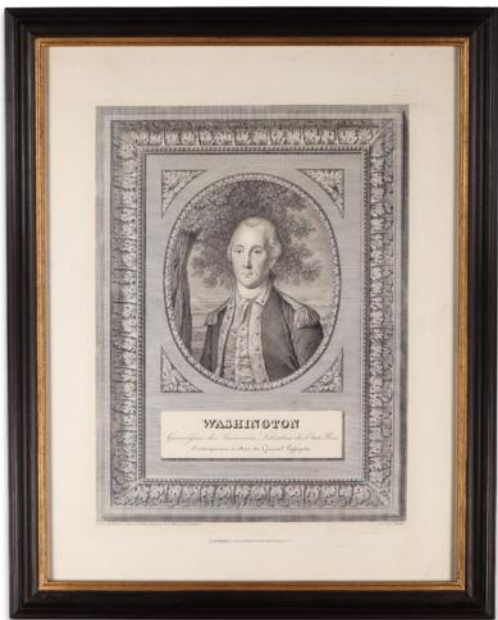
*France, 1778 - Engraved by Juste Chevillet
Frame: 18¼ x 14½ inches; sight: 15¾ x 12 inches*

A French portrait engraving of Benjamin Franklin by Juste Chevillet titled "Frankelin / Ministre Plénipotentiaire Des États-Unis." The image derives from the celebrated portrait by Joseph Duplessis depicting Franklin during his diplomatic mission in France.

The engraving originated from a painting owned by Jacques-Donatien Le Ray de Chaumont, Franklin's host at Passy and an important supporter of the Franco-American alliance during the Revolution. The likeness became one of the most enduring representations of Franklin and later inspired its appearance on early American banknotes, including issues of the Chemical Bank of New York. A refined portrait of Franklin at the height of his diplomatic career.

Condition: Excellent.

\$2,400



GEORGE WASHINGTON PORTRAIT ENGRAVING

*France, 1780 - After Michel-Honoré Bounieu; engraved by Justus Chevillet
Frame: 19¾ x 15¾ inches; sight: 17¼ x 13¼ inches*

A scarce Revolutionary-era engraving depicting George Washington titled "Supreme Commander of the United States of America / Généralissime des États-Unis de l'Amérique." After a composition by Michel-Honoré Bounieu and engraved by Justus Chevillet, the print reflects the growing prominence of Washington's image in European circles during the American War of Independence.

Produced for a Continental audience, such engravings illustrate the international recognition of Washington's leadership and the broader ideological significance of the American cause.

Condition: Excellent; wide margins.

\$1,800

"SIEGE OF RHODE ISLAND, FROM MR. BRINDLEY'S HOUSE, AUGUST 25, 1778"

Published in Gentleman's Magazine, London, February 1779 - Frame: 7¾ x 10½ inches; sight: 6¼ x 9 inches

Engraved view depicting the Siege of Rhode Island near Tiverton during one of the earliest joint operations between American and French forces in the Revolutionary War. The campaign involved American commanders including John Hancock, Nathanael Greene, and the Marquis de Lafayette, supported by the French fleet under the Comte d'Estaing.

Condition: Very fine; slight paper toning.

\$400



REVOLUTIONARY WAR NAVAL HAND GRENADE

America, Circa 1775-1783

Diameter: approximately 3 inches; weight: approximately 2.25 lbs

Cast-iron naval hand grenade formed as a hollow sphere in a two-part sand mold, retaining a pronounced mold seam and vestiges of the sprue with a fuse aperture measuring approximately $\frac{3}{8}$ inch in diameter. Intended to be filled with gunpowder and ignited prior to use, such grenades were employed in close-quarters naval engagements during the Revolutionary War.

Condition: Very fine.

\$950



"HIS EXCELLENCY GEN. GEORGE WASHINGTON" LIVERPOOL CREAMWARE TANKARD

England, circa 1785 - Height: 6 inches

A rare Liverpool creamware tankard transfer-printed with a portrait of George Washington beneath the banner "His Excellency," a title associated with his role as Commander-in-Chief at the close of the American Revolution. Produced for the American market, such wares reflect the early transatlantic demand for Washington imagery in the years following independence.

The present example represents a distinctive Washington image within the corpus of Anglo-American ceramics and is illustrated in David Arman, *Anglo-American Ceramics* (W.4), where it serves as the plate example.

Condition: Very good, unrestored; rim chips, hairline crack at rim, and minor loss or roughness near the upper handle.

\$6,500



GEORGE WASHINGTON AND BENJAMIN FRANKLIN ENGRAVING

Circa 1785 - Frame: 6½ x 8 inches; sight: 4¾ x 6¾ inches

An engraved portrait composition depicting George Washington and Benjamin Franklin, uniting two of the foremost figures of the American Revolutionary era. The print reflects the symbolic pairing of the military and diplomatic leadership of the American cause in the years following independence.

Despite research, no directly comparable example has been identified in standard reference works or institutional collections, suggesting notable rarity.

Condition: Very fine; even paper toning with a few minor spots from water exposure.

\$1,400



CHARLES THOMPSON BATTERSEA ENAMEL TIEBACK

England, circa 1785 - 2 x 1½ inches

A Battersea enamel portrait tieback depicting Charles Thompson, Secretary of the Continental Congress from 1774 to 1789. Produced for the American market in the years following independence, the piece reflects the demand for objects commemorating figures associated with the founding of the new republic.

Condition: Very fine.

\$2,000



GOUVERNEUR MORRIS STIPPLE ENGRAVED PORTRAIT

London, 1783 - Frame: 7 x 5½ inches; sight: 5½ x 4 inches

A stipple engraving depicting Gouverneur Morris, drawn by Pierre Eugène Du Simitière and engraved by B. B. Ellis, published in London by R. Wilkinson. Morris served in the Continental Congress and later as a delegate to the Constitutional Convention of 1787, where he played a central role in shaping the final language of the United States Constitution and is widely credited with drafting its celebrated Preamble.

Condition: Very fine.

\$600



GOUVERNEUR MORRIS BATTERSEA ENAMEL TIEBACK

England, circa 1785 - 2 x 1½ inches

Portrait tieback in Battersea enamel depicting Gouverneur Morris, one of the leading statesmen of the early republic. Morris served in the Continental Congress and later as a delegate to the Constitutional Convention of 1787, where he played a central role in shaping the final language of the United States Constitution.

Condition: Very fine.

\$1,400



SILAS DEANE BATTERSEA ENAMEL TIEBACK

England, circa 1785 - 2 x 1½ inches



A Battersea enamel portrait tieback representing Silas Deane, early American diplomat and commissioner to France during the opening years of the Revolutionary War. Produced for export to the American market, such objects commemorated figures associated with the struggle for independence.

Condition: Very fine.

\$1,600

“SILAS DEANE, ESQ.” ENGRAVED PORTRAIT

Drawn from the life by Du Simitière; published by J. Felten, Jr., Philadelphia, December 1783

Frame: 8 x 5½ inches; sight: 6¾ x 3¾ inches

A finely engraved portrait of Silas Deane, an early American diplomat and commissioner to France during the opening years of the Revolutionary War. Appointed by the Continental Congress in 1776, Deane worked alongside Benjamin Franklin and Arthur Lee, helping secure vital arms and military supplies prior to the formal Franco-American alliance of 1778.

Drawn from life by Pierre Eugène du Simitière, the Swiss-born artist active in Philadelphia whose work documented many of the leading figures of the Revolutionary era. Issued in 1783 shortly after the close of the war, the engraving reflects contemporary interest in the individuals who helped secure American independence.

Condition: Very fine.

\$700



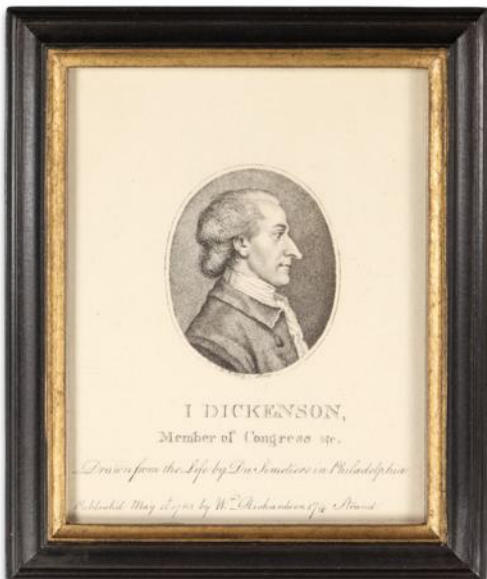
JOHN DICKINSON STIPPLE ENGRAVED PORTRAIT

Circa 1783 - Frame: 7¾ x 6½ inches; sight: 6½ x 4¾ inches

Portrait of John Dickinson engraved in stipple by Burnet Reading after Pierre Eugène Du Simitière. Known as the “Penman of the Revolution,” Dickinson authored the widely circulated *Letters from a Farmer in Pennsylvania*, among the most influential political writings of the Revolutionary era.

Condition: Very fine.

\$900



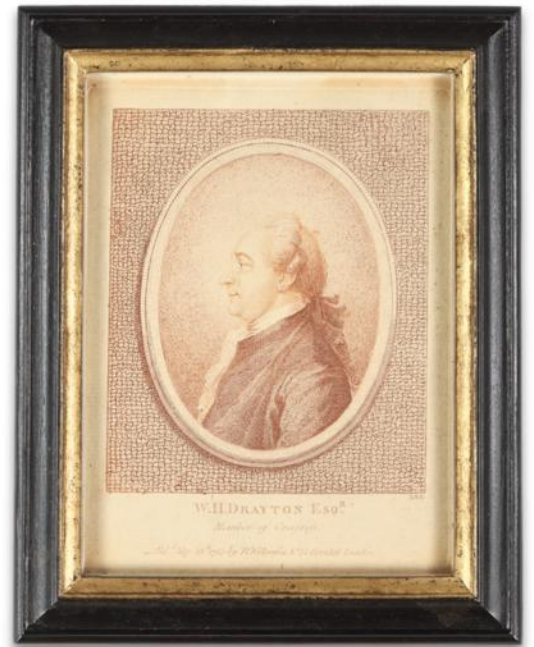
WILLIAM HENRY DRAYTON STIPPLE ENGRAVED PORTRAIT

London, 1785 - Frame: $7\frac{1}{4} \times 5\frac{3}{4}$ inches; sight: $5\frac{3}{4} \times 4\frac{1}{4}$ inches

A finely executed stipple engraving of William Henry Drayton published in London by R. Wilkinson. A South Carolina patriot and delegate to the Continental Congress, Drayton helped guide the colony's transition from royal government to revolutionary leadership during the early years of the American Revolution.

Condition: Very fine.

\$900



JOHN JAY STIPPLE ENGRAVED PORTRAIT

London, 1784 - Frame: $7\frac{1}{2} \times 6\frac{1}{4}$ inches; sight: $6 \times 4\frac{3}{4}$ inches

Engraved portrait of John Jay issued in London by R. Wilkinson as part of a series depicting prominent American statesmen following the close of the Revolutionary War. Jay served as one of the principal diplomats negotiating the Treaty of Paris (1783) and later became the first Chief Justice of the United States.

Condition: Very fine.

\$900



GEORGE WASHINGTON STIPPLE ENGRAVED PORTRAIT

London, 1783 - Frame: $10\frac{5}{8} \times 9\frac{1}{2}$ inches; sight: $6 \times 4\frac{3}{4}$ inches

A refined stipple engraving of George Washington after a composition by Pierre Eugène Du Simitière and engraved by B. B. Ellis. Produced in the immediate post-Revolutionary period, the portrait reflects Washington's emergence as a national icon in the years following independence.

Condition: Excellent.

\$1,400



"GOD BLESS THE UNITED STATES" BATTERSEA ENAMEL BOX

England, circa 1785 - 1¼ x 1¾ x ⅞ inches

An exceptionally rare Battersea enamel box produced for the American market and bearing the patriotic inscription "God Bless the United States." Battersea enamel boxes of the late eighteenth century were widely exported, often commemorating figures such as George Washington or themes associated with the American Revolution.

The present example is notable for the directness of its inscription, reflecting an early expression of national identity in the years following independence. Objects of this type illustrate the continuing commercial and cultural exchange between Britain and the newly formed United States during the post-Revolutionary period.

Condition: Excellent.

\$7,500



BUILDING THE NEW NATION

"ARMS OF THE UNITED STATES" THE COLUMBIAN MAGAZINE, OR MONTHLY MISCELLANY

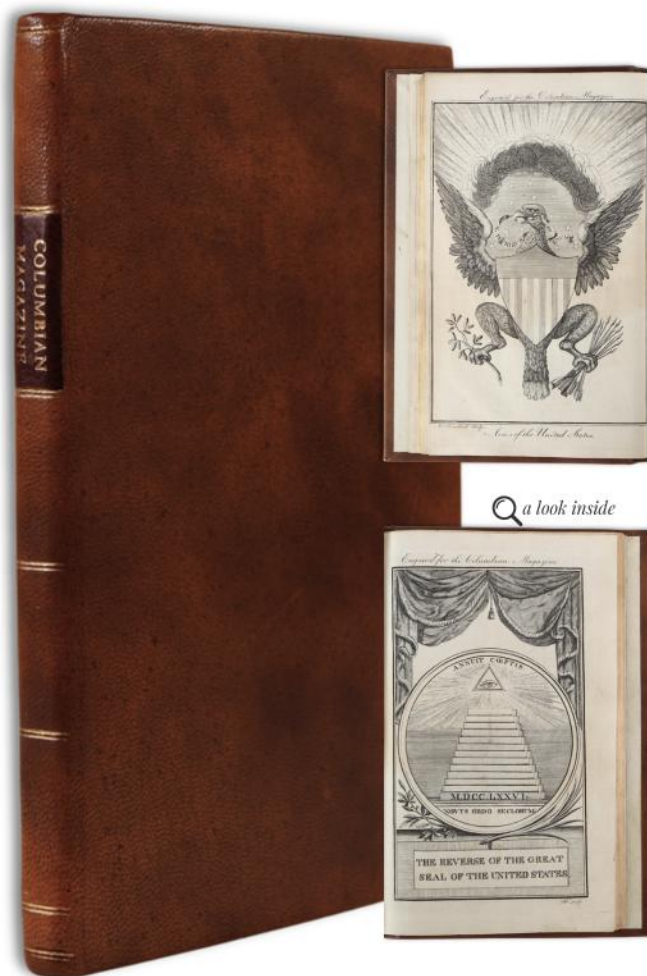
Philadelphia, September & October 1786

8vo; [4], 98, [2] pages

Early American publication featuring engraved plates by James Trenchard illustrating the Arms of the United States and the Great Seal of the United States, issued just four years after the adoption of the national seal. The imagery, centered on the American eagle bearing the olive branch and arrows with a shield of thirteen stripes and a constellation of stars, represents one of the earliest printed disseminations of the nation's official iconography. Publications such as *The Columbian Magazine* played an important role in popularizing these symbols during the formative years of the early republic.

Condition: Newly bound; clean pages with very light wear; excellent.

\$2,400



 a look inside

UNITED STATES CONSTITUTION - EARLY ENGLISH PRINTING IN THE GENTLEMAN'S MAGAZINE

London, 1787 - Two volumes, 8vo; full contemporary calf

Early English printing of the United States Constitution appearing in the November and December 1787 issues of *The Gentleman's Magazine*, printed by John Nichols for David Henry under the pseudonym Sylvanus Urban. Founded in 1731 by Edward Cave, the influential periodical played a central role in disseminating news and political developments throughout Britain and Europe.

This publication represents one of the earliest appearances of the Constitution outside the United States, reflecting the intense European interest in the formation of the new American republic. At the time of its printing, John Adams and Thomas Jefferson were serving on diplomatic missions in London; Adams notably commented on the absence of a declaration of rights in this early version.

Condition: Some rubbing to calf; occasional spotting and toning throughout.

\$1,800



 a look inside

SILVERED DIPLOMATIC CORPS BUTTON WITH EAGLE AND STARS

Circa 1785-1800 - 34 mm

An early American coat button of silvered copper struck with a prominent turkey-style eagle surmounted by thirteen stars on a plain field, reflecting an early interpretation of national iconography in the years following independence. Constructed as a two-part button with copper shell and silvered finish, the example retains its original shank.

Buttons of this type are believed to relate to early United States diplomatic service, a field from which surviving material is exceedingly scarce. The form and device reflect the evolving federal symbolism of the immediate post-Revolutionary period.

Condition: Excellent.

\$1,400



PAIR OF AMERICAN EAGLE BATTERSEA ENAMEL TIEBACKS

England, circa 1790 - Diameter: 1 7/8 inches



A distinguished pair of Battersea enamel tiebacks decorated with American eagles grasping arrows and olive branches and surmounted by thirteen stars, with a banner in the eagle's beak bearing the motto *E Pluribus Unum*. Produced for the American market during the Federal period, the imagery reflects the early development of national iconography associated with the Great Seal of the United States.

Condition: Very fine; minor hairlines.

\$2,000

A FINE PAIR OF BATTERSEA TIEBACKS FEATURING AMERICAN EAGLES WITH FOURTEEN STARS

England, circa 1795 - Diameter: 2 inches

A finely executed pair of Battersea enamel tiebacks, each centered with an American eagle surmounted by fourteen stars, an uncommon variation within the iconography of the early Federal period. The design reflects the evolving character of national symbolism in the years following independence, when such devices had yet to assume standardized form.

Produced for the American market, these refined objects exemplify the intersection of English craftsmanship and emerging American identity, drawing upon imagery associated with the Great Seal of the United States.

Condition: Very fine; minor hairlines.

\$2,400



GEORGE WASHINGTON GILT PROFILE PLAQUE

England, circa 1795 - Overall diameter: 6 ¾ inches; sight: ¾ inches



An English gilt profile plaque depicting George Washington in right-facing bust-length format, presented under glass within its original molded mahogany frame. The reverse retains the maker's label for "Douglas, Carver, Gilder, & Picture Frame Maker, Bedford Place, Near the Polygon, Southampton," reflecting contemporary framing practices and the transatlantic market for Washington iconography. Produced in the years surrounding Washington's presidency, such profile likenesses illustrate the widespread dissemination of his image in both Britain and America, where he was regarded as a figure of considerable international stature.

Condition: Plaque excellent; minor irregularity to the background near the forehead.

\$6,500

GEORGE WASHINGTON BRONZE RELIEF PLAQUE

France, circa 1800 - 8¾ x 7¾ inches

A finely cast French bronze relief plaque depicting George Washington in left-facing profile within an oval medallion. The plaque is preserved in its original gilt-bronze frame cast with a repeating acanthus-leaf motif and fitted with its original screw-on ring hanger, retaining three of the four original mounting pins.

Unmarked and retaining a superb, untouched surface, the plaque exhibits a rich natural patina. Works of this type reflect the enduring admiration for Washington in Europe following the American Revolution and the continued demand for his likeness among collectors and admirers abroad.

Condition: Excellent.

\$9,500



ROCK CRYSTAL INTAGLIO SEAL DEPICTING GEORGE WASHINGTON

Circa 1800 - 32 x 28 x 17 mm

A finely carved rock crystal intaglio seal depicting a right-facing profile portrait of George Washington in military uniform. Executed in a restrained neoclassical manner, the bust presents Washington with epaulette and high collar, reflecting the established iconography that shaped his public image in the years following the American Revolution.

Intaglio seals of this type were produced for mounting in desk seals or personal signets and were used to impress wax seals on documents and correspondence. Portraits of Washington proved especially popular in the late eighteenth and early nineteenth centuries, functioning both as practical objects and as expressions of patriotic sentiment in the early republic. The use of rock crystal, valued for its clarity and durability, allowed for a particularly refined engraving and luminous presentation.

Condition: Very fine, with minor inclusions and light wear consistent with age.

\$800



PAIR OF GEORGE WASHINGTON BATTERSEA ENAMEL TIEBACKS

England, circa 1790 - Diameter: 2 inches

An elegant pair of Battersea enamel tiebacks depicting George Washington, produced for export to the American market during the early years of the republic. Created during Washington's lifetime, such objects reflect the immediate transatlantic demand for his likeness as both a symbol of

leadership and emerging national identity. Comparable examples are represented in major American museum collections, underscoring their significance within Anglo-American decorative arts of the late eighteenth century.

Condition: Very fine; minor hairlines.

\$4,000

PAIR OF GEORGE WASHINGTON BRASS CURTAIN TIEBACKS

Birmingham, England, circa 1800 - Diameter: 2 1/8 inches

An exceptionally rare pair of brass curtain tiebacks depicting George Washington, produced in Birmingham for the American market. Comparable examples are held in the collection of the Winterthur Museum and are dated circa 1790–1810. The present pair may be placed within Washington's presidential era, when his image was widely disseminated as a symbol of national leadership and identity. A scarce example reflecting the intersection of British manufacture and early American iconography.

Condition: Very fine; exhibiting typical wear.

\$3,000



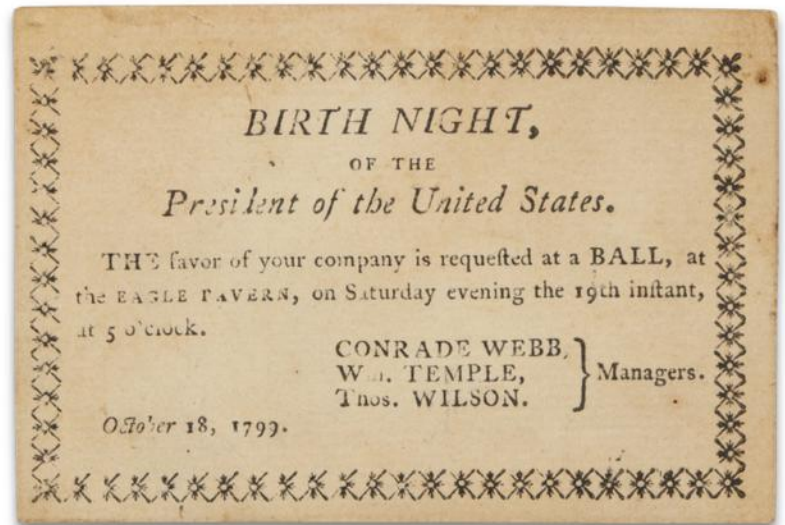
"BIRTH NIGHT OF THE PRESIDENT OF THE UNITED STATES" BALL INVITATION

October 18, 1799 - $2\frac{1}{2} \times 3\frac{3}{4}$ inches

Rare printed invitation for a "Birth Night" ball honoring John Adams, held at the Eagle Tavern on October 19, 1799. Civic celebrations of the president's birthday formed an important part of the ceremonial culture of the early republic, particularly during the Federal period, when public dinners, balls, and processions reinforced loyalty to the national government. Printed invitations of this type are scarce examples of early American political and social ephemera.

Condition: Very fine.

\$2,400



ELABORATE MEMBERSHIP CERTIFICATE, TRUE REPUBLICAN SOCIETY OF PHILADELPHIA

Philadelphia, January 7, 1797 - Frame: $24\frac{5}{8} \times 19\frac{1}{4}$ inches; sight: $22 \times 16\frac{3}{8}$ inches

A finely engraved Federal-era membership certificate issued to John Keep and signed by officers John Carter and John Johnson. Designed and engraved by John Bower, the elaborate composition centers on a symbolic allegory: Lady Liberty nourishing an eagle from a chalice while holding a liberty pole surmounting the British crown and triumphing over a serpent below. The scene is framed within an architectural border surmounted by the Eye of Providence.

Founded in 1794 amid the rise of the Democratic-Republican movement, the True Republican Society of Philadelphia aligned itself with the political principles associated with Thomas Jefferson and the broader

republican opposition to Federalist centralization. Democratic-Republican societies emerged in cities throughout the United States during the 1790s as popular political organizations advocating civic participation, support for the French Revolution, and a strict interpretation of republican liberty. Philadelphia, then the nation's capital, stood at the center of this political transformation, and the present certificate reflects the highly charged visual and symbolic language through which Jeffersonian republicanism was expressed during the formative years of the early republic. Material associated with the society appears to be exceptionally scarce, with only a single related printed pamphlet recorded at the Historical Society of Pennsylvania.

Condition: Very fine, with minor closed tears along the margin and some previous conservation to the upper left corner; evenly toned and presenting attractively.

\$6,500



ARMS OF THE UNITED STATES CREAMWARE PITCHER

England, circa 1800 - Height: 7 inches

A Liverpool creamware pitcher printed in black with the Arms of the United States, the eagle displayed with a striped shield and supporting a ribbon inscribed *E Pluribus Unum*. The transfer is titled "Arms of the United States," with the inscription below reading "May success attend our Agriculture, Trade and Manufactures," a patriotic sentiment reflecting the commercial and civic aspirations of the early American republic.

The transfer reproduces elements derived from the Great Seal of the United States, formally adopted by Congress in 1782. The eagle bearing the shield signifies the protection of the nation, while the olive branch and arrows represent the balance of peace and defense. Above, a constellation of stars symbolizes the union of the states, accompanied by the national motto *E Pluribus Unum*, expressing the creation of a single republic from many.

Condition: Excellent, with a short hairline near the spout. No restoration.

\$1,850



LIVERPOOL CREAMWARE TANKARD FEATURING AMERICAN EAGLE AND LINKED STATES

England, circa 1800 - Height: 4½ inches

A finely executed Liverpool creamware tankard, transfer-printed with an American eagle surmounted by a constellation of sixteen stars, symbolizing the early Union in a linked chain motif. The inclusion of sixteen states, following Tennessee's admission in 1796, supports an attribution to the closing years of the eighteenth century or shortly thereafter.

The transfer extends prominently across the front of the vessel, demonstrating the quality associated with Liverpool ceramics produced for export to the American market during the early Federal period.

Condition: Very fine, couple tiny rim chips. No restoration.

\$4,500



PATRIOTIC CREAMWARE TANKARD WITH WASHINGTON AND FRANKLIN ALLEGORY

England, circa 1800 - Height: 6 inches

A creamware tankard transfer-printed with a patriotic allegorical composition centered on a globe depicting North America. The scene features George Washington accompanied by a female figure representing Liberty, while above Fame sounds a trumpet beside an American flag. At right, Benjamin Franklin is shown seated with book in hand, completing the symbolic grouping associated with the founding of the United States.

The caption below reads: "1. Fame. 2. Washington securing Liberty to America. 3. Wisdom & Justice dictating to Dr. Franklin." Designs of this type were produced for the American market around 1800, reflecting contemporary demand for ceramics celebrating the leaders and ideals of the early republic.

Condition: Very fine, light staining on the rim. No restoration.

\$5,800



PLAN OF THE CITY OF WASHINGTON WITH FEDERAL EAGLE CARTOUCHE

From *The Literary Magazine*, London, 1793 - Frame: 11 ¼ x 13 ¼ inches; sight: 9 ⅜ x 11 ⅜ inches

A scarce reduced-format engraved plan of the newly established federal capital, depicting the City of Washington with its early street grid, principal avenues, and public reservations laid out along the Potomac and Eastern Branch. Based on the Ellicott-L'Enfant plan, this 1793 issue is among the earliest printed maps of Washington, published as the federal city was only beginning to emerge from survey and speculation into physical form.



Published in the January 1793 issue of *The Literary Magazine*, the map is distinguished by the engraved federal eagle surmounting the title cartouche, among the earliest appearances of the national eagle on a printed map of Washington and a striking expression of the new republic's visual identity. Published only a decade after independence and seven years before the federal government's move to Washington, it stands as both an early plan of the capital and a compelling emblem of national ambition.

Condition: Very fine; not examined out of frame.

\$2,800

JEFFERSON-ERA POLITICAL MANUSCRIPT LETTER CONCERNING THE EMBARGO ACT

Brooklyn, New York, May 12, 1808 - 12 ½ x 7 ½ inches

An early American political manuscript letter discussing the controversy surrounding the Embargo Act of 1807 and the partisan divisions that accompanied it. Addressed to a Republican meeting to be held at Hartford, Connecticut, the document criticizes efforts to circulate petitions seeking repeal of the embargo and warns that such agitation threatens to inflame sedition and undermine the stability of the republic.

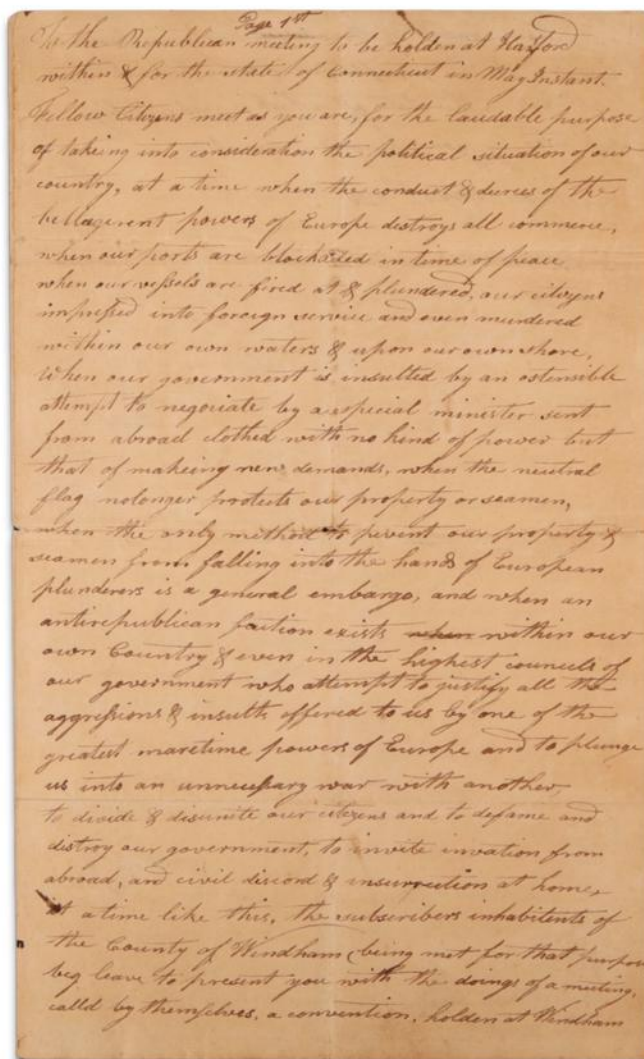
Written in the charged political atmosphere of the Jeffersonian era, the letter condemns opponents of the embargo while urging supporters of the government to counter misinformation and defend national policy. The text reflects the intense debate surrounding American neutrality, commerce, and foreign policy during the Napoleonic wars, when British and French interference with American shipping produced widespread political conflict within the United States.

A vivid contemporary commentary on one of the most contentious political issues of the early republic.

A full transcript is available on our website.

Condition: Folded as transmitted with light toning and minor wear consistent with age; well preserved.

\$950



MERIWETHER LEWIS, ESQ. STIPPLE ENGRAVED PORTRAIT

After Charles Balthazar Julien Févret de Saint-Mémin
1816 - Frame: 9 ¾ x 6 ½ inches; sight: 8 x 4 ¾ inches



A stipple-engraved portrait of Meriwether Lewis, shown standing in frontier dress with rifle at rest before a mountainous landscape evocative of the western territories explored during the Lewis and Clark Expedition. The likeness derives from the celebrated portrait by Charles Balthazar Julien Févret de Saint-Mémin, whose refined engravings established some of the most authoritative early likenesses of prominent figures of the early republic.

Issued in 1816, a decade after the expedition of 1804–1806, prints of this type contributed to the emerging visual record of American exploration and to the growing national fascination with the opening of the trans-Mississippi West.

Condition: Very fine with light foxing.

\$475

A PAIR OF THOMAS JEFFERSON BATTERSEA ENAMEL TIEBACKS

England, circa 1801 - Diameter: 2 inches

A rare pair of Battersea enamel tiebacks depicting Thomas Jefferson. Political objects associated with Jefferson from the early Federal period are notably scarce, particularly in comparison with the more frequently encountered Washington examples. Produced in Battersea, England, where enamel portrait miniatures and commemorative objects were manufactured for both British and international markets, the present pair reflects the growing transatlantic interest in the leaders of the young American republic. Comparable Jefferson examples in Battersea enamel appear to be absent from major institutional collections.

Condition: Excellent with one minor tight hairline.

\$15,000



AMERICAN MASONIC MARK JEWEL WITH PROFILE PORTRAIT OF GEORGE WASHINGTON

Silver - Attributed to Jacob Thurston (1771–1820), Schenectady, New York, 1798 - 2 x 2¾ inches

An American silver Masonic Mark Jewel attributed to Jacob Thurston of Schenectady, New York, dated 1798. The piece serves as a Mark Jewel, a specialized token of the Mark Master Mason degree. The obverse is engraved for Joseph Carley (1756–1842), a member of Saint George's Lodge, F. & A.M., while the reverse bears a finely engraved profile bust of George Washington accompanied by the motto "Virtue shall cement US," a pointed expression of civic and fraternal unity in the early republic.

Washington's association with Freemasonry was both early and enduring. Initiated in 1752 at the Fredericksburg Lodge in Virginia, he remained publicly identified with the fraternity throughout his life and closely linked to its ideals of moral virtue, civic responsibility, and fraternal brotherhood. His participation in Masonic ceremonies, most notably the laying of the cornerstone of the United States Capitol in 1793, further reinforced the symbolic bond between the fraternity and the emerging republic.

Joseph Carley served in the 2nd New York Regiment of the Continental Army during the American Revolution, placing the original owner in direct association with Washington's wartime command and lending added historical resonance to the jewel. Eighteenth-century American silver Masonic jewels are themselves uncommon, and after considerable research no comparable example incorporating Washington's portrait has been identified. To the best of our knowledge, this is the only known example.

Condition: Very fine, with typical light wear consistent with age and use.

\$19,500



THE WAR OF 1812 AND NATIONAL IDENTITY

“AMERICAN STAR: WASHINGTON AND THE FOUNDERS” ENGRAVING

Cheshire, Connecticut, circa 1812 – Frame: $10\frac{3}{4} \times 12\frac{5}{8}$ inches; sight: $8\frac{3}{4} \times 10\frac{5}{8}$ inches

A finely executed allegorical composition centered on George Washington, with Thomas Jefferson, James Madison, and John Adams arranged below in oval reserves. Draped banners and crossed standards frame the grouping, surmounted by a radiant star inscribed “American Star,” uniting the leading figures of the founding generation within a single emblematic composition.

Issued at the outset of the War of 1812, the engraving invokes the authority of the revolutionary generation at a moment of renewed conflict with Great Britain. By placing Washington above his political heirs, the image asserts continuity between the Revolution and the nation’s second war for independence, reinforcing the legitimacy of republican government and the endurance of American national purpose.

Condition: Excellent.

2,200



EARLY LADY JUSTICE ENGRAVING

Circa 1800 – Frame: $8 \times 6\frac{1}{4}$ inches; sight: $6\frac{1}{2} \times 4\frac{7}{8}$ inches

A rare engraving depicting Lady Justice enthroned, holding scales and a sword as emblems of balance and authority. At her feet rests a serpent, while behind her rises a monumental column surmounted by an eagle and inscribed “Independence of America,” an unusually explicit invocation of national sovereignty in the visual language of the early republic.

The composition unites classical allegory with distinctly American symbolism, aligning the identity of the young republic with enduring ideals of law, justice, and independence. Despite extensive research, no directly comparable example has been identified in standard references, suggesting the rarity of both the image and its highly developed symbolic program.

Condition: Very fine.

\$675

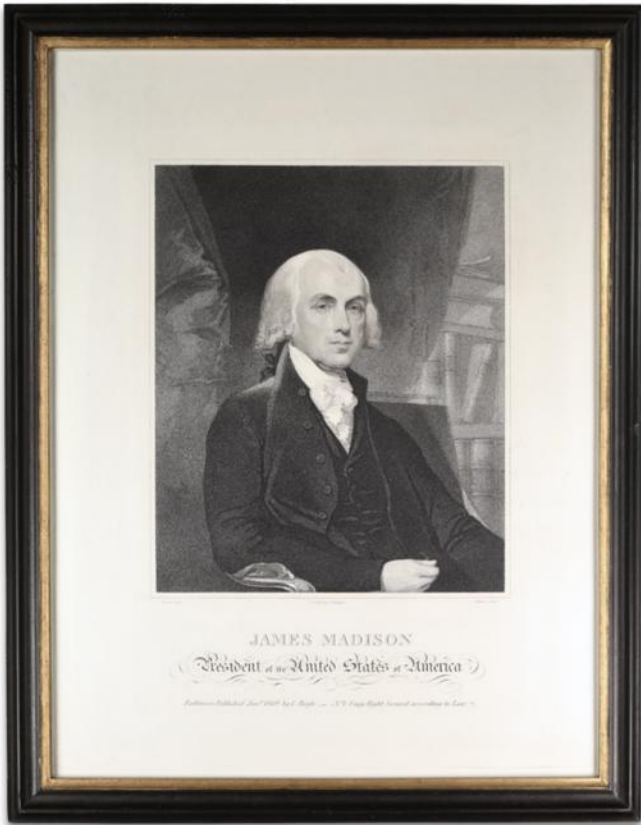


JAMES MADISON, PRESIDENT OF
THE UNITED STATES OF AMERICA

Baltimore, January 1809

Engraved by David Edwin; published by C. Boyle

Frame: 18½ x 14½ inches; sight: 16½ x 12½ inches



A highly important presidential engraving depicting James Madison, issued immediately following his election in 1809. The portrait derives from Gilbert Stuart's 1804 likeness, painted while Madison served as Secretary of State, and was engraved by David Edwin, among the most accomplished line engravers active in the early republic.

Advertised in the *National Intelligencer* on February 17, 1809, the print entered circulation at once; Thomas Jefferson notably recorded the purchase of an example in his memorandum book only days later. As the president who led the United States into the War of 1812, Madison's image became inseparable from the nation's assertion of sovereignty against Britain and from the conflict that reshaped American political identity in the early nineteenth century.

Condition: Very fine; wide margins.

\$1,800

RARE PRESIDENT JAMES MADISON
PLASTER PORTRAIT PLAQUE

Circa 1810-1825 - 5 13/16 x 4 11/16 x 3/4 inches

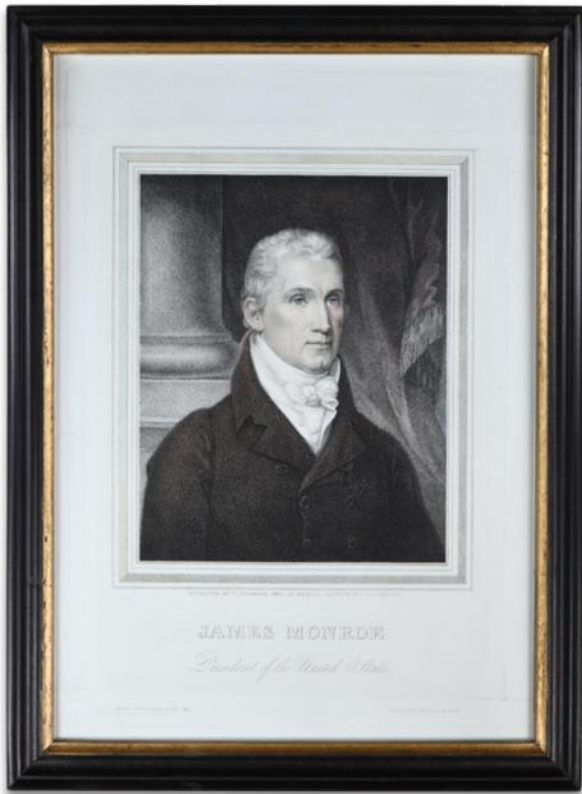
An extremely rare plaster portrait plaque depicting President James Madison in profile, the molded bust framed within a recessed tablet and accompanied by his name impressed vertically along either side. Modest in scale yet visually refined, the plaque reflects the neoclassical taste that shaped early American commemorative design in the decades surrounding Madison's presidency.

Decorative objects relating to Madison are notably scarce, particularly when compared with the extensive commemorative material produced for George Washington. Issued during the era of the War of 1812 and its aftermath, the plaque reflects Madison's enduring association with the defense of American sovereignty and the emergence of a more confident national identity.

Condition: Fine; paint wear along the border.

\$2,000





JAMES MONROE ENGRAVING

*After John Vanderlyn; engraved by Thomas Gimbrede
Circa 1817 - Frame: 16½ x 12 inches; sight: 14¾ x 10½ inches*

A rare engraved portrait of James Monroe, issued shortly after his first inauguration in 1817. After the political and military upheaval of the War of 1812, Monroe's presidency came to symbolize a period of national consolidation and relative political unity remembered as the Era of Good Feelings.

As the final president of the Virginia Dynasty, Monroe presided over a nation newly confident in its independence and increasingly conscious of its distinct political identity. Portraits of this period reflect that transition from wartime uncertainty to postwar self-assurance.

Condition: Very fine.

\$1,400

PAIR OF HISTORICAL RECEIPTS FOR THE USS CONSTITUTION

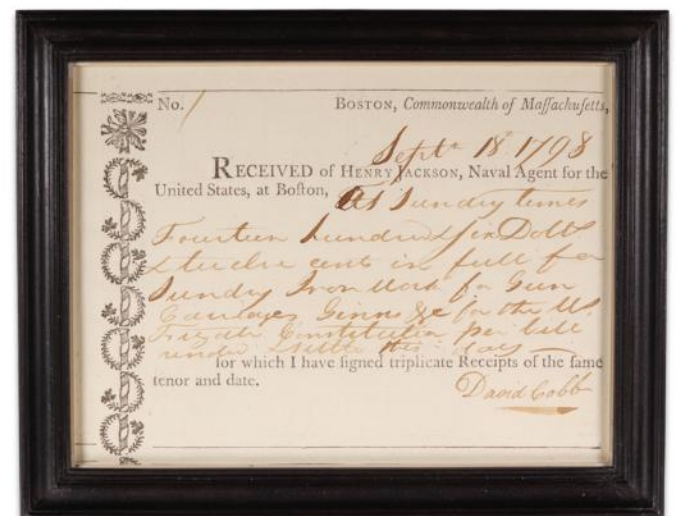
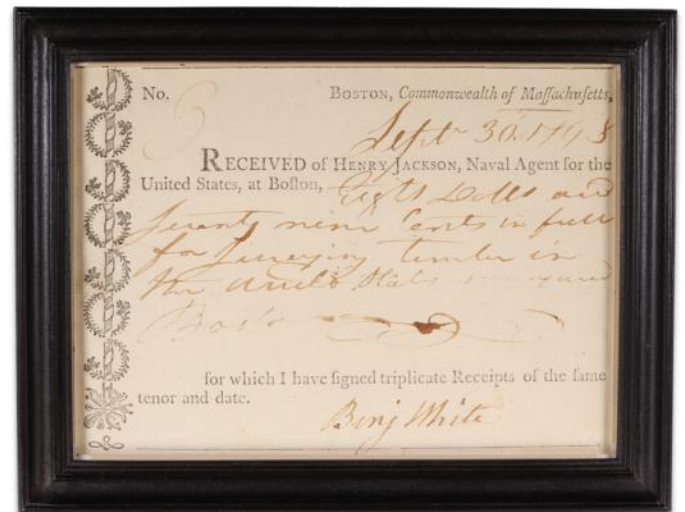
Boston, 1798 - Frame: 6½ x 8½ inches; sight: 5¼ x 7 inches

A significant pair of manuscript receipts associated with the construction of the *USS Constitution*, issued to Henry Jackson, Naval Agent at the Boston Navy Yard. One document, signed by David Cobb, concerns ironwork for gun carriages and explicitly references the frigate; the other, signed by Benjamin White, records the surveying of timber and forms, part of Jackson's documented accounts relating to the vessel's construction.

Launched in 1797, the *Constitution* emerged as the most celebrated American warship of the early republic, securing her place in national memory through her decisive victory over HMS *Guerrière* in August 1812. Manuscript material directly tied to her construction is rarely encountered and provides an unusually tangible link to the naval foundations upon which the most celebrated victories of the War of 1812 were built.

Condition: Very fine; writing slightly faded on one document.

\$3,200



WROUGHT IRON MUSKET BALL GANG MOLD

American, circa 1800 - Length: 16¼ inches

A substantial wrought iron gang mold designed to cast twelve musket balls simultaneously, reflecting the practical demands of ammunition production in the early republic. Implements of this type enabled efficient large-scale casting and speak directly to the material realities of military preparation in the years surrounding the War of 1812.

Condition: Very good; expected wear.

\$500



CHARLES JENNINGS DIPLOMATIC CORPS EAGLE BUTTON

London, 1807-1828 - 24 mm

A gilt brass button bearing an American eagle beneath seventeen stars and a ribbon inscribed “*E Pluribus Unum.*” Examples of this type are associated with diplomatic or elite militia use in the early Federal period and reflect the refined visual language through which the United States presented itself abroad.

Condition: Excellent; original shank intact.

\$775



COAT-SIZE WAR OF 1812 INFANTRY BUTTON

Circa 1812 - 25 mm

A United States Infantry button of the War of 1812 period, featuring a spread-winged eagle, the initials “U.S.I.,” and the abbreviation “REGT.” Such insignia formed part of the visual identity of the early American military during the conflict and survive as concise expressions of national authority in uniform form.

Condition: Very fine; original shank intact.

\$425



SAILOR’S PURSER SEA BAG — IDENTIFIED TO SILAS BUTLER, U.S. NAVY

New England, early 19th century - 20 x 40 inches

A rare linen sailor’s sea bag identified to Silas Butler (1778–1837), purser in the United States Navy and later master purser at the New York Navy Yard. Entirely hand-stitched and stenciled “S. BUTLER,” the bag survives as a direct and personal artifact of naval service in the early republic.

Objects of this type formed part of the practical fabric of daily life at sea and provide an unusually immediate connection to the lived experience of naval service in the years surrounding the War of 1812.

Condition: Very fine; minor holes consistent with age and use.

\$1,800



INK AND WATERCOLOR DRAWING OF THE CAPTURE OF FORT GEORGE

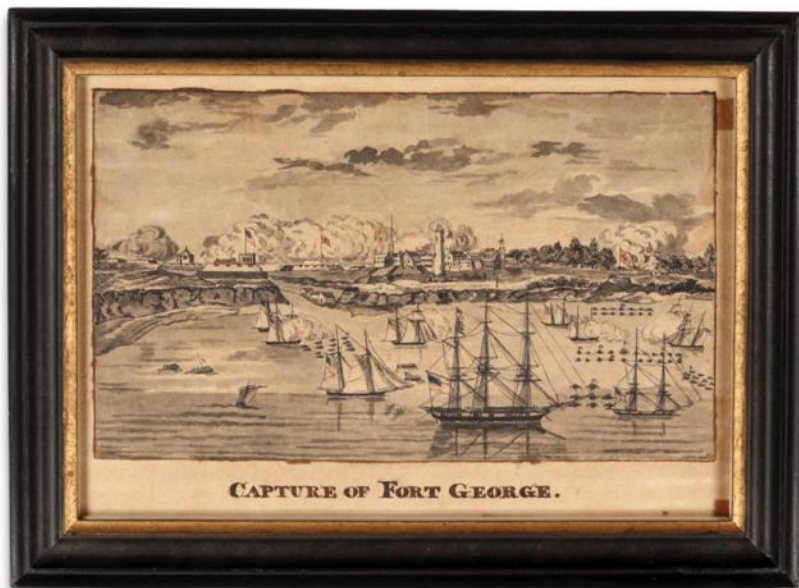
New England, circa 1815 - Frame: 7¾ x 10½ inches; sight: 5⅞ x 8¾ inches

A rare ink and watercolor drawing depicting the capture of Fort George on May 27, 1813, among the most important American offensive operations of the War of 1812. Led by General Henry Dearborn and Commodore Isaac Chauncey, the action combined naval bombardment with an amphibious landing near the mouth of the Niagara River, resulting in the successful seizure of the British fort and temporary American control of the Niagara Peninsula. Contemporary accounts regarded the engagement as a notable military success and one of the clearest demonstrations of coordinated American land-and-sea operations during the conflict.

Visual representations of War of 1812 engagements remain notably scarce, particularly in contemporary or near-contemporary manuscript form, lending the present drawing of historical and documentary significance.

Condition: Very fine; uniform dark paper toning.

\$1,800



“THE HARTFORD CONVENTION, OR LEAP NO LEAP”

Etching & aquatint by William Charles [Samuel Kennedy], December 1814 - Frame: 11⅜ x 16 inches; sight: 6¼ x 9 inches

A celebrated political satire issued in response to the Hartford Convention of December 1814, the controversial gathering of New England Federalists convened to protest the War of 1812 and the policies of the Madison administration. William Charles's composition transforms contemporary suspicion into biting caricature, depicting New England poised to leap from a cliff into the waiting arms of George III, while leading Federalists, including Timothy Pickering, appear as willing instruments of British sympathy.



Issued shortly before news of the Treaty of Ghent and Andrew Jackson's victory at New Orleans rendered the convention politically disastrous, the print captures the moment the Federalist Party's opposition to the war was recast as political self-destruction. The Hartford Convention marked the effective collapse of the party as a national force, and few images more vividly record the rise of a more assertive American nationalism in the closing months of the war.

Condition: Very fine; an excellent example.

\$2,500

"DEFENCE OF FORT M'HENRY" EARLY PRINTING OF THE STAR-SPANGLED BANNER

The Analectic Magazine, Philadelphia - Volume IV, November 1814

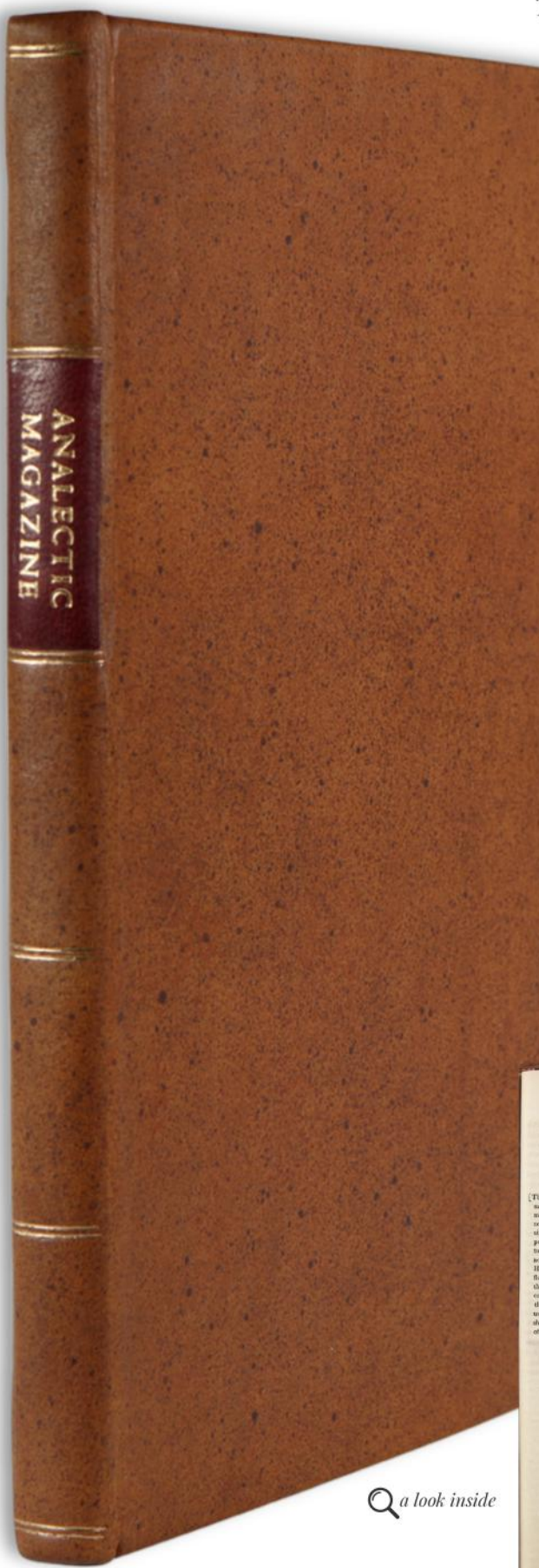
An important early printing of Francis Scott Key's verses, issued under the title "*Defence of Fort M'Henry*." Printed across two pages and preceded by a contemporary account of the British bombardment of Fort McHenry, the text preserves the poem in one of its earliest formal appearances, at the moment it was passing from manuscript circulation into public print.

Composed on September 15, 1814, while Key observed the failed British assault on Baltimore from aboard a detained vessel, the verses were first circulated in broadside form within days of the event and quickly reprinted in newspapers and periodicals. Their rapid dissemination reflects the immediacy with which the poem entered public consciousness as an expression of national endurance in the face of invasion.

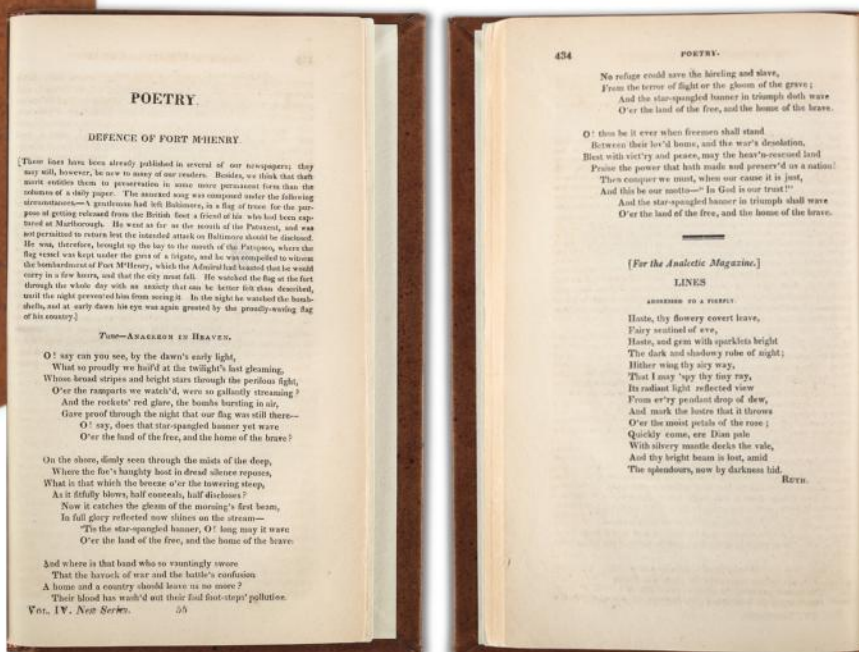
More than a literary artifact, this early printing preserves one of the most significant cultural outcomes of the War of 1812. Its central image, the survival of the American flag through bombardment, became among the most enduring symbols of national perseverance and sovereignty in the early republic.

Condition: Newly bound; clean pages with very light wear; excellent.

\$2,200



 *a look inside*



POETRY.

DEFENCE OF FORT M'HENRY.

[These facts have been already published in several of our newspapers; they may still, however, be new to many of our readers. Besides, we think that there must exist in the minds of our countrymen some more permanent form than the substance of a daily paper. The present song was composed under the following circumstances:—A professor had left Baltimore, in a flag of truce, for the purpose of getting released from the British fleet a friend of his, who had been captured at M'Henry. He was as far as the mouth of the Patuxent, and was there at the bombardment. He was, therefore, brought up the bay to the mouth of the Patuxent, where the flag vessel was kept under the guns of a frigate, and he was compelled to witness the bombardment of Fort M'Henry, which the Admiral had boasted that he would carry in a few hours, and that the city must fall. He watched the flag at the fort through the whole day with an anxiety that can be better felt than described, until the night prevented him from seeing it. In the night he watched the bonfire, and at early dawn his eye was again greeted by the proudly-waving flag of his country.]

TWO-ANGLER IN HEAVEN.

O! say can you see, by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watch'd, were so gallantly streaming?
And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there—
O! say, does that star-spangled banner yet wave
O'er the land of the free, and the home of the brave?

On the shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines on the stream—
'Tis the star-spangled banner, O! long may it wave
O'er the land of the free, and the home of the brave.

And where is that band who so valiantly strove
That the havoc of war and the battle's confusion
A home and a country should leave us no more?
'Their blood has wash'd out their foul footsteps' pollution.
Yet, IV. New Series. 55

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POETRY.

No refuge could save the hireling and slave,
From the terror of light or the gloom of the grave;
And the star-spangled banner in triumph doth wave
O'er the land of the free, and the home of the brave.

O! then be it ever when freemen shall stand
Between their lov'd homes, and the war's desolation,
Blest with vict'ry and peace, may the heav'n-restored land
Praise the power that hath made and preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto—"In God is our trust!"
And the star-spangled banner in triumph shall wave
O'er the land of the free, and the home of the brave.

[For the Analectic Magazine.]

LINES

ADDRESS'D TO A PIERCE.

Ho! ho! thy flowery covert leave,
Fairy seat of eve,
Ho! ho! and gem with sparklets bright
The dark and dusky robe of night;
Hither wing thy airy way,
Thou musy "spy thy tiny ray,
In radiant light, reflected view
From every prismatic drop of dew,
And mark the hosts that it throws
O'er the moist petals of the rose;
Quickly come, ere Dian pale
With slivery smile decks the vale,
And thy bright beam is lost, amid
The splendours, now by darkness hid.

REV.

COMMODORE DECATUR STAFFORDSHIRE PEARLWARE PLATE

England, circa 1820 - Diameter: 8¼ inches

A Staffordshire pearlware plate transfer-printed with the portrait of Commodore Stephen Decatur, among the most celebrated naval officers of the early republic. Produced in England for the American market, the plate reflects the extraordinary public esteem Decatur commanded in the years following the Barbary Wars and the War of 1812, when his victories at sea helped define the emerging prestige of the United States Navy.

Ceramics of this kind played a central role in shaping the public image of American naval heroes, translating military renown into objects intended for domestic display. Decatur's likeness appeared across a range of commemorative wares in the early nineteenth century, reflecting the extent to which naval triumph had entered the visual language of American patriotism.

Condition: Excellent.

\$1,500



COMMODORE HULL STAFFORDSHIRE PEARLWARE PLATE

England, circa 1830 - Diameter: 8¾ inches

A Staffordshire pearlware plate transfer-printed with the portrait of Commodore Isaac Hull, commander of the *USS Constitution* and among the foremost naval heroes of the War of 1812. Hull's defeat of *HMS Guerrière* in August 1812 marked one of the earliest and most consequential American victories of the conflict, electrifying public sentiment and establishing the *Constitution* as an enduring emblem of national strength.

Produced in England for the American market, wares of this type reflect the continued commemoration of Hull's victory in the decades following the war, when naval success remained central to the visual expression of American identity. Plates honoring Hull and related naval figures stand among the clearest expressions of how martial memory entered the domestic sphere through early nineteenth-century ceramics.

Condition: Excellent.

\$1,500



NEWSPAPER NOTICE ON COMMODORE PERRY

Newport, Rhode Island, December 1, 1826 – Frame: 13 x 12½ inches; sight: 6 x 6 inches

A period newspaper notice detailing the funeral arrangements for Commodore Oliver Hazard Perry upon the return of his remains to Newport in December 1826. Among the most revered naval commanders of the War of 1812, Perry secured lasting national fame through his victory at the Battle of Lake Erie in September 1813, a decisive engagement that ensured American control of the Great Lakes and produced one of the defining declarations of the war: "We have met the enemy and they are ours."

Perry died in Trinidad in 1819 while on diplomatic service to Venezuela and was buried there with military honors. Seven years later, following an Act of Congress, his remains were returned to Newport aboard the USS *Lexington* for ceremonial reinterment. Printed in advance of those observances, the present notice reflects the extraordinary national esteem still accorded Perry in the postwar years and offers an evocative contemporary record of the public commemoration surrounding one of the early republic's most celebrated naval heroes.

Condition: Excellent; not examined out of frame.

\$900



HISTORICAL STAFFORDSHIRE PLATE "AMERICA FREE AND INDEPENDENT"

England, circa 1830s – Diameter: 6½ inches

A Staffordshire plate transfer-printed with an American eagle bearing shield, olive branch, and arrows, accompanied by the inscription "United States of America Free and Independent." Produced in England for export to the American market, the design presents a concise and emphatic statement of national sovereignty through one of the most enduring iconographic formulas of the early republic.

Issued in the decades following the War of 1812, the plate reflects the continued appeal of patriotic imagery shaped by the conflict and its aftermath, when themes of independence, permanence, and national authority assumed renewed prominence in American material culture. Objects of this kind demonstrate the persistence of Federal iconography well into the nineteenth century.

Condition: Excellent.

\$1,200



EXCEPTIONAL WAR OF 1812 PEARLWARE PITCHER

England, circa 1820 - Height: 7 ½ inches

An exceptional pearlware pitcher commemorating major American naval victories of the War of 1812, printed with three bold transfers celebrating the young republic's martial identity. One side depicts *"The Constitution Escape from the British Squadron after a Chase of sixty hours,"* showing the famed frigate and attendant vessels in a dramatic naval engagement; the reverse shows *"Commodore Macdonough's Victory on Lake Champlain Sept. 11th, 1814,"* memorializing one of the war's decisive inland battles. Centered beneath the spout is a striking eagle transfer with shield, arrows, olive branch, and the motto *E Pluribus Unum*, uniting the surrounding scenes within a distinctly national iconography.



Produced in England for the American market, the pitcher transforms recent military triumph into a richly graphic commemorative object, pairing two of the war's most celebrated naval subjects with one of the earliest enduring emblems of American nationhood. Examples of this scale and visual strength remain among the most compelling ceramic expressions of postwar patriotic culture in the early republic.

Condition: Excellent; no restoration under blacklight.

\$1,800

SINGLE EAGLE WAFER IRON

American, circa 1810 - Diameter: 5½ inches

A rare cast-iron wafer iron plate centered with a Federal eagle bearing shield, olive branch, and arrows beneath a constellation of stars and a wreath of stylized leaves. Boldly conceived and crisply rendered, the design translates one of the principal emblems of the early republic into a functional domestic object, uniting patriotic imagery with the material culture of everyday life.

Unlike the more commonly encountered wafer irons constructed with opposing engraved plates and long handles, the present example was conceived and cast as a single plate rather than as part of a hinged implement, likely intended for use as a press mold or related domestic form. Examples bearing patriotic devices are notably scarce, and single-plate examples rarer still. We have encountered only a small handful of related eagle examples, placing the present mold among the more unusual and compelling expressions of early American domestic metalwork and Federal iconography.

Condition: Excellent.

\$775



PATRIOTIC BRISTOL GLASS MUG WITH EAGLE

England, circa 1820 - Height: 5 inches

An elegant Bristol glass mug decorated with a Federal eagle, produced in England for the American market in the early nineteenth century. Finely enameled and delicately proportioned, the vessel reflects the enduring appeal of American national imagery in export wares of the postwar period, when the eagle had become one of the most recognizable emblems of the young republic.

Its balanced form is characteristic of Bristol glass made for export, while the enameled eagle adapts a familiar patriotic device to the American market with unusual refinement. Both decorative and functional, the mug is a handsome example of early nineteenth-century tableware shaped by transatlantic commerce and national taste.

Condition: Excellent.

\$1,500



LEEDS PEARLWARE PLATES WITH AMERICAN EAGLES (GROUP OF FOUR)

England, circa 1820s-1830s

A group of four Leeds pearlware plates decorated with American eagles in a distinctive vernacular style. Produced in England for the American market, the group reflects the sustained popularity of patriotic ceramics in the early nineteenth century, when the national eagle had become one of the most familiar and adaptable emblems of the young republic.

Though united by subject, each plate presents a distinct rendering of the American eagle, demonstrating the variety possible within a shared decorative formula. Taken together, the group offers a compelling view of how patriotic imagery was interpreted, repeated, and adapted in English ceramics made for American use in the decades following the War of 1812.

Condition: See individual listings on website.



\$1,750



\$1,750



\$1,850



\$1,850

WAR OF 1812 NAVAL HEROES CARVED CAKE BOARD

American, mahogany, circa 1820 - 11 $\frac{3}{4}$ x 12 x 1 $\frac{3}{4}$ inches

A finely carved mahogany cake board commemorating two of the most celebrated naval commanders of the War of 1812, Isaac Hull and Oliver Hazard Perry. Their initials, "H" and "P," appear prominently above a central star, flanked by carved cornucopias and accompanied by a relief depiction of a sailing vessel, forming a sophisticated domestic tribute to American naval triumph.

Hull's defeat of HMS *Guerrière* in 1812 and Perry's victory on Lake Erie in 1813 became one of the defining naval achievements of the war, helping establish the reputation of the United States Navy and reinforcing the emergence of a more confident national identity in the postwar period.

Objects of this type translated public victory into the domestic interior, preserving patriotic memory in carved form. Surviving examples are scarce, and the present board stands among the strongest known expressions of the War of 1812 commemoration in American decorative arts.

Condition: Excellent; minor wear consistent with age and use.

\$8,500



PAINTED TIN MILITIA LIBERTY CAP PLATE

American, circa 1810 - 12 x 7 inches

An exceptional painted tin militia plate formed in the distinctive outline of a liberty cap, decorated with a spread-wing American eagle bearing a polychrome shield above a panoply of arms. Boldly conceived and unusually graphic in presentation, the object combines martial and political symbolism in one of the most distinctive militia forms of the early republic.

The outline derives from the Phrygian cap, the potent emblem of liberty adopted during both the American and French Revolutions. Its use here transforms a functional element of militia equipment into an overt declaration of republican allegiance. Produced in the years surrounding the War of 1812, the form assumes particular significance as a visual assertion of independence at the moment the United States again confronted British power.

Examples of this quality and visual strength are scarce, and the present example stands among the most compelling intersections of military material culture, folk design, and early American political symbolism.

Condition: Very fine; expected wear consistent with age and use. No restoration.

\$6,500



LAFAYETTE'S TRIUMPHANT RETURN

LAFAYETTE & JACKSON SLIP-DECORATED REDWARE LOAF DISH

Norwalk, Connecticut, circa 1824 - 14 $\frac{3}{8}$ x 10 $\frac{1}{2}$ inches

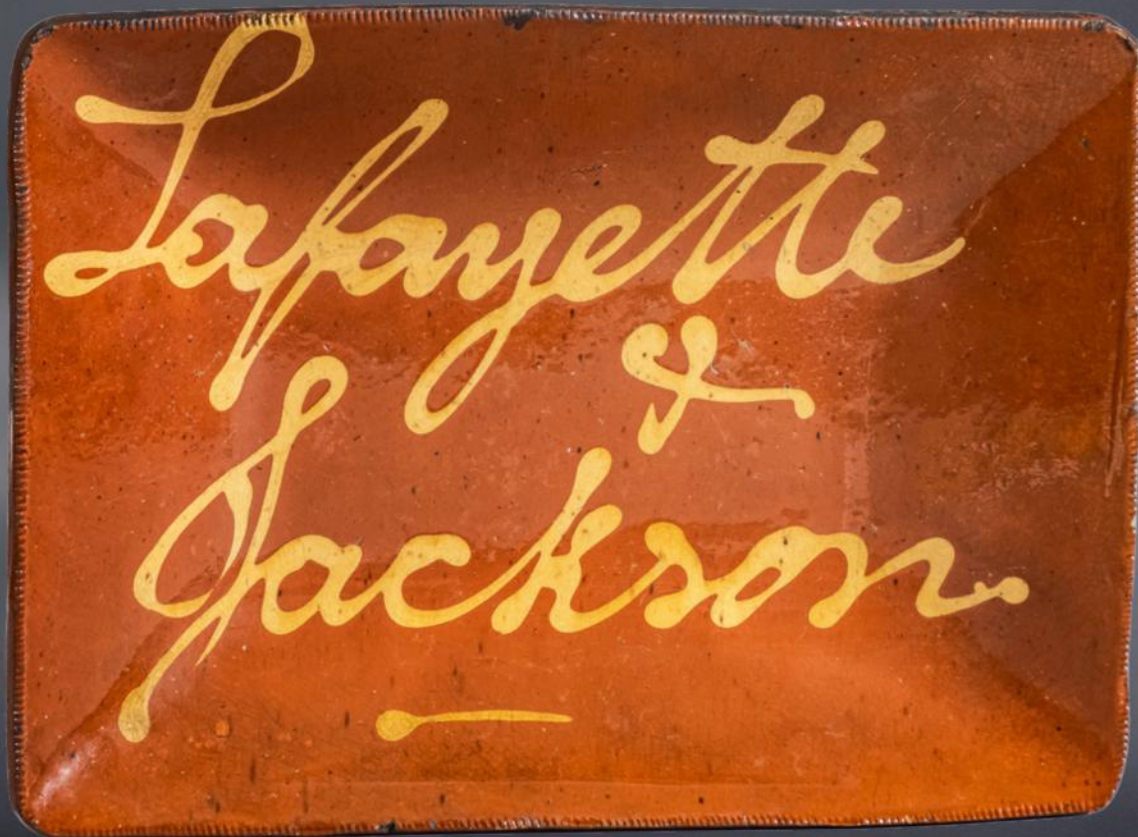
An exceedingly rare slip-decorated redware loaf dish, made in Norwalk, Connecticut and inscribed in bold yellow slip, "Lafayette & Jackson," beneath a clear lead glaze. Of rectangular form with rounded corners and a coggled edge, the dish is distinguished by its rich ochre-red ground and expansive calligraphic inscription, among the rarest political slogans encountered on American redware. Produced during Lafayette's celebrated Farewell Tour of 1824–25, the inscription unites two of the most resonant figures of the era, Marquis de Lafayette and Andrew Jackson, at the moment of Jackson's first presidential campaign and Lafayette's final triumphal progress through the United States.

Politically inscribed redware of the late eighteenth through mid-nineteenth century is often difficult to date with precision, as such wares were produced both for active campaigns and later commemorative use. Here, however, the conjunction of Lafayette and Jackson firmly situates the dish in 1824, when Lafayette's American visit coincided directly with Jackson's first presidential campaign. While the greater part of politically themed ceramics of the period were imported from England, this example was made in America, during the campaign itself, and survives as an exceptionally rare domestic expression of early national political culture. Political ceramics bearing Lafayette's name are themselves scarce; examples coupling Lafayette and Jackson are of the utmost rarity, with only one other example presently known. Distinguished by its scale and bold execution, the present dish stands among the most significant politically inscribed examples of American redware known.

Provenance: David Wheatcroft.

Condition: Light surface wear and minor residue to the interior; a shallow $\frac{3}{4}$ -inch chip to one reverse corner, with minor edge chipping.

\$32,000





IMPORTANT LAFAYETTE BRONZE BUST

France, circa 1824-1825 - Height: 11½ inches; base: 6 x 6 inches

Finely cast in bronze, this bust of Gilbert du Motier Marquis de Lafayette, presents the sitter in formal attire with high collar and cravat, rendered with restrained neoclassical clarity and a rich, even patina. The model corresponds to a recognized portrait type produced at the time of Lafayette's American tour, a likeness widely disseminated across engravings, sulphides, paintings, and snuff boxes, examples of which are also represented in the present catalog.

Extremely scarce, with only one other example known to us, reportedly presented to James Monroe during Lafayette's visit and now preserved in the collection of the James Monroe Museum and Memorial Library.

Exhibited: *Bienvenue au Général Lafayette*, The Cabildo, April 9, 2025 – January 18, 2026 (commemorating the 200th anniversary of Lafayette's visit to Louisiana).

Condition: Excellent; surface well preserved with minimal handling wear.

\$12,500

LAFAYETTE SNUFF BOX WITH RELIEF PORTRAIT MEDALLION

France, circa 1824 - Diameter: 3¼ inches

Centered with a gilt brass relief medallion, this circular snuff box presents Lafayette in bust-length profile within a molded surround. The crisply modeled likeness corresponds to a sulphide example in the collection of the Metropolitan Museum of Art and relates closely to the bronze bust offered elsewhere in this catalog, underscoring the circulation of a standardized portrait type during his American visit.

The medallion is set within a dark, finely turned case, forming a restrained and refined presentation. Objects of this type served both as practical accessories and as expressions of admiration for one of the last living figures of the American Revolution.

Exhibited: *Bienvenue au Général Lafayette*, The Cabildo, April 9, 2025 – January 18, 2026 (commemorating the 200th anniversary of Lafayette's visit to Louisiana).

Condition: Excellent; minor expected surface wear.

\$2,000



GENERAL LAFAYETTE “STAR OF LIBERTY” ENGRAVING

New York, 1824 - Engraved by Charles Peter Harrison

Frame: 8½ x 6¼ inches; sight: 6¼ x 4¾ inches

Issued in 1824, this exceptionally rare engraving commemorates Lafayette’s triumphal return to the United States. Celebrated as the “Star of Liberty and Glory of American Hearts,” he is honored in a composition that captures the extraordinary public admiration he inspired nearly half a century after the Revolution.

Condition: Excellent.

\$1,200



“LAFAYETTE THE NATION’S GUEST” WATERPROOF PORTRAIT

Boston, circa 1824 - Frame: 14¾ x 14½ inches; sight: 8½ x 8½ inches

This rare printed portrait titled “Lafayette The Nation’s Guest” was produced during Lafayette’s American tour. The small circular likeness is set within an embossed decorative field and marked “Water Proof,” reflecting an early nineteenth-century novelty printing process intended to protect the image from moisture. Widely distributed during Lafayette’s visit, such inventive prints capture the extraordinary public enthusiasm that greeted him as the honored “Guest of the Nation.”

Condition: Very fine; not examined out of frame.

\$2,800



MARQUIS DE LAFAYETTE HAND-COLORED PEWTER-RIM MIRROR

Circa 1824-1825 - Diameter: 1 5/16 inches

A rare hand-colored portrait of Marquis de Lafayette enclosed within a pewter rim. The finely engraved bust-length likeness is encircled by a wreath of laurel and floral ornament, with the inscription “WELCOME” above and “LA FAYETTE” below, commemorating his celebrated return to the United States in 1824–1825. The application of hand color, retaining notable vibrancy in the uniform and surrounding elements, lends unusual visual richness to an already scarce form.

Condition: Very fine, with light foxing; the mirror to the reverse remains clear and intact.

\$1,500



GENERAL LAFAYETTE COMMEMORATIVE RING

Copper - New York, 1824 - Diameter: 23 mm

An extremely rare commemorative ring inscribed “La Fayette Landed in New York August 1824,” produced to celebrate Lafayette’s celebrated return tour of the United States. The split band appears to have been intended as adjustable, a practical feature seen on other early nineteenth-century commemorative rings made for public wear. Comparable rings are known honoring figures such as Andrew Jackson, John Quincy Adams, and Henry Clay, though no directly comparable Lafayette example has been identified.

Condition: Fine; slightly out of round, consistent with its adjustable form.

\$1,800



RARE LIBERTY CAP SNUFFBOX

England, circa 1824 - 3 x 1½ inches

An exceptionally rare Sheffield plate snuffbox formed as a Liberty Cap, or Phrygian cap, among the most enduring symbols of the American and French Revolutions. Hinged at the base and opening to a fitted interior, the box transforms a potent political emblem into an inventive sculptural object.

The Liberty Cap was popularized in Revolutionary Boston by Paul Revere beginning in 1766 and later appeared on the first United States half cent issues of 1793–1797. The present example was likely produced for the American market during General Lafayette’s celebrated return tour of 1824–1825, when Revolutionary imagery experienced renewed popularity.

Condition: Excellent overall, with minor silver loss exposing the underlying copper on the cover, not visible when displayed upright.

\$2,400



COMPLETION OF THE ERIE CANAL - CORPORATION OF THE CITY OF NEW YORK ENGRAVED INVITATION

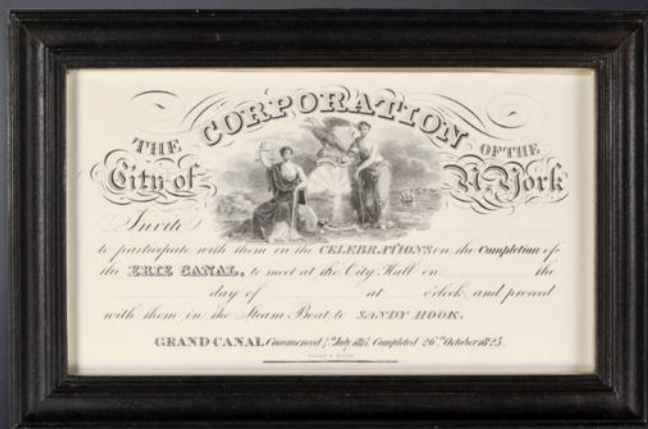
New York, 1825 - Frame: 4 5/8 x 7 inches; sight: 3 3/8 x 5 3/4 inches

An engraved invitation issued by the Corporation of the City of New York for civic celebrations marking the completion of the Erie Canal. The design features an allegorical vignette beneath the heading “The Corporation of the City of New York,” while the printed text directs participants to assemble at City Hall and proceed by steamboat to Sandy Hook.

Completed in 1825, the Erie Canal transformed American commerce and firmly established New York as the nation’s leading commercial center. Ephemera relating to the official celebrations remain scarce survivals of this landmark achievement in early American history.

Condition: Very fine.

\$800



DEWITT CLINTON ENGRAVING

American, circa 1824 - Frame: 5 7/8 x 5 inches; sight: 4 5/8 x 3 7/8 inches

A rare engraved portrait of DeWitt Clinton, originally intended for a pewter mount and now housed in a conventional frame. Clinton's central role in the construction of the Erie Canal made him one of the defining civic figures of the early republic, and likenesses issued in this compact format reflect his broad public recognition in the years surrounding the canal's completion.

Condition: Very fine.

\$1,850



LAFAYETTE-DEWITT CLINTON HISTORICAL FLASK

*Coventry Glass Works, Coventry, Connecticut
1825-1835 - Height: 7 1/4 inches*



Molded in a rare light olive-yellow tone, this historical flask features panels honoring Lafayette and DeWitt Clinton. The Lafayette panel exhibits a distinctive "Milky Way" effect created by fine bubbles and sand inclusions. The flask commemorates both Lafayette's American tour and Clinton's role in the completion of the Erie Canal, uniting themes of national celebration and economic transformation in a single object.

Condition: Excellent.

\$3,500

"LANDING OF GEN. LAFAYETTE" HISTORICAL STAFFORDSHIRE PLATTER

England, circa 1824-1825 - Length: 17 inches

A large blue transfer-printed historical Staffordshire platter commemorating Lafayette's arrival in New York Harbor on August 16, 1824, depicting Castle Garden crowded with spectators, naval vessels in procession, and artillery salutes announcing the General's celebrated return. The central view, titled *Landing of Gen. Lafayette at Castle Garden in New York 16th August 1824*, is enclosed within a richly ornamented floral border, combining patriotic subject matter with one of the most dramatic harbor scenes produced for the American market during Lafayette's triumphal tour.

Exhibited: *Bienvenue au Général Lafayette*, The Cabildo, April 9, 2025 - January 18, 2026 (commemorating the 200th anniversary of Lafayette's visit to Louisiana).

Condition: Excellent.

\$1,250



WASHINGTON AND LAFAYETTE HISTORICAL STAFFORDSHIRE PITCHER

England, circa 1824-1825 - Height: 5½ inches

A finely modeled blue jasper historical Staffordshire pitcher commemorating Lafayette's celebrated return to America, molded in white relief against a deep cobalt ground. One side bears a bust portrait of Washington inscribed "His Country's Father," the reverse with Lafayette inscribed "The Nation's Guest," while the third reserve beneath the spout is centered with a spread-wing federal eagle beneath a starry arch. A grapevine border encircles the collar, completing one of the most visually striking commemorative ceramic forms produced for Lafayette's American tour.

Exhibited: *Bienvenue au Général Lafayette*, The Cabildo, April 9, 2025 – January 18, 2026 (commemorating the 200th anniversary of Lafayette's visit to Louisiana).

Condition: Excellent.

\$1,400



GENERAL LAFAYETTE HISTORICAL STAFFORDSHIRE PITCHER

England, circa 1824-1825 - Height: 5 inches

A rare blue transfer-printed historical Staffordshire pitcher commemorating Lafayette's return to the United States in 1824-1825, centered with a bust portrait beneath the arched inscription "General La Fayette - Welcome to the Land of Liberty." Of particular note, the present example is the scarce three-portrait variant, with additional transfer portraits decorating the opposing sides and beneath the spout, an unusually elaborate and less frequently encountered treatment among Lafayette commemorative wares.

Exhibited: *Bienvenue au Général Lafayette*, The Cabildo, April 9, 2025 – January 18, 2026 (commemorating the 200th anniversary of Lafayette's visit to Louisiana).

Condition: Excellent.

\$2,200



WASHINGTON & LAFAYETTE COMMEMORATIVE SILK RIBBON

American, early 19th century - Length: 8 inches



Printed in black, this refined silk ribbon features conjoined oval portraits of George Washington and Lafayette beneath a patriotic vignette within delicate ornamental borders. The composition reflects their enduring symbolic pairing and the continued commemoration of the Revolutionary generation, produced in the wake of Lafayette's American tour.

Condition: Excellent; strong, even tone with minor handling wear.

\$400

"WELCOME LAFAYETTE" COMMEMORATIVE SILK RIBBON

American, circa 1824-1825 - Length: 8 inches

A scarce ribbon printed with a small central portrait of Lafayette beneath the word "WELCOME." Its restrained design reflects the widespread production of commemorative textiles marking his return visit and the popular enthusiasm surrounding it.

Condition: Excellent; even tone with light scattered staining and minor edge wear.

\$400



WASHINGTON & LAFAYETTE "SPIRIT OF '76" COMMEMORATIVE SILK RIBBON

American, circa 1824-1825 - Length: 8 inches



This finely printed ribbon presents conjoined oval portraits of Washington and Lafayette surmounted by a spread-wing eagle and martial trophies, with banners referencing key Revolutionary War engagements. The inscription "Spirit of '76" encapsulates the patriotic revival surrounding Lafayette's visit and the renewed celebration of Revolutionary memory it inspired.

Condition: Excellent; clean, even appearance with minimal signs of age.

\$400

GENERAL LAFAYETTE PORTRAIT CURTAIN TIEBACKS

England, circa 1824 - Diameter: 1 7/8 inches

A rare pair of decorative curtain tiebacks featuring transfer-printed profile portraits of Lafayette in military uniform, each inscribed "Gen. Lafayette." Produced in connection with his visit, such objects introduced patriotic imagery directly into the domestic interior. Pairs appear to be exceptionally scarce.

Condition: Very fine.

\$3,000



LAFAYETTE & LIBERTY CAP HISTORICAL FLASK

*Coventry Glass Works, Coventry, Connecticut
1825-1835 - Height: 6 ¼ inches*

A half-pint historical flask in olive-yellow glass featuring a molded Liberty Cap motif emblematic of republican ideals. Produced in the years surrounding Lafayette's return, it reflects the patriotic sentiment and commemorative character of the era.

Exhibited: *Bienvenue au Général Lafayette*, The Cabildo, April 9, 2025 – January 18, 2026 (commemorating the 200th anniversary of Lafayette's visit to Louisiana).

Condition: Excellent.

\$2,800



GENERAL LAFAYETTE LITHOPHANE

Circa 1824 - 6 x 4 ½ inches

This extremely rare porcelain lithophane depicts Lafayette in military uniform. When backlit, the translucent porcelain reveals a detailed portrait through subtle tonal modeling characteristic of early lithophanes. Intended for domestic display, such objects represent a striking form of early nineteenth-century visual culture. Examples depicting historical figures are exceptionally scarce.

Condition: Excellent.

\$1,400

GEORGE WASHINGTON PEWTER-RIM PORTRAIT ENGRAVING

Circa 1825 - Frame: 5 x 5 inches; sight: 2 3/4 x 2 3/4 inches

A finely engraved miniature portrait of George Washington, issued in a format intended for mounting within a molded pewter surround, a distinctive and widely favored mode of early nineteenth-century domestic commemoration. Such portraits were produced for display in modest interiors, where they served as compact yet potent expressions of patriotic sentiment and reverence for the founding generation.

Condition: Very fine; not examined out of frame.

\$400



LAFAYETTE SULPHIDE PAPERWEIGHT

French, 1825-1830 - Diameter: 2 5/8 inches

Set within a rich amethyst ground, this finely executed sulphide paperweight presents a profile portrait of Lafayette. Produced for the American market, it reflects the continued transatlantic admiration for Lafayette following his tour and the persistence of his image in decorative form.

Exhibited: *Bienvenue au Général Lafayette*, The Cabildo, April 9, 2025 - January 18, 2026 (commemorating the 200th anniversary of Lafayette's visit to Louisiana).

Condition: Excellent.

\$400

GEORGE WASHINGTON FRENCH SULPHIDE PAPERWEIGHT

France, circa 1830 - Diameter: 2 1/2 inches

A finely cast sulphide paperweight centering a portrait of George Washington in crisp relief, produced in France during the early nineteenth century. Modeled in the same commemorative spirit as contemporary sulphides honoring Lafayette, the present example reflects the continued transatlantic appeal of Revolutionary iconography and the enduring symbolic authority of Washington's image beyond the United States.

Condition: Excellent.

\$750





“NOMMÉ GÉNÉRAL DE LA GARDE NATIONALE” LAFAYETTE ENGRAVING

France, circa 1830
Frame: 19¾ x 15¾ inches; sight: 17¼ x 13¼ inches

A finely engraved portrait depicting Lafayette in uniform within an elaborate neoclassical border. The inscription records his appointment in 1789 and his renewed prominence during the July Revolution of 1830. Engraved by François Forster, the work reflects Lafayette's continued prominence in French political life and his enduring reputation as a champion of constitutional liberty on both sides of the Atlantic.

Condition: Very fine; not examined out of frame.

\$1,250

“LE GÉNÉRAL LAFAYETTE, COMMANDANT EN CHEF DES GARDES NATIONALES DE FRANCE”

Épinal: Jean-Charles Pellerin - France, circa 1830
Frame: 25 x 16¾ inches; sight: 22 x 13¾ inches

A hand-colored woodcut depicting Lafayette on horseback in uniform as commander of the National Guard, issued by the Pellerin workshop at Épinal. Rendered in the bold linear style characteristic of the Imagerie d'Épinal, the composition reflects the popular print tradition that translated contemporary political figures into widely accessible visual form.

Such prints formed part of a broadly disseminated visual culture in post-Revolutionary France, where Lafayette's image remained an enduring symbol of revolutionary leadership and transatlantic ideals.

Exhibited: Bienvenue au Général Lafayette, The Cabildo, April 9, 2025 – January 18, 2026 (commemorating the 200th anniversary of Lafayette's visit to Louisiana).

Condition: Very fine; minor tears to margin.

\$2,500



DEMOCRACY AND EXPANSION

JEFFERSON AND ADAMS MEMORIAL PEWTER-RIM MIRROR

American, circa 1826 - Diameter: 2½ inches

An exceptionally rare engraved memorial portrait depicting Thomas Jefferson and John Adams in paired bust-length profile, enclosed within a pewter rim. The composition is surmounted by the inscription "Died July 4th 1826," commemorating the extraordinary coincidence of their deaths on the fiftieth anniversary of American independence, with identifying captions below noting their respective birth dates.

The deaths of Jefferson and Adams on July 4, 1826, within hours of one another, were widely understood as a moment of profound symbolic closure for the founding generation. Once political rivals and later reconciled correspondents, the two men came to embody the intellectual and ideological foundations of the American Revolution. Their passing on the jubilee anniversary of independence was marked throughout the nation with commemorations, printed memorials, and objects such as the present example, produced to honor their intertwined legacies. Of the utmost rarity, only one other example is known in private hands, with an additional example preserved in the collection of the Winterthur Museum.

Condition: Very fine, with light toning and a darker area to the upper field.

\$15,000



JOHN QUINCY ADAMS PEWTER-RIM MIRROR

American, circa 1824 or 1828 - Diameter: 1 5/16 inches

An exceptionally rare pewter-rim portrait of John Quincy Adams, widely regarded as the scarcest presidential candidate encountered in this highly collected format. Pewter-rim portraits enjoyed broad popularity from the early to mid-nineteenth century and remain among the most avidly collected forms of early American political material. Likely produced during either the contentious election of 1824 or the hard-fought campaign of 1828, the present example belongs to a formative moment in American political culture, when the expansion of popular campaigning gave rise to some of the nation's earliest presidential election ephemera.

Produced in several sizes, only a small number of Adams examples are known in the larger format; this smaller variant is the only example of its size known to us. Preserved in a private collection for the past forty years, it is notable for both its rarity and unusually diminutive scale, placing it among the most desirable presidential portrait novelties of the period.

Condition: Very fine, lacks the suspension loop.

\$15,000



DECLARATION OF INDEPENDENCE - IN CONGRESS, JULY 4TH, 1776 ILLUSTRATED BROADSIDE

New York: Phelps & Ensign, 1841-1843 - Frame: 35 x 26 ½ inches; sight: 30 x 21 ½ inches

A monumental and richly engraved broadside of the Declaration of Independence, issued by Phelps & Ensign and based on William Woodruff's influential 1819 plate. This later state incorporates notable refinements, including the signers' names rendered in facsimile signatures and a newly engraved portrait of George Washington at the upper center, after Stephen Gimber. The composition is further enhanced with portraits of the first three presidents and a series of vignettes representing the original thirteen states, creating an elaborate visual tribute to the founding of the Republic.

An engraved dedication above the image reads: "To the People of the United States this Engraving of the Declaration of Independence is most respectfully inscribed by their fellow citizen - Wm Woodruff." A striking and historically resonant presentation of the nation's founding document, combining patriotic iconography with mid-nineteenth-century engraving at its most ambitious.

Condition: Very fine, professional restoration to a tear at the upper margin with minor edge wear; presenting exceptionally well.

\$5,500



"A FRONT VIEW OF THE PRESIDENT'S HOUSE, WASHINGTON"

*Engraved by I. L. Frederick after George Catlin; published by P. Price, Jr., Philadelphia, 1826
Frame: 5 7/8 x 7 3/8 inches; sight: 4 5/8 x 6 1/8 inches*

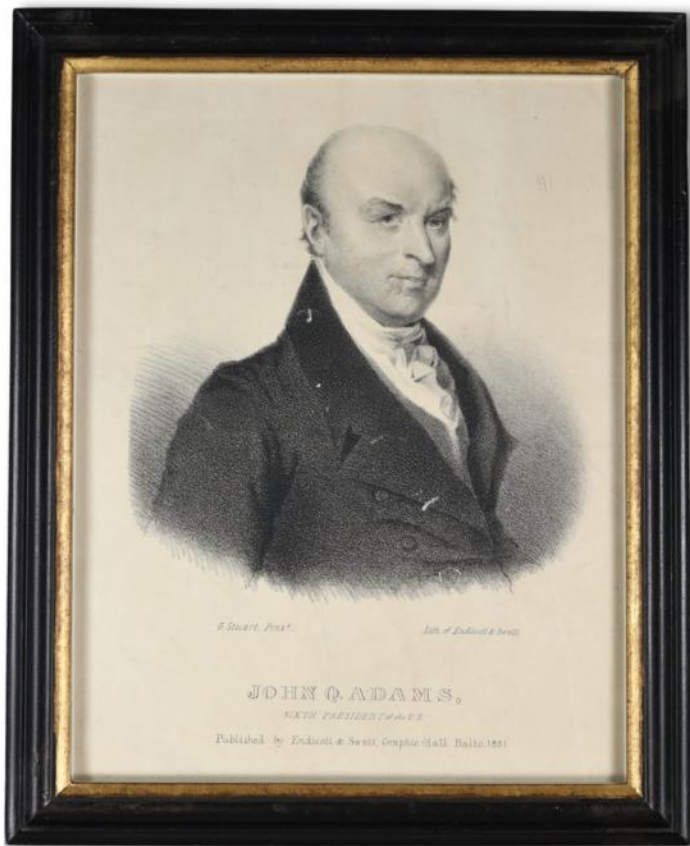
A scarce early copper engraving depicting a frontal view of the President's House in Washington. The composition, after a drawing by George Catlin and engraved by I. L. Frederick, presents the White House in a restrained architectural view characteristic of early nineteenth-century American printmaking. Issued by Philadelphia publisher P. Price, Jr. for his literary periodical *The Casket*, the image reflects the growing national fascination with the capital and its civic monuments during the early decades of the republic.



Engravings of the President's House from this period are comparatively scarce, particularly those produced for illustrated periodicals, making the present example an appealing representation of the early iconography of the American presidency.

Condition: Very fine.

\$450



JOHN QUINCY ADAMS LITHOGRAPHED PORTRAIT

Published by Endicott & Swett, Baltimore, 1831

Frame: 13 x 10½ inches; sight: 11 x 8½ inches

A lithographic portrait of John Quincy Adams, identified in the caption as the Sixth President of the United States, after a likeness by Gilbert Stuart. Issued by the prominent Baltimore lithographic firm Endicott & Swett in 1831, the print dates from the period shortly after Adams's presidency and his election to the United States House of Representatives, where he would begin an extraordinary second career in national politics.

Portraits such as this reflect the expanding American market for images of prominent statesmen in the early nineteenth century and the continued public regard for Adams in the years following his presidency.

Condition: Very fine; not examined out of frame.

\$950

EXCEPTIONAL JOHN QUINCY ADAMS FRENCH PORCELAIN PORTRAIT PLATE

France, circa 1840 - Diameter: 5 inches

A finely hand-painted French porcelain plate depicting John Quincy Adams, produced for the American market as part of a series honoring past presidents. Uniquely, the portrait reflects Adams's distinguished post-presidential career in the House of Representatives, where he served from 1830 until his death in 1848.

Renowned for his principled advocacy, particularly against slavery and in defense of civil liberties, Adams's later career cemented his enduring legacy. This refined portrait captures both his continued public service and the ongoing transatlantic admiration for prominent American statesmen during the early nineteenth century.

Condition: Excellent.

\$3,500



ANDREW JACKSON AND GEORGE WASHINGTON HISTORICAL FLASK

Coventry Glass Works, Coventry, Connecticut, 1825-1835 - GI-34 - Height: 5 ½ inches

A well-preserved early American historical flask honoring Andrew Jackson and George Washington, produced at the renowned Coventry Glass Works. This medium olive-yellow half-pint example features an open pontil, sheared edges, and a finely tooled lip. The glass displays a strong, crisp impression with numerous minute air bubbles characteristic of early American manufacture.

Historical flasks of this type reflect the growing use of molded glass as a vehicle for political imagery in the Jacksonian era, uniting martial fame and presidential iconography in a distinctly American medium.

Condition: Excellent, with minimal signs of wear.

\$775



ANDREW JACKSON AND GEORGE WASHINGTON HISTORICAL FLASK

Coventry Glass Works, Coventry, Connecticut, 1825-1835 - GI-34 - Height: 5 ½ inches



A closely related example of the preceding flask, rendered in a distinctly different medium yellowish-amber tone. While identical in form, the variation in color, particularly striking when viewed alongside the olive example, adds an appealing dimension for collectors. The flask retains an open pontil, sheared edges, and a tool-finished lip, with a bold impression and characteristic entrapped air bubbles.

Condition: Excellent, with minimal signs of wear.

\$775

GENERAL ANDREW JACKSON HISTORICAL FLASK

James Taylor & Co., Brownsville, Pennsylvania, 1825-1835 - Height: 7 inches

An exceptional historical flask depicting Andrew Jackson, produced during the height of his national prominence. This deep bluish aqua pint example retains an open pontil and sheared, tooled lip, with pronounced glass swirls at the shoulder and a notable olive-toned inclusion above the portrait.

Flasks of this type rank among the most desirable of early American historical glass, reflecting Jackson's broad popularity as both a military hero and political figure in the decades following the War of 1812. Their production coincides with the emergence of mass political identity in the United States, when likenesses of public figures began to appear on utilitarian objects intended for everyday use.

Condition: Excellent, exhibiting a bold impression with minimal signs of wear.

\$3,200



DOUBLE EAGLE HISTORICAL FLASK

Louisville Glass Works, Louisville, Kentucky, circa 1835-1845 - GII-24 - Pint

A well-preserved American historical flask of the Double Eagle pattern, produced at the Louisville Glass Works during the second quarter of the nineteenth century. Blown in attractive light yellowish-green glass, the flask displays a bold spread-winged eagle motif rendered with a strong, well-defined impression. The base retains an open pontil, with a sheared and tooled lip typical of Louisville production of the period.

A striking example of national imagery translated into molded glass, the design reflects the continued popularity of the eagle as a symbol of federal strength and expansion in the antebellum period.

Condition: Excellent.

\$2,800

NATIONAL INTELLIGENCER EXTRA - BLACK HAWK WAR BROADSIDE

Washington, D.C., June 23, 1832
Frame: 15 $\frac{7}{8}$ x 7 $\frac{3}{4}$ inches; sight: 12 x 3 $\frac{3}{4}$ inches

An exceptionally rare "extra" broadside issued by the *National Intelligencer*, prominently headlined "BATTLE WITH THE INDIANS!!" and reporting on active engagements during the Black Hawk War. Such extras were printed to convey urgent developments beyond the regular newspaper issue, reflecting the immediacy with which news of frontier conflict reached the public.

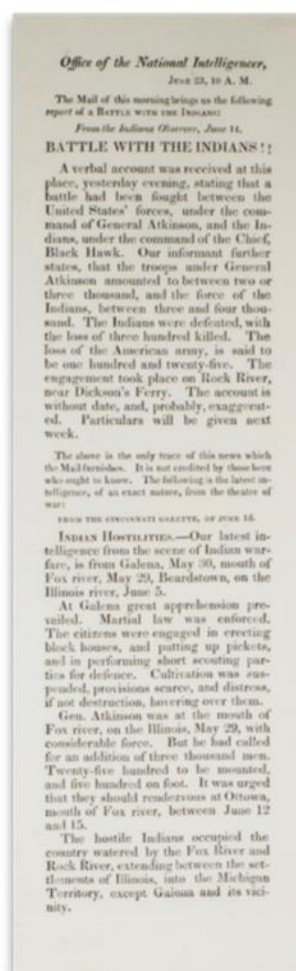
The Black Hawk War marked a pivotal moment in the history of Native resistance and American westward expansion. The present broadside survives as a remarkable example of early American news printing and the rhetoric of expansion at a critical national moment.

Condition: Excellent.

\$2,400



a closer look



WILLIAM HENRY HARRISON LOG CABIN CAMPAIGN SHELL COMB

Circa 1840 - Width: 3 $\frac{3}{4}$ inches; height: 3 inches



An outstanding molded shell comb featuring a finely detailed upper register with a log cabin, fenced landscape, and stylized floral elements, incorporating the inscription "G W M H Harrison." Executed in warm amber-toned shell, the comb reflects the visual language of the 1840 presidential campaign, in which the log cabin served as a potent emblem of frontier virtue and popular appeal.

A distinctive and well-preserved example of early American political material culture from one of the nation's first mass-driven campaigns.

Condition: Excellent.

\$1,500

WILLIAM HENRY HARRISON LARGE COBALT-DECORATED STONEWARE JUG

E. S. Fox, Athens, New York, circa 1840 - Height: 13 inches

A large and highly ovoid salt-glazed stoneware jug with semi-squared spout, boldly inscribed "Harrison" in cobalt slip beneath the impressed maker's mark, "E. S. Fox Athens 2," also highlighted in cobalt. Produced at the Athens, New York pottery of E. S. Fox, active 1838–1843, the form is notable for its pronounced swelling body and strong visual presence.

Jugs of this type are closely associated with the presidential campaign of William Henry Harrison, in which hard cider became a central emblem of popular appeal. The prominent cobalt inscription suggests a likely connection to that campaign culture, reflecting the use of utilitarian stoneware as a medium for political expression.

Condition: Excellent, with minor chips to the underside of the base, not visible on display.

\$5,500



HARRISON & REFORM SULPHIDE CAMPAIGN BROOCH

American, circa 1840 - 1 x 7/8 inches

A finely preserved sulphide campaign brooch bearing the slogan "Harrison & Reform," centered with a molded image of a log cabin, emblematic of the presidential campaign of William Henry Harrison. Encased within its original gilt metal frame, the brooch reflects the period's inventive use of sulphide imagery in wearable political objects.

Combining refined manufacture with effective visual messaging, the present example stands among the more appealing survivals of early American campaign jewelry.

Condition: Excellent, with original pin.

\$1,700



WILLIAM HENRY HARRISON INAUGURAL CLOTHING BRUSH

Dated March 4, 1841 - 10 x 3 x 2 inches

A highly unusual commemorative object marking the inauguration of William Henry Harrison. Unlike the medals, ribbons, and printed ephemera more commonly associated with presidential inaugurations, this utilitarian object reflects the popular enthusiasm surrounding Harrison's election and the celebratory culture that accompanied the inauguration of 1841.

Comparable commemorative objects are known for contemporaries such as Andrew Jackson and Henry Clay; the present example appears to be the only recorded object of this type associated with Harrison's brief presidency.

Condition: Very fine, with light surface wear.

\$1,800



HENRY “CLAY FOREVER” PUNCHED TIN CAMPAIGN LANTERN

Tin, 1844 - Height: 14 inches

An exceptionally important campaign lantern produced in support of Henry Clay during the fiercely contested presidential election of 1844. The cylindrical body is finely punched with stars, hearts, and geometric devices, and prominently inscribed “Clay Forever.” A tapered conical top, ventilated door, and wire hanger complete the form, while the inclusion of a Masonic device adds an additional symbolic dimension to the design.

The election of 1844 stands among the most consequential in American political history, pitting Clay against James K. Polk in a contest defined by the urgent national debate over territorial expansion. Central issues, including the annexation of Texas and the broader ideology of Manifest Destiny, reshaped the political landscape, with Polk’s victory signaling a decisive turn toward expansion that would soon lead to the annexation of Texas, the resolution of the Oregon boundary, and ultimately the Mexican – American War. Within this charged environment, campaign objects such as the present lantern served as potent instruments of political expression, transforming political allegiance into highly visible public display.

Campaign lanterns played a central role in the emerging mass political culture of the 1840s. Carried in torchlight parades and evening rallies, they illuminated large-scale demonstrations of partisan enthusiasm, turning public space into theatrical expressions of political identity. Today, they rank among the most iconic and evocative artifacts of early American electoral history.

Condition: Very fine, with expected oxidation.

\$15,000

*back
view*



HENRY CLAY PARIAN FIGURE BY T. BALL

Boston, dated 1858 - Height: 25½ inches



A finely modeled parian figure of Henry Clay, after the design by Thomas Ball, depicting the statesman standing beside a draped column and holding a document scroll. Issued shortly after Clay's death, the figure presents him in the familiar mature likeness by which he was memorialized in the final years of his life. The base bears the impressed inscription "T. Ball Sculp. Boston Mass. 1858 - Patent Assigned to G.W. Nichols," identifying the sculptor and publisher of this important mid-nineteenth-century American production. While parian figures of Daniel Webster from the same series appear with some regularity, Henry Clay examples are markedly rarer; this is only the second example we have encountered.

Produced at a moment when parian ware allowed for the broader dissemination of sculptural likenesses, figures such as this reflect the enduring veneration of Clay as one of the leading political figures of his generation, widely known as the "Great Compromiser" for his role in shaping legislative solutions to sectional conflict in the decades preceding the Civil War.

Condition: Excellent, with a few light rub marks.

\$9,500

PORTRAIT OF HENRY CLAY

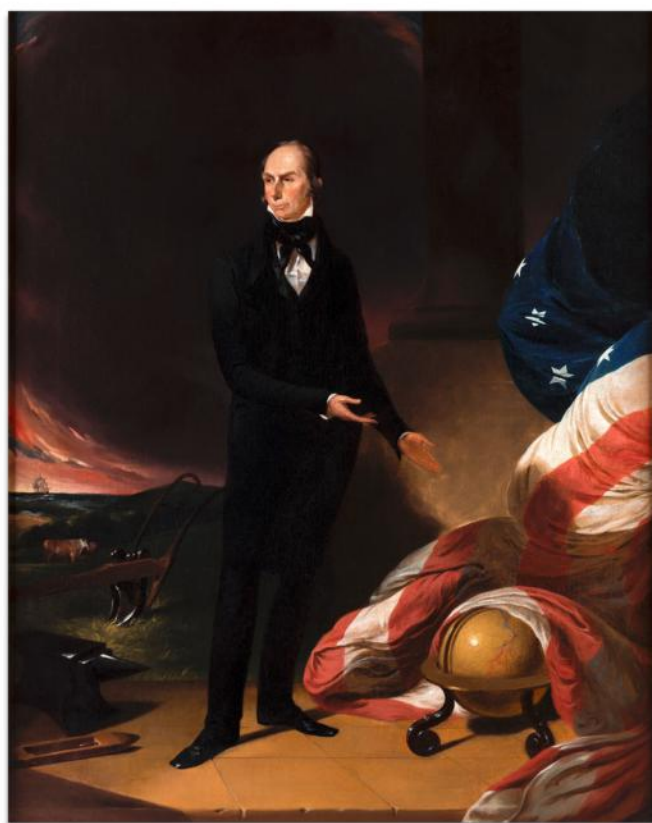
*Walter G. Gould (1829-1893), after John Neagle, signed lower left
Philadelphia, circa 1845 - Frame: 39 x 34 inches; sight 36½ x 26½ inches*

A finely executed full-length portrait of Henry Clay by Walter G. Gould, after John Neagle's celebrated 1843 likeness painted from life. Depicted before a monumental column and draped American flag, with maritime and industrial emblems beyond, Clay is presented in one of the most enduring visual formulations of his public image, at once statesman, nationalist, and architect of American prosperity. Gould's interpretation skillfully preserves the clarity and theatrical authority of Neagle's original while translating the composition with notable sensitivity and control.

Neagle's original portrait, among the most iconic images of Clay produced in his lifetime, remains in the collection of the Union League of Philadelphia, while another period version is preserved at the U.S. Capitol. Executed while Gould was still in Philadelphia and likely before his departure for Europe in 1849, the present work is an early and accomplished example by the artist, whose American portraits are considerably rarer than the Orientalist pictures that later established his reputation abroad. A label from Berry-Hill Galleries is preserved to the reverse.

Condition: Very fine; relined and mounted on a new stretcher, with scattered in-painting.

\$12,500



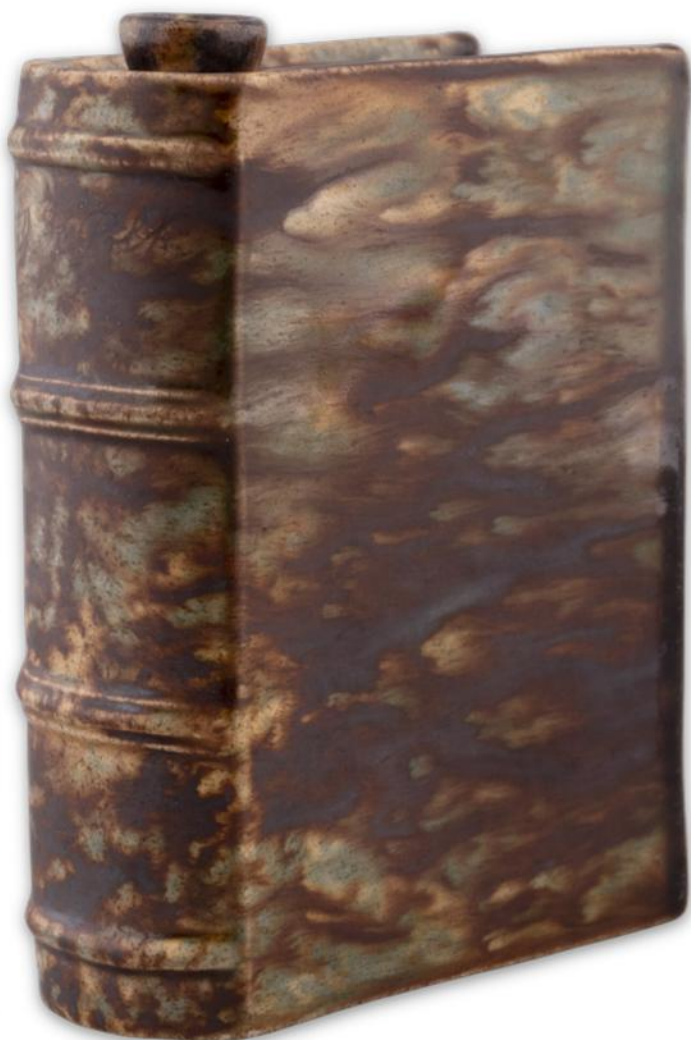
JAMES K. POLK CERAMIC BOOK FLASK - BENNINGTON POTTERY

Circa 1844 - 5½ x 4 x 2 inches

A rare ceramic book flask produced during the presidential campaign of James K. Polk, finished in a rich green flint glaze imitating marbleized stone. Molded in the form of a bound volume, the spine is inscribed "J. Polk," combining practical form with political commemoration in a distinctly American ceramic tradition associated with Bennington pottery.

Decorative ceramic objects associated with Polk are notably rare, particularly examples dating to the 1844 campaign itself. The present flask reflects the inventive character of mid - nineteenth - century pottery production while preserving an uncommon form of early presidential campaign material culture.

Condition: Very fine, with minor scattered roughness along the molded page edge from the original firing process; no significant condition issues.



\$1,800

JAMES K. POLK WHALEBONE CAMPAIGN CANE

Likely New England, circa 1844 - 33½ inches

An exceptionally rare whalebone campaign cane produced for James K. Polk's 1844 presidential campaign. The carved handle incorporates a political medal bearing Polk's profile portrait and the slogan "Friend of Equal Rights," while two brass eagle devices mounted beneath the handle reinforce the patriotic character of the piece. Elegantly formed and visually distinctive, the cane ranks among the most unusual surviving artifacts from the campaign.

Political canes of the antebellum period are themselves scarce, particularly examples combining campaign imagery with the specialized craftsmanship associated with New England whale work.

The election of 1844, centered on expansion, Texas annexation, and Manifest Destiny, proved one of the defining political contests of the nineteenth century, lending surviving Polk campaign material considerable historical resonance.

Condition: Extremely fine; medal with minimal wear, the cane displaying a slight bow and moderate wear consistent with age and use.

\$3,800



JAMES K. POLK WHITE HOUSE DESSERT PLATE

France, circa 1846 - Diameter: 9 inches

A finely executed example from the Polk White House service, produced in Paris by Edouard D. Honoré and distinguished by its carefully modeled gilt border enclosing a shaped reserve with a delicately rendered botanical spray of violet-blue blossoms. The balanced composition and restrained palette exemplify the refined aesthetic of mid-nineteenth-century French porcelain produced for the American market.

The underside bears the printed iron-red mark of Honoré, consistent with known examples from the service. As with other plates from this commission, the individuality of the hand-painted decoration underscores both the artistry of the Paris manufactory and the bespoke character of presidential tablewares of the period.

Condition: Very fine, with minor chipping to the underside and rim, light wear to the gilt, and a note affixed to the verso with residual adhesive.

\$9,500



JAMES K. POLK WHITE HOUSE DESSERT PLATE

France, circa 1846 - Diameter: 9 inches

A refined example from the official White House service commissioned during the presidency of James K. Polk and produced in Paris by Edouard D. Honoré. The plate is distinguished by its soft green border enriched with molded gilt scrollwork, framing a shaped reserve centered by a finely painted botanical study of a yellow rose, with accompanying bud and naturalistic foliage. At the crest, an early American shield surmounted by a ribbon bearing *E Pluribus Unum* reflects period national iconography, the star count corresponding to the expanding Union.

Of particular note, the verso retains an early handwritten presentation inscription attributing the piece as a gift from Abraham Lincoln to a Post Office Department employee, consistent with the documented dispersal of earlier White House services during his administration. This association adds a compelling layer of historical interest, linking two presidential eras through a single object of use and display.

Condition: Very fine, with a $\frac{7}{8}$ -inch hairline to the verso intersecting a small associated chip.

\$9,500



"TORCH-LIGHT EXTRA" CAPTURE OF VERA CRUZ BROADSIDE

Xenia, Ohio, April 12, 1847 - 6 3/4 x 19 inches

A rare and visually striking American broadside reporting the capture of Veracruz during the Mexican-American War. Issued as an "Extra" by the *Torch-Light* newspaper, the sheet features bold, emphatic typography above dense columns of contemporary reporting, conveying the immediacy of breaking war news as it reached the American public.

As a surviving large-format example, the present sheet offers a compelling artifact of wartime communication and public engagement in mid-nineteenth-century America.

Condition: Moderate toning, scattered foxing, and edge wear; a small loss at the lower right corner and minor handling creases.

\$1,800



GENERAL WINFIELD SCOTT "VICTOR AT VERA CRUZ" STOGIE CASE

Papier-mâché, circa 1850 - Length: 5 1/4 inches

A decorated papier-mâché stogie case featuring an equestrian portrait of General Winfield Scott inscribed "Genl. Scott, Victor at Vera Cruz," commemorating his celebrated command in the Mexican-American War. Shown in full military dress and mounted in triumph, Scott is presented in a heroic martial pose recalling his successful 1847 Veracruz campaign, the decisive opening engagement in the American advance toward Mexico City.

Both commemorative and utilitarian, the case reflects the popular celebration of military figures in mid-nineteenth-century America, when recent martial victories were translated into decorative objects for everyday use. Retaining its original inner sleeve, the present example is notably well preserved.

Condition: Excellent, retaining the original inner sleeve.

\$1,200

"THE LAST GUN! UNVEILING FEDERALISM AND ITS ALLIES" POLITICAL BROADSHEET

New London, Connecticut, November 1, 1852 - 16 1/4 x 8 1/4 inches

A striking political broadsheet issued on the eve of the presidential election of 1852, sharply criticizing Democratic candidate Franklin Pierce and his supporters. The text advertises a lecture delivered by Rev. Samuel W. Coggeshall and comments on shifting political allegiances of the period, including those of John Van Buren and the emerging Free Soil coalition.

Political broadsheets of this type were produced for immediate circulation and public debate, and comparatively few examples have survived, making them evocative documents of antebellum political discourse.

Condition: Very fine, with minor wear and period pencil annotations.

\$3,500

FEDERALISM AND ITS ALLIES EXPOSED!

IS HE A TRAITOR TO LIBERTY?

"I am, however, the unwelcome enemy of slavery, and would have it abolished without delay. I say, therefore, for myself—and I wish to be understood as speaking for myself alone—that, let what will come, I shall, under no necessity whatever, support a man who does not believe slavery to be an unmitigated curse, and who will not by virtue of his office, use all constitutional power to abolish it."

JOHN VAN BUREN.

Cleveland, Ohio, 1848.

Such was John Van Buren professedly in '48, and the best look that his friends put upon it is, that motive of ill will to General Cass led him to turn hypocrite—to profess free soil principles to defeat that illustrious democrat. And now, according to his friends' own story, having shown himself a traitor to his party, by defeating their great leader, and a hypocrite, by professing free soil principles to accomplish that end, the democratic leaders and office seekers have promised him a traitor's reward, to prostitute his mighty powers in perpetrating slavery—the great curse and crime of the nation. What an insult to freedom, to send such a man about the country to advocate their cause.

Let not the whig rejoice over the fall of "Prin John," for they too are fallen into the same depth of infamy. That party has professed to be for free soil principles, but is for slavery now—on the same platform with the apostate John—and both stand pledged to commission that would make the federalism of 1800 black to be thought guilty of.

The federalism of 1800 has found a resurrection in the whig and democratic parties of our day, who have taken to themselves "seven other spirits more wicked than the first." The first was patriotic error, but not merely framed by law; the first lasted "two years," the last made a felony. The first made it criminal to shirk the government or its officers, and "the truth may be given in evidence"—the last takes away the right of trial by jury, suspends the writ of Habeas Corpus, makes us all slave hunters, under penalty of a thousand dollars fine and six months imprisonment if we refuse; makes separate evidence conclusive in the greatest of all questions, personal liberty; creates a horde of mercenary judges, unknown to the constitution, and leaves them with ten dollars if they decide in favor of slavery and only five if they decide in favor of liberty; empowers a miserable slave hunter to seize his victim "without process" and have a decision "in a summary manner," before an irresponsible judge; and, in perfect keeping with such dancing legislation, declares that the monstrous cost of slave hunting shall be "paid out of the Treasury of the United States."

Such is the federalism, the monster of our day; begotten by a whig administration, and to which the democratic party is anxious to stand godfather. They are "here that rich Irish beggar," and "blackguard," vilify and abuse each other in every conceivable way, to get the houses and fides, and denunciations of both branches of the slavery party, done to stand up before an intelligent constituency, and dispute about who is the democrat, who is the whig, who is the party for liberty and who the party for slavery. And, finally, impudence never went further.

But the free democracy will not stop to bandy words about names with such federalists, but look back their party attempts to make such things a reality, or stop the mouths of freedom. They will agitate—will—petit—speak—all the federalism of our day is based beyond the power of a resurrection, and until the one federal party shall have as "our mark"—"double the crop on both ears"—that the darkness of position itself shall not screen them from recognition and indignation.

But the free democracy will not stop to bandy words about names with such federalists, but look back their party attempts to make such things a reality, or stop the mouths of freedom. They will agitate—will—petit—speak—all the federalism of our day is based beyond the power of a resurrection, and until the one federal party shall have as "our mark"—"double the crop on both ears"—that the darkness of position itself shall not screen them from recognition and indignation.

Rev. S. W. COGGESHALL, of Thompsonville, will address the Free Democracy of New London, on Monday evening, Nov. 1st, at Dart's Hall, Brattleay st., on the duty of freemen at the coming election. Whigs and Democrats are invited to attend.

THE LAST GUN!

REV. S. W. COGGESHALL,

Will address the Free Democracy at

DART'S HALL,

This Monday Evening. Whigs and Democrats are invited to attend.

The Free Democracy do not profess any special love for "THE RICH IRISH BRIGADE," but would nevertheless respectfully invite our adopted citizens to attend their meeting, and listen to that side of the question.

LIGHT! LIGHT! LIGHT!

May be had at Dart's Hall this evening. Free soil documents will be distributed to all who wish to inform themselves on the position of the Free Democracy Party.

The Star claims there were 3000 present at the democratic mass meeting. He stretched the truth more than half.

Double Dealings.—The democratic party at the north, through John Van Buren, are denouncing the Fugitive Slave Law and claiming that their platform does not endorse it, to induce abolitionists to support Pierce, and at the South hold up the opposite doctrine, which is true, to get slaveholders' support. Is that Democracy or Federalism?

JOHN VAN BUREN
"IN A FIX."

THE "DEMOCRACY" DISAPPOINTED.
FEDERAL HUNKERISM ANTONISHED.

SIX FALSEHOODS EXPOSED!

Conclusion of the whole matter, &c. &c.

The minutes on the other side of this sheet was distributed party freely about the streets as John Van Buren entered the city last Friday, and it is interesting to know that it did its work. It hit him "right where he lies," and instead of addressing the great Democratic gathering as was expected, with a genuine Democratic speech, he spent almost the entire afternoon in clearing up his character, and failed entirely at that.

The democrats were taken all aback, and that old knacker that wrote for the Chronicle two years ago, (to defeat Cleveland) and others of the same kidney, had their faces elongated "about a foot." Prince John had apostatized, but he went too far in '48 to back upon out of all truth, so he denounced the Fugitive Slave Law as unconstitutional and unjust, and declared he would not obey it. This made the heart of old knacker Federalists heavy with astonishment, but the hope that some freemason would be deceived, made them keep their faces as smooth as possible. But he not only failed to disprove himself an apostate and traitor to Liberty, but he gave most incontestable evidence that FEDERALISM AND LIB are his weapons of defense. It is literally true that "HE LIES TO US, TWENTY TIMES AND WOULD HIS POWER TO REVEAL US, UNBENDING UNBENDING."

Now for the proof!
Federalism 1st.—No leading freemason," said Mr. Van Buren, "has moved the repeal of the Fugitive Slave Law," and to be more particular, mentioned the names of Hale, Julian, Gibbons, and Sumner; and he further declared "that these measures were acquiesced in by the whole country." Proof—see Sumner's speech.

Federalism 2d.—"The democratic platform," said John, "does not endorse the Fugitive Slave Law, and if it did I would not support their candidate." Now, here is that very platform, and the public shall be the judge, whether he swore falsely or not.

IV. Resolved, That the foregoing proposition comes and was passed to endorse the national platform of every agency in Congress and to threaten the Democratic party of the Union, standing on the national platform, not only to endorse it, but to make it the basis of the compromise measures.

ended by the first chapter. "The act for restraining fugitives from service or labor" included which not being designed to carry out an express provision of the Constitution, cannot with fitting propriety be so changed, so to interfere on certain res.

Resolved, That the Democratic party will resist all attempts at seceding in Congress or out of it, the opinion of the slavery question, under whatever shape, or under the attempt may be made.

Federalism 3d.—"Martin Van Buren," said John, "did not endorse the doctrine of the abolition of slavery in the District of Columbia." This is false as the letter of acceptance shows.

Federalism 4th.—"I," said John, "was the first freemason." How impudently ridiculous and false. The old Liberty Party formed in '39 adopted it as a distinctive measure, and distinguished men in and out of Congress availed it, and David Whitist, according to Daniel Webster, "stole that name" from him long before '48, when the Republicans were led by John Van Buren to come out for free-soil, and join the political abolitionists under the name of the Free Soil Party.

Federalism 5th.—"The Compromise Measures," said John, "will prevent the admission of any more slave States into the Union." This is false, for the Compromise Measures are for the admission of States "with or without slavery."

Federalism 6th.—"The Compromise Measures have prevented slavery in Utah and New Mexico." This is false; for it has been proved in Congress that slavery already exists there.

Such is the proof (and it seems overwhelming, that Prince John "laid to rest" and now for the proof that "he tempted," and "laid to rest" us.

All who heard him will recollect that he represented the action in the democratic party as now landed, and as an inducement to those who like himself had left the democratic party for free-soil to return to that party, he stated from "personal knowledge" gained by an "interview with Pierce" that if (Pierce) was elected President, the patronage of the government would be distributed to all alike that now went with the party.

This, in plain terms, is the promise of office as a bribe to Free Democrats to turn traitors to the cause of Liberty—Hale and Julian, and go for Pierce and slavery.

How black must be the heart that will offer such motives to free men! None but traitors themselves would think it, and but few even of such things would dare to say it, and John Van Buren is one of that number.

THE CONCLUSION OF THE WHOLE MATTER.
The Democratic Party have apostatized from the federalism platform, and adopted another, embracing the Federalism of John Adams advocated a FUGITIVE SLAVE—have nominated Pierce and King, both standing on that platform; and to cap the climax have done up a hypocritical traitor and knacker that once defied the Democratic Party out of a President, and has been bribed back to his party again, to go about the country and by bribery, deception and lies to draw him out from their integrity. Democrats! the day will come when you will blush at your position.—That gag platform and the Fugitive Slave Law which it supports will stick to you a mighty tight right as then BACK LUTHER HARRISON CONVENTION FUGITIVE SLAVE over did to you; All the traitors out of position can't lie your off; and repentance itself will not efface its remembrance.

PROPERTY OF A KANSAS FREE SOIL LEADER

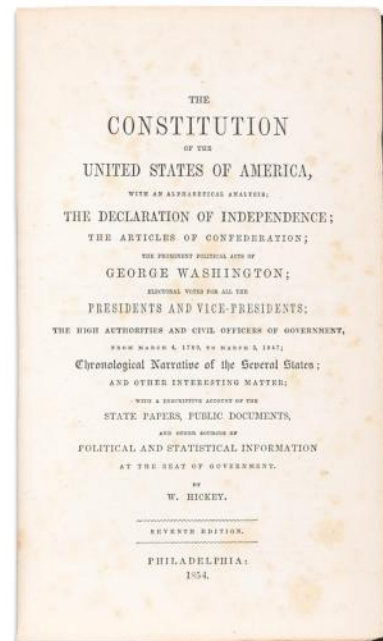
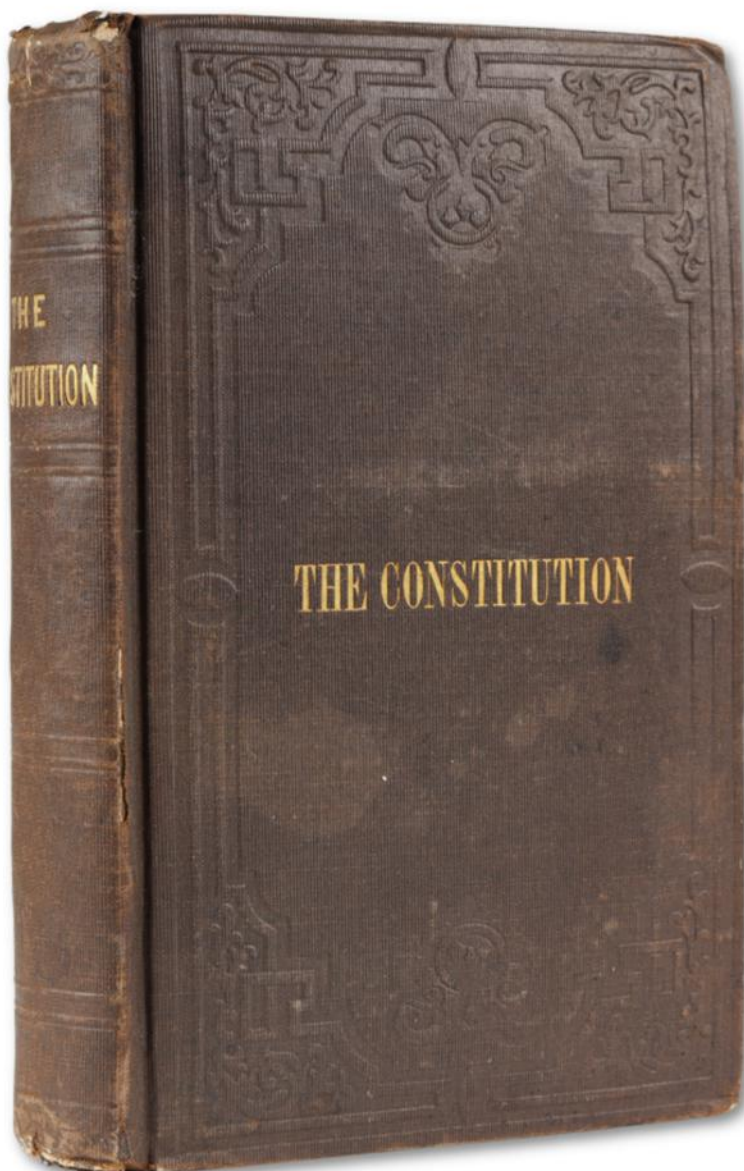
*The Constitution of the United States of America, with the Declaration of Independence Philadelphia
1854 - Seventh Edition*

A mid-nineteenth-century edition of the nation's founding documents, preserved in its original publisher's gilt cloth binding. The volume is illustrated with three lithographic plates, including a portrait of George Washington, together with a half-title and engraved text embellishments characteristic of American book production of the period. This example bears the ownership inscriptions, twice signed, by George W. Smith, an early settler of Lawrence, Kansas, and an active participant in the territory's Free Soil movement. During the turbulent years known as Bleeding Kansas, Smith was associated with the anti-slavery settlers who resisted the establishment of slavery in the territory; he participated in the Wakarusa War and was subsequently imprisoned by pro-slavery territorial authorities.

Books of the nation's founding texts owned by participants in the Kansas Free Soil struggle provide a compelling link between the ideals of the American Revolution and the sectional crisis that would soon culminate in the Civil War.

Condition: Intermittent foxing; ownership inscriptions present; minor wear to the binding.

\$1,500



 a look inside



BUCHANAN & BRECKINRIDGE JUGATE VIRGINIA BALLOT

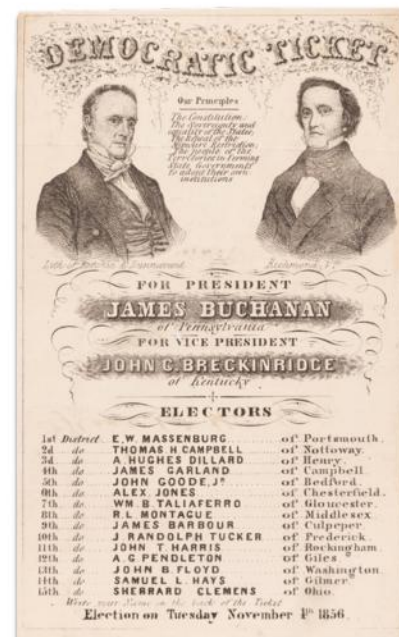
Virginia, 1856 - 7½ x 4½ inches

A Democratic presidential ballot issued in Virginia for the election of 1856, featuring jugate portraits of James Buchanan and John C. Breckinridge together with the printed names of fifteen Virginia electors. Prior to the adoption of the secret ballot, printed tickets such as this were distributed to voters and deposited directly into the ballot box, resulting in their comparatively low survival rate.

The reverse bears a contemporary signature, suggesting the ballot was likely cast in the election.

Condition: Horizontal fold lines with minor age toning; very well preserved.

\$525



"EXAMINER & HERALD EXTRA" PENNSYLVANIA FOR TAYLOR

Lancaster, Pennsylvania, November 8, 1848 - 18¼ x 7 inches

A narrow election broadside issued as an *Extra* by the *Examiner & Herald* announcing the results of the 1848 presidential election in Pennsylvania. Headed by an American eagle beneath a banner proclaiming "Old Zack is Coming!!! Victory!!," the sheet captures the immediacy and triumphal rhetoric of election-night reporting in the mid-nineteenth century.

Printed for rapid circulation following the vote, such newspaper extras were ephemeral by nature and survive as vivid documents of partisan celebration and public political culture.

Condition: Fold lines, toning, and scattered staining consistent with age and original distribution.

\$1,500

"TAYLOR, FILLMORE AND JOHNSTON - GRAND CELEBRATION"

Lancaster, Pennsylvania, November 1848 - 14 x 7 inches

A Whig broadside announcing a "Grand Celebration" in Lancaster following the electoral success of Zachary Taylor and Millard Fillmore in the presidential election of 1848. Surmounted by an American eagle and flowing banners proclaiming "Old Zack Has Come!! Rejoice!!," the sheet reflects the triumphal visual language of post-election political celebration.

Together with contemporary election extras announcing the returns, such broadsides capture the festive public culture that followed Taylor's victory.

Condition: Fold lines, toning, and scattered staining consistent with age and original distribution.

\$1,200



EXCEPTIONAL ZACHARY TAYLOR BENNINGTON POTTERY PITCHER

Circa 1848 - Height: 12¾ inches

A commanding and visually striking portrait pitcher depicting Zachary Taylor, prominently emblazoned with the celebrated epithet "Rough & Ready." Executed in the rich, mottled brown glaze characteristic of Bennington pottery, this unusually large example far exceeds the typical scale of related figural pitchers, lending it exceptional presence and sculptural force.

Produced at the height of Taylor's national prominence following the Mexican-American War and in conjunction with his successful presidential campaign of 1848, such objects reflect the expanding role of ceramics within American political culture. The bold modeling and emphatic inscription translate Taylor's popular image as a plainspoken military hero into a durable and highly expressive domestic form. Examples of this scale and visual strength are notably scarce, and the present pitcher stands among the most impressive examples of mid-nineteenth-century American political pottery.

Condition: Excellent, with exceptional presence and preservation. Firing crack to the underside of the handle.

\$9,500



LINCOLN AND THE CIVIL WAR

ABRAHAM LINCOLN HESLER PORTRAIT

*Photograph by George Ayres after the 1860 negative by Alexander Hesler
American, Late 19th century - Frame: 19 $\frac{7}{8}$ x 17 inches; sight: 15 $\frac{5}{8}$ x 12 $\frac{3}{4}$ inches*

A large-format photographic portrait of Abraham Lincoln, printed by George Ayres after the celebrated 1860 negative by Alexander Hesler of Chicago. Taken in June 1860, shortly after his nomination for the presidency, Hesler's photographs produced some of the most enduring and widely disseminated likenesses of the future president, helping to shape Lincoln's public image at a pivotal moment in his rise to national leadership.

Lincoln himself reportedly remarked that "Hesler's pictures are the best likenesses of me," a statement that underscores the importance of this sitting within the visual record of his life. The original negatives were reproduced extensively during the Civil War and beyond, serving as the basis for engravings, cartes-de-visite, and later enlargements such as the present example. Printed at a scale intended for display rather than personal exchange, the photograph translates the immediacy of the studio portrait into a more monumental format, emphasizing Lincoln's distinctive features while preserving the quiet restraint that defines the image.

Condition: Very fine, with even toning and light wear consistent with age.

\$4,500



ABRAHAM LINCOLN BRONZE BUST

Max Bachmann (1862-1921)

Roman Bronze Works, New York, 1905

27 x 16 x 10 inches

A striking bronze bust of a youthful, beardless Abraham Lincoln by the German-American sculptor Max Bachmann, cast by the distinguished Roman Bronze Works of New York and signed twice within the mold. The sculpture retains a rich brown patina characteristic of early twentieth-century casts from this renowned foundry, whose work represents some of the finest American bronze production of the period.

Bachmann's interpretation draws upon pre-presidential imagery of Lincoln, likely inspired by the well-known 1858 ambrotype taken shortly before the Lincoln-Douglas debates. In contrast to later memorial depictions emphasizing the burdens of office, the present model captures Lincoln at a formative moment, presenting him as an emerging national figure rather than the martyred president. This approach reflects an early twentieth-century sculptural tendency to revisit Lincoln's image through varied historical lenses, underscoring the enduring complexity of his legacy.

Condition: Excellent, with minimal wear and a well-preserved surface.

\$35,000



1860 PRESIDENTIAL CAMPAIGN ASTROLOGICAL BOOKLETS (SET OF FOUR)

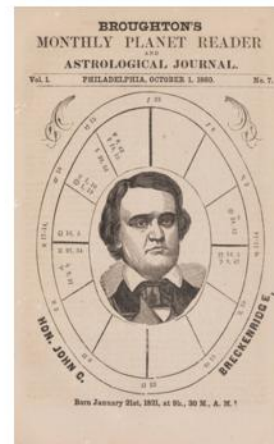
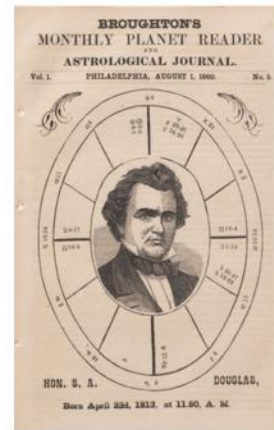
Philadelphia, 1860 - 9 x 6 inches each

An unusual set of four campaign-era pamphlets issued by *Broughton's Monthly Planet Reader and Astrological Journal*, each devoted to one of the principal presidential candidates of 1860 - Abraham Lincoln, Stephen A. Douglas, John Bell, and John C. Breckinridge. Each booklet combines biographical material with astrological charts and predictive commentary, reflecting the intersection of popular astrology and American political culture in the mid-nineteenth century.

Issued during one of the most consequential elections in the nation's history, the pamphlets offer a revealing glimpse into contemporary efforts to interpret political outcomes through alternative frameworks of knowledge and belief. The editorial tone notably favors Douglas, despite Lincoln's eventual electoral success, underscoring the uncertainty that characterized the campaign as the nation moved toward disunion.

Condition: Minor string holes from prior binding; otherwise excellent, with light scattered toning.

\$3,800



CIVIL WAR PATRIOTIC RIBBONS (SET OF FOUR)

*Circa 1861 - Silk, matted and framed
Each approximately 11 1/4 x 7 inches*

A cohesive group of four silk patriotic ribbons issued at the outset of the Civil War, intended for wear at Union rallies, enlistment gatherings, and civic demonstrations. Printed with bold slogans and national imagery, such ribbons served as visible expressions of loyalty to the federal cause during a moment of profound political and social upheaval.

The inscriptions invoke themes central to early Union wartime rhetoric, including the defense of the Constitution, the preservation of the Union, and the symbolic authority of the national flag and Capitol. Two examples prominently pair the dates July 4, 1776 and July 4, 1861, explicitly linking the founding of the Republic with the contemporary struggle to sustain it. Produced for temporary use and subject to the fragility of silk, examples of this type are comparatively scarce, particularly in cohesive groupings.

Condition: Excellent.

\$3,000



“NO QUARTERS GIVEN TO LINCOLNITES” CONFEDERATE LETTER COVER

Circa 1861 - 3 1/8 x 5 1/2 inches

A striking Civil War patriotic cover bearing an 11-star Confederate flag and the stark printed inscription “No Quarters Given to Lincolmites,” expressing the intensity of sectional hostility at the outbreak of the conflict. Illustrated envelopes and letter sheets became a popular medium for the dissemination of political sentiment during the war’s opening phase, combining graphic design with pointed ideological messaging.



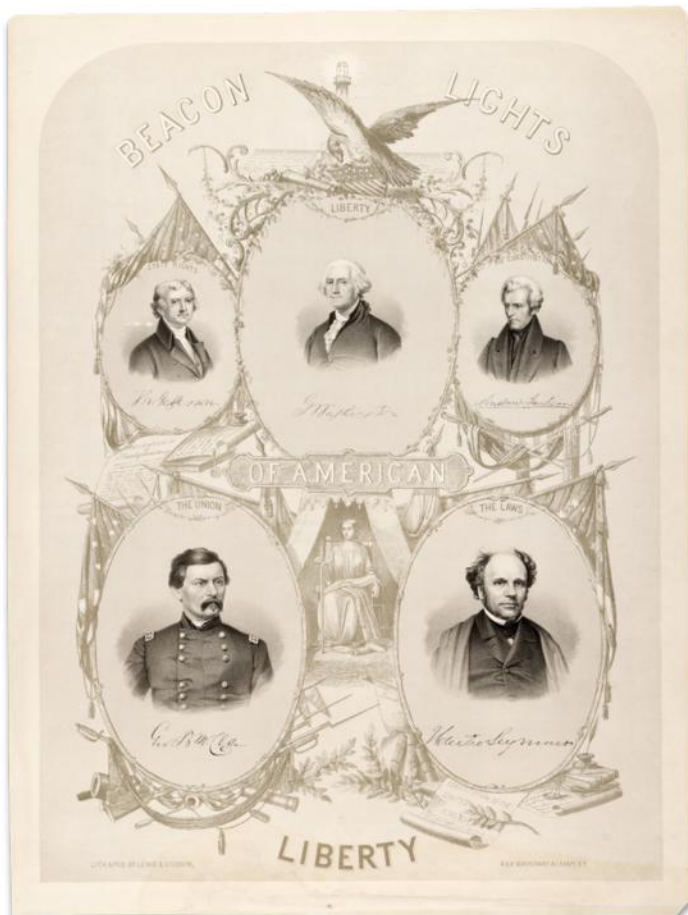
The uncompromising language of the present example reflects the hardened attitudes that accompanied secession and the early mobilization of Confederate identity. As ephemeral objects of daily use, such covers provide vivid insight into the lived experience of wartime communication and propaganda.

Condition: Bright and well preserved on the obverse; reverse with surface loss and mounting residue.

\$1,800

“BEACON LIGHTS OF AMERICAN LIBERTY” MCCLELLAN & SEYMOUR CAMPAIGN BROADSIDE

Lithographed and published by Lewis & Goodwin, Albany, New York, 1864 Lithograph - 16 1/2 x 22 inches



A Civil War era Democratic campaign broadside promoting the presidential candidacy of George B. McClellan alongside Horatio Seymour. The design situates the candidates beneath portraits of George Washington, Thomas Jefferson, and Andrew Jackson, visually aligning them with the foundational figures of the Republic and invoking continuity with earlier political traditions.

At center appears the allegorical figure of Liberty, surrounded by banners bearing inscriptions such as “The Constitution,” “The Union,” and “The Laws,” reflecting the symbolic language through which political arguments were framed during the war. Issued in Albany by Lewis & Goodwin, the lithograph exemplifies the visual strategies employed to communicate political identity and ideology during a deeply divided national moment.

Condition: Very fine, with three short marginal tears, minor abrasion at left of Jefferson portrait, and a faint damp stain at lower margin; well preserved overall.

\$3,500

THE PRESIDENT'S DEDICATION ADDRESS AT GETTYSBURG

New York: Miller & Mathews - First Separate Printing, 1864 - 5 1/2 x 3 5/8 inches

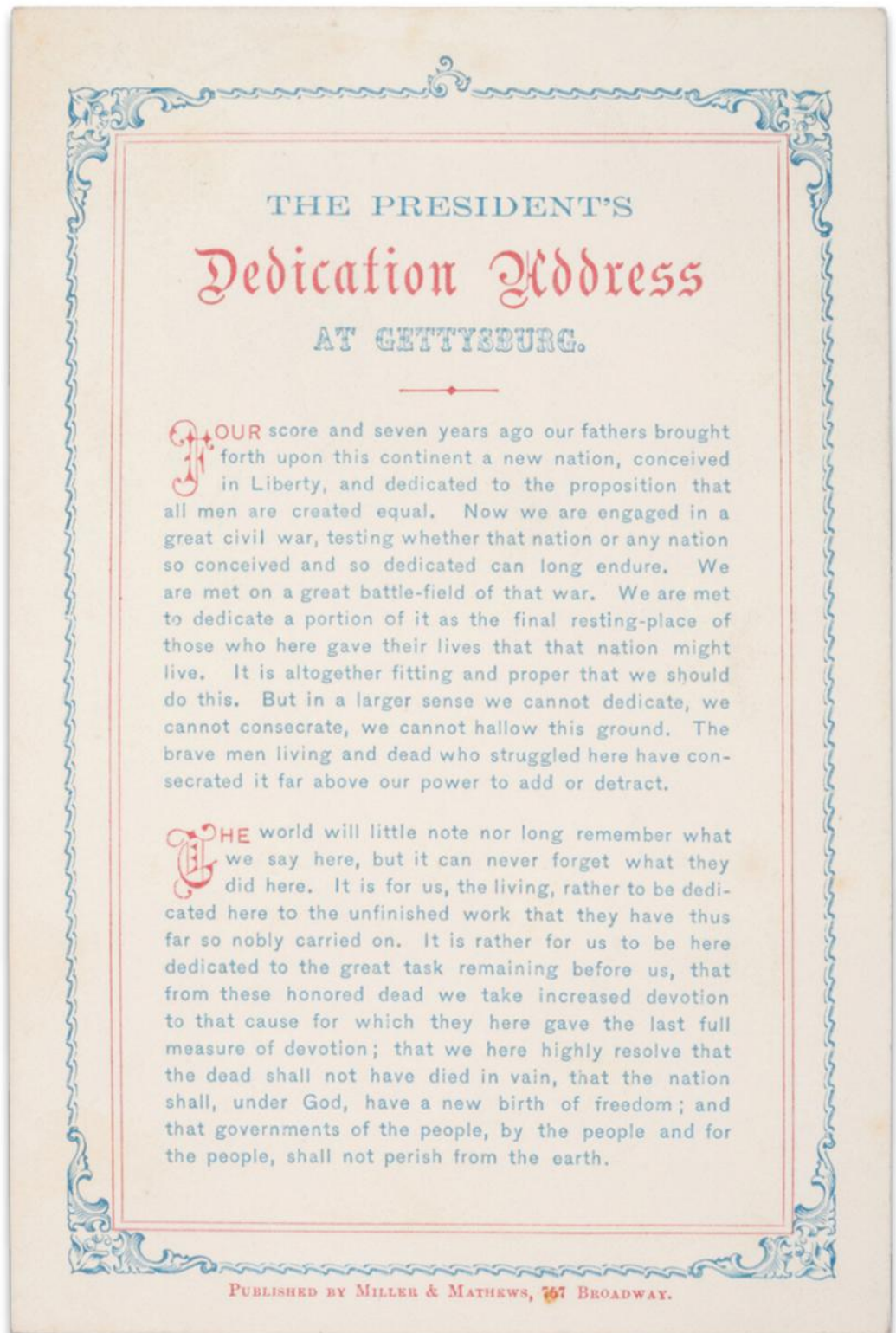
A rare first separate printing of Abraham Lincoln's Gettysburg Address, issued during the Civil War and produced for the Metropolitan Sanitary Fair held in New York in April 1864. Elegantly printed in red and blue inks and arranged in two balanced paragraphs within an ornamental border, the design elevates the modest format into a work of notable visual distinction.

The publication of this edition was closely tied to the broader culture of wartime philanthropy. In correspondence dated March 23, 1864, the publishers expressed their intention to disseminate Lincoln's "eloquent sentiments... for the benefit of the wounded and surviving," linking the text directly to the Union war effort. Copies were presented to Lincoln, while others were offered at the fair as patriotic keepsakes, embedding the address within the material culture of Civil War remembrance.

Printed only months after the dedication of the Soldiers' National Cemetery in November 1863, this edition represents one of the earliest efforts to circulate the address independently. It stands at the moment when Lincoln's words began to assume their enduring place within the national consciousness as a defining statement of purpose and sacrifice.

Condition: Very fine.

\$18,000



LINCOLN & JOHNSON JUGATE INAUGURATION BALL INVITATION

Washington, D.C., 1865 - $7\frac{1}{2} \times 10\frac{1}{2}$ inches

An engraved invitation for the "National Inauguration Ball March 4th 1865," issued for the second inauguration of Abraham Lincoln and Andrew Johnson. The design presents jugate portraits of Lincoln and Johnson beneath the printed heading, framed by monumental columns surmounted by eagles and entwined with patriotic ribbons bearing slogans including *E Pluribus Unum* and "We Are One and Indissoluble." Engraved by Dempsey & O'Toole of Washington, D.C., the sheet is among the most visually elaborate and desirable of all nineteenth-century inaugural ball invitations.

Notably, the space for the invitee's name remains unfilled, as is typical for surviving examples. Owing to a printing error in the engraved date and the postponement of the ball until March 6 due to inclement weather, many invitations were never completed for use.

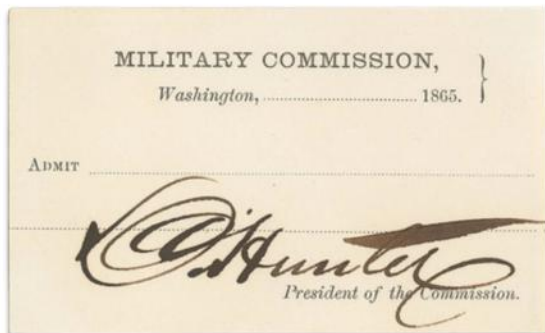
Condition: Excellent.

\$2,500

PASS FOR THE TRIAL OF THE LINCOLN ASSASSINATION CONSPIRATORS

1865 - $3\frac{1}{4} \times 2$ inches

An official admission pass issued for the military commission convened in Washington, D.C., to try those implicated in the assassination of Abraham Lincoln. Established in May 1865, the commission presided over one of the most consequential legal proceedings of the era, addressing the broader conspiracy that culminated in the President's death at Ford's Theatre.



Though unissued, the pass bears the signature of General David Hunter, who served as president of the commission. Objects associated with the trial provide a direct and tangible connection to the immediate aftermath of Lincoln's assassination and the federal government's response to the crisis.

Condition: Fine.

\$6,500

SENATE PASS FOR THE IMPEACHMENT TRIAL OF ANDREW JOHNSON

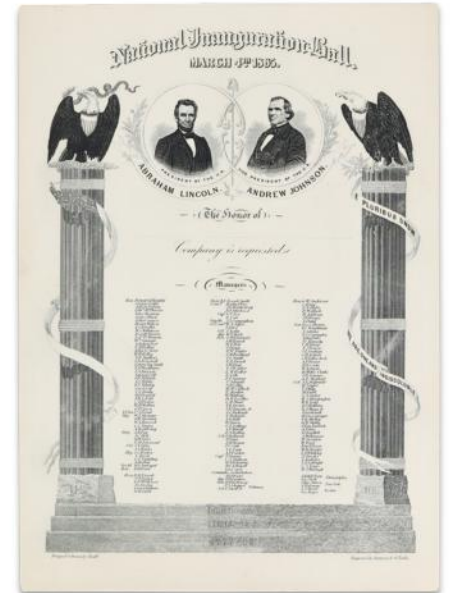
March 13, 1868 - $4\frac{3}{4} \times 3$ inches

An admission pass granting access to the United States Senate on March 13, 1868, the opening day of the impeachment trial of President Andrew Johnson. The proceedings followed Johnson's alleged violation of the Tenure of Office Act and represented a defining constitutional confrontation during the Reconstruction era.

The trial drew intense national attention and ultimately concluded with Johnson's acquittal by a single vote, preserving the presidency while highlighting the limits of congressional power. Passes issued for admission to the Senate during the proceedings offer a direct connection to this pivotal moment in the postwar political landscape.

Condition: Excellent.

\$4,500



“VICTORY WILL LEAD TO PEACE - RICHMOND HAS FALLEN”

Likely Philadelphia, 1865 - Frame: 9 x 10 7/8 inches; sight: 7 1/4 x 9 inches

An ephemeral patriotic handbill issued in the brief but momentous interval between the fall of Richmond on April 3, 1865, and the Confederate surrender at Appomattox on April 9. The design centers on a boldly rendered American flag, capturing the immediacy of the Union's final victory and the anticipation of peace after four years of conflict.

Printed for rapid distribution, such handbills were intended to communicate breaking developments and to shape public sentiment in real time. Their inherently temporary nature accounts for their rarity today, making surviving examples compelling witnesses to the closing days of the Civil War.

Condition: Very fine.

\$1,800



ABRAHAM LINCOLN MOURNING FLAG

Likely New York or Philadelphia, 1865 - Frame: 7 1/8 x 9 1/2 inches; sight: 5 1/8 x 7 5/8 inches

A rare printed paper mourning flag issued in the immediate aftermath of Lincoln's assassination in April 1865, reflecting the profound national grief that followed the President's death. The design features a 34-star canton above alternating red and black stripes, forming a stark and highly effective visual expression of mourning.



Such flags were produced for memorial observances and public displays of grief during the period of national commemoration, including the widely attended ceremonies that accompanied the passage of Lincoln's funeral train from Washington to Springfield. As ephemeral objects, few examples have survived, heightening their significance as artifacts of collective remembrance.

Condition: Very fine, with minor loss at lower right.

\$900

“SHAMROCK” U.S.N. FOLK ART PRESENTATION PIPE

Circa 1867 - Height: 3 inches; length: 4 ½ inches

A finely carved sailor-made pipe featuring a spread-winged American eagle and inscribed presentation details, executed in bold relief. The bowl is decorated with the name “Shamrock” and the date 1867, while the sides record its presentation between named individuals, likely within a naval context.

Objects of this type were often created or commissioned as commemorative gifts among sailors and veterans in the years following the Civil War, functioning as both utilitarian objects and personal mementos. The combination of patriotic imagery and recorded presentation lends the piece particular historical resonance.

Condition: Very fine, with expected wear.

\$2,000



ABRAHAM LINCOLN BRONZE BUST BY LEO NOCK

Circa 1919 - Height: 12 inches

A finely cast bronze bust of Abraham Lincoln by the American sculptor Leo Nock, rendered in a naturalistic and expressive manner characteristic of early twentieth-century commemorative sculpture. Lincoln is portrayed with a contemplative, slightly downward gaze, the textured modeling emphasizing the deeply lined features and beard that came to define his enduring iconography.

The work belongs to the long tradition of sculptural interpretations that sought to memorialize Lincoln in the decades following the Civil War, reflecting the continued reverence for his legacy as both a wartime leader and a unifying national figure. Mounted on a stepped base and finished with a rich dark patina, the bust provides a refined and reflective conclusion to the section.

Condition: Excellent, with an attractive dark patina.

\$3,000



REFORM AND PROGRESS

"A SPIRIT OF '76" REDWARE BARREL FORM TANKARD

John Farmer Clark Pottery, Concord, New Hampshire - circa 1876 - Height: 6 inches

A distinctive barrel-form redware tankard incised "A Spirit of '76" and further decorated with simple wavy line ornaments. Produced at the John Farmer Clark pottery in Concord, New Hampshire, the vessel reflects the long tradition of red earthenware production established by the Clark family, whose pottery operations helped sustain the region's earthenware industry through the nineteenth century. Barrel shaped mugs and commemorative inscribed wares were among the forms produced at the Clark pottery during this period, often celebrating patriotic themes associated with the American Centennial. Covered in a rich dark glaze and boldly incised, the piece represents a striking example of late nineteenth-century New England patriotic material culture rendered in utilitarian pottery.

Condition: Excellent, with minor wear consistent with age and use.

\$1,800



PAIR OF MERCURY GLASS CURTAIN TIEBACKS ENGRAVED WITH THE ARMS OF THE UNITED STATES

Circa 1876 - Diameter: 3 inches

A pair of mercury glass curtain tiebacks finely engraved with a bold representation of the Arms of the United States, depicting a spread-winged eagle above a shield of stars and vertical stripes, flanked by stylized branches. The composition closely follows the heraldic form derived from the Great Seal and reflects the widespread use of patriotic imagery in American decorative arts during the late nineteenth century.

Objects of this type were produced as ornamental fittings for drapery, intended to secure curtains while providing a reflective decorative accent within the interior. The engraved eagle and shield, symbols strongly associated with the centennial era, suggest production around the time of the nation's hundredth anniversary, when patriotic motifs appeared prominently across a wide range of household objects.



Patriotic mercury glass examples are encountered infrequently, and surviving pairs are particularly desirable for their decorative presence and historical association with the celebratory material culture of the 1876 Centennial period.

Condition: Very fine, with light wear consistent with age.

\$950

DAKOTA TERRITORY STAGECOACH CARD - SIDNEY SHORT ROUTE

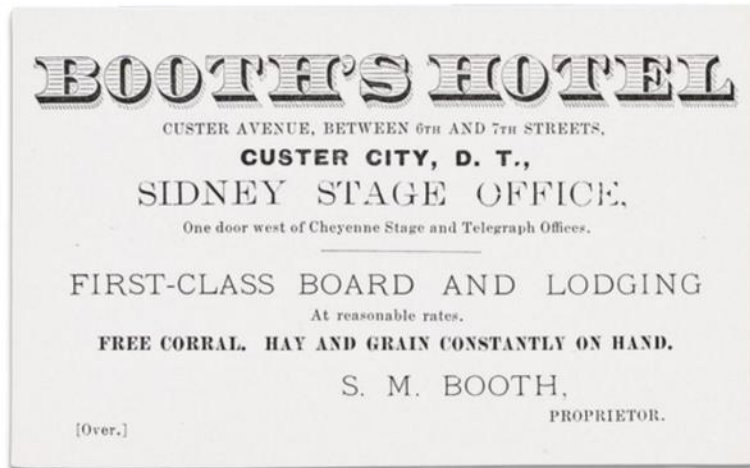
Custer City, Dakota Territory, 1876 - 2 3/4 x 4 1/2 inches

A rare card advertising Clarke's Centennial Express stage line during the height of the Black Hills Gold Rush. Issued for Booth's Hotel in Custer City, the card served both as a ticket office notice and a logistical guide, with the reverse detailing routes and distances connecting Sidney, Nebraska, with Deadwood and other Black Hills destinations.

The Sidney route formed one of the principal transportation corridors into the Black Hills following the gold discoveries of 1874-1876, facilitating the movement of miners, freight, and mail into the rapidly developing frontier settlements. With only a single institutional example recorded (Yale University), the card represents a scarce survival of stagecoach ephemera from Dakota Territory during the Gold Rush period.

Condition: Excellent.

\$1,500



GROUP OF ULYSSES S. GRANT CAMPAIGN AND RECEPTION RIBBONS

American, 1879-1880 - Paper and silk - Sizes ranging from 3 1/4 to 8 inches

A finely varied group of campaign and reception ribbons issued in support of Ulysses S. Grant during his return to public life following his world tour and the mounting movement toward his candidacy in the 1880 United States presidential election. Printed on both paper and silk, the examples include portrait formats and inscriptions referencing civic welcomes, processions, and organized political gatherings, notably those held in Chicago in 1879.

The group reflects the breadth of popular political expression in the late nineteenth century, from modest printed ribbons to more elaborate silk badges, capturing the visual language of support surrounding Grant's

proposed third-term candidacy. Such material, intended for immediate public display, survives infrequently in groups of this coherence and variety.

Condition: Generally very good to excellent, with expected variations consistent with age and use.

\$1,200



ROBERT TODD LINCOLN

"SEE THE CONTINENT FOR APRIL - THE NEXT PRESIDENT OF THE UNITED STATES" BROADSIDE

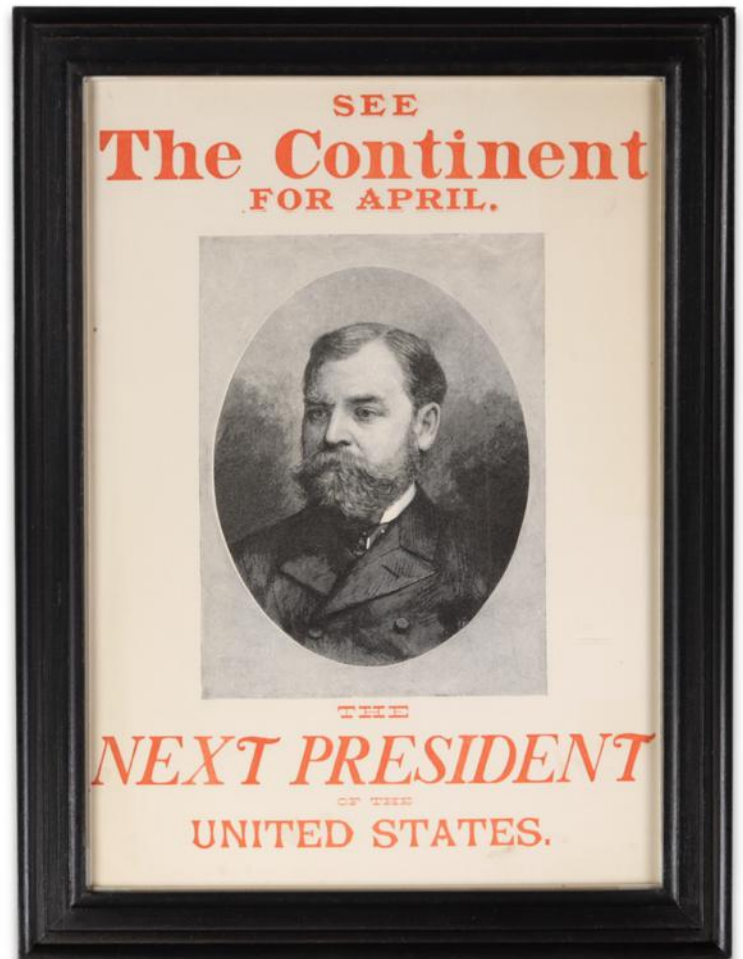
Circa 1880s - Frame: 13 1/8 x 9 7/8 inches; sight: 11 1/8 x 8 inches

An illustrated advertising broadside promoting *The Continent*, centered on a portrait of Robert Todd Lincoln and accompanied by the bold declaration, "The Next President of the United States." The design reflects the speculative tone often employed in late nineteenth-century political culture, invoking the Lincoln name and legacy within a forward-looking national context.

During the 1880s Robert Todd Lincoln was widely regarded as a plausible presidential contender. His public stature derived both from his lineage and from his own distinguished career, having served as Secretary of War under Presidents James A. Garfield and Chester A. Arthur and later as United States Minister to Great Britain. Although he declined to pursue the presidency, his name circulated frequently in Republican political discussion during the period. Printed material depicting Robert Todd Lincoln in a presidential context is seldom encountered, making broadsides of this type especially notable within American political ephemera.

Condition: Very fine.

\$2,000



"FREE CUBA" SPANISH-AMERICAN WAR PATRIOTIC RIBBON

Circa 1898 - 3 1/4 x 5 inches

A scarce Spanish-American War era patriotic ribbon printed with crossed American flags above a shield bearing the Cuban star and the slogan "Free Cuba." The imagery reflects the wave of American support for Cuban independence from Spain in 1898, when ribbons of this type were worn at rallies, parades, and patriotic gatherings. Combining American and Cuban national symbols, the design captures the visual language of the period and the public sentiment surrounding the conflict.

Condition: Frayed edges with expected age wear; colors remain strong, with mounting residue at the corners of the reverse.

\$400



**EUGENE V. DEBS INSPIRED
OHIO SOCIALIST PARTY CANDIDATES POSTCARD**

Circa 1912 - 5½ x 3½ inches

A politically evocative printed postcard depicting three unidentified Ohio Socialist Party candidates alongside Fred Hinkel, a Socialist Party candidate for mayor of Hamilton, Ohio, produced during the ascendancy of the Socialist Party of America in the early twentieth century.

The design is distinguished by the presence of a jugate campaign poster for Eugene V. Debs prominently displayed in the background, firmly situating the image within the 1912 presidential campaign, when Debs achieved the strongest electoral showing of his career. The pairing underscores the connection between local candidates and the national Socialist movement, reflecting the party's effort to present a unified political identity across municipal and national campaigns.

Condition: Very fine.

\$1,800



RARE EUGENE V. DEBS “FOR PRESIDENT” POSTCARD

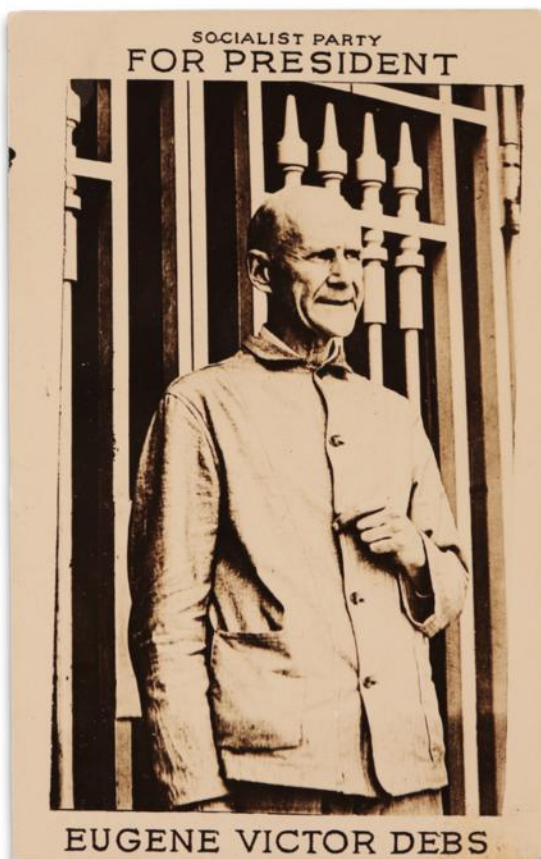
Circa 1920 - 5½ x 3½ inches

A rare Socialist Party postcard depicting Eugene V. Debs in prison uniform, issued in connection with his 1920 presidential campaign. In that election, Debs ran as the nominee of the Socialist Party of America while incarcerated at the Atlanta Federal Penitentiary for violations of the Espionage Act, an extraordinary circumstance that transformed his candidacy into a powerful symbol of political dissent and civil liberties.

The image presents Debs not as a conventional candidate but as a figure of conviction, his imprisonment underscoring the ideological tensions of the post-World War I period. Campaign material of this type sought to harness public sympathy while advancing a broader critique of wartime repression and restrictions on free expression in the United States. Examples are scarce, and the stark imagery of Debs in a prison uniform places this postcard among the more striking artifacts of early twentieth-century American political history.

Condition: Very fine.

\$900



“PREPAREDNESS”

*Paul Wayland Bartlett – Cast by Griffoul, Newark, New Jersey
1915–1916 (cast 1916) – Bronze – 12½ x 4¼ x 4½ inches*

A finely modeled bronze statuette of an American eagle conceived by the sculptor Paul Wayland Bartlett in response to the sinking of the *Lusitania* in May 1915. The work emerged from the growing Preparedness Movement, which advocated increased military readiness in the years immediately preceding American entry into the First World War.

The composition presents a vigilant eagle perched above a shield, accompanied by a banner inscribed “Preparedness,” combining clear patriotic symbolism with Bartlett’s restrained sculptural treatment. Casts of the model were produced both in the United States and in Paris, reflecting the international context in which Bartlett worked and the broader transatlantic response to the escalating conflict in Europe.

Condition: Excellent, featuring a uniform dark patina.

\$7,500



PATRIOTIC EAGLE AND SHIELD INK AND WATERCOLOR DRAWING

Signed and dated by “F. Cittes, 1918”

Frame: 13 x 14 ½ inches

Sight: 9 ¾ x 11 ¾ inches

A hand-drawn patriotic composition depicting a spread-winged eagle poised above a shield bearing the Stars and Stripes, accompanied by three standards decorated with star motifs. Executed in ink with watercolor highlights, the design reflects the bold graphic language associated with American wartime imagery of the First World War period.

The eagle, long employed as the principal emblem of the United States, appears here in a protective stance above the national shield, a visual arrangement frequently used in patriotic posters, illustrations, and decorative arts during the war years. The date 1918, inscribed at the lower right, situates the drawing within the final year of the conflict, when expressions of national unity and military resolve were widely disseminated through popular visual culture.

Housed in a period ripple frame, complementing the early twentieth-century character of the work.

Condition: Very fine.

\$775

“DOUGHBOY” AMERICAN SOLDIER BUST

*H. N. Matzke; cast by Roman Bronze Works, New York
Bronze, dated 1917 (copyright 1919) - Height: 13 ½ inches*

A bronze bust titled “Doughboy,” depicting an American infantryman wearing the characteristic campaign hat associated with U.S. forces during the First World War. The plinth is centered with a spread-winged eagle and shield, flanked by the date 1917, commemorating the year of the United States’ entry into the conflict.

The reverse bears the incised signature “H. N. Matzke 1918,” together with the impressed mark “Copyright 1919.” The sculpture was cast by Roman Bronze Works of New York, one of the leading American art foundries of the early twentieth century, known for producing works by prominent sculptors of the period.

Works such as this reflect the widespread commemorative impulse that followed the war, in which the figure of the “Doughboy” became the enduring symbol of the American soldier. Intended for domestic display as well as institutional settings, busts of this type translated national memory and wartime service into sculptural form.

Condition: Very fine, retaining a rich brown patina.

\$1,800



AMERICAN DOUGHBOY

*Maurice Guiraud-Rivière, cast by Montagutelli Frères, dated 1918
Bronze, cast no. 2 of 10 - 15 x 7 x 5¾ inches*

A finely cast bronze figure of an American doughboy by Maurice Guiraud-Rivière, depicting a standing infantryman at rest with rifle in hand. Modeled with quiet confidence and restraint, the figure captures the modern soldier in a moment of poised stillness, his broad-brimmed campaign hat, field gear, and relaxed stance conveying both immediacy and resolve.

Executed at the close of the First World War, the sculpture reflects the emergence of the American doughboy as one of the defining martial images of the twentieth century. Issued in a small edition and retaining its period tag identifying the present example as cast number 2 of 10, the bronze is further distinguished by its Kennedy Galleries provenance.

Condition: Very fine, with even surface patina.

\$2,400

“VOTES FOR WOMEN” WOMEN’S POLITICAL UNION CELLULOID BUTTON

American, circa 1915 – Diameter: 1¼ inches

A vibrant celluloid campaign button depicting the allegorical suffrage figure often referred to as the “Clarion Girl,” shown sounding a trumpet while bearing a star-spangled flag against a radiant field. Issued by the Women’s Political Union, the design embodies the urgency and optimism of the American women’s suffrage movement in the years immediately preceding ratification of the Nineteenth Amendment. Bold coloration and graphic clarity lend the composition strong visual presence, characteristic of early twentieth-century political ephemera.

Condition: Excellent.

\$1,200



SUSAN B. ANTHONY
MINNESOTA WOMAN SUFFRAGE
ASSOCIATION BADGE

*American, circa 1900-1915
Diameter: 1 3/4 inches; length: 3 1/2 inches*

A rare suffrage badge featuring a photographic portrait medallion of Susan B. Anthony, suspended from a silk ribbon inscribed “Annual Meeting Minnesota Woman Suffrage Association.” Issued for an annual gathering of the Minnesota Woman Suffrage Association, the badge reflects the material culture of the organized campaign for women’s enfranchisement, combining portraiture and institutional identity in a wearable emblem of advocacy.

Condition: Excellent.

\$4,800

WOMEN'S SUFFRAGE SILK BANNER "WE WORK FOR JUSTICE"

Vermont, 1920 - 42 x 29 inches

A silk suffrage banner boldly inscribed "We Work for Justice," produced during the final phase of the American women's suffrage movement. Executed in black lettering against an orange field, the banner's scale and clarity reflect its intended use in public demonstrations, where such textiles served as highly visible expressions of political advocacy and collective identity.

Dated to 1920, the banner corresponds with the climactic year of the campaign that secured ratification of the Nineteenth Amendment, granting women the right to vote. In Vermont, suffrage activism had long been sustained, with advocates pressing for full enfranchisement despite earlier legislative resistance; the state ultimately ratified the amendment in February 1921. Textile banners of this type played a central role in suffrage parades, rallies, and organizational gatherings, where bold slogans conveyed the movement's appeals to justice and civic equality. The banner descends in a Vermont family, reinforcing its connection to the state's suffrage movement.

Condition: Fine, with minor splits, areas of loss, and separations to the central orange silk panel. The borders and tassels remain in extremely fine condition. The obverse exhibits several splits ranging from under 1 inch to approximately 2 inches, together with areas of loss and sections where the stitching has separated along the edge, including a larger separation along the lower right curve measuring approximately 8 inches and several smaller separations near the upper edge measuring roughly 3 inches. The original interior lining remains intact and continues to provide structural support. A more pronounced split is visible across the center of the reverse. Despite these condition issues, typical of large early twentieth-century silk political banners, the piece remains stable for mounting and framing and retains strong, vibrant color throughout.



\$5,000

THE PROTEST ERA

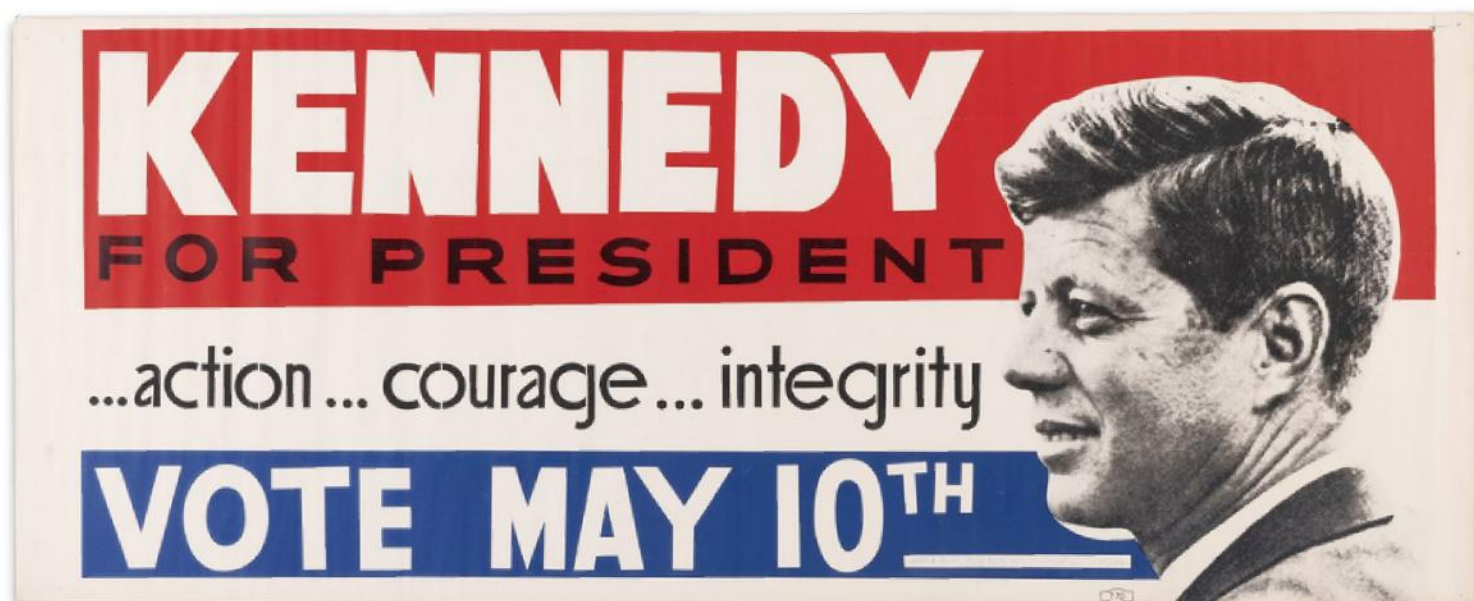
"ACTION, COURAGE, INTEGRITY" KENNEDY WEST VIRGINIA PRIMARY POSTER

1960 - 15½ x 38¼ inches

A rare campaign poster issued during the pivotal West Virginia Democratic primary of 1960 promoting the candidacy of John F. Kennedy. Printed on thin stock and bearing a union imprint, the poster reflects the organized campaign efforts mobilized in the state during a critical moment in the nomination process. Kennedy's victory in West Virginia, achieved after trailing Hubert Humphrey in early polling, proved decisive in demonstrating his viability as a national candidate and in overcoming concerns about the electability of a Catholic nominee, helping propel him toward the Democratic nomination and ultimately the presidency.

Condition: Extremely fine, with minor pinholes and light edge wear.

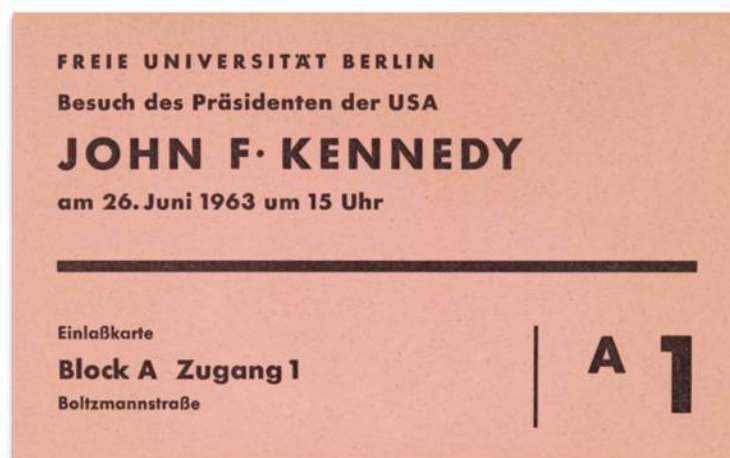
\$1,800



JOHN F. KENNEDY BERLIN RALLY TICKET

Berlin, West Germany, 1963 - 3½ x 5¼ inches

A ticket associated with President John F. Kennedy's historic visit to West Berlin in June 1963, one of the defining public moments of the Cold War. Delivered less than two years after the construction of the Berlin Wall, Kennedy's address before a vast crowd at the Rathaus Schöneberg served as a powerful affirmation of American support for the people of West Berlin and the defense of democratic ideals in a divided Europe.



His declaration, "Ich bin ein Berliner," became the enduring phrase of the speech, symbolizing solidarity with the city and its citizens during a period of acute geopolitical tension. Ephemera associated with this visit preserves the atmosphere of an event widely regarded as one of the most memorable demonstrations of Cold War diplomacy and public rhetoric.

Condition: Excellent.

\$500

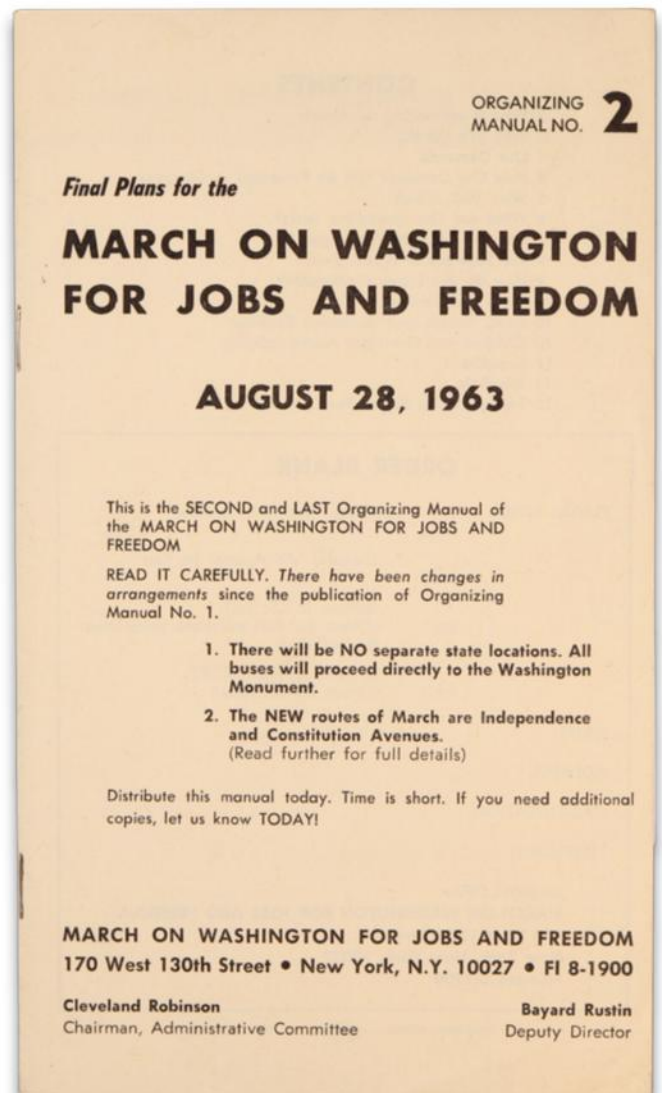
MARCH ON WASHINGTON FOR JOBS AND FREEDOM FINAL PLANS ORGANIZING MANUAL No. 2

*New York: March on Washington for Jobs and Freedom
August 1963 - 8 1/4 x 4 3/4 inches*

An exceptionally rare organizing circular issued in the final days preceding the March on Washington for Jobs and Freedom. Printed under the heading *Final Plans for the March on Washington for Jobs and Freedom* and designated "Organizing Manual No. 2," the document provided logistical instructions for regional coordinators responsible for mobilizing the hundreds of thousands who would gather in the nation's capital. Ephemeral by design and intended for rapid distribution among field organizers, such operational documents seldom survive.

Condition: Very fine.

\$2,000



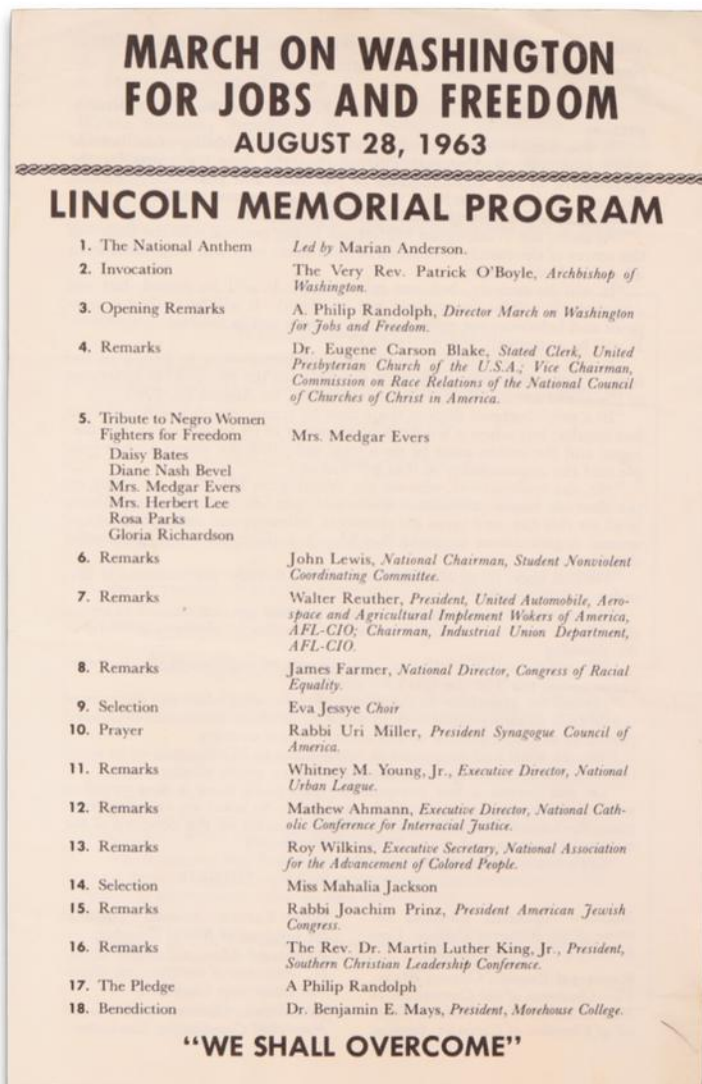
MARCH ON WASHINGTON FOR JOBS AND FREEDOM LINCOLN MEMORIAL PROGRAM

Washington, D.C., August 28, 1963 - 8 1/2 x 5 1/2 inches

The official printed program distributed to participants assembled at the Lincoln Memorial during the historic March on Washington for Jobs and Freedom. The program outlines the order of exercises for the gathering of more than 250,000 people and lists speakers including A. Philip Randolph, John Lewis, Walter Reuther, Whitney M. Young Jr., Roy Wilkins, and The Rev. Dr. Martin Luther King Jr., whose address, later known as the "I Have a Dream" speech, became one of the most celebrated orations in American history.

Condition: Very fine.

\$1,800



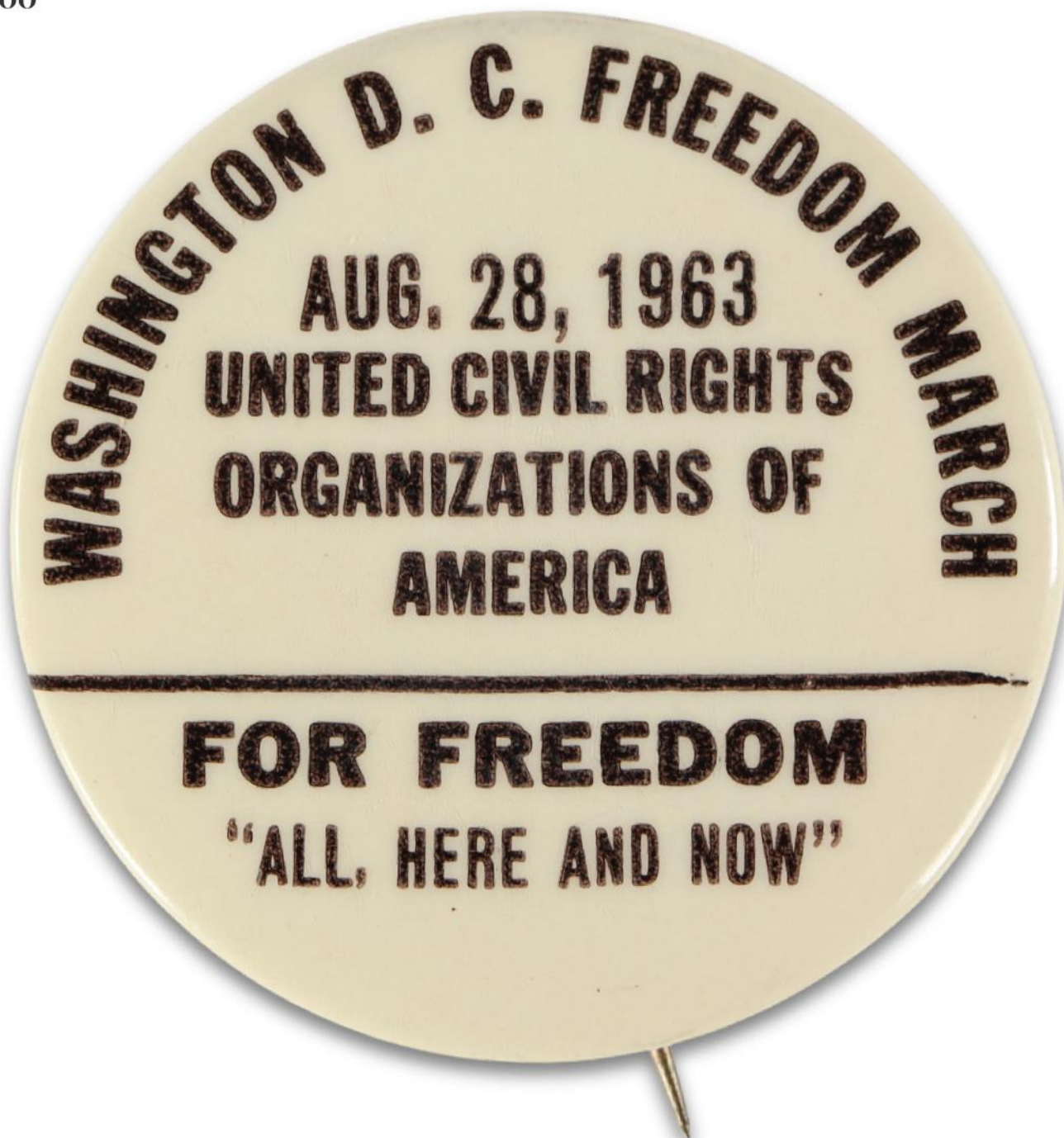
"MARCH ON WASHINGTON FOR FREEDOM" CIVIL RIGHTS PINBACK BUTTON

1963 - Diameter: 2 1/8 inches

A powerful and historically significant pinback button issued for the March on Washington for Jobs and Freedom, held in Washington, D.C. on August 28, 1963. Printed in bold black text on a white ground, the button reads "Washington D.C. Freedom March - Aug. 28, 1963 - United Civil Rights Organizations of America," above the emphatic slogan "For Freedom - All, Here And Now." Produced in conjunction with the coalition of civil rights groups that organized the march, an event at which Martin Luther King Jr. delivered his landmark "*I Have a Dream*" address, it stands as a direct artifact of one of the defining moments of the American Civil Rights Movement. A scarce and evocative example, embodying the urgency and unity of the movement at its height.

Condition: Extremely fine, with light surface wear consistent with handling.

\$3,200



**MARCH ON WASHINGTON FOR JOBS AND FREEDOM
PINBACK BUTTON**

1963 - Diameter: 3 1/2 inches

A large-format example issued for the March on Washington for Jobs and Freedom on August 28, 1963. Worn by participants and supporters, such buttons served as visible emblems of the movement's call for civil rights and economic justice, and are among the most recognizable artifacts associated with the event.

Condition: Excellent.

\$475



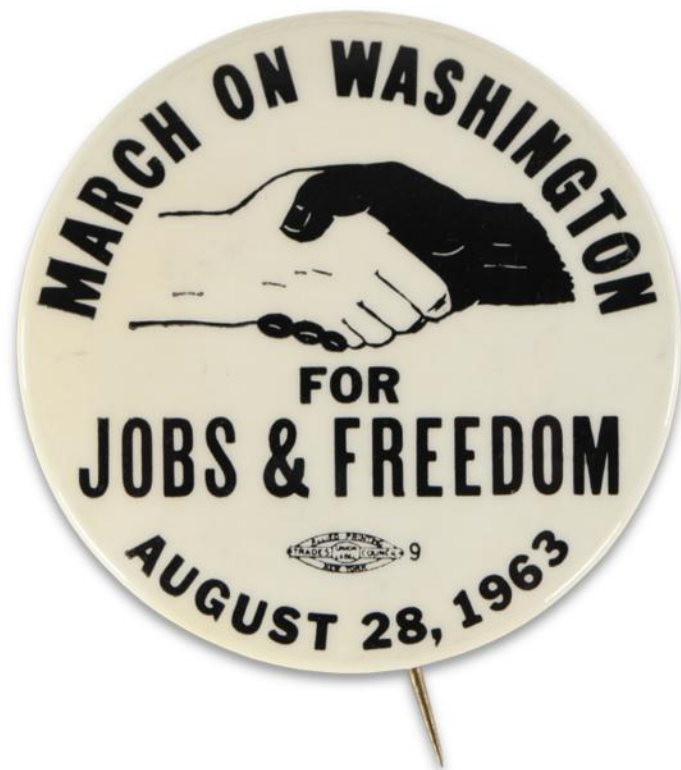
**MARCH ON WASHINGTON FOR JOBS AND FREEDOM
PINBACK BUTTON**

1963 - Diameter: 2 1/4 inches

A medium-sized example of the commemorative pinback distributed in connection with the August 28, 1963, march in Washington, D.C., reflecting the widespread production of wearable material for participants and supporters.

Condition: Excellent.

\$375



**MARCH ON WASHINGTON FOR JOBS AND FREEDOM
PINBACK BUTTON**

1963 - Diameter: 1 3/4 inches

A smaller variant of the same design, produced in multiple sizes for distribution during the 1963 demonstration, offering a concise and portable expression of the movement's message.

Condition: Excellent.

\$325



"I WAS THERE - FREEDOM" MARCH ON WASHINGTON PENNANT

Washington, D.C., August 28, 1963 - Length: 30 inches

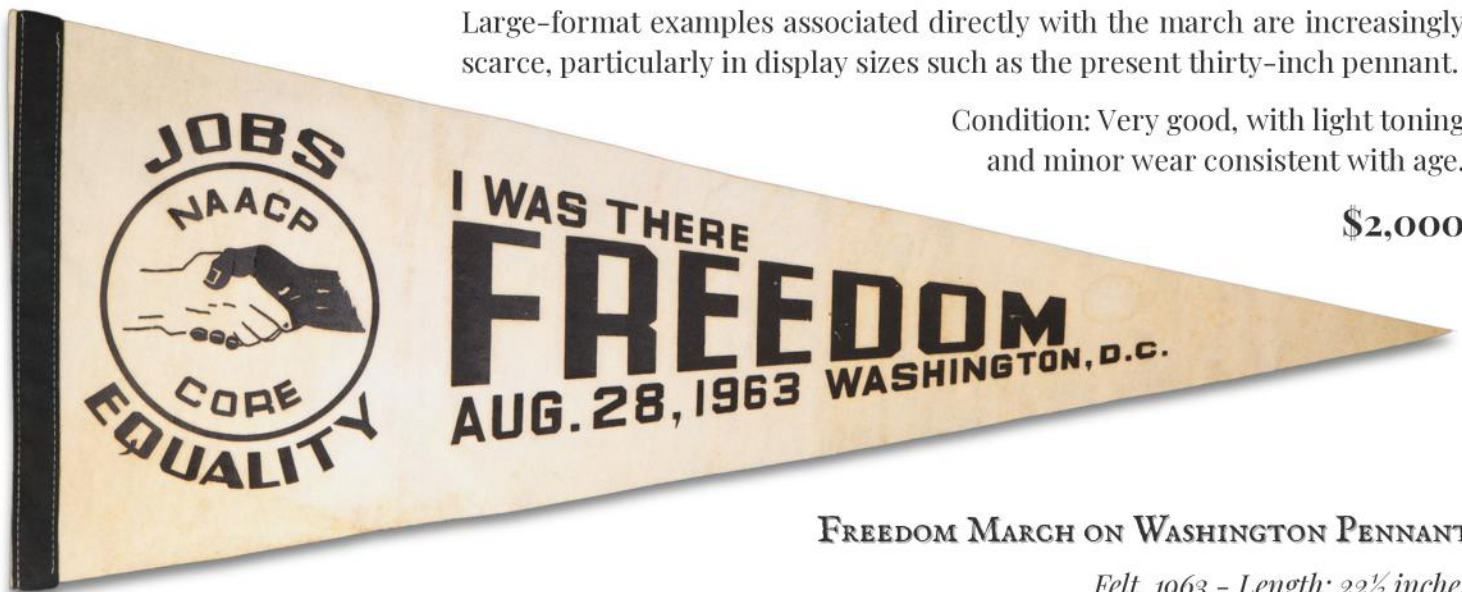
A large and visually striking felt commemorative pennant issued for the historic March on Washington for Jobs and Freedom, held in Washington, D.C., on August 28, 1963. Printed in bold black lettering, the design reads "I Was There - Freedom," accompanied by the date and location of the demonstration. At the hoist appears a circular emblem incorporating a handshake motif surrounded by the words "Jobs - Equality" together with the names of participating civil rights organizations, including NAACP and CORE.

The March on Washington remains one of the defining public demonstrations of the American Civil Rights Movement, drawing more than 250,000 participants to the nation's capital and serving as the setting for Dr. Martin Luther King Jr.'s landmark "*I Have a Dream*" address delivered from the steps of the Lincoln Memorial. Souvenirs such as this pennant were produced for attendees and supporters, standing today as evocative artifacts of the movement's call for racial equality, economic justice, and federal civil rights legislation.

Large-format examples associated directly with the march are increasingly scarce, particularly in display sizes such as the present thirty-inch pennant.

Condition: Very good, with light toning and minor wear consistent with age.

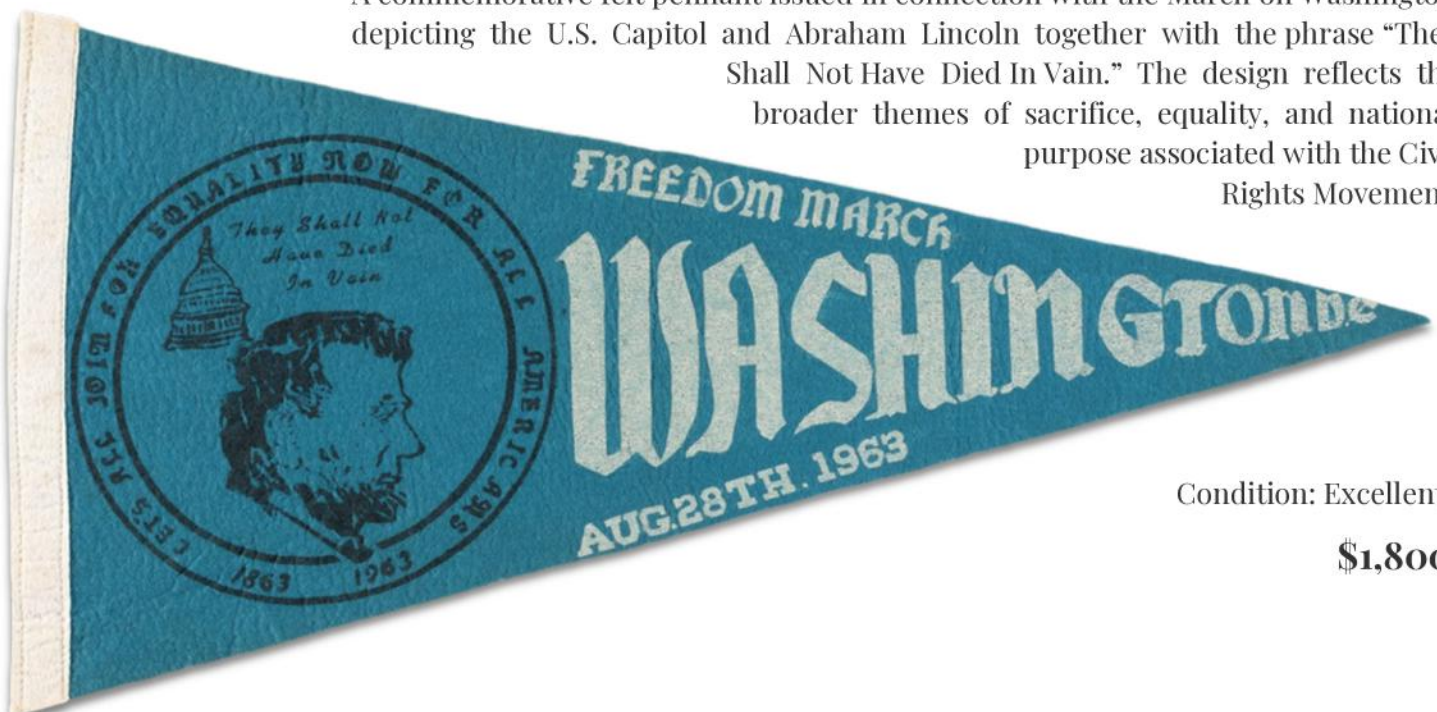
\$2,000



FREEDOM MARCH ON WASHINGTON PENNANT

Felt, 1963 - Length: 22½ inches

A commemorative felt pennant issued in connection with the March on Washington, depicting the U.S. Capitol and Abraham Lincoln together with the phrase "They Shall Not Have Died In Vain." The design reflects the broader themes of sacrifice, equality, and national purpose associated with the Civil Rights Movement.



Condition: Excellent.

\$1,800

SNCC "IS HE PROTECTING YOU?" CIVIL RIGHTS POSTER

1960s - 14 x 22 inches

An important visual document of the Civil Rights Movement produced for the Student Nonviolent Coordinating Committee and featuring a photograph by Danny Lyon. The image of a Mississippi Highway Patrol officer is paired with the stark caption "Is He Protecting You?", a pointed commentary on law enforcement and civil rights in the American South. Printed by the Lincoln Lithograph Company, the poster forms part of a small series that has come to represent the visual language of the movement.



Condition: Excellent, with minor creasing and light verso foxing.

\$2,200

ILLINOIS RALLY FOR CIVIL RIGHTS HANDBILL FEATURING MARTIN LUTHER KING JR.

Chicago, Illinois, 1964 - 8½ x 5½ inches

A striking Civil Rights era handbill promoting the "Illinois Rally for Civil Rights," prominently featuring a photographic portrait of Martin Luther King Jr. and bold typographic emphasis on the rally's central message. Issued for an event at Soldier Field on Sunday, June 21, 1964, the sheet reflects the scale and public visibility of mid-century civil rights mobilization, with King's appearance underscoring the significance of the gathering within the broader movement. The clean graphic design and direct language exemplify the clarity and urgency, characteristic of printed materials produced to galvanize public participation.



Held at a pivotal moment in the movement, the rally took place during the same summer that witnessed the passage of the Civil Rights Act of 1964, as well as intensified national attention to issues of segregation, voting rights, and racial inequality. Large-scale public demonstrations such as this served both to sustain momentum and to signal the breadth of popular support for legislative and social change, particularly in major Northern cities where civil rights activism was increasingly visible.

Intended for wide distribution and ephemeral use, handbills of this type are infrequently encountered in such well-preserved condition. The present example remains a compelling artifact of the visual culture surrounding the Civil Rights Movement and its efforts to engage a national audience.

Condition: Extremely fine.

\$900

MARCH TO SELMA VOTING RIGHTS PINBACK BUTTON

1965 - Diameter: 1½ inches

A rare pinback issued in support of the Selma to Montgomery voting rights marches of 1965, led by Martin Luther King Jr. Distributed beyond the South, such items helped galvanize national awareness of the struggle for voting rights that culminated in the passage of the Voting Rights Act.

Condition: Extremely fine, with minimal wear.

\$1,450



"POOR PEOPLE'S MARCH 1968 - WE SHALL OVERCOME" CIVIL RIGHTS PENNANT

Washington, D.C., 1968 - Felt - Length: 23 ½ inches

A bold felt pennant issued for the Poor People's Campaign, featuring a portrait of Martin Luther King Jr. and the rallying phrase "We Shall Overcome." Produced in the final year of King's life, the campaign marked a shift toward economic justice and culminated in mass demonstrations in Washington, D.C.

Condition: Very fine, with expected wear; strong color and clear graphics.

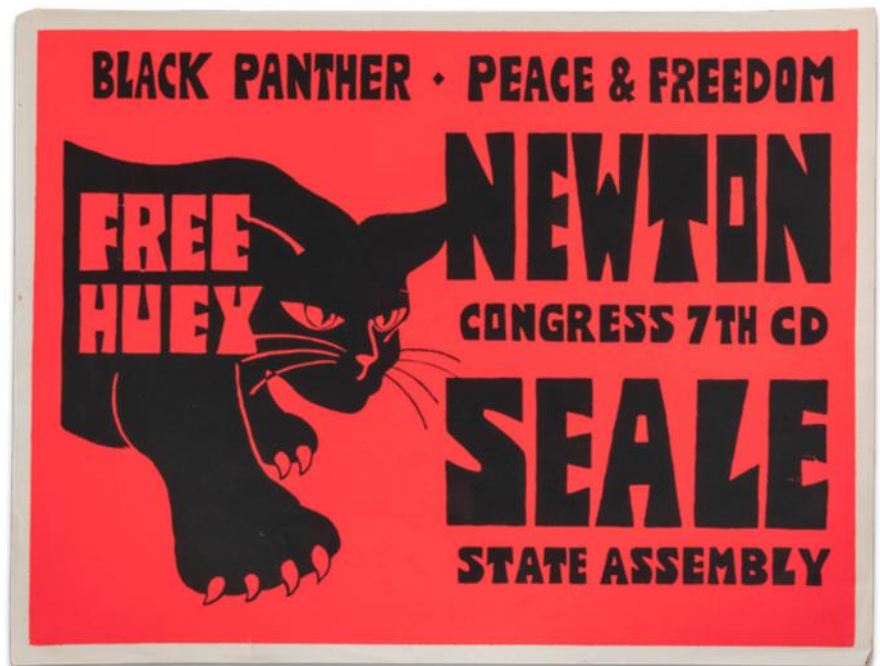
\$900



“FREE HUEY - NEWTON / SEALE” BLACK PANTHER PARTY POSTER

Offset broadside, circa 1968 - 17 ½ x 23 inches

A striking political poster issued in support of Huey P. Newton and Bobby Seale, founders of the Black Panther Party, prominently featuring the party's iconic black panther emblem beneath the slogans “Black Panther - Peace & Freedom” and “Free Huey.” The poster promotes Newton's candidacy for Congress and Seale's campaign for the California State Assembly, reflecting the party's early efforts to translate its activism into electoral politics. Printed in vivid red with stark black imagery, the design captures the bold graphic language of the Black Panther movement during the late 1960s.



Condition: Very fine.

\$2,400

“POWER TO THE PEOPLE” BLACK PANTHER PARTY FELT PENNANT

American, circa 1970s - Length: 29½ inches

A rare felt pennant issued by the Black Panther Party, boldly printed with the slogan “Power to the People” in green against a red ground. The design is centered with two of the movement's most enduring visual emblems: a raised clenched fist and the leaping black panther, symbols of solidarity, militancy, and self-determination that became synonymous with the party's political identity in the late twentieth century.

Graphically forceful and immediately recognizable, the pennant reflects the visual language through which the Black Panther Party communicated its message of empowerment and collective action. Examples in this format are seldom encountered, particularly in such well-preserved condition.



Condition: Excellent.

\$1,400

"ALL PURPOSE POLITICAL BUTTON" VIETNAM MARCH FOR PEACE BUTTON

1965 - Diameter: 4 inches



A rare large-format protest button issued for the November 27, 1965, Vietnam March for Peace in Washington, D.C. Produced in an edition of approximately 250 examples, the button was intentionally issued without the customary celluloid covering, allowing participants to strike or amend the printed text, divided among "Abolish," "Support," "End," and "Free," to reflect individual positions.

The march, among the earliest large-scale national demonstrations against the Vietnam War, marked a pivotal moment in the emergence of organized, visible dissent in the United States. Drawing tens of thousands to the capital, it helped to consolidate a broad coalition of student groups, civil rights activists, and intellectuals, establishing a model for mass protest that would expand significantly over the following years.

Objects issued for the event, particularly those such as the present example that embody its participatory ethos, stand among the earliest material expressions of the antiwar movement.

Condition: Excellent.

\$900

"CONSPIRACY CHICAGO" PEACE DEMONSTRATION BUTTON

1969 - Diameter: 2 1/4 inches

A visually striking protest button issued in connection with demonstrations following the 1968 Democratic National Convention protests. The design features a stylized white dove pierced by arrows, accompanied by the inscription "Conspiracy Chicago" and dated September 24, 1969, an explicit reference to the Chicago Seven trial, in which anti-war activists were charged with conspiracy and incitement.

Emblematic of the era's graphic protest language, the imagery underscores the perceived suppression of peace movements while reflecting the charged political climate of the late 1960s. Buttons of this type served as wearable statements and markers of affiliation within an expanding protest culture.

Condition: Excellent.

\$375



**"JOIN THE CONSPIRACY - DAYS OF RAGE"
CHICAGO PROTEST POSTER**

Chicago, 1969 - 24 x 18 inches

A striking political poster issued to promote the "Days of Rage" demonstrations held October 8–11, 1969, organized by the Weather Underground, a faction of Students for a Democratic Society. The design features a collage of New Left figures above the slogan "Join the Conspiracy," echoing the language of the Chicago conspiracy trials while signaling a turn toward more confrontational activism.

Emerging directly from the tensions surrounding the 1968 protests and their aftermath, the Days of Rage marked one of the most dramatic escalations of late-1960s protest culture. Produced for street distribution and public display, posters of this type stand as vivid artifacts of the period's radical political expression.

Condition: Excellent, with light handling wear.

\$1,500



**IMPORTANT KENT STATE "UNITE NOW"
ANTI-VIETNAM WAR POSTER**

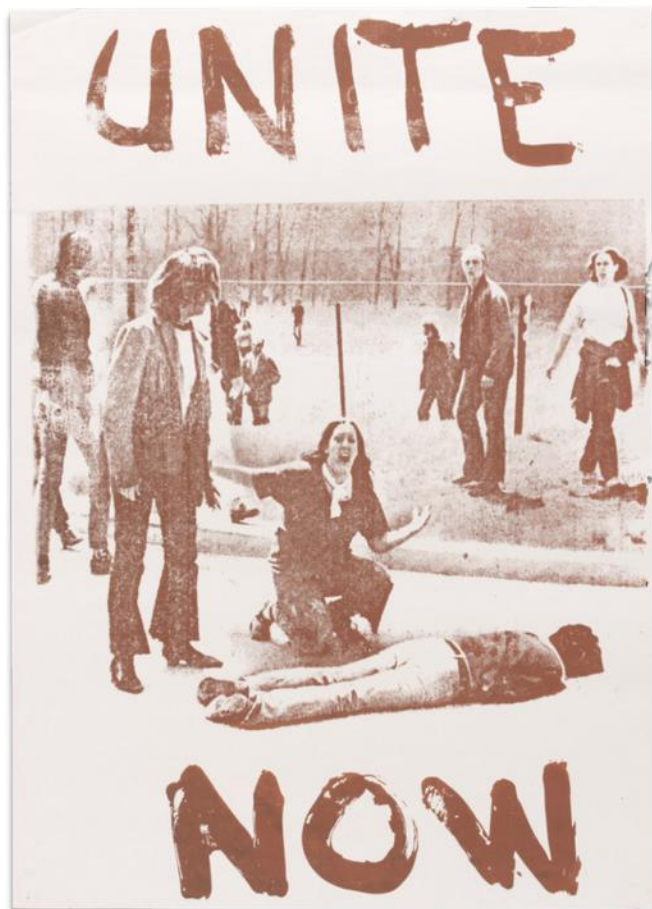
Screenprint, 1970 - 21¼ x 15½ inches

A rare protest poster produced in the immediate aftermath of the Kent State shootings, incorporating the Pulitzer Prize-winning photograph by John Filo. The image, depicting Mary Ann Vecchio kneeling beside the body of Jeffrey Miller, is paired with the stark caption "Unite Now," transforming the widely circulated press photograph into a direct call for protest during the escalating national response to the Vietnam War.

Printed as a hand-pulled screenprint on thin stock, the poster reflects the rapid dissemination of visual material following the events of May 4, 1970, when Filo's photograph was transmitted through the Associated Press and quickly became one of the defining images of the era. Produced in the immediate aftermath of the tragedy, examples embody the urgency and visual language of student protest movements of the period.

Condition: Excellent, with a light horizontal fold at upper left; light handling wear.

\$2,400



OPEN AIR LOVE & PEACE FESTIVAL POSTER

Insel Fehmarn, Germany - September 4-6, 1970 - 32 ¼ x 11 ¼ inches

A visually striking poster produced for the Open Air Love & Peace Festival held on the Baltic island of Fehmarn, Germany. Printed in vivid psychedelic colors, the design presents a stylized landscape of crowd-like forms incorporating the names of performers, including Jimi Hendrix, Taste, Peter Green, and Ten Years After, among others. The composition exemplifies the bold graphic language associated with late-1960s and early-1970s counterculture design.

The festival is historically notable as the final concert appearance of Jimi Hendrix, performed just days before his death on September 18, 1970. Posters for the event were produced for promotion and on-site distribution, and surviving examples are highly sought after by collectors of music and counterculture ephemera.

Condition: Excellent.

\$2,800



APOLLO 17 - AMERICAN FLAG ON THE LUNAR SURFACE (FINAL APOLLO MISSION)

*NASA Photograph AS17-134-20466
1972 - 8 x 10 inches*

An iconic NASA photograph showing the American flag standing on the lunar surface during Apollo 17, with the Earth visible in the distant blackness above the horizon. Taken in

December 1972, during humanity's final Apollo lunar landing, the image captures one of the most enduring visual symbols of the American space program and the culmination of the nation's effort to place astronauts on the Moon.

Commanded by Eugene Cernan, with Harrison Schmitt and Ronald Evans, the mission marked the sixth successful lunar landing and remains the last occasion on which humans have walked on the Moon. Official NASA photographs such as this were produced for distribution through government and educational channels and have since become defining visual documents of the Space Age.

Condition: Excellent.

\$3,800

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A red ribbon graphic with a grey shadow, looping around the text.

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