

100 BOOKS
With
ORIGINAL
PHOTOGRAPHS



1846—1919

PAUL M. HERTZMANN, INC.

MARGOLIS & MOSS

100 BOOKS
With
ORIGINAL PHOTOGRAPHS
1846-1919



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90.

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Front cover and title page illustrations: Book no. 82.

INTRODUCTION

THIS CATALOG, a collaborative effort by Paul M. Hertzmann, Inc., and Margolis & Moss, reflects our shared passion for the printed word and the photographic image. What began in 1999 as a conversation between colleagues about this largely overlooked union of books and photographs has grown into an absorbing search for photographically illustrated books. The breadth of examples that we have accumulated over the past four years has added both intellectual and aesthetic dimensions to this project that we could not have predicted at the outset. With its surprising diversity of subject matter and photography, this catalog should be of interest to collectors, reference librarians, curators of photography and historians alike.

Our first notice of this field occurred in the spring of 1977, when The New York Public Library published a pioneering article by Julia Van Haften entitled *Original Sun Pictures*. Listed were 465 nineteenth century books illustrated with original mounted photographs. This was the first “guide” to this un-documented area of the book world. The previous year, the bookseller, Charles B. Wood III, had issued the first of many impressive catalogs combining the photograph and the book and included many books with original photographs. These two references were, at that time, the extent of the material available for the budding “experts” in the field. Of course standard histories such as Gernsheim, Newhall, and Taft all mentioned some aspects of the subject, but bibliographic and biographical information on these books and the photographers who illustrated them was meager. In 1980, in conjunction with an exhibition at the Grolier Club, Lucian Goldschmidt and Weston Naef produced *The Truthful Lens*, a catalog listing 192 annotated books. In the intervening twenty three years, a number of significant and minor contributions to the bibliography have been made, and electronic instant access to the cataloged collections of great libraries is now available. There are probably books or catalogs we are not aware of, but our annotated bibliography may be the most extensive yet published on this subject.

We have presented the books in chronological order to illustrate the development of the major nineteenth century photographic processes: calotype, cyanotype, albumen, platinum, and silver. We added woodbury and carbon printing, as they were a bridge to the later photo-mechanical era. To differentiate books from albums, portfolios, or miscellaneous accumulations, all the books have a printed title page and contain printed text. In the descriptions, we have avoided using the words rare, uncommon, or scarce since these words apply to all the books in the catalog. To assist in accessing the books and understanding the descriptions, indexes by subject and photographers’ names and a glossary are provided.

We would like to thank the following people for their assistance. ~ Coriander Reisbord for her superb conservation skills. ~ Charles B. Wood for a copy of Richard Yanul’s unpublished checklist. ~ Marni Sandweiss, who allowed us to read an advance proof of her chapter on photo illustrated books in the west from her recently published *Print the Legend*. ~ John K. Brown for his help with the history of the photographic catalogs of the Baldwin Locomotive Works. ~ John Bolin, of the Andrew Smith Gallery, for his expertise and inspection of various volumes under an electron microscope to identify photographic processes often undetectable by the naked eye. ~ Howard Schickler for helping clarify De La Rue’s contribution to Nasmyth’s “*The Moon*.” ~ Richard Moore for his copy photography and elegant graphic design.

—David Margolis

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GLOSSARY

Salted paper print or Talbotype (1839 to ca. 1855)

A photograph in which the image is formed when plain uncoated paper is sensitized with a salt solution and silver nitrate and then exposed under a negative to light. Matte finish, soft focus in appearance. Invented by William Henry Fox Talbot. (see calotype)

Calotype (1840 to circa 1855)

A photographic negative made by sensitizing paper with potassium iodide and silver nitrate solutions. The calotype negative was exposed in a camera, developed chemically, and fixed. From it a positive image, usually a Talbotype, was printed. Invented by William Henry Fox Talbot and superseded by the glass negative. (see salted paper print)

Albumen print (1850 to ca. 1900)

A photograph made on paper coated with egg-white and salt and then rendered light sensitive with a silver nitrate solution. The image is formed when this paper is exposed to light in contact with a glass negative (occasionally waxed paper negatives were used). The most common nineteenth century silver photographic process, it totally replaced the salted paper print.

Gelatin silver print (ca. 1880 to the present)

A photograph printed on paper coated with gelatin and a light sensitive silver compound. The most prevalent method of producing 'black and white' photographs since the late nineteenth century.

Platinum print or Platinotype (1873 to ca. 1920)

A photograph printed on paper sensitized with a platinum compound and iron salts. Matte finish in appearance (unless coated). A process favored for its subtle and broad gray tonal range. More permanent in tonality than the silver print.

Cyanotype (1842 to the present)

A photograph made on paper sensitized with iron salts. A cyan (or blue) image is produced when the paper is exposed to light. Used also to produce architectural plans or "blue prints."

Collotype (early 1870s to the present)

A reproduction of a photograph in ink. It is created photomechanically from a glass or metal plate supporting a gelatin matrix that has been exposed to a photographic negative. The matrix is inked, placed in contact with a sheet of paper in a press under pressure, transferring the image in ink from the matrix to the paper.

Carbon print (ca. 1860 to 1930s)

A non-silver photograph involving the transfer of a pigmented gelatin tissue, which has been transformed into an image by exposure to light through a photographic negative, onto a paper support. The final image will not fade in the presence of light.

Woodburytype (1865 to ca. 1900)

A photomechanical reproduction of a photograph. A relief image is made in a gelatin tissue, as in the carbon process. This gelatin tissue, which has a shallow relief, is placed in an hydraulic press in contact with a sheet of lead in which it produces a mold. Next the shallow lead mold, holding warm pigmented gelatin, is placed in a printing press in contact with a sheet of paper. Pressure from the press transfers the pigmented gelatin from the mold onto the sheet of paper thus forming the image. An extremely popular and beautiful method of reproducing photographs in books.

Information for this glossary was taken from the following sources:

Coe, Brain & Mark Haworth-Booth. *A Guide to Early Photographic Processes*.

London: Victoria and Albert Museum, 1983.

Crawford, William. *Keepers of Light*. Dobbs Ferry, New York: Morgan and Morgan, 1979.

Hinson, Tom E. *The Cleveland Museum of Art: Catalogue of Photography*. Cleveland:

The Cleveland Museum of Art, 1996.

Jones, Darryl. "Carbon, Carbro Printing Processes Revived," *Arts Insight*, November, 1981.



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THE FIRST PERIODICAL WITH A MOUNTED PHOTOGRAPH.

1. **THE ART-UNION. MONTHLY JOURNAL OF THE FINE ARTS.** London: Palmer and Clayton, (1846). 337 pages. Illustrated with wood-engravings, steel engravings, and one tipped in salted paper photograph by William Henry Fox Talbot. The photograph, from a paper negative, measures 8 x 7 inches (203 x 178 mm.) and shows the side view of a church or abbey. The image is uniformly weak in tone, as are most of these images. On the verso of the mount is a paper label stating "Patent Talbotype or Sun Picture." Quarto, 11½ x 9½ inches (292 x 235 mm.). Original publishers gilt-pictorial green cloth; inner hinge cracked; with the bookplate of Joseph Fordham Starkey.

2. **THE ART-UNION. MONTHLY JOURNAL OF THE FINE ARTS.** [Another copy.] This copy has a Talbotype image depicting a dock side view of seven buildings with a number of boats in the foreground. The image measures 3½ x 4½ inches (89 x 114 mm.) but has great detail despite its small size. With the usual weak tones. Quarter calf with gilt spine.

3. **THE ART-UNION. MONTHLY JOURNAL OF THE FINE ARTS.** [Another copy.] With a Talbotype image depicting the side view of a large building. The image measures 6¾ x 8 inches; (171 x 208 mm.) and, though faded, the details are quite sharp. A paper label underneath the image states: "The Palace of Justice at Rouen. *From Nature*, 1843." Original publishers gilt pictorial green cloth; spine worn.



1.



2.



3.



4.

4. **THE ART-UNION. MONTHLY JOURNAL OF THE FINE ARTS.** [Another copy.] With a Talbotype image showing a street scene in France. The image measures 3¼ x 3 inches (83 x 76 mm.). Half green cloth, leather spine crudely rebacked; library bookplate and a small, neat hand-stamp on the page containing the Talbotype, just barely touching the image.

A landmark in photographically illustrated books. 1839 saw the birth of photography and the start of a new publication, *The Art Union*, edited by Samuel Carter Hall. Hall championed photography and when in 1844 William Henry Fox Talbot produced *The Pencil of Nature*, the first book illustrated with photographs, Hall issued an enthusiastic review. Two years later Talbot chose *The Art-Union* to further promote his work by arranging to have an original Talbotype inserted into every copy of the June 1st issue. The circulation of that month required about 7,000 photographs, a tremendous effort and more than Talbot's printing establishment could provide. Numerous different images had to be used to make up the total amount. Between Horblit's listing of twelve separate images and the four illustrated in this catalog (there would appear to be only one overlap, #4, which corresponds to Horblit's "a row of shops") we can account for fifteen. Are there others?

Through this periodical, a great many people were exposed to an actual photograph for the first time. This issue of the *Art Union* is probably the most significant landmark in the development of photographic publications. *Gernsheim. Incunabula* #620; *Horblit #10b*; *NYPL Checklist* #3; *The Truthful Lens*. p. 15; *Yanuls*. p. 1.

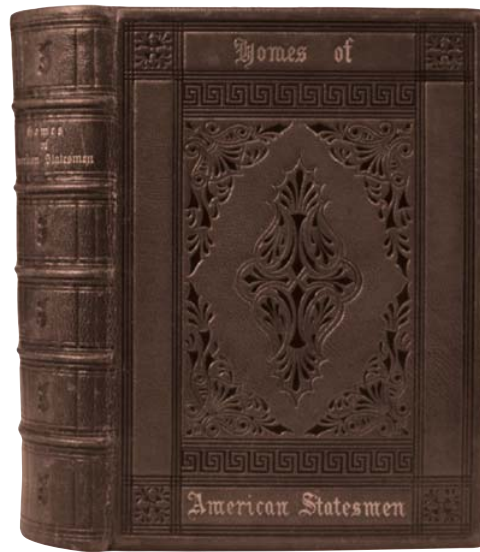
\$1,800 each.

THE FIRST AMERICAN BOOK WITH AN ORIGINAL PHOTOGRAPH.

5. HOMES OF AMERICAN STATESMEN. WITH ANECDOTAL, PERSONAL AND DESCRIPTIVE SKETCHES, BY VARIOUS WRITERS. New York: Putnam, 1854. 469 pages. With wood-engravings after drawings, daguerreotypes, and facsimiles of letters. The frontispiece is a mounted "crystalotype" photograph from the studio of John Whipple of Boston. The image measures 5 x 4 inches (127 x 102 mm.) and has the pencil caption "Hancock House Boston. An Original Sun Picture." The Whipple Studio blind-stamp is in the lower left corner. Thick octavo, 6 x 8½ inches (152 x 216 mm.). In the original deluxe publishers binding of full brown morocco elaborately stamped in gold and black, with marbled endpapers and with all edges gilt and gauffered; lightly rubbed; lacking the original tissue guard on the frontispiece.

The first American book published with an original photograph. The publisher notes these photographs as being "something of a curiosity, each copy being an original sun-picture on paper." Few Americans at this time had seen a photograph in a book and it was to both Whipple's and the publisher's credit that this project came into being.

John Adams Whipple (1822-1891) exhibited daguerreotype portraits as early as 1841. In 1850 he successfully made paper photographs from glass plate negatives, which he named crystalotypes. Both *Horblit* and *The Truthful Lens* suggest that James Wallace Black, who was Whipple's partner at this time and a specialist in outdoor and architectural photography, was the actual photographer of the image used in this book.



5.

This is an exceptionally nice copy in the ornate publishers presentation binding. Inscribed on a free front fly-leaf: "With Watson Webb's respectful compliments." James Watson Webb (1802 - 1884) was the influential owner and editor of the *New York Courier and Enquirer*. He was an ardent backer of the Union cause and Lincoln appointed him to serve as the U.S. minister to Brazil. In that capacity he helped convince Napoleon III to withdraw French troops from Mexico.

A cornerstone of American book illustration. *Horblit* #29; *Johnson. W668*; *NYPL Checklist #8*; *The Truthful Lens #87*; *Yanuls p.6*.

\$900.

THE FIRST SCIENTIFIC WORK WITH ORIGINAL STEREOGRAPHS.



6.

6. Smyth, C. Piazzi. **TENERIFFE, AN ASTRONOMER'S EXPERIMENT: OR, SPECIALTIES OF A RESIDENCE ABOVE THE CLOUDS.** London: Lovell Reeve, 1858. 451 pages. With 20 mounted "photo-stereographs," each pair of images measuring $2\frac{3}{4} \times 4\frac{3}{4}$ inches (70 x 121 mm.). Octavo, 7 x 5 inches (178 x 127 mm). Later leather backed boards; ex-library with a bookplate (which has a de-accession stamp) and unobtrusive blind stamps touching each stereo pair. Still a tight, attractive copy.

A personal account of Scottish Royal Astronomer, Charles Piazzi Smyth's 1856 expedition to "Teneriffe." Tenerife is an island in the Canary group. The purpose of the expedition was to take astronomic observations above "one third" of the earth's atmosphere. Carrying their instruments up a dormant volcano, the astronomers camped at 10,700 feet and spent two months taking photographs and making observations.

The author explains how his publisher enthusiastically decided to illustrate the book with mounted stereo photographs and was ably assisted by Mr. Glaiser of the Greenwich Observatory and that the photographs were printed by a Mr. Melhuish. The book was published in an edition of 2,000 copies (therefore 40,000 photographs were needed for this first edition).

The images on the twenty stereos show views of Tenerife, scientific instruments set up at the expedition's high camp, views of the mountain and its geological structure, and a few studies of the island's native population.

An early and important work in the development of the photographically illustrated book. *Gernsheim. Incunabula. #79. NYPL Checklist #28. Truthful Lens #152. Yanuls p. 14.*

\$1,400.

IN THE PUBLISHERS MOROCCO BINDING.

7. Ehninger, John. **AUTOGRAPH ETCHINGS BY AMERICAN ARTISTS.** New York: W. A. Townsend & Company, 1859. 66 pages. With 12 mounted cliché-verre photographs, 8 x 6 inches (203 x 152 mm.). Folio, $13\frac{1}{2} \times 11$ inches (343 x 279 mm.). Brown morocco presentation binding, with gilt-lettering and ornate brown borders; all edges gilt; expertly rebacked.

The earliest American examples of cliché-verre, a technique developed a few years earlier in France where it was popular with such artists as Camille Corot, Jean-François Millet, Théodore Rousseau, and Eugène Delacroix. An artist draws with a stylus or a brush directly on a glass plate. The glass is then used as a negative to print a photographic positive, creating a man-made photograph without the use of a camera. The twelve cliché-verre



7.



7.

images are by some of the most recognized American artists of the era, A. B. Durand, E. Leutze, J. F. Kensett, F. O. C. Darley, J. W. Casilear, E. Johnson, S. R. Gifford, G. C. Lambdin, Geo. Boughton, W. P. W. Dana, L. R. Mignot, and J. W. Ehninger.

John Whetton Ehninger (1827-1889) graduated Columbia College in 1847 and went to Europe to study under Emmanuel Leutze in Dusseldorf. He returned to New York in 1850 and was elected a member of the National Academy in 1860. "In what seems to be a trait in the history of cliché-verre, [Ehninger] independently 're-invented' the process and published *Autograph Etchings by American Artists* in 1859." *Jacobson. p. 173.*

A splendid copy, the sole American effort to produce a work in this rarely utilized medium. *NYPL Checklist #32; Yanuls p. 4.*

\$5,500.

MAGNIFICENT SALT PRINTS OF ARMS AND ARMOR.



8.

8. Sacken, Eduard, Freiherrn von. *DIE VORZÜGLICHSTEN RÜESTUNGEN UND WAFFEN DER K. K. AMBRASER-SAMMLUNG IN ORIGINAL-PHOTOGRAPHIEN*. Wien: Wilhelm Braümüller, 1859, 1862. Two volumes bound as one. Volume I. *DEUTSCHE FÜRSTEN UND HERREN*. 88 pages of text and 72 mounted salt prints. Volume II. *ITALIENER, SPANIER UND EINZELNE WAFFENSTÜECHE*. 69 pages of text and 33 mounted salt and 23 early albumen photographs. Of the 128 magnificent photographs, the salt prints average 11 x 6 inches (279 x 152 mm.) and the albumens are as large as 11 x 9 inches (279 x 229 mm.). The photographs are by Andreas Groll. Thick folio, 15 x 12½ inches (381 x 318 mm.). Full brown morocco, heavily embossed, with an ornate gilt, blue, and white shield on front cover.

An incredible array of photographs showing armor for both men and horses, plus an extensive collection of weapons including early fire arms. In 1547 Archduke Ferdinand II of Austria started assembling the “Heroes and Vassals Armory” which he eventually arranged as a museum in the castle of Ambras, located above Innsbruck. This collection is probably the most famous of its kind. “Apart from his own parade and everyday arms, he systematically collected the arms and armor of his ancestors and of practically every outstanding military leader of the Renaissance, whether friend or foe. As royal property, the collection was removed to Vienna when the French and Bavarians invaded the country and,

on the occasion of the Congress of Vienna in 1814 – 15, it was set up in the baroque assembly rooms of the imperial Belvedere Castle, the single-story summer palace of Austria’s greatest war hero, Prince Eugene of Savoy. About 1889 by decree of the Emperor Franz-Joseph I, the collection was amalgamated with the imperial armory – to form the largest Western collection of arms and armor, then housed in the Kunsthistorische Museum.”

–Thomas. *ARMS & ARMOUR OF THE WESTERN WORLD*.

In 1855, Eduard Freiherr von Sacken published a two volume history of this collection, titled *DIE K.K. AMBRASER-SAMMLUNG*. Four years later this impressive photographic atlas was published in original parts and in this magnificent publishers binding.

The photographs are by the noted Austrian photographer Andreas Groll (active 1843 – 1870). Starting as a daguerreian artist, Groll opened a studio in Vienna in 1857 and began producing salt prints and early albumen photographs. He is best known for landscapes and the ethnographic costume and architectural studies he created in Poland, Germany, and Austro-Hungary. He exhibited in Paris (1855) and Vienna (1864) and Count Aguado included him in the seventh Exposition of the Société Française de Photographie (1865). That year he also published an extensive catalog of his works for sale.

A significant historic document; with photographs rich in detail, of good size, with deep tones, and in excellent condition.

Yanuls p. 14.

\$25,000.



8.



8.



8.



8.

110 ELEGANT SALT PRINTS AFTER DÜRER.

9. (Bisson Frères). Galichon, M. Émile. OEUVRE D'ALBERT DÜRER. PHOTOGRAPHIÉ PAR MM. BISSON FRÈRES. Paris: Clément, Marchand d'Estampes de la Bibliothèque Impériale, 1861. With 18 pages of text plus 110 mounted salt prints, 9½ x 7¾ inches (241 x 199 mm.) and smaller. Each with a hand-stamp "Bisson Frères Photog" and a blind-stamp for the publisher Clément. The Dürer prints are exquisitely reproduced in their original size. Large folio, 17½ x 12¾ inches (445 x 324 mm.). Quarter brown morocco, with raised bands and gilt lettering to spine; lightly rubbed. A very clean copy, the only fault being a small burn mark in the margin of plate #65.

The first mention of this work seems to be in 1854 when it was announced that Bisson Frères were photographing 100 to 120 prints by Dürer, which would be edited by Edouard Clément and distributed by Goupil. According to *McCauley*, the originals were to come from the Bibliothèque Nationale, which refused to make available the last section of Dürer's work. A dispute ensued over the library's versus the editor's reproduction rights, and the set of eighty-four photographs of Dürer prints was not registered for public sale until 1858. *Boom & Rooseboom*, note that "the Paris firm of Bisson Frères photographed the complete prints of Albrecht Dürer; these were sold by Clément, Colnaghi, and Goupil in 26 installments of four plates each." That makes only eighty four photographs. Our 1861 volume however, contains 110 photographs, with a plate list identifying all the images.

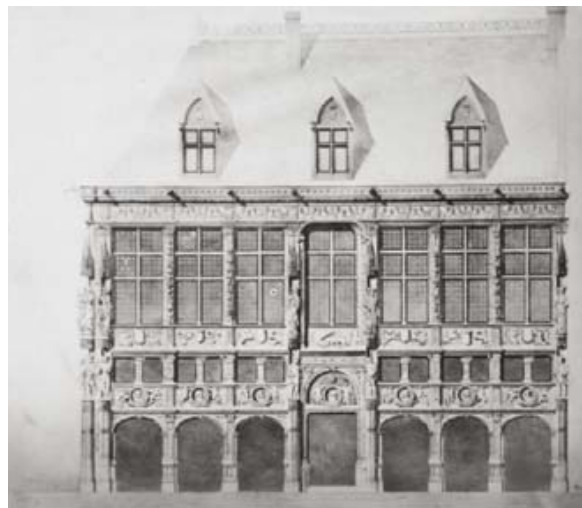
The present volume was issued under the patronage of Émile Galichon, who wrote the brief text and was a noted collector of Renaissance prints and director of the *Gazette des Beaux-Arts*.

An early example of works of art in photographic reproduction. The André Jammes copy.

\$4,000.



9.



10.

IN ADVANCE OF THE WRECKING BALL.

10. (Devrez, D). SALON DE 1861. ARCHITECTURE DES XV, XVI et XVII SIÈCLES, ROUEN, ORLÉANS. Paris: J. Claye, (1861). 6 pages of text with 8 mounted albumen photographs of architectural renderings, by an anonymous photographer. The photographs measure 4½ x 5¼ inches (114 x 133 mm.). Oblong quarto, 9¼ x 12 inches (235 x 305 mm.). Green cloth with the initials "H. B" in gilt on front cover. Inscribed on the title-page from the author to Monsieur H. Blanc.

This work, recipient of a 2nd class medal in the Salon of 1861, pays homage to the Renaissance architectural masterpieces razed by the city of Rouen in a splurge of urban development. Shown are photographs of renderings of seven historic buildings destroyed for redevelopment.

\$550.

EXQUISITE TOMB RUBBINGS FROM NORMANDY.

11. Métayer-Masselin, M. Leon. COLLECTION DE DALLES TUMULAIRES DE LA NORMANDIE REPRODUITES PAR LA PHOTOGRAPHIE, D'APRÈS LES ESTAMPAGES EXÉCUTÉS. Paris: Rollin & L. Feuardent; Caen: A. Hardel, 1861. 66+[1] pages. Illustrated with 7 mounted albumen photographs, 7¼ x 3½ inches (184 x 89 mm.) depicting rubbings taken from mediaeval Norman tombs. The photographer is anonymous. Folio, 12½ x 9¾ inches (318 x 248 mm.). Original printed wrappers; expertly recased; some light foxing to the text.

In the Middle Ages the practice of internment within the church became common and the most common decoration of these indoor tombs was a sarcophagus bearing on the cover a recumbent likeness of the deceased. To better see and preserve these often delicately engraved covers, the technique of tomb rubbing was used. The text has an extensive description of this technique; a transferring of the low relief of the stone or bronze sarcophagus cover to the high contrast of the thin paper rubbing. The rich tones and high detail of these photographs of rubbings offer here a crisp and haunting image of Norman efforts at immortality.

\$800.

A SPLENDID COPY OF THE BIBLE.



12.



11.

12. THE HOLY BIBLE, CONTAINING THE OLD AND NEW TESTAMENTS...

London: Printed by George E. Eyre and William Spottiswoode, (circa 1862). Over 1,000 pages. With 24 mounted albumen photographs by Francis Frith showing images of the Holy Lands. They range in size from 3¾ x 3¼ inches (95 x 83 mm.) to 4 x 6¼ inches (102 x 159 mm.). Thick folio, 11 x 8 inches (279 x 203 mm.). Beautifully bound in a contemporary full brown morocco with raised bands; brass clasp; and four brass bosses; lightly rubbed.

In 1850, Francis Frith (1822–1898) opened his first photographic studio. During the fifteen years between 1855 and 1870 his studio successfully published over 100,000 different views. His work in the Holy Lands started in 1856 when he took his first trip to Egypt. The following year Negretti & Zambra published 100 of his Egyptian images in stereo, while Agnew published his larger format prints. In 1858 Frith went to Palestine and Syria and in 1859 he traveled up the Nile as far as the fifth cataract.

The first edition of Frith's *The Holy Bible*, a two volume work, was published in 1862. This initial edition, a large folio, was limited to 170 copies. Its success persuaded various publishers, including Eyre and Spottiswoode, to produce quarto size editions each containing different numbers of mounted photographs. *Gernsheim. Incunabula. #180, 181 & 184. NYPL Checklist #63 (citing first edition); The Truthful Lens. #13 (citing first edition).*

\$3,500.

**WITH A PORTRAIT OF
VICTOR HUGO.**

13. Brion, Gustave. ILLUSTRATIONS TO "LES MISÉRABLES." New York: Carleton; Paris: Pagnerre, 1863. [6] pages of text. A mounted albumen portrait of Victor Hugo plus 25 mounted albumen photographs by A. A. Turner of paintings by G. Brion. The images measure 3½ x 2¼ inches (89 x 57 mm.) on printed leaves. Large octavo 8¾ x 7¼ inches (222 x 184 mm.). Gilt-pictorial embossed green cloth.

First American edition, with a frontispiece portrait of a youthful Victor Hugo; a copy print from an original by Pierre Petit of Paris.

The printed mounts credit the photographs to A. A. Turner. Austin Augustus Turner (1813 – 1866) started as a daguerreian artist in Boston in 1853 and moved to New York City in 1857, possibly as an operator for Mathew Brady. He later created ambrotypes and learned the paper process from Whipple and Black. After the Civil War he relocated to New Orleans.

The painter, Gustave Brion (1824-1877), was best known for these illustrations of Victor Hugo's work. He studied under Jean Baptiste Paulin Guerin and was strongly influenced by Jean-François Millet. *Craig's Daguerreian Registry*, page 572; *NYPL Checklist #85*.

\$550.

**PHOTOGRAPHS OF RAPHAEL'S
PAINTINGS BY
NEGRETTI & ZAMBRA.**

14. Smith, Richard Henry. EXPOSITIONS OF GREAT PICTURES. London: James Nisbet and Co., 1863. 101 pages + 2 pages of advertisements. With 8 mounted albumen photographs mainly measuring 4½ x 3¼ inches (114 x 83 mm.) by Negretti & Zambra after engravings of Raphael's paintings. Octavo, 8¼ x 5¾ inches (210 x 146 mm.). Gilt-decorated embossed green cloth; lightly rubbed; with two contemporary book plates.

In the preface we find a discussion of the special relationship between photography and the reproduction of artwork. "The photographs [in this book], being printed from early engravings, possess particular value. The pictures themselves are now so changed, by repainting, from what they were, that their original condition is, in most cases, only to be traced in those rare plates which were executed before the ravages of time, and the labors of the restorer, had marred the masters' work. These engravings may thus be regarded as the best copies we possess of these great pictures, and photography, undisturbed by colour, has reproduced them with the utmost fidelity."

Gernsheim. Incunabula #191 (who cites the 1867 second edition) notes that the photographs were taken by the important firm of Negretti & Zambra. The English photographers Henry Negretti and Joseph Zambra became prominent in 1853 as the official photographers of the Crystal Palace Company at Sydenham. They were later to finance Francis Frith's voyages to Egypt and the Near East and to publish prints of his work.

\$400.



13.



15.



14.

**THE BRETT SALE, THE SECOND
AUCTION CATALOG WITH
MOUNTED PHOTOGRAPHS.**

15. THE ILLUSTRATED CATALOGUE OF THE VALUABLE COLLECTION OF PICTURES, AND OTHER WORKS OF ART OF THE EGYPTIAN, GREEK, ROMAN, AND MEDIAEVAL PERIODS... OF THAT EMINENT CONNOISSEUR, JOHN WATKINS BRETT... London: Christie, Manson & Woods, 1864. 146 pages. Illustrated with 49 mounted albumen photographs, 4 x 3 inches (102 x 76 mm.), by Stephen Ayling. Quarto, 9¾ x 6 inches (248 x 152 mm.). Gilt decorative cloth; neatly rebacked; spine laid down, but lacking head and foot.

This important sale was the second auction catalog illustrated with photographs, preceded only by the Christie, Manson & Woods sale of March 12, 1860.

John Watkins Brett, a British engineer, is best known for initiating the concept of laying a submarine telegraph cable across the Atlantic. The sale reflects the broad interest and great connoisseurship of this serious collector. Included are drawings by Michelangelo, Holbein, Tintoretto, Raphael, Cranach, Rembrandt, a large painting by Titian, numerous Greek, Roman, and Egyptian antiquities, plus many silver and golden objects. *Gernsheim. Incunabula. #218. NYPL Checklist. #95*.

\$850.

“THE MOST PERFECT AND SATISFACTORY ILLUSTRATIONS
OF THE ANCIENT ARCHITECTURE OF INDIA.”



16.



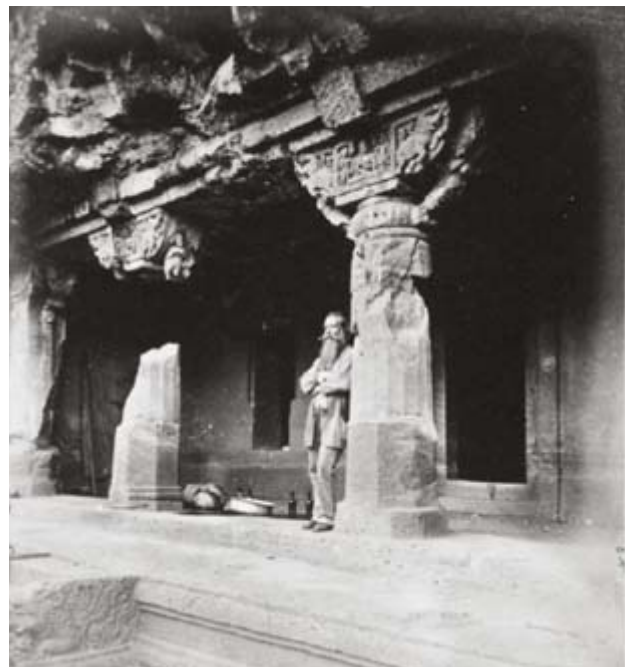
16.

16. Fergusson, James. **THE ROCK-CUT TEMPLES OF INDIA.** London: John Murray, 1864. 78 pages. With 74 half-stereo albumen photographs “taken on the spot by Major Gill” and measuring mostly 3 x 3 inches (76 x 76 mm.), Octavo, 8½ x 5¼ inches (216 x 140 mm.). Embossed red cloth; beveled edges; lightly foxed and recased, with the remnants of a metal clasp; a previous owner’s name is hand stamped in the margin of the title-page.

Fergusson started his examination of the rock-cut architecture of India in 1836. By 1845 he had published a folio on the subject, accompanied by nineteen lithographed plates. The preservation of this architecture and the murals they contain became, for Fergusson, a paramount interest. Captain (later Major) Gill was selected, in 1844, to paint copies of the Ajunta murals which were in an advanced state of deterioration. This task was to occupy Gill for twelve years – he lived at Ajunta for 20 years, at times in the caves themselves. His completed paintings were exhibited at the India Court of the Crystal Palace at Sydenham [which burned to the ground in 1866, thus destroying all the paintings].

Simultaneously, Gill was working in photography and sent back to England nearly two hundred stereoscopic photographs of Ajunta, Ellora, and the surrounding areas. The seventy-four photographs used in this work are from that series and show the magnificence of the temples and the sculptures. Gill himself is shown in two of the photographs, pages 16 and 34. *Gernsheim. Incunabula. #212* cites a 100 image volume from a different publisher. This uncommon edition is not in *Gernsheim's Incunabula*. For another work by Fergusson see our item #41.

\$4,500.



16.

UNUSUAL CYRENIC SCULPTURE, INTERPRETED BY FRANCIS BEDFORD.

17. Smith, R. Murdoch and E. A. Porcher. **HISTORY OF THE RECENT DISCOVERIES AT CYRENE, MADE DURING AN EXPEDITION TO THE CYRENAICA IN 1860-61.** London: Day & Son, 1864. 117 pages. With 60 illustrations within the text, of which 22 are full page tinted lithographs. There are ten plates of lithographed facsimile inscriptions taken from photographs and 16 mounted albumen photographs, 9½ x 7 inches (241 x 178 mm.). The overall tones of the photographs are rich and a few are extraordinary. Folio, 15 x 11 inches (381 x 274 mm.). Original gilt-printed blue cloth, covers lightly rubbed. With the bookplate of Peter Eaton.

First edition. The earliest scientific expedition to this important Hellenic site. Cyrene, which is in modern day Libya, was colonized by the Greeks of Thera around 630 B.C., later conquered by the Romans, and mostly destroyed in the earthquake of 365 A.D. Known among the ancients for its intellectual life, the city had a famous medical school, and it numbered among its celebrities Callimachus, the poet, Carneades, the founder of the New Academy at Athens, Aristippus, a pupil of Socrates, and Eratosthenes, the first to measure the circumference of the earth.

It is difficult to discern from the beautiful plates in this book that, in many ways, the expedition was a near disaster. There was trouble procuring a proper ship. The coast closest to the site was unsuitable for docking, forcing the party to land many miles away. There was trouble with the workers, one was kidnapped and sold into slavery and the local Bedouins offered a less than friendly reception. Cyrene's inland and mountainous location made it difficult to convey the heavy and fragile marble statues to the coast for embarkation. Men had to carry wagons to the site and then drag them back through the sand.

The publication of the report was overseen by Edmund Augustus Porcher, as Captain Murdock Smith had been called



17.

to duty in Persia. Porcher, a talented watercolorist executed the drawings for the twenty-two beautiful tinted lithographs which show the desolate region surrounding the excavation site and some interiors of tombs and other structures.

The haunting photographs that accompany this report are by Francis Bedford, photographer to the Queen. Beginning in 1854 he photographed the Royal Collections and in 1862 accompanied Prince Albert on his trip to the Near East. Today he is best known for his views of English scenery and cathedrals. *Gernsheim. Incunabula #231.*

\$3,500.

AN ELEGANT PRESENTATION OF BEAUX-ARTS PHOTOGRAPHY.

18. La Bédollière, Émile de and Ildefonse Rousset. **LE TOUR DE MARNE DÉCRIT ET PHOTOGRAPHIÉ.** Paris: Librairie Internationale, 1865. 60 pages of text, 1 map, 3 mounted albumen head and tail piece, plus 27 full page mounted albumen photographs, measuring 6½ x 5 inches (165 x 127 mm.) by Ildefonse Rousset. Large quarto, 12 x 9¼ inches (305 x 235 mm.). Ornate pictorial gilt brown cloth (binding design by A. Souze).

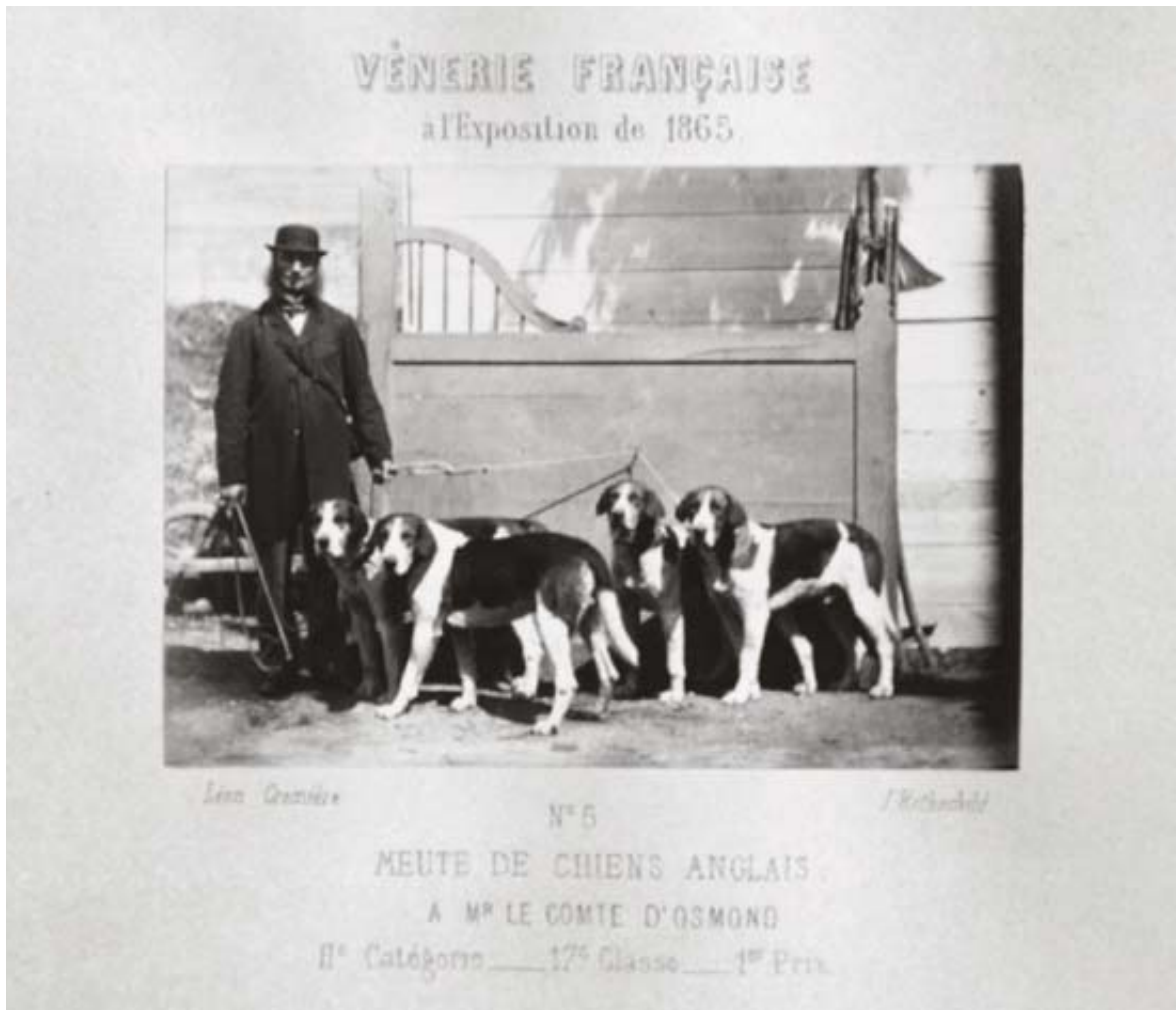
Apparently the first edition, since a second edition of the same year contains only ten mounted photographs. The images depict the bucolic landscape with its bridges, watermills, and boats along a fourteen kilometer oxbow in the River Marne. By 1865, a one kilometer canal had joined two towns on its banks, leaving this bend in the river free of commercial traffic and a favorite retreat for excursionists and photographers. This book was followed in 1866 by two additional books with original photographs by Rousset. *Boom & Rooseboom. #105* (noting the second edition).

\$2,200.



18.

ELEGANT PORTRAITS OF FRENCH HUNTING DOGS.



19.

19. Crémère, Léon. **LA VÈNERIE FRANÇAISE. A L'EXPOSITION DE 1865. ALBUM DE 36 PHOTOGRAPHIES FAITES D'APRÈS NATURE.** Paris: J. Rothschild, 1865. 44 pages of text with an introduction by Comte le Couteulx. With 36 mounted albumen photographs on printed mounts. Each image measures 2½ x 3 inches (63 x 76 mm.). The photographer was Léon Crémère, "Photographe de la Maison de l'Empereur." Oblong quarto, 9 x 12 inches; (229 x 305 mm.). Leather backed gilt pictorial green cloth; lightly rubbed.

One of only 50 copies "pour les auteurs" from an edition of 250. Hunting with dogs in France has a six hundred year history. Until the revolution, hunting was the preserve of kings and large aristocratic families. During the 19th century it soared in popularity with the grand bourgeois.

There are three ways of hunting with dogs: 1). shooting with dogs. 2). the hunting of underground dwelling game, in particular, foxes and badgers. 3). Vènerie (also known as "chasse à courre") – the pursuit of animals without firearms and with only the use of hounds. This last is the most sophisticated use of the hunting dog and it is this type of dog that is depicted in this splendid book.

Each of Crémère's photographs is strikingly deep in tones and rich in detail. "Fauvette," "Countess," "Druid," "Colonel," "Romance" and other prize winning hounds of various breeds stand or sit for the camera. In a number of the photographs, their trainers and owners, some with hunting horns, crops, and leashes proudly pose with their canine troops.

Each printed mount describes the breed of dog, notes its prize in the Exposition of 1865, and credits the photographer and the publisher. *Not in O.C.L.C., the British Library, or the Bibliothèque Nationale.*

\$16,000.



20.

ITHACA AS A SUMMER RESORT.

20. **Spencer, Spence (editor). THE SCENERY OF ITHACA AND THE HEAD WATERS OF THE CAYUGA LAKE.** Ithaca: Spence Spencer, 1866. 154 pages. With 20 rich half-stereo albumen photographs by J.C. Burritt. All have arched tops and measure 3 x 3 inches (76 x 76 mm.) and most have printed captions mounted below. Octavo, 6¾ x 4½ inches (171 x 114 mm.). Green cloth; small tear at head of spine.

Created to promote this region of New York State as a summer resort area, this little book is an excellent example of the genre “booster books,” civic promotional books popular after the Civil War when prosperity and tourism started to thrive. The images are of bucolic landscapes, many populated with visitors either hiking or picnicking and a few views of the city of Ithaca.

Though unidentified in the text, one of the photographs is identified in the negative as being by J. C. Burritt. A noted regional photographer, Burritt issued over one hundred stereo views in the series “Scenery About Ithaca.” In 1869, some of his half-stereos were used to illustrate another local work, F.W. Clarke’s *Views Around Ithaca*.

\$600.

AN EXTRA-ILLUSTRATED COPY.

21. **Stephens, F. G. FLEMISH RELICS.** London: Alfred W. Bennett, 1866. 178 pages + ads. With 15 mounted albumen photographs by Cundall and Fleming, measuring mainly 7 x 5 inches (127 x 178 mm.). Extra-illustrated with eleven folding engraved plates from an unidentified source. Quarto, 10 x 7¼ inches (254 x 184 mm.). Maroon cloth, spine faded.

An attractive work with fifteen photographs depicting town halls, churches, and prominent buildings in Bruges, Ghent, Antwerp, and other Flemish cities. The author, Frederic George Stephens (1828-1907), came to prominence as a painter and member of the Pre-Raphaelite Brotherhood but he abandoned painting for writing. From 1861 until 1901 he was art critic for the *Athenaeum* and wrote for the *London Review*, *Macmillan’s Magazine*, and the *Crayon*. He was the author of numerous books on art and architecture.

The British publisher, Joseph Cundall (1818-1895) became involved with photography at least as early as 1848, and was one of the founders of the Calotype Society. From 1861 until 1895, the year of his death, Cundall produced twenty-one books illustrated with mounted photographs. *Gernsheim (History pp.281 - 282)* states that “Continental architecture was also the subject of many excellent English publications, e.g. *Flemish Relics* containing brilliant photographs by Joseph Cundall... Some of these publications were inevitably expensive to produce and are rare today on account of their very small editions.”

Gernsheim. Incunabula. #315. McLean p. 89.

\$850.

AN EARLY GUIDE BOOK TO MONT SAINT-MICHEL.

22. **VOYAGE AU MONT SAINT-MICHEL, DESCRIPTION HISTORIQUE ET MONUMENTALE, TIRÉE DE DIVERS OUVRAGES ET MANUSCRITS.** Rouen: Imprimerie de E. Cagniard, 1866. 47 pages of text. With one engraved plate and six mounted albumen photographs of drawings by Edmond Lanon. They measure 3¼ x 4¼ inches (83 x 108 mm.) and are by the photographers Brocard & Reye. Twelvemo, 7½ x 4¾ inches (191 x 120 mm.). Printed wrappers; covers soiled.

An unusual mid-nineteenth century guide book to this popular attraction.

\$400.



21.



22.



23.

**POSSIBLY THE FIRST ATTEMPT
AT A COLOR CATALOG
OF AN ARTIST'S WORK.**

23. Stephens, F. G. **MASTERPIECES OF MULREADY. MEMORIALS OF WILLIAM MULREADY.** London: Bell and Daldy, 1867. 128 pages + 14 hand-colored mounted albumen photographs by Cundall & Fleming, measuring 6½ x 5½ inches (165 x 140 mm.). Shown are Mulready's most celebrated paintings. Quarto, 11 x 8½ inches (279 x 216 mm.). Gilt-decorative green cloth; with bookseller's (Sackett of Birmingham) and binder's (Burn) labels on end-papers.

William Mulready (1786 – 1863) was born in Ireland, but grew up in London. He entered the Royal Academy Schools at age 14 and quickly became a talented drawing master as well as a respected painter. He was elevated in 1816 to the rank of Royal Academician (one of only 40 members). In 1840, when Great Britain was about to establish postal stamps (the famed "Penny Black") they issued a "Mulready Envelope" to enclose these penny letters. This envelope contained charming drawings by Mulready on the front and spread his fame throughout the empire.

Of special interest in this book are the hand-colored photographs. Though a bit garish in application, they are quite professional and it is interesting to see this attempt at reproductions of paintings "in color." This might even be considered the first attempt at a color catalog of an artist's work. As we are aware of other copies without the hand-coloring, it is possible that this copy was colored as a gift edition. *Gernsheim. Incunabula. #397. McLean p.89. NYPL Checklist # 160.*

\$450.

**AN EARLY PHOTOGRAPHICALLY
ILLUSTRATED BIRD GUIDE.**

24. Kennedy, Alexander W. M. Clark. **THE BIRDS OF BERKSHIRE AND BUCKINGHAMSHIRE: A CONTRIBUTION TO THE NATURAL HISTORY OF THE TWO COUNTIES.** Eton: Ingall and Drake, 1868. 232 pages. Illustrated with four hand-colored and varnished albumen photographs, each mounted on heavy card stock. Octavo, 7½ x 5 inches (191 x 127 mm.). Gilt-pictorial green cloth; light staining; binder's label. Pages uncut.

A regional study, supported by 400 subscribers and headed by H.R.M. Prince Albert (who subscribed to two copies). Kennedy found that the two inland counties he studied had no less than 225 species of birds. Due to the lack of telephoto lenses, photographing live birds in the field was quite difficult. Therefore the photographs are of stuffed birds against plain backdrops and are brightly hand-colored. The images Kennedy chose have a certain charm. Possibly the first bird guide to use photographs for illustrations.

Though the introduction offers thanks to many, no photographer is mentioned. There is this cryptic note, "I have received much information from local birdstuffers, but have given credence only to such reports as seemed thoroughly trustworthy." Ah! those scallywag birdstuffers...

An attractive copy. *Gernsheim. Incunabula. # 436. The Truthful Lens #96.*

\$550.



24.

A PHOTOGRAPHIC CATALOG RAISONNÉ.

25. Wietz, Antoine. OEUVRE COMPLET DE ANTOINE WIERTZ. PHOTOGRAPHIÉ PAR ED. FIERLANTS. Ixelles & Bruxelles: Société Royale Belge de Photographie, Ed. Fierlants & Cie, 1868. With 12 pages of text and 50 mounted woodburytypes by Edmond Fierlants, each with a leaf of mounted text and a tissue guard. The images measure 5½ x 4½ inches (140 x 114 mm.) and have the photographer's blind stamp in the lower right corners. Quarto, 12¼ x 8¼ inches (311 x 210 mm.). Embossed brown morocco with gilt lettering; light wear.

Antoine Wiertz (1806-1865) was born in Dinant, Belgium. He spent 1829-32 painting in France, won the Prix de Rome and studied in Italy until 1836. In 1838 he exhibited his painting "Patrocles" in Paris and received such an unfavorable reaction that he left France and returned to Belgium. In 1850 the Belgian government financed the construction of a studio for him in exchange for a number of works of art (that studio is now a museum of Wiertz's work).

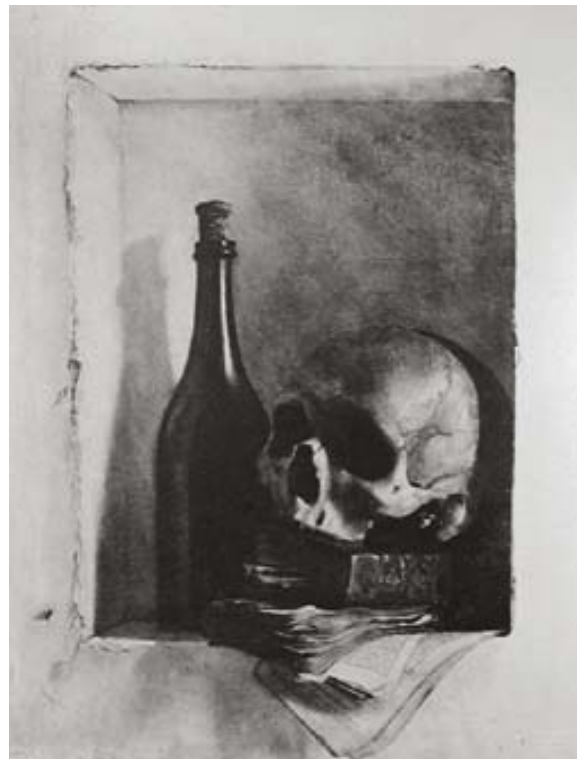
Wiertz's paintings are romantic and often huge, matching his ambition and ego (one patriotic canvas was projected to be 150 feet high, though it was never completed). His subject matter was imaginative, often drawing on morbid or sensual themes. Paintings were titled "The Suicide" and "The Last Thoughts and Visions of a Decapitated Head." Death and romantic horror obsessed Wiertz, who based some of his works on the literature of Hugo and Poe.

The prominent Belgium photographer Edmond Fierlants (1819 - 1869) was born in Brussels and moved to Paris in about 1853, where he completed his photographic apprenticeship under Hippolyte Bayard. The following year he became the only Belgian founding member of the "Société Française de Photographie." He later moved back to Belgium and started a number of government sponsored projects, photographing the masterpieces of Flemish painting in Bruges and architectural views and monuments of Antwerp. In 1862 he founded the "Société Belge de Photographie" and in 1866, under the patronage of the state, he reproduced all the work of painter Antoine Wiertz.

\$1,800.

URUGUAYAN GAUCHO ROMANCE, NO COPIES FOUND!

26. Garibay, Diego Mendoza. LOS TRINOS DEL SOLITARIO. FANTASIA EROTICA. Montevideo: La Tribuna, 1870. 31+47+26+22+28+32+31 pages. With 4 mounted albumen photographs, each 2¼ x 3½ inches (57 x 89 mm.). The first is a portrait of the author, signed in ink on the image; the second shows a painting of a gaucho on horseback, signed in the painting, most likely executed by the author; the third is a photograph of a calligraphic text lauding this work; while the final photograph also reproduces a calligraphic text, this time lauding the author. Octavo, 7 x 5 inches (178 x 127 mm.). Full crimson calf; with panels and the title in gilt on the cover; spine gilt. The binding is slightly warped, has some minor stains, is missing the front free end paper and is lacking the first title page (there are six others for the later cantos).



25.

Presumably first edition as the author states in his prologue that these are the same poems, with some changes, that had been circulating in manuscript form since 1852. The text is a nostalgic, romantic poem in seven separately published cantos. The page following the title page of each canto states that of the 1000 printed, the sale of 200 is to go for printing costs and the sale of the other 800 is to benefit various charities such as orphans, beggars, disabled, poor families of Paraguay, and the penitentiary. This is the only copy that we



26.

have been able to locate from the original edition of 1000. The author laments the coming of modern times and the immigration of foreigners and lauds the ethic and romance of the gaucho, the solitary rider seen in this work.

The first half of the nineteenth century found Latin America struggling between the cities and the countryside. The city dwellers were adapting the 'novelties' of imported foreign goods, promoting education and science. On the other hand, the countryside, inhabited by gauchos and simple country men, resisted this modernism and looked on the past as a romantic ideal. The gaucho, as a nomadic hero, would be the source of inspiration for many artists.

\$900.

ONE OF ONLY 120 COPIES WITH ORIGINAL MOUNTED PHOTOGRAPHS BY THOMAS ANNAN.

27. THE OLD COUNTRY HOUSES OF THE OLD GLASGOW GENTRY. ONE HUNDRED PHOTOGRAPHS BY ANNAN, OF WELL KNOWN PLACES IN THE NEIGHBORHOOD OF GLASGOW, WITH DESCRIPTIVE NOTICES OF THE HOUSES AND THE FAMILIES. Glasgow: James Maclehose, 1870. Approximately 200 pages of text + 102 mounted albumen photographs taken by Thomas Annan, depicting historic houses on the outskirts of Glasgow (the final two photographs are of maps of Glasgow). The photographs are 5 x 7 inches (127 x 178 mm.), mounted to larger leaves, and interleaved with descriptive text. Folio, 13 x 10 inches (330 x 254 mm.). Gilt-pictorial green cloth; rebacked with a light red calf spine; some foxing, not affecting the photographs.



27.



27.



27.

First edition, one of a stated 120 copies. Thomas Annan (1829 – 1887) worked as a copper plate engraver until 1853, when he opened a calotype printing business in Glasgow, probably with the encouragement of his friend David Octavius Hill. In 1857 he established a photographic studio, T. & R. Annan. He gained proficiency in portraiture, landscape, and the reproduction of works of art and architecture. He later went into partnership with his sons and that business has continued into the 21st century.

With the rapid expansion of Glasgow during the industrial revolution, many of the old gentry's country houses were either being torn down or dramatically renovated. These early Annan photographs document the great estates with remarkable artistry. Each house is described in some detail, providing information on the primary families associated with the house, the architectural detailing, and its physical history. The photographs are far removed from the squalor depicted in Annan's subsequent work on the old closes and streets of central Glasgow. In fact, though they predate them, they have far more in common with the later 1870s "Naturalistic" photographs of the great P.H. Emerson. *Gernsheim. Incunabula. #504. Truthful Lens. Noted in #4.*

\$7,500.



28.

RUSSIAN PRINCE ANATOLE DEMIDOFF'S COLLECTIONS.

28. COLLECTIONS DE SAN DONATO. OBJETS D'ART. (Paris): Charles Pillet and Ch. Mannheim, 1870. An auction catalog of 327 pages containing 1,965 lots of French and Italian furniture, ceramics, bronzes, weapons, and other magnificent objects of art. Illustrated with 16 mounted woodburytypes, measuring 5 x 7 inches (127 x 178 mm.) and smaller. Each is blind-stamped Goupil & Cie. Quarto, 11 x 7½ inches (279 x 191 mm.). Printed blue wrappers; spine expertly repaired.

This magnificent collection was formed by the Russian Prince Anatole Demidoff (1812-1870). He married Princess Matilde (who had been expected to marry Napoleon III) and, after four years, divorced and settled at his Palace in San Donato, near Florence. Upon his death, his collections were sold in Paris in this six part sale.

Our illustrated example of the exquisite and rare objects contained in this catalog is the large woodburytype of an ornate shield. This image, which measures 8 inches (203 mm.) in diameter, is trimmed in a circle and mounted to a double page. The original shield is of molded iron plated in silver & gold and embellished in gold "damascene." The shield was created by the renowned sixteenth century Italian metalworker, Giorgio Ghisi, and is signed and dated "Georgiua de Ghesys, Mantuaru, Fa. MDLIII."

This deluxe copy (many were issued "sans photographies,") includes a "carte d'entrée" printed on heavy blue stock and offering a schedule of the six sales.

\$975.

TURKEY LEG SPONGES.

29. Harting, P. MEMOIRE SUR LE GENRE POTERION. Utrecht: W. Van der Post, Jr., 1870. 40 pages. Illustrated with two folding, colored lithographs and two large 9½ x 7 inches (241 x 178 mm.) mounted albumen photographs by W. C. Van Dijk. Quarto, 11¾ x 9¼ inches (298 x 235 mm.). Cloth backed printed boards; light soiling; expertly repaired.

Published by the Société des Arts et des Sciences d'Utrecht, this treatise on the genus *Poterion* describes one of a group of large Pacific Ocean sponges. The sponge pictured in this report is commonly called the Turkey Leg Sponge and grows to over a meter in length.

Boom & Rooseboom note three books with photographs by Van Dijk, in the collection at the Rijksmuseum, this volume being #281.

\$550.

A FRENCH NAVAL TRAINING SHIP.

30. (Doneaud, Alfred. LE BORDA OU L'ÉCOLE NAVALE IMPÉRIALE. Brest: Gadreau & Robert, 1870. 39 pages. With an anonymous mounted albumen photograph, 3½ x 2 inches (89 x 51 mm.) of this French naval training ship. Twelvemo, 6½ x 4¼ inches (165 x 114 mm.). Printed wrappers.

Prior to the construction of buildings on land, the French Naval College was housed in a ship harbored in the Bay of Brest. That training ship, "The Orion," was launched in 1830 creating the École Navale Impériale. In 1840 "The Orion" was replaced by the first of three ships named "Le Borda" after the famous French naval officer and mathematician Jean Charles de Borda (1733-1799). Pictured in this work is the second "Le Borda" known as "Le Borda ex Valmy" which served as the Naval College's home from 1864 until 1890.

This three decked, 74 gun vessel is boldly pictured as the frontispiece.

\$450.



29.



30.

ACROSTICS.

31. **PICTORIAL ACROSTICS.** By the Hon. C. J. E. and Others by H. R., F. L. M. etc. Dublin: Hodges, Foster & Co., 1870. 66 pages. With 17 mounted albumen photographs by an anonymous photographer, measuring mostly 3 x 5 inches (76 x 127 mm.). Twelvemo, 6½ x 4 inches (165 x 102 mm.). Gilt-printed sanguine colored cloth; a bright copy.

An acrostic is a poem in which individual letters taken from one word are used to spell another word generally associated with the subject or theme of the poem. When internal letters in the first solution form additional words or phrases, it is a double acrostic. In this book, ink and watercolor drawings, reproduced by albumen photographs, are used as clues in solving the acrostics.

This book was produced "for Private Circulation" to raise funds "to assist in the purchase of an Organ for the Parish Church of Laxton in Notts." Although titled, *Pictorial Acrostics*, the book contains interesting poetically formed riddles and charades as well.

Gernsheim *Incunabula* #510 identifies the illustrations as cliché-verre prints; however, as a number of the drawings are not just



31.

linear, but have background tones, it's more likely these are photographs from drawings. The O.C.L.C. locates only the copy in the Gernsheim collection at the Humanities Research Center in Austin. We have also found an example at the University of Nottingham Library in England.

\$1,200.

FIRST BALDWIN LOCOMOTIVE WORKS CATALOG WITH ORIGINAL MOUNTED PHOTOGRAPHS.



32.

32. **BALDWIN LOCOMOTIVE WORKS. ILLUSTRATED CATALOGUE OF LOCOMOTIVES.** M. BAIRD & CO. Philadelphia: J. B. Lippincott & Co., (1871-1872). 134 pages. With 16 mounted albumen photographs depicting locomotives in the yard of the Baldwin plant. Each image measures 5 x 8 inches (127 x 203 mm.) and the anonymous images in this copy are crisp and clean. Quarto, 13 x 7¾ inches (330 x 197 mm.). Gilt-embossed cloth expertly rebacked; uniform fading to covers.

The first photographically illustrated catalog issued by this important company (see our numbers 64 and 74 for later catalogs). According to John K. Brown, who has published extensively

on the Baldwin Locomotive Works, the earliest use of photography for promotion at B.L.W. was during the 1850s in a series of photographs, most often issued as stereographic views, depicting various locomotives produced by the firm. By the 1860s promotional material was issued via engravings and soon splendid large chromolithographs of locomotives were being issued by Baldwin and other manufacturers. In either 1871 or 1872 the first catalog of locomotives was issued using original mounted photographs. It can be assumed that Baldwin Locomotive Works had an in-house photographic division, as hundreds of locomotives were photographed. *Romaine p. 301.*

\$2,500.

AN AUSTRALIAN STUD BOOK.

33. Yuille, William. **THE VICTORIAN STUD-BOOK, CONTAINING PEDIGREES OF RACE HORSES...** Vol. III. Melbourne: Stillwell and Knight, 1871. 179 pages + a leaf of advertisement. Illustrated with five mounted photographs by Charles Hewitt, each 4 x 6 inches (102 x 152mm.), after paintings by the well known horse painter Fred Woodhouse. Octavo, 8¾ x 5½ inches (222 x 140 mm.). Brown embossed cloth; front free end-paper removed.

William Yuille was an early settler of Australia where he founded the run "Ballarat" in 1838, which is today the largest inland city in Australia. Yuille, a notable turf writer, founded one of the oldest established and largest bloodstock agencies in Australia, *W. C. Yuille and Co.*

The first two volumes of the Victorian Stud-Book were compiled by William Levey in 1859 and 1865 and volumes 3 and 4 by William Yuille in 1871 and 1875. This is the only one of the four volumes to be illustrated with photographs. *Holden #130.*

\$375.



33.

FRENCH BALLOONING BY THE KING OF PATAGONIA.



34.

34. Laviarde, Achille. **NOUVELLE AEROSTATION.** Reims: Imprimerie de A. Lagarde, 1871. With one anonymous mounted albumen photograph of a balloon ascent, measuring 5¼ x 3½ inches (133 x 89 mm.). There are also 25 hand-colored (pochoir) plates showing dozens of models of hot air balloons. Octavo, 9 x 5¾ inches (229 x 146 mm.). Half brown morocco; with original wrappers bound in.

The mounted photograph at the center of this work, showing the inflation of a large balloon, surrounded by numerous seated citizens of Reims, was very likely taken by the studio "Photographie Valentin" whose advertisement is at the rear of this volume.

The author of this marvelous book is probably the unconventional citizen of Reims, Gustave Achille Laviarde (1841 – 1902), an athlete active in local sports, a member of the regional band, and (under the name Achille 1st) the second King of Araucania and Patagonia in South America. The Kingdom of Araucania and Patagonia was founded in 1860 by the Mapuche Indians in territory now occupied by the Republics of Chile and Argentina. Orelie-Antoine de Tounens, a French lawyer living in Araucania, was elected by the Mapuche to be their first king. In 1862 King Orelie-Antoine was kidnapped by Chilean soldiers and deported to France. He mounted three expeditions to reclaim his throne but was finally exiled again to France where he died in 1878. As all members of the Tounens' family renounced their rights to the kingdom, the successor was a close friend of Orelie-Antoine, Gustave Achille Laviarde who watched over his subjects from a distance. In 1885 he wrote a long letter to President Grover Cleveland requesting that the United States government recognize the autonomy of Araucania & Patagonia; little came of it.

Not located in aviation bibliographies or OCLC (though there is a copy at the Bibliothèque Nationale).

\$1,600.

**A BRIGHT COPY OF
THE FIRST EDITION.**

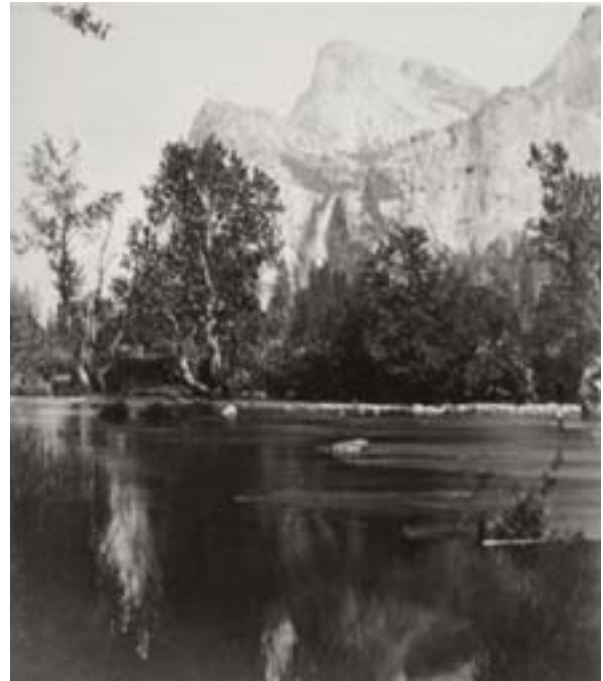
**35. Kneeland, Samuel. THE WONDERS OF THE
YOSEMITE VALLEY, AND OF CALIFORNIA.**

Boston: Alexander Moore, 1871. 71 pages. With 10 mounted albumen photographs credited to John P. Soule. They measure 3¼ x 3 inches (83 x 89 mm.). Tall octavo, 10½ x 7 inches (267 x 178 mm.). Gilt-decorative brown cloth; a small section at the head of the spine lacking. A presentation copy, "Mrs. _ O. Walker, with the Publishers Compliments. Dec. 14, 1871."

Samuel Kneeland (1821 – 1888) a noted Boston physician and zoologist, was demonstrator of anatomy at Harvard Medical School. In 1862 he left to become a surgeon in the union army serving under Burnside in the North Carolina campaign. In 1865 he was a founding member of the Massachusetts Institute of Technology where he served as a professor of zoology and physiology from 1869 to 1878. As an enthusiastic zoologist and collector, he made expeditions to the American West, Brazil, the Lake Superior copper region, Iceland, Hawaii, and the Philippines. He kept careful diaries, which resulted in a number of books. *The Wonders of the Yosemite Valley* was the first.

John Payson Soule (1827-1904) became a professional photographer in 1859 and began producing stereo views in 1866. He ran the Soule Photographic Co., a large firm producing prints of art works, portraits, scenery, etc., in Boston until 1883 when he sold the firm to his brother William. It has been suggested that Soule, a Boston photographer, purchased the negatives for his California views from a California photographer, possibly Eadweard Muybridge. (see Naef. Page 3).

An attractive copy of the first edition. *Margolis # 11. NYPL Checklist #233.*



35.

\$950.

THE MAN WHO SEEDED AMERICA.

**36. VICK'S ILLUSTRATED CATALOGUE AND
FLORAL GUIDE.** Rochester: James Vick, 1872. 120 pages. Profusely illustrated with wood-engravings within an ornate red border. The frontispiece is an oval albumen photograph of James Vick, measuring 5 x 3¾ inches (127 x 92 mm.) within an ornate red and green lithographed border. The photographer is unidentified. Octavo, 9½ x 6½ inches (241 x 165 mm.). Pictorial wrappers; lightly stained and with spine expertly repaired.

James Vick (1818-1882), a native of England, moved to the United States in 1833 and learned the printer's trade, in which he worked for many years. He was passionately fond of flowers, and in his leisure time he cultivated a garden and developed a taste for horticulture. In 1848 he began to import seeds from abroad and write for an agriculture magazine. He was soon an editor and owner of several journals. It was his connections with these journals that led him into the mail order seed business which was destined to bring him a world wide reputation. "With the establishment of his business, seeds were placed within easy reach and a new era in the culture of flowers began in the United States... In various ways he exercised great influence on the horticulture of the country." – DAB.

Romaine notes catalogs issued between 1868 and 1890. We have seen a number of these, but this is the only one we are aware of with the mounted albumen portrait of Mr. Vick.

\$450.



36.

WITH 225 SPLENDID WOODBURYTYPES.

37. Chaffers, William. **THE KERAMIC GALLERY. CONTAINING SEVERAL HUNDRED ILLUSTRATIONS OF RARE, CURIOUS AND CHOICE EXAMPLES OF POTTERY AND PORCELAIN FROM THE EARLIEST TIMES TO THE BEGINNING OF THE PRESENT CENTURY.** London: Chapman & Hall, 1872. 2 volumes. 222 pages of text. The 225 mounted woodburytypes interleaved with tissue guards. Each is $4\frac{3}{4} \times 3\frac{3}{4}$ (121 x 95 mm.) or a bit smaller. They show more than 400 ceramic objects. Thick tall octavo, 10 x $6\frac{1}{4}$ inches (254 x 159 mm.). Publishers sanguine colored cloth with ornate black and gilt pictorial decoration; heads and feet of spine chipped; old paper labels on spines.

First edition of an often reprinted work, though most later editions were issued without photographs. The book is based on a series of lectures on pottery and porcelain Chaffers gave to the Society of Arts in 1867. Having been frequently asked to publish these lectures he states as follows: "A recent invention in photography having been submitted to me by Mr. Cundall as a desirable and comparatively economical means of illustrating these Lectures, I resolved to adopt the Woodbury process of printing the plates in permanent ink from metal clichés, transferred from photographic negatives. These have been taken under my superintendence, expressly for this work, from examples in well-known collections, thus securing in every instance absolutely faithful copies of the originals." – preface.

The collation is complicated, but this copy is complete, as issued. Though calling for 227 plates, numbers 139 and 140 seem never to have been bound in (this is true also of the New York Public Library's copy). The 225 plates are confusingly bound as follows: plate 1 – 138, 141 – 198, 218 – 227, 208 – 217, 199 – 207.

A rich and tasteful collection of impressive images. NYPL Checklist #238. Boom & Rooseboom #221.

\$2,200.



37.



38.

MEDIEVAL WELSH TOMBS.

38. Morgan, Octavius. **SOME ACCOUNT OF THE ANCIENT MONUMENTS IN THE PRIORY CHURCH, ABERGAVENNY.** Newport: Monmouthshire and Caerleon Antiquarian Association, 1872. 87 pages of text, plus 13 mounted albumen photographs $4 \times 5\frac{1}{4}$ inches (101 x 140 mm.) by an anonymous photographer. Quarto, 11 x $7\frac{1}{2}$ inches (279 x 191 mm.). Brown cloth with black strap work on covers; spine gilt; binding worn; errata slip laid-in.

A scholarly history on the town of Abergavenny, originally founded as a twelfth century monastery and later to become a walled city, home of the Barronies of Balun, the first of whom came over with the Norman conquest. The photographs depict monuments within the Priory Church, marble representations of 13th to 17th century lords and ladies. NYPL Checklist #60 notes a prior work (1861) by Morgan, also on British antiquities. Gernsheim. *Incunabula*. # 543.

\$450.

PHILADELPHIA'S GRAND PARK LANDS.

39. FOURTH ANNUAL REPORT OF THE COMMISSIONERS OF FAIRMOUNT PARK.

Philadelphia: King & Baird, 1872. 104 pages. With folding map (with taped repairs), engraved views and six anonymous mounted albumen photographs, 5½ x 3½ inches (140 x 89 mm.), each having arched tops. Large octavo, 9½ x 6¼ inches (241 x 159 mm.). Green cloth; wear to covers.

The fourth annual report on Philadelphia's grand Fairmount Park, the largest landscaped park in the United States. Four years after the publication of this report, this park was to be the home of our great Centennial Exhibition of 1876. The landscape photographs in this volume are in the tradition of east coast nature studies, closely resembling the style of the photographer, John Moran. Public Works Department reports of this period from New York, Boston, and other cities also contained original mounted photographs, but by the 1880s the use of photographs in these reports was discontinued.

\$425.



39.



40.

EARLY VIEWS OF MADISON, WISCONSIN.

40. Durrie, Daniel. *A HISTORY OF MADISON, THE CAPITAL OF WISCONSIN; INCLUDING THE FOUR LAKE COUNTRY, TO JULY, 1874, WITH AN APPENDIX OF NOTES ON DANE COUNTY AND ITS TOWNS.* Madison: n.p., 1874. 420 pages. Illustrated with 19 mounted albumen photographs, mostly 3 x 3 inches (76 x 76 mm.) on 10 stiff leaves. The photographs were taken by N. P. Jones, who was an active stereographic photographer in Madison throughout the 1870s. Octavo, 9 x 6 inches (229 x 152 mm.). Original green cloth; head of spine chewed; one signature starting.

Madison was founded by James Duane Doty in 1836 (a year of frenzied land speculation in the newly created Territory of Wisconsin), and named for President James Madison. That same year Doty pushed for the site to be named the permanent capital of Wisconsin and by 1838 the territorial legislature held its first session. Wisconsin became a state in 1848 and with the arrival of the railroad in 1854, Madison was on the way to becoming a prominent mid-western city.

The photographs depict views of the United States Court House, The Capitol, the Hospital for the Insane, Vilas House, the Park Hotel, and two views of Main Street. *NYPL Checklist #285.*

\$850.

**EXTENSIVELY REVISED WITH
SOME NEW ILLUSTRATIONS.**

41. Fergusson, James. **TREE AND SERPENT WORSHIP: OR ILLUSTRATIONS OF MYTHOLOGY AND ART IN INDIA IN THE FIRST AND FOURTH CENTURIES AFTER CHRIST. FROM THE SCULPTURES OF THE BUDDHIST TOPE AT SANCHI AND AMRAVATI.** London: India Museum (Wm. H. Allen and Co., Publishers to the India Office), 1873. 274 pages. With 101 plates, of which 52 are mounted albumen photographs, measuring on average 9 x 7 inches (229 x 178 mm.) and taken by Lieut. Waterhouse and W. Griggs. Folio, 13½ x 10 inches (343 x 254 mm.). Three quarter crimson morocco; skillfully rebacked; some foxing; with a collector's hand stamp dated 1875.

Second edition, originally published in 1868. James Fergusson was invited to display a large collection of photographs of Indian architecture he had gathered over the years for the Grand Exhibition of 1866 in Paris. To attract more attention, he planned to have casts made of Indian sculptures and architectural fragments. Serendipitously, in looking for pieces to cast he came upon a lost collection of marbles housed in the carriage-house of an English museum. While arranging to send these original marbles, he also decided to acquire photographs that would re-establish the original frieze of which these sculptures were a part. After inspecting 500 new images and piecing together a series for the exhibition, Fergusson felt a further study of this material was warranted. After reading a series of papers to the Royal Asiatic Society, Fergusson began work on this book to display these photographs and further explain the origins of these stone sculptures.

Originally calling for thirty photographs to illustrate the work, he soon acquired a beautiful set of drawings of the Sanchi Tope, made in 1854 by Lieutenant-Colonel Maisey of the Bengal army and then received from Lieutenant Waterhouse a set of photographs of the same monument. With this expanded material, the book was established and went to press.

In this second edition, Fergusson explains his "ignorance of the learned languages of India and my not having made a special study of ancient and more especially of Buddhist myths." Therefore, this edition adds a number of sources from recent studies of religious history and myth along with new photographs and drawings. "These plates present us with an entirely new but most interesting picture of religion, life, and manners in India in the first centuries of the Christian era, and carry back our knowledge of Indian art to the time when it comes in contact with that of the Greeks in Bactria, to whom it is now quite clear that the permanent lithic art of the Indians owes its first original impulse."

A significant addition to the study of religion of the sub-continent. For another work by Fergusson, see our item # 16. NYPL Checklist # 167 (first edition). Gernsheim. *Incunabula*. # 419.

\$2,800.



41.

**A BOTANICAL CURE FOR CANCER,
PHOTOGRAPHED BY GUTEKUNST.**

42. Ruschenberger, W. S. W. **A REPORT ON THE ORIGIN AND THERAPEUTIC PROPERTIES OF CUNDURANGO.** Washington: Government Printing Office, 1873. 27 pages + 22 large mounted albumen photographs by Gutekunst, mostly 7½ x 9 inches (191 x 229 mm.) and showing various leaves and pods of the Cundurango plant. Large quarto, 12 x 10 inches (305 x 254 mm.). Quarter red calf; binding showing wear; some edge fading to photographs.

Issued by order of the Navy Department. William S. W. Ruschenberger, an American naval surgeon, was active in the service beginning in 1835. A prominent Philadelphian, he held the presidencies of the Academy of Natural Science of Philadelphia and of the College of Physicians among other honors. Starting in the 1830s, Dr. Ruschenberger published numerous results of the investigations made during his various world-wide cruises.

In 1869, Dr. Casares, of Quito, administered cundurango in a case of cancer. The result of the treatment after a few days was so favorable that he brought it to the notice of his government. In 1871, the American minister of Ecuador wrote Mr. Fish, U.S. Secretary of State, describing "the recent discovery of a specific remedy for cancer and other formidable diseases." The Government of Ecuador then sent a box of cundurango



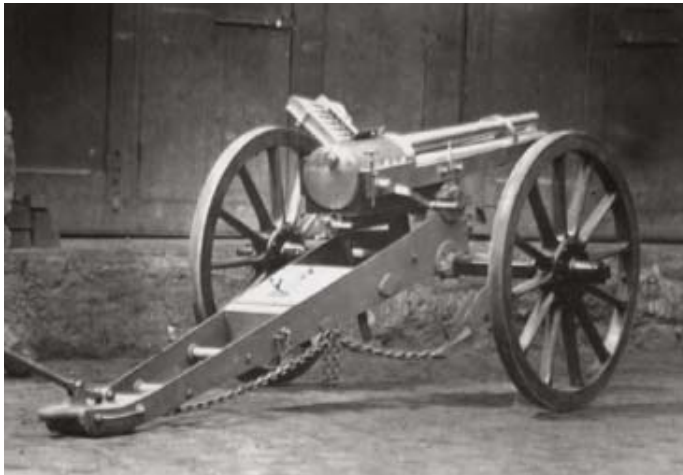
42.

to the United States for analyses and experiments. The plants were distributed through the Smithsonian Institution and the Departments of the Army and Navy. Influenced by the public interest, the Navy asked Dr. Ayers, an Assistant Surgeon who was stationed in Peru, to collect botanical specimens of cundurango. With great difficulty during his thirty nine day sojourn, Dr. Ayers collected cundurango leaves, flowers, and fruits and described ten varieties of the plant.

In this report, Dr. Ruschenberger goes on to describe the various cases and lore surrounding the plant, from a vicious poison used to kill dogs to a cure for cancer. After considering the testimonials, and some attempted cures in London and Philadelphia that proved fatal, Dr. Ruschenberger states that "my investigation of the subject leads to a conviction that there is much testimony but no evidence that cundurango has a curative influence in cases of cancer."

The beautiful photographs included in this report were taken by Frederick Gutekunst (1831 – 1917), Philadelphia's most prominent 19th century photographer. An interesting scientific presentation but sadly, as we all know, the cure didn't work.

\$1,200.



43.

AN ATTRACTIVE TREATISE ON A MACHINE GUN.

43. Koerner, Alfred. *A DESCRIPTION OF THE HOTCHKISS REVOLVING CANNON*. Paris: Printed for Private Circulation, 1874. 46 pages + 3 mounted woodburytypes by an unknown photographer, measuring 4½ x 6½ inches (114 x 165 mm.) and three folding, engraved measured drawings. Small quarto, 10½ x 7½ inches (267 x 191 mm.). Embossed green cloth with gilt lettering; aside from a cracked inner hinge, a bright copy; a complimentary slip issued by the author, mounted to the inside cover.

Benjamin Berkeley Hotchkiss (1826 – 1885) was born in Watertown, Connecticut and entered the family engineering business as a designer specializing in 'weapons of mass destruction'. He was to become the leading ordnance engineer of his day. As he was unable to interest the U.S. government in his projects, he moved to France and opened a factory near Paris in 1863 producing arms and munitions for the French armed forces for use in the Franco-Prussian War. The U.S. Government did eventually buy his cannons and munitions, using them successfully in the 1879 Mill River Campaign against Sitting Bull's warriors. His weapons were used in the Spanish-American War and the company flourished well into the twentieth century.

The Hotchkiss Revolving Cannon had five barrels, each capable of firing 43 shells per minute a distance of one mile, turning the machine gun into a deadly offensive weapon. Our volume with its three mounted woodburytypes of the cannon and its carriage is a presentation copy from Hotchkiss with his personal card affixed inside the front cover. *NYPL Checklist # 426*.

\$1,200.

VERCINGETORIX VERSUS CAESAR.

44. Mignard. *ARCHÉOLOGIE BOURGUIGNONNE*.

Paris: Auguste Aubry, 1874. 62 pages plus three plates of anonymous mounted albumen photographs, 4½ x 3 inches (114 x 76 mm.) the third being 16 small circular mounted photographs depicting the rectos and versos of various ancient coins. Tall octavo, 9 x 5¾ inches (229 x 146 mm.). Quarter calf over marbled boards; lightly rubbed.

One of 50 numbered copies on "papier vergé," with the bookplate of Baron Noirmont. An interesting study, based on numismatic



44.

and other archaeological evidence, of the war between the Gauls and the Romans in 52. B.C. Vercingetorix was a chieftain of the Arverni and led the Gauls in their revolt against the Romans. Julius Caesar, upon hearing of the rebellion, rushed to put it down. Vercingetorix proved valiant in battle and cunning in strategy, but Caesar in his military brilliance managed to defeat the Gauls, capture their leader, and put him to death upon returning to Rome.

\$600.

SCHLIEMANN'S DISCOVERY OF TROY AND PRIAM'S GOLD.



45.



45.



45.

45. Schliemann, Heinrich. ATLAS TROJANISCHER ALTERTHUMER. PHOTO-GRAPHISCHE ABBILDUNGEN ZU DEM BERICHT ÜBER DIE AUSGRABUNGEN IN TROJA. Leipzig: In Commission Bei F.A. Brockhaus, 1874. 57 pages. With 218 mounted albumen photographs. The images average 9 x 7 inches (229 x 178 mm.) on 13 x 10 inch (330 x 254 mm.) leaves and were taken by an anonymous Turkish photographer. Folio, 13½ x 10 inches (343 x 254 mm.). Leather backed cloth; two brass clasps; professionally rebaked and recased; pages foxed; corner of marbled end-paper rebuilt; old library hand-stamp on title page.

The scarce photographic atlas to Schliemann's published report on his discovery of Troy and the gold treasures he ascribed to Priam. Heinrich Schliemann (1822–1890) came to the United States to partake in the California gold rush. He became an American citizen. But it was many years later, as an amateur archaeologist and accomplished self-publicist, that he claimed to have located the city of Troy with the help of clues from the Illiad. His greatest find was the lost "Gold of Troy." Most of this 'Lost Gold' in fact, predates the city of Homer's Illiad by more than

1,000 years. This collection of "Priam's Gold" consists of more than 250 priceless artifacts, including ornamental axe-heads, vases, goblets, crystal magnifying glasses, and a gold diadem that Schliemann claimed was once worn by Helen of Troy. All of these objects are pictured in this atlas for the first time.

Schliemann donated this treasure to Berlin's Museum of Prehistory, where it stayed until it was packed into crates for storage in a Berlin zoo during the Second World War. It is now in the care of the Pushkin Museum's director, Irina Antonnova, who took delivery of the crates as a 23 year-old curator in 1945 and displayed them to the public for the first time 51 years later.

Apparently the local Turkish photographer Schliemann hired had less than excellent skills. This, unfortunately, is reflected in the quality of the images. Nevertheless, the atlas contains 102 photographs showing thousands of excavated objects made of stone, ceramic, and gold, 109 photographs from drawings of designs, objects, various excavation sites and maps of the region, plus 7 photographs of the actual excavation site, the only photographic record of Schliemann's extensive excavation.

Though foxed and recased, this important atlas is still very desirable.

\$12,000.

MASONIC ARCHITECTURE.

46. DEDICATION MEMORIAL OF THE NEW MASONIC TEMPLE, PHILADELPHIA. SEPTEMBER 26TH, 29TH, 30TH, 1873. Philadelphia: Claxton, Remsen & Haffelfinger, 1875. 236 pages. Illustrated with woodcuts, lithographs and with twelve mounted albumen photographs 5 x 3¾ inches (127 x 92 mm.) by Frederic Gutekunst. Large octavo, 9½ x 7 inches (241 x 178 mm.). Heavily gilt decorative blue cloth; wear to spine; inner hinge starting. With the ink ownership inscription of "A.T. Wolff, Hadley Pa. Eureka Lodge 290. F & A. M. at Greenville, Pa."

One of 1000 numbered copies. This impressive structure was built in the center of Philadelphia, prior to the construction of City Hall. The Temple's interior is huge, having seven different halls in seven different styles (Gothic Hall, Egyptian Hall, Ionian Hall, Oriental Hall, etc).

Frederic Gutekunst, the prominent Philadelphia photographer, and himself a Mason, opened his photographic gallery in 1856 and operated it until his death in 1917. In the above book he pictures in rich details, eight interior views of the various halls and four exterior views of this imposing building. Photographs of ornate interiors from this period are relatively uncommon.



46.



47.

\$475.

WEST CHICAGO PARKS AFTER THE FIRE.

47. SIXTH ANNUAL REPORT OF WEST CHICAGO PARK COMMISSIONERS.

Chicago: printed by the Chicago Legal News Co., 1875. 43 pages with tipped in slip identifying the photographers as Copelin & Son and L. Luplau. Illustrated with 10 mounted albumen photographs depicting landscapes, bridges and rustic structures. There are eight stereo size photographs with curved tops (3 x 3 inches; 76 x 76 mm.) and two cabinet size images (4 x 7 inches; 102 x 178 mm.). Octavo, 9 x 6 inches (229 x 152 mm.). Printed wrappers; minor chipping; with a neat institutional hand-stamp on the front wrapper.

In 1847, ten years after Chicago was incorporated as a city, Mayor James Curtis recommended that the City acquire park land in each of its three districts. Small parks were seen as one solution to the problem of overcrowded neighborhoods. The three parks that made up the West Chicago Park District were Douglas Park, Humboldt Park and Central Park.

Alexander J. Copelin, who was an active photographer in Chicago prior to the great fire of 1871, opened a gallery with his son after the fire and operated it successfully until 1900. He produced numerous series of stereoscopic views of Chicago and vicinity.

This Chicago report is among the least common of city parks reports issued with mounted photographs (others include New York, Boston and Philadelphia (see our item #39).

\$750.



48.

AN IMPORTANT ORIENTAL PORCELAIN SALE.

48. CATALOGUE DE PORCELAINES ANCIENNES DE LA CHINE, DU JAPON... DE M. S. HANDELAAR. (Bruxelles: Galerie Ghemar, 1875). 87 pages. Attractively illustrated with 11 albumen photographs by Ghemar Frères, mostly 5 x 8 inches (127 x 203 mm.) on stiff mounts. Quarto, 11½ x 7½ inches (292 x 191 mm.). Printed wrappers.

An attractive catalog of 2,456 lots. Shown in the photographs are 121 oriental vases, bowls, jars, and figurative ceramics. The photographers credit themselves as "Ghemar Frères, Photographes du Roi" and have been called "the most famous portrait studio in Brussels" - *Joseph & Schwilden, vol. 1, p.186*. During the 1870s the brothers opened a shop selling objects of art and involved themselves in a number of auction projects, including a sale of Louis Joseph Ghemar's own collection in 1877.

\$800.

A MAGNIFICENT ALBUM OF PHOTOGRAPHS AFTER COROT'S PAINTINGS.

49. OEUVRES CHOISIES DE COROT.

(Paris): Librairie Artistique, Rue Bonaparte 18, (c. 1875).
A mounted albumen photograph of the artist + 98 mounted albumen photographs of Camille Corot's paintings, each on a tinted mount, with the blind-stamp of the photographer, Charles Desavary, and a penciled number. Most images are 5 x 7 inches (127 x 178 mm.) on 18¾ x 12 inch (470 x 205 mm.) leaves. Large folio, 18¾ x 12½ inches (476 x 318 mm.). Half morocco over marbled boards; minor wear; some foxing and minor fading to a few images. Generally a bright, clean set of photographs.

An interesting, though curious volume. The type on the title page appears to be hand set with penciled lines for registration still visible. Possibly this page was set for this specific volume, or a small number of similar volumes of Desavary's photographs of Corot's painting. Charles Paul Etienne Desavary (1837-1885) was a painter, lithographer, and photographer. He lived in Arras, was a close friend to Corot, and printed his cliché-verre images from 1858 to 1874. According to Glassman, Desavary made over 600 photographs of Corot's paintings that provided essential documentation for Alfred Robaut's [Desavary's brother-in-law] influential catalog raisonné. Although Desavary was an artist and photographer in his own right, he is best known for these collaborations with Corot.

The frontispiece portrait of Corot painting was one of a small series done by Desavary, entitled "Camille Corot Peignant en Plein Air à Saint-Nicolas-les-Arras." The series date from 1871 – 1872 and the portrait here is published as an albumen print, while in the item below (#50) a variant from the same series is printed as a woodburytype.

This book, with its 98 albumen photographs, does not seem to conform to any known catalog of Corot's work. We have been unable to find a citation for it or locate another copy.

\$8,500.



49.

WITH WOODBURYTYPE PORTRAIT OF COROT.

50. EXPOSITION DE L'OEUVRE DE COROT... NOTICE BIOGRAPHIQUE PAR M. PH. BURTY.

Paris: Typographie Jules-Juteau et fils, 1875. 72 pages of text. Frontispiece portrait of the artist, 4 x 2½ inches (102 x 64 mm.), in Photoglyptie (woodburytype) by Lemarcier & Cie., from a negative by Charles Desavary. Twelvemo, 7 x 4½ inches (178 x 114 mm.). Printed purple wrappers.

A fine copy of this catalog for an exhibition that took place in the year of Camille Corot's death. The catalog lists 197 of the artist's paintings. Included is a six-page chronology from 1827 to 1867 of salon exhibitions where Corot exhibited his paintings.

\$650.



50.



49.

EXQUISITE VIEWS OF A RENAISSANCE ROYAL RESIDENCE.

51. Le Nail, E. LE CHATEAU DE BLOIS (EXTÉRIEUR ET INTÉRIEUR). Paris: Ducher & Cie., 1875. With 13 pages of text; one engraved plan of the chateau; 12 chromolithographs of tiles, tapestries, and painted patterns used in the interior rooms; and 35 large woodburytypes, 9½ x 7 inches (241 x 178 mm.) printed by Blaise of Tours and photographed by Mieuusement of Blois. Folio, 17½ x 13 inches (445 x 330 mm.). Quarter red morocco; with gilt compartments on the spine depicting the royal arms of a crowned porcupine and a salamander; binding rubbed.

This important royal chateau started as a Roman fortress on the banks of the river Loire. The earliest subterranean remains of the original fortress of Blois are dated no later than the 9th century. At the time of this study it was an eclectic composition of architectural styles dating from the Gothic 13th century to 17th century classicism. Seen throughout the buildings are symbols of the kings who considered the chateau as their residency: the porcupine emblem for Louis XII and the Salamander for François I.

The photographs show exterior and interior views of this Renaissance chateau and are fine examples of the clarity and attention the French have always paid to architectural photography.

\$2,400.



51.



51.

TWO YEARS OF HUNTING IN THE SUDAN.

52. Myers, A. B. R. LIFE WITH THE HAMRAN ARABS. London: Smith Elder, 1876. 355 pages + 2 pages of book ads. With 5 mounted woodburytypes, 4½ x 3½ inches (114 x 89 mm.) taken by "Ward and Co., Naturalists." Octavo, 8 x 5½ inches (203 x 133 mm.). Pictorial green cloth with a handsome gilt depiction of a rhinoceros on the front cover.

An account of the author's sporting tour in the Sudan, during the winter of 1874-75. Myers was the surgeon of the Coldstream Guards. There is a surreal nature to the woodburytype images of horns and hoofs stacked in such a baroque manner. Joel-Peter Witkin might be proud to have created the photograph of the rhinoceros head surrounded by horns.

\$800.



52.

**A PRESENTATION COPY FROM
THE PUBLISHER TO ONE OF
THE TWO EDITORS/AUTHORS.**

**53. THE OLD COUNTRY HOUSES OF THE
GLASGOW GENTRY. ILLUSTRATED BY
PERMANENT PHOTOGRAPHS BY ANNAN.**

Glasgow: James Maclehose, 1878. 289 pages. With 100 mounted carbon process photographs, each measuring 4½ x 6½ inches, (114 x 165 mm.). The photographs are by Thomas Annan. Folio (13 x 10 inches; 330 x 254 mm.). Gilt-pictorial green cloth with red morocco spine; the binding has been expertly recased; with the book plate of John Oswald Mitchell, Glasgow.

Second edition, one of 225 copies. This copy warmly inscribed, in the year of publication, from James Maclehose, the publisher, to John Oswald Mitchell, one of the two editors/authors of the book's text. For the first edition of this title Annan used the albumen printing process for the photographs [see item #27]. In this second edition he chose to print the photographs using the carbon process which consistently gave rich tones and would not fade. In 1866, he had acquired the Scottish rights from the developer, Sir Joseph Swan, and over the years published numerous books using this photographic method [see item #81]. As Margaret Harker has written, "There was nostalgia for the past in the days following the Industrial Revolution and urbanization of formerly agricultural populations, just as there is today for different reasons." Annan seemed to deplore the changing, growing city of Glasgow. From the introduction to the first edition: "The waters still rise: they overflow their ancient banks and outside the town are sweeping away our old land-marks, north, south, east and west. It is the purpose of this book to keep some of these from being forgotten when their places shall know them no more... The flood has risen so fast that some of the houses in this volume are already gone." By the date of this second edition, many more former homes of the gentry had fallen to urban expansion.

\$2,800.



53.



53.

**ILLUSTRATED WITH
CARBON PRINTS.**

**54. CATALOGUE DE LA RICHE COLLECTION
DE BRONZES D'AMEUBLEMENT, PENDULES,
MEUBLES, TENTURES EN ANCIENNES TAPIS-
SERIES,... DÉPENDANT DE LA SUCCESSION
DE MONSIEUR LE COMTE ED. D'HANE-
STEENHUYSE.** (Gand: Imprimerie S. Leliaert
& Co., 1878). [25] pages of text. With 10 mounted carbon
prints, mainly 5½ x 3½ inches (140 x 89 mm.) by Nestor
Schaffers. Quarto, 10½ x 7 inches (267 x 178 mm.). Original
printed wrappers; wrappers stained and showing wear.

An interesting auction offering furniture, paintings, faience, ivory, bronzes, and more from the estate of Count d'Hane-Steenhuysse. Of special note are the illustrations of two paintings by Jan Breughel the Elder, "Le feu" and "L'eau" (part of a quartet of paintings of the elements).

The photographs were taken by Nestor Schaffers (1826 – 1896), a painter who studied in Antwerp, Dusseldorf and Switzerland. He had a photographic studio in Brussels as early as 1862 and was one of the first to use the carbon paper commercialized by his friend van Monckhoven.

\$550.



54.

VIEWS OF CHINA'S FIRST RAILWAYS.



55.

55. Rapier, Richard. REMUNERATIVE RAILWAYS FOR NEW COUNTRIES; WITH SOME ACCOUNT OF THE FIRST RAILWAY IN CHINA.

London: E. & F. N. Spon, 1878. 114 pages + 48 wood-engraved illustrations and folding tables. Included are 8 anonymous woodburytypes, 4½ x 8 inches (114 x 203 mm.) and smaller. Of special note are the images of the "Pioneer," the first locomotive in China, railroad construction, and the opening ceremonies for the Shanghai and Woosung railway. Quarto, 9¾ x 7 inches (248 x 178 mm.). Original gilt-pictorial red cloth; all edges gilt; covers lightly soiled.

A rare "how-to" book by Ransomes and Rapier, British specialists in building narrow gauge railroads in foreign countries. The book discusses numerous types of locomotives used around the world and the other types of equipment available through their business. The final 21 pages tell the fascinating story of the building of the Woosung-Shanghai Railway in 1876: how the right-of-way was acquired by foreign business interests in Shanghai under the pretext of building a road; how the line was built over Chinese official objections; the numerous deaths caused by mismanagement and disease; and how the British Minister to China, Sir Thomas Wade, agreed the line should be sold to the Chinese government at cost. The building of this railroad so infuriated the Chinese that they dismantled the line soon after receiving ownership. This combination of British foreign policy and Chinese intransigence delayed the building of railroads in China until well past the acceptance of the railroad as common transportation in most parts of the world. *NYPL Checklist # 375.*

\$2,600.



55.

24 PHOTOGRAPHS OF LYNN, MASSACHUSETTS.

←←FOR SALE!→→

This Building, with first-class fixtures for Grocery, Provision and Meat Business.

Lyman's Patent Ice Chest, the largest in the City. A large Tea Room. Very nice Hall over the store. Sale Stable in the rear, etc.



Cash Business, \$75,000 per Annum!

56.

56. Cook, C. E. (Photographer). **PHOTOGRAPHIC VIEWS OF LYNN, MASS., WITH HISTORICAL SKETCHES FROM 1629 TO 1879; ALSO, A LIST OF ENTERPRISING BUSINESS HOUSES.** Lynn: Josiah W. Heal, 1879. 47 stiff, printed leaves, containing pictorial advertisements, some in brilliant color, and 24 mounted photographs by C. E. Cook, mainly 5 x 6½ inches (127 x 165 mm.), handsomely depicting specific buildings as well as street scenes. Oblong quarto, 9¼ x 11½ inches (235 x 292 mm.). Gilt-lettered smooth brown cloth; expertly recased and rehinged; some pages chipped.

During the second half of the 19th century American urban culture acquired a new promotional tool – the photographic view book. Both large and small cities issued books with local photographic views and advertisements. Many of these volumes depicted the new cities in the west, though older eastern cities such as Lynn also used this new style to promote their expanding industries and tourist attractions. While later publications utilized photo-mechanical reproductions, earlier volumes, such as this important book, used mounted albumen photographs.

Lynn is one of the oldest towns in Massachusetts, founded in 1629. A commercial center, by 1879 the town boasted 150 shoe manufacturers who created 229,683 cases of shoes that year. This commemorative album lists more than 430 advertisements for local and regional firms. Many of the ads are printed in two colors and a few are four color block prints of striking appearance. The emphasis of this work is distinctly commercial, although one or two natural wonders are shown. The photographs include views of City Hall, Union Street, John Mahon Shoe Manufacturers, Lovers' Leap, the Eastern Railroad, Dungeon Rock, the Central Square, and an overview of the city.

Of special interest is the photograph of Lydia Pinkham on the porch of her house and laboratory. This striking image was taken three years after the founding of her medicinal empire. In 1875, her husband went bankrupt and Lydia Estes Pinkham started the first widely successful business run by a woman in America. Her product was a medicine for "all those painful complaints and weaknesses so common to our best female population." It probably helped that 14% of her product was alcohol.

In all, a fine example of nineteenth century urban American boosterism.

\$8,500.

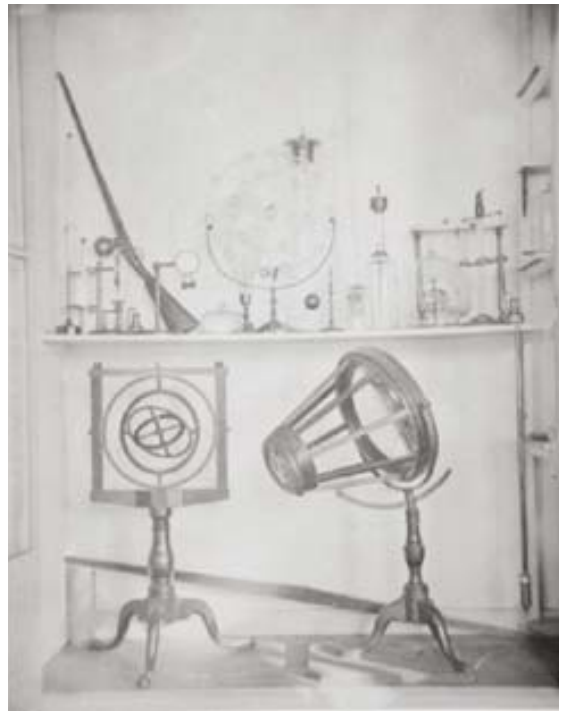
BY A FOUNDER OF
PHOTOGRAPHIC EDUCATION.

57. Himes, Charles. A SKETCH OF DICKINSON COLLEGE, CARLISLE, PENN'A.... AND A MORE PARTICULAR ACCOUNT OF THE SCIENTIFIC DEPARTMENT. Harrisburg: Lane S. Hart, 1879. 155 pages. Illustrated with an engraved frontispiece portrait and 5 mounted albumen photographs 3½ x 4½ inches (89 x 114 mm.), "executed in the laboratory." Octavo, 7¾ x 5½ inches (197 x 140 mm.). Red cloth; lightly rubbed, this copy is inscribed to James Long by the author.

Himes was a noted educator and scientist. He wrote extensively on photography and stereoscopy and in 1868 published one of the earliest American books containing a mounted photograph, *Leaf Prints; or, Glimpses at Photography*. In 1865, Hime was elected to a chair of natural science at Dickinson College and started elective laboratory courses. He made special studies of photography and became a leading authority on certain branches of that science. In 1884, at Mountain Lake Park, Maryland, he organized the first summer school of photography.

The images show views of Dickinson College, a painting of the first president, and an interesting depiction of scientific apparatus. *NYPL Checklist. #383* (which calls for 6 mounted photographs, possibly not noting that the first plate is an engraving).

\$425.



57.



58.

DELICATE PHOTOGRAPHS OF
FRENCH ORCHIDS.

58. Berbigier, P. FLORE DES ENVIRONS DE CLAMECY. ORCHIDÉES DE LA FRANCE CENTRALE. Clamecy: Imprimerie Ve Cégrétin, 1880. With 60 pages of text and 10 albumen photographs, 3½ x 2½ inches (89 x 64 mm.) by J. Desvignes. The photographs show groups of orchids, are mounted on printed boards, and are interleaved with pink tissue. *Twelvemo*, (7¾ x 4 inches; 197 x 102 mm.). Printed wrappers; light soiling.

Second edition. In his introduction to this detailed botanical text, the author calls upon the orchids themselves to help sell his book. They say (translated from the French) "we are so glad to see ourselves pictured on glossy paper. A small expense of 3 francs will permit the search for our sisters and will give them the daring to present themselves to you in great numbers next year."

\$875.

**FIRST PHOTO ILLUSTRATED BOOK
ON SKIN DISEASES,
PUBLISHED IN SPAIN.**

59. Giné y Partagás, Dr. D. Juan. **TRATADO CLÍNICO ICONOGRÁFICO DE DERMATOLOGÍA QUIRÚRGICA.** Barcelona: Establecimiento Tipográfico la Academia de Evaristo Ullastres, 1880. 838 pages. Illustrated with 17 lithographed plates, many in full color showing the horrors of dermatological diseases. At the rear are three mounted albumen photographs by the Partagás brothers, each 2¾ x 4¼ inches (70 x 108 mm.), on red printed mounts with ornate borders. Octavo, 8½ x 6 inches (216 x 152 mm.). Contemporary tree calf, expertly recased.

First edition of the first dermatological book published in Spain with original photographs. Dr. Giné y Partagás was the student of Dr. Pere Felip Monlau, who introduced the daguerreotype to Barcelona (as early as 1839 Monlau predicted the use of photography for medical purposes). Giné y Partagás considered medical photography a valuable teaching instrument and intended to build a large photographic collection for his students. Researching for this book he ran into difficulties with the authorities and was refused access to the hospital wing of the prostitutes infected with contagious diseases. Consequently he was only able to take eighteen photographs, three of which were used.

The photographs are credited to Partagás y Hermanos. We can assume that Dr. Giné y Partagás had a brother assisting him. The brothers later published a series of photographs for the official catalog of the Exposition of Barcelona, 1888.

Naranjo pp. 39-41; Tores p. 28.



59.



60.

TWO PORTRAITS OF ABORIGINES.

60. Dawson, James. **AUSTRALIAN ABORIGINES. THE LANGUAGES AND CUSTOMS OF SEVERAL TRIBES OF ABORIGINES IN THE WESTERN DISTRICT OF VICTORIA, AUSTRALIA.** Melbourne: George Robertson, 1881. 112 + 103 pages. Illustrated with two albumen photographs on printed mounts, each measuring 6 x 4 inches (152 x 102 mm.). The photographer is unidentified. Quarto, 11 x 8½ inches (279 x 216 mm.). Purple cloth with a gilt depiction of an aborigine warrior on the cover; a few leaves loose; an attractive, bright copy.

A fine ethnographic study of these native Australians. Discussed are their tools, laws, clothing, weapons, habitations, furniture, foods, etc. There is an extensive comparative vocabulary for three aborigine tribes.

The two powerful portraits are captioned on their mounts "Kaawirn Kuunawarn (Hissing Swan), Chief of the Kirrae Wuurong (Blood Tip Tribe)" and "Yarruun Parpur Tarneen (Victorious), Chiefess of the the Morporr Tribe." *Holden #35. NYPL Checklist. #403.*

\$650.

EGYPTIAN MUMMIES BY BRUGSCH.



61.

61. Maspero, Gaston. LA TROUVAILLE DE DEIR-EL-BAHARI. Le Caire: Imprimerie Française F. Mourés & Cie, 1881. 36 pages of text plus 20 mounted albumen photographs, 8¼ x 6 inches (210 x 152 mm.) photographed by M. E. Brugsch. Large quarto, 12½ x 9¼ inches (318 x 235 mm.). Quarter calf; light soiling. This copy inscribed on the title in ink “Alain de Mériornee / Envoyé du Caire par Jacoub Bey et reçu à Lisbonne en Janvier 1882.”

Gaston Maspero (1846–1916) a professor of Egyptian languages, went to Egypt in 1880 as head of an archaeological mission that grew into the French Institute of Oriental Archaeology. From 1881 to 1886 he was director general of excavations and antiquities for the Egyptian government. In 1881 his suspicion that a royal tomb had been discovered by grave robbers led to the apprehension of a thief who revealed a tomb secreted in a cliff near Deir-el-Bahari.

It contained 40 mummies (including those of the pharaohs Seti I, Amenhotep I, Thutmose III and Ramses II) in inscribed sarcophagi, as well as a profusion of decorative and funerary objects. Maspero's intensive study of these findings was published in the above book.

Of the photographer, Nissan Perez (*Focus East*, p. 145) states: “Emile Brugsch (active 1860s–80s.) is listed as a photographer residing in Cairo from the 1860s. His name is always linked to the French archaeologists working in Egypt. William H. Rau mentions him in his memoirs as an amateur photographer and claims to have introduced him to the use of gelatin dry plates and to have exposed negatives for his use. Rau also wrote that Brugsch was ‘in charge of the Boulaq museum.’ In fact, he was associate curator of this museum. All Brugsch's known photographs deal with excavations and archaeological discoveries.”

\$5,500.



62.

FLOWER ARRANGEMENTS FOR A DECEASED NEW YORK MAYOR.

62. IN MEMORIAM. WILLIAM FREDERICK HAVEMEYER, MAYOR OF THE CITY OF NEW YORK, 1845-'46, 1848-'49, 1872-'74. New York: Privately Printed, 1881. 75 pages. Two engraved portraits + 20 mounted albumen photographs, each with tissue guard and measuring $5\frac{3}{4} \times 4$ inches (146 x 102 mm.). The photographer is unknown. Quarto, 11 x 9 inches (279 x 229 mm.). Gilt-printed black morocco; all edges gilt; hinges starting.

William F. Havemeyer was a successful businessman and politician, who was three times Mayor of New York City. His last incumbency was overshadowed by scandal that, though never proven, cast a pall over his final years. He died in office in 1874.

This private memorial album, is possibly the first (and perhaps only) book published in America with original photographs devoted to the art of funeral floral arrangements. These imaginative compositions include a flag of New York composed of petals, an urn of flowers topped by a stuffed dove and spelling out the word 'rest,' an anchor of roses, and many other ornate designs.

\$950.

ROMAN MOSAICS ON THE ISLE OF WIGHT. THE AUTHOR'S COPY.

63. Hilton Price, Frederick George and John E. Price. A DESCRIPTION OF THE REMAINS OF ROMAN BUILDINGS AT MORTON, NEAR BRADING, ISLE OF WIGHT. London: Printed by J. Davy & Sons, 1881. 36 pages. Extra-illustrated with 36 tipped-in albumen photographs, mostly 7 x 9 inches (178 x 229 mm.), by an unidentified photographer, plus 2 double page maps, and 4 engraved plates, of which two are in color. Quarto, 11 x 8½ inches (279 x 216 mm.). Quarter polished calf with gilt design on cover; all edges gilt; professionally rebacked, with the bookseller's label for Webster and Larkin, Piccadilly.

The author's copy with his bookplate and hand stamp. In 1879 Captain Thorp, a retired army officer, began searching for antiquities in the fields of Morton Farm after children had shown him their finds. By April, 1880, Thorp had excavated five rooms of a Roman villa. During the summer of that year, two experienced archaeologists, F. G. Hilton Price and John Price, took over from



63.

Captain Thorp. By 1881 their excavation report on what is known as the Brading Roman Villa, which contains some of the finest preserved Roman mosaics in Britain, was published as a paper and read before the Royal Institute of British Architects. That paper is the basis for this special book.

Our copy of this report has been extra-illustrated with 36 photographs. The albumen prints are in exceptionally rich condition and show detailed views of the excavations and the mosaic murals. On the final leaf, in the author's hand, is a list of 18 names headed by the statement "Gave copies to," though with or without the extra-illustrations isn't stated. Other copies with photographs have not been located.

\$3,500.



63.

A SPLENDID LOCOMOTIVE TRADE CATALOG.



64.

64. [BALDWIN LOCOMOTIVE WORKS].
ILLUSTRATED CATALOGUE OF
LOCOMOTIVES. BURNHAM, PARRY,
WILLIAMS & CO. Philadelphia:

J. B. Lippincott & Co., 1881. 153 pages of text + 18 mounted albumen photographs, each measuring $4\frac{3}{4} \times 7\frac{3}{4}$ inches (121 x 197 mm.). Quarto, 11 x 7 $\frac{1}{2}$ inches (279 x 191 mm.). Gilt and black on maroon cloth; spotting to covers.

Second edition. Unlike this company's first photographic catalog published a decade earlier (see our # 32) the images here have had their backgrounds removed, highlighting the locomotives and allowing the viewer to place the engine anywhere imaginable. This was a catalog of generic engine styles. Special orders for specific engines were derived from these catalogs, making constant upgrades less necessary. The general locomotive catalog was further reissued in 1885 and prior to 1900 was produced in Portuguese and Japanese editions. Subsequent catalogs used photo-mechanical reproductions, probably for economic reasons. *Romaine p. 302.*

\$2,800.



64.

THE HAMILTON PALACE COLLECTION.

65. CATALOGUE OF THE COLLECTION OF PICTURES, WORKS OF ART, AND DECORATIVE OBJECTS, THE PROPERTY OF HIS GRACE, DUKE OF HAMILTON...

London: Christie, Manson & Woods, 1882. 234 pages. With 77 carbon prints, 7³/₄ x 4³/₄ inches (191 x 114 mm.), by J. Craig Annan. Octavo, 9³/₄ x 6 inches (241 x 152 mm.). Gilt-printed red cloth; professionally re-backed and with new endpapers.

The Duke of Hamilton's sale was a major auction of the late 19th century. The entire collection, 2,213 lots, divided into five portions, took fifteen days to sell and brought £397,000. Remarkable items changed hands—paintings by Cranach, Holbein, Rembrandt, Albrecht Durer (a self-portrait), Breugel, Rubens, Veronese, Titian, Da Vinci, Fra Angelico, Giorgione, Botticelli, Mantenga, and other noted artists. There were Chinese and Japanese porcelains, lacquers and bronzes, furniture and decorative items previously owned/used by Madame de Barry, Marie Antoinette and Louis XV, and hundreds of other very desirable objects. The excellent carbon prints show a number of these items which are now in major museum collections.

William Buchanan in his "J. Craig Annan / Selected Texts and Bibliography" lists this auction catalog as the first entry in his bibliography.

\$750.



65.



66.

THE "BATTLEFIELD PHOTOGRAPHER."

66. Breidenbaugh, E.S. THE PENNSYLVANIA COLLEGE BOOK. 1832-1882. Philadelphia: Lutheran Publication Society, 1882. 475 pages. With 17 mounted albumen photographs by W. H. Tipton, 6 x 4 inches (152 x 102 mm.) and smaller, showing views, portraits, and composite images (the final image is two stereo halves). Octavo, 9 x 6 inches (229 x 152 mm.). Blue decorative cloth; binding worn; front hinge broken.

Issued for the semi-centennial of this church-run college in Gettysburg, Pennsylvania. In the preface the editor states: "Photographs have been used in illustrating this work, because we thus secure correct portraits and accurate views of buildings and grounds. The photographer has given us admirable work."

W. H. Tipton (1850 - 1929) was apprenticed to the Tyson Brothers (Isaac and Charles) who opened their "Excelsior Gallery" in Gettysburg in 1859. He soon opened his own studio where he worked until his death in 1929. He developed an active stereoscopic view business, claiming to have issued 3,800 stereo titles. Tipton is best known for his Gettysburg battlefield photographs which he marketed with great commercial success.

\$450.

SPLENDID SCOTTISH CARBON PRINTS.

67. Small, John. **THE CASTLES AND MANSIONS OF THE LOTHIANS ILLUSTRATED IN ONE HUNDRED AND THREE VIEWS WITH HISTORICAL AND DESCRIPTIVE ACCOUNTS.** Edinburgh: William Paterson, 1883. 2 volumes. [214] pages of text with 103 brown toned carbon prints, 5¼ x 7½ inches (133 x 191 mm.), each on an untrimmed full sheet of photographic paper, accompanied by a descriptive leaf of text. Folio, 15 x 11 inches (381 x 279 mm.). Dark blue cloth with gilt lettering; light rubbing; a bright set.

Within a few miles of Edinburgh is the Lothian countryside. This region has been the home of Scottish gentry for hundreds of years and encompasses rocky cliffs, great sweeps of empty beaches, hills, moorland, and rich farmland. John Small, who was Librarian of Edinburgh University, has located over 100 historic homes within this region and written substantial explanatory texts for each. In the preface, he notes that "The plates have been prepared expressly for the work, and have been printed by the carbon process in imitation of sepia drawings. They will not fade." These richly toned exterior views bear comparison with photographs by Thomas Annan.

\$2,600.



67.



67.



68.

A STUDY OF LOCO WEED

68. Ordaz, Evaristo. **ESTUDIO SOBRE LA YERBA LOCA.** México: Oficina Tip. De la Secretaría de Fomento, 1884. 23 pages. With one mounted albumen photograph 6½ x 4¼ inches (165 x 108 mm.) of a specimen of Yerba Loca. Octavo, 9 x 6 inches (229 x 152 mm.). Original printed wrappers; expertly repaired.

This copy is inscribed by the author to his colleague Ricardo Perez. This appears to be the author's pharmaceutical thesis for the "Facultad de Medicina de México." The text describes the properties of Yerba Loca and discusses the ill effects of "loco weed," a major problem for the livestock industry. The frontispiece photograph of leaves and seeds, with its handsome calligraphic captions, is also credited (in a manuscript hand by an unknown source) to the author.

\$475.

**A BOOK OF HOURS AND
A MEMLING PAINTING.**



69.

69. CATALOGUE DE LA COLLECTION DE FEU M. LE BRUN DALBANNE... ON REMARQUE DANS CE CABINET TRÈS BEAUX TABLEAUX ANCIENS. Valle de Troyes (Aube), 1884. 82 pages. With six mounted albumen photographs by G. Lancelot, 8 x 4 inches (203 x 102 mm.) and smaller. Quarto, 10¾ x 8¾ inches (273 x 222 mm.). Printed wrappers; spine split.

A large paper copy. An elegant catalog of the collection of M. le Brun Dalbanne, a fifth generation collector in the family that had begun collecting in the early 18th century. The catalog offers 302 objects, of which 43 are paintings,

74 drawings, and the remainder are objets d'art, including a splendid book of hours. The photograph reproduced here is of an exquisite 15th century painting on wood panel by Hans Memling depicting Saint Catherine, with a view of Bruges in the distance.

\$550.



70.

**A GREAT PORTUGUESE
COLLECTION OF CERAMICS.**

70. COLLECTION FRANCISCO RIBEIRO DE CUNHA DE LISBONNE. CATALOGUE D'UNE COLLECTION IMPORTANTE D'OBJETS DE CÉRAMIQUE... Paris: Hotel Drouot, 1884. 142 pages. With 20 mounted woodburytypes, printed by Lemercier. Each measures 7½ x 5½ inches (191 x 140 mm.). Quarto, 10 x 8 inches (254 x 203 mm.). Contemporary half black morocco original wrappers bound in; a fine bright copy.

An auction catalog containing 435 lots, of which 88 ceramic objects are displayed in the twenty woodburytype illustrations by Lemercier. To be sold are more than one hundred lots of Chinese ceramics. Splendid examples are the two Chinese boar's head soup tureens pictured in the plate reproduced here.

\$575.

PHOTOS OF AN IMITATION MOON.

71. Nasmyth, James and James Carpenter. THE MOON: CONSIDERED AS A PLANET, A WORLD, AND A SATELLITE. London: John Murray, 1885. 213 pages. With 25 mounted woodburytypes, mainly 5 x 4 inches (102 x 127 mm.), from photographs by James Nasmyth. Octavo, 9 x 6 inches (229 x 152 mm.). Pictorial blue cloth with binder's label for Simpson and Renshaw; an attractive copy, neatly recased and with the head and foot of spine rebuilt.

Third edition, originally published in 1874. James Nasmyth (1808 – 1890) was a financially successful mechanical engineer who invented and manufactured a huge steam hammer, numerous locomotives, the safety foundry ladle, and other devices. At the age of forty-eight he retired and devoted himself to his hobby, astronomy.

As photographic details of the moon's surface were beyond the capacity of telescopes of the day, Nasmyth ingeniously created plaster models from his personal observations, lit them dramatically and then photographed the models. The results were utterly convincing and this book could be considered the first example of space simulation.

Unlike earlier editions cited in *The Truthful Lens* #125 and the *NYPL Checklist* # 298, this copy has almost all of the illustrations as mounted woodburytypes. Those editions mixed woodburytypes, autotypes, photogravure, and wood-engraving. Of note in this edition is plate IV, "The Full Moon," which in the first English edition of 1874 was credited to Warren De la Rue.



71.

Here it has been rotated counter-clockwise and is not credited to De la Rue.

Our illustration shows how Nasmyth compared the wrinkles on the back of the hand to the mountains on the moon.

\$850.

TERME'S FRENCH ANTIQUITIES GO TO AUCTION.

72. CATALOGUE DES OBJETS D'ART ET ANTIQUITÉS COMPOSANT LES COLLECTIONS DE M. A. TERME, PRÉSIDENT DE L'INSTITUT ARCHÉOLOGIQUE LIÉGEOIS. Liège: Imprimerie L. Grandmont-Donders, 1885. 94 pages containing 1,217 lots. Illustrated with 20 splendid mounted platinum photographs, as large as 9 x 6½ inches (229 x 165 mm.). The photographer is anonymous. Quarto, 12 x 9½ inches (305 x 235 mm.). Wrappers; light wear to covers; spine wrapper lacking; with the hand-stamps for "Leon François, Antiquaire & Expert" and "Collection Weber, Verviers" on title-page.

M. Terme was born in Lyons, where his father was mayor. In his youth he traveled the world as a naval officer, spending time in China and Africa. During the 1860s he started his collection at his new home in Liège. At this period "ancient Liège" was being destroyed and rebuilt, with little care or conservation of the city's early objects or architecture. Terme was among the few people to collect these otherwise overlooked objects. By 1880 he organized the Exposition of Ancient Art in Liège and the Archeological Institute of Liège, of which he was president.

His collection was strong in French objects from Louis XII to Louis XVI, and African and Asian art and artifacts. The 20 photographs illustrate not only the objects but also their arrangement and placement in his museum/home. Terme housed his collection by period and style in order to recreate the eras in which the objects were made. Included are collections of porcelains and other ceramics, glass objects and stained glass windows, silver, furniture, sculpture, textiles, church ornaments, arms, and ethnographic items.

This copy is signed and numbered in ink on the verso of the title-page: "Exemplaire No. 43. J. Renard-Fabry, Expert." An interesting sale, beautifully presented.



72.

BECKETT DENISON'S PAINTINGS AND OBJECTS OF ART.

\$750.

73. CATALOGUE OF THE VALUABLE COLLECTION OF PICTURES, WORKS OF ART, AND DECORATIVE OBJECTS, OF CHRISTOPHER BECKETT DENISON. London: Christie, Manson & Woods, 1885. 283 pages. This copy is illustrated with 33 mounted woodburytypes, 7½ x 4¾ inches (191 x 121 mm.), by an unknown photographer. Royal octavo, 10¼ x 6½ inches (260 x 165 mm.). Quarter calf, a very fine copy, with prices realized in margins.

Auction catalogs such as the above offer insight into provenance and the movement of art throughout the world. As an example, the painting by Sir Peter Paul Rubens titled "Daniel in the Lion's Den," painted in 1615, was originally acquired by Sir Dudley Cartleton, sold to King Charles I of England and then sold again to James Hamilton, 1st Duke of Hamilton who died in 1649. It remained in that family until the 12th Duke of Hamilton sold it in the Hamilton Palace Sale (see #65) in 1882. Three years later the painting appeared again as lot #995 in this Beckett Denison sale where it sold for £2,205. Over the next 80 years it appeared on the market five other times until it was finally acquired by the National Gallery of Art, Washington, D.C. in 1965.

"A limited number of Catalogues with photographs of some of the important pieces, price half-a-Guinea each, may be had at Messrs. Christie, Manson and Woods' office."

\$550.



73.



74.

A CATALOG FOR NARROW GAUGE LOCOMOTIVES.

74. [BALDWIN LOCOMOTIVE WORKS]. ILLUSTRATED CATALOGUE OF NARROW-GAUGE LOCOMOTIVES. BURNHAM, PARRY, WILLIAMS & CO. Philadelphia: J. B. Lippincott & Co., 1885. 64 pages of text plus 16 mounted albumen photographs. The images measure 8 x 5 inches (203 x 127 mm.) and are by an unknown photographer. Quarto, 11 x 7½ inches (279 x 191 mm.). Gilt and black on flexible maroon cloth; inner hinge cracked.

Third edition. The Baldwin Locomotive Works of Philadelphia was the oldest and largest locomotive producer in the United States. The firm employed 2,000 highly skilled workers, had delivered 4,000 engines since its founding by abolitionist and watchmaker Matthias Baldwin in 1831, and provided engines to large and small railroads in the U.S. as well as railroads overseas.

Narrow gauge track was smaller and less expensive than standard gauge and used extensively in the mountainous regions of the American West and in Latin America. The narrow gauge catalogs from Baldwin Locomotive Works are uncommon, with no mention of them by Romaine in *American Trade Catalogs*. There are four copies located on OCLC for this third edition, but no mention of earlier editions. The words "third edition" possibly meant the third catalog issued by the company.

\$3,000.

RUSKIN PROMOTES AN EXPATRIATE AMERICAN WOMAN ARTIST.

75. Ruskin, John. (editor). *ROADSIDE SONGS OF TUSCANY*. Translated and Illustrated by Francesca Alexander. Orpington, Kent: George Allen, 1885. 340 pages. With 20 mounted platinotypes, each having a curved top and measuring 9 x 6½ inches (229 x 165 mm.). The photographs are by Frederick Hollyer from drawings and calligraphy by Francesca Alexander. Quarto, 12 x 9¼ inches (305 x 235 mm.). Calf-backed marbled boards; covers rubbed; some minor off-setting.

First book edition, originally issued in ten parts. In 1884, due to ill health, Ruskin resigned his professorship at Oxford and retired to the seclusion of Brentwood. There he introduced to the public the sketches of Tuscan life in pen and pencil by his American friend Miss Francesca Alexander. Fanny Alexander moved to Italy with her parents at age sixteen and spent her life there doing charity work and art. In 1882 she was introduced to Ruskin. He saw her manuscript of "Roadside Songs of Tuscany" which he found fascinating for its precise, finely detailed yet simple drawings. He purchased the manuscript, published parts of it here and donated pages to Oxford and other British institutions.

The photographer Frederick H. Hollyer was prominent during the 1890s for his excellent platinotype portraits of well-known artists photographed in their own surroundings. "Hollyer devoted only one day a week to portraiture, the rest were spent on the reproduction of paintings, in which field he ranked as the greatest specialist in Britain." – *Gernsheim*. P. 461.

\$550.

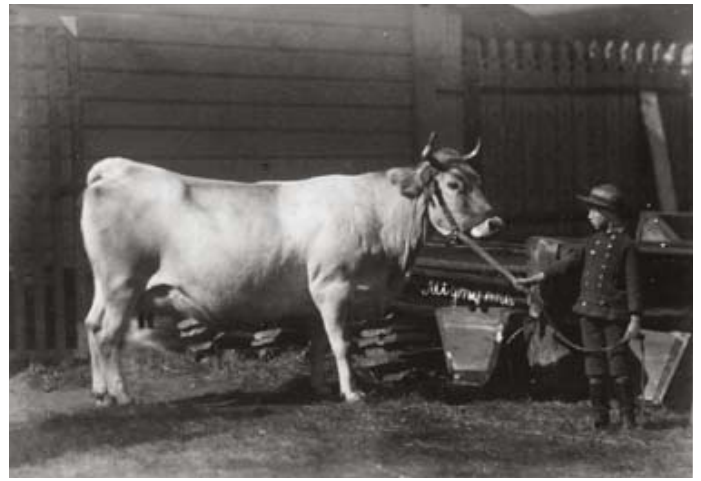
TRAVELS THROUGH AGRICULTURAL RUSSIA.

76. Kunnen, N.-P. VOYAGE AGRICOLE EN RUSSIE PENDANT L'ANNÉE 1885. Luxembourg, Joseph Beffort, 1886. 143 pages. With 23 mounted albumen photographs, 4½ x 6½ inches (114 x 165 mm) on printed boards. Octavo, 9¾ x 6½ inches (248 x 165 mm.). Handsomely rebound in quarter morocco, with the original cloth cover laid on.

Kunnen, who is listed on the title page as a professor at the school of agriculture in Ettelbruck, Luxembourg, traveled through Russia in 1885. He examined the management techniques on various farms, with a special focus on a large farm outside St. Petersburg. The study describes soil treatments, workers' wages, the uses of technology, and crop rotations. He discusses the management of dairy farms, apiaries, hog farms, sheep and wool production, and makes special note of the use of draft horses; their work qualities and their physical attributes. He concluded that there was a great need for the investment of capital and for increased government support of Russian agricultural schools.

The photographs illustrated numerous breeds of horses and cattle. Many have the name of the featured animal, scratched into the negative. A lovely copy, from the estate of the photographer Roman Vishniac.

\$1,200.



76.

ALBANY'S BICENTENNIAL LOAN EXHIBITION.

77. CATALOGUE OF ALBANY'S BICENTENNIAL LOAN EXHIBITION, AT THE ALBANY ACADEMY. Albany: Weed, Parsons & Co., Printers, 1886. 150 pages noting 615 items. Illustrated with 10 mounted albumen photographs averaging 4 x 5 inches (102 x 127 mm.). Quarto, 10¾ x 7¼ inches (273 x 197 mm.). Original gilt-printed orange cloth; light wear; rear inner hinge cracked. With the ink signature of "John Boyd Thatcher, July 1886" on the free fly-leaf.

A committee organized to celebrate the 200th anniversary of the founding of Albany borrowed locally the thousands of objects that made up this large exhibition. There were rooms for Indian Relics (353 items listed) and for Civil War Relics (200 items listed). Other sections were devoted to old furniture, ancient dress, ceramics, glass and ivories; a department of bric-a-brac, old silver, and personal ornaments; one for books, pamphlets, maps, and manuscripts; plus, on the second floor, a department for pictures, prints, and statuary. Some of the painters who were exhibited include Stuart Gilbert, George Innes, J. F. Kensett, A. F. Tait, Will H. Low, and Eastman Johnson. The mounted photographs show interior views of the various exhibition rooms.

\$450



75.



77.

THE EARL OF DUDLEY'S SPLENDID PORCELAIN SALE.

78. CATALOGUE OF THE SPLENDID COLLECTION OF OLD PORCELAIN, FORMED BY THE RIGHT HONORABLE THE LATE EARL OF DUDLEY. London: Christie, Manson & Woods, 1886. 20 pages. With 23 mounted woodburytype images, 5 x 7½ inches (127 x 191 mm.). Royal octavo, 10½ x 6½ inches (267 x 165 mm.). Cloth backed printed boards.

As is stated on the title page, this was a "splendid collection of old porcelain... from the most celebrated cabinets which have been dispersed during the last forty years." The 203 exquisite lots brought a total of £40,856. We have pictured the most expensive item which realized £2,782: a "Garniture de Cheminée" consisting of a ship-shaped vase accompanied by two tulip-shaped vases, each containing the arms of the City of Paris.

The prices realized have been entered in ink by a contemporary hand and the buyers identified throughout.

\$750.



78.

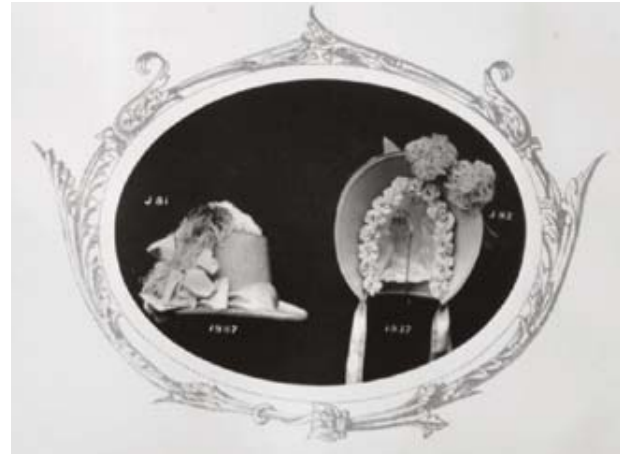
EXQUISITE VICTORIAN HATS.

79. WM. CHS. BROWN, COURT MILLINER, HATTER AND COSTUMIER. London, (1887). (22 pages). A charming trade catalog with nine mounted woodburytypes; the first being Queen Victoria by Bassamo, one albumen photograph, one hand-colored lithograph, and three lithographed plates, all within gold lithographed borders. Octavo, 9 x 6½ inches (229 x 165 mm.). Polished red cloth with the royal arms and the words "Fashions 1837 - 1887" in gilt; minor staining to top of front cloth covers.

A delightful and expensive presentation, likely issued on the firm's fiftieth anniversary. Primarily about current fashion trends in ladies bonnets, with images and references to bonnets of the past. There is a special notice at the end addressed to the Selborne Society for the Protection of Birds. "In furtherance of the views of this Society, no British Song Bird, or Birds useful to Agriculturalists are used for decorative purposes in this establishment." One should also note that "mourning orders take precedent."

An early example of the now popular genre of fashion photography.

\$850.



79.

EXTRA-ILLUSTRATED OR A GIFT EDITION?

80. Kingsley, Charles. WESTWARD HO! OR THE VOYAGES AND ADVENTURES OF SIR AMYAS LEIGH, KNIGHT, OF BURROUGH, IN THE COUNTY OF DEVON, IN THE REIGN OF HER MOST GLORIOUS MAJESTY QUEEN ELIZABETH. London: Macmillan and Co, 1887. 591 pages. With 25 anonymous mounted albumen photographs, 3 x 4½ inches (72 x 114 mm.); four from paintings and 21 landscape views, each within a printed mount. Octavo, 7¼ x 4¾ inches (184 x 121 mm.). Limp red leather; all edges gilt.

A later printing of the text, originally issued in 1855, but the only edition with mounted photographs as illustrations. The anonymous images of the Devon region are sharp and well executed. Possibly an extra-illustrated copy, though most likely published as a gift book. We have located no other copies.

\$575.



80.

AN UNCOMMON BOOK BY THOMAS ANNAN.



8r.



8r.

81. Millar, A. H. THE CASTLES AND MANSIONS OF RENFREWSHIRE AND BUTESHIRE. ILLUSTRATED IN SIXTY-FIVE VIEWS.

Glasgow: T. & R. Annan & Sons, 1889. Title-page, table of contents and sixty-five leaves of text interspersed with the sixty-five mounted carbon prints from photographs by Thomas Annan, or his son Robert. The images average a measurement of $5\frac{1}{2} \times 8$ inches (140 x 203 mm.) on larger, tinted leaves. Thick folio, $15\frac{1}{2} \times 11$ inches (394 x 279 mm.). Gilt-pictorial blue cloth with beveled edges; professionally rebacked, with the first two leaves rebuilt; foxing on many text leaves, but all plates are crisp and clean.

An extremely uncommon work by the Annan firm, similar in subject to his "Old Country Houses..." (see items #27 & #53). We again view Annan's continued quest to illustrate the great & ancient dwellings of Scotland. Renfrewshire and Buteshire are areas southwest of Glasgow and include the more isolated islands in Firth of Clyde.

This item is not listed on OCLC or noted in any of the Annan literature. We have only located copies at the British Library and National Library of Scotland.

\$4,800.



8r.

MODERN VIEWS OF ANCIENT ARCHITECTURAL FRAGMENTS.

82. Vaudin – Bataille, (Eugène) . ARTS LIBÉRAUX. REPRODUCTIONS CARACTÉRISTIQUES D'ART ARCHITECTURAL DES XI, XII, & XIII SIÈCLES DES ÉGLISES SAINT-ÉTIENNE, À AUXERRE DE LA MADELEINE, A VÉZELAY ET AUTRES DU DÉPARTEMENT DE L'YONNE. Paris, 1889. 70 pages. Illustrated with 110 outstanding mounted albumen photographs, blind stamped "L. Maillet." Each image measures $5\frac{1}{4} \times 3\frac{3}{4}$ (133 x 95 mm.) on a litho-tinted board mount, with every leaf credited to "Vaudin Bataille, del" and with his blind stamp monogram "EVB." All plates accompanied by descriptive text on tissue guards. Thick quarto, $10\frac{1}{2} \times 8\frac{1}{2}$ inches (267 x 216 mm.). Quarter crimson calf gilt; all edges gilt.

The author, an officer of the academy, received a diploma of honor in Liberal Arts at the Universal Exposition of 1889 for this work. After the 70 page text, there is a second title-page, similar to the first but stating, "Arts Libéraux. Fragments de Sculpture Inédits." Strikingly modern in appearance, the photographs in this book are extremely beautiful. Presented as individual sculptures, these mediaeval fragments were treated by the photographer much in the manner of a 20th century Weston vegetable. Among the sculpted ornaments depicted in the photographs are human heads, grotesque mythological creatures, lintels, capitals, clawed footings, and water spouts. The photographs reproduced here show a 13th century water-spout from the Church of Pourrain and other fragments.

No copies located on OCLC, in the British Library, or the Bibliothèque Nationale.

\$10,000.



82.



82.



82.

OLD AGE DELINEATED.

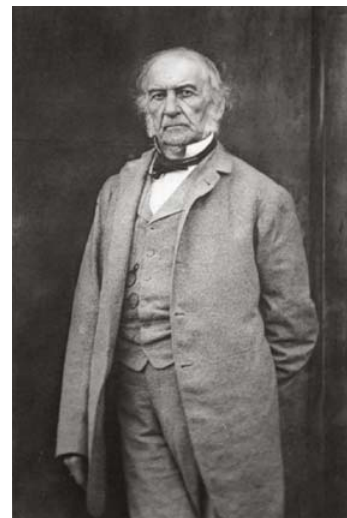
83. Humphry. OLD AGE. THE RESULTS OF INFORMATION RECEIVED RESPECTING NEARLY NINE HUNDRED PERSONS WHO HAD ATTAINED THE AGE OF EIGHTY YEARS, INCLUDING SEVENTY-FOUR CENTENARIANS. Cambridge: Macmillan & Bowes, 1889. 218 pages. With three mounted woodburytypes $5\frac{1}{2} \times 4$ inches (140 x 102 mm.) by Valentine, Blanchard & Lunn, of Cambridge. Octavo, $7\frac{3}{4} \times 5$ inches (197 x 127 mm.). Red publishers cloth; spine lightly sun bleached, with a complimentary slip by the author, laid in.

Gathered through routine physical examinations and the answers to a uniform questionnaire, the results of this survey offer insights into the mental clarity of the elderly, specific diseases, general disposition, and other aspects of their long lives. It should be noted that this survey relates only to the elderly of England. An early compilation of health statistics relating to longevity.

\$750.



83.



84.

WITH PORTRAITS OF WILLIAM GLADSTONE AND WIFE.

84. THE HAWARDEN VISITORS' HAND-BOOK. Chester: Phillipson & Golder, 1890. 38 pages. Folding map, wood-engravings and two attractive woodburytypes, $2\frac{1}{2} \times 3\frac{1}{2}$ inches (64 x 89 mm.) of Mr. & Mrs. William Gladstone. Twelvemo, $7\frac{1}{4} \times 4\frac{3}{4}$ inches (184 x 121 mm.). Flexible red cloth with printed borders; some ink underlining of a few words by a previous owner.

Revised edition. William Ewart Gladstone's association with the village of Hawarden began in 1839 with his marriage to Catherine Glynne, daughter of the local squire. William and Catherine made their family home at Hawarden Castle until his death in 1898. The handsome portrait of Gladstone was taken by John Moffat in Edinburgh in 1884, and Mrs. Gladstone was photographed by G. Watmough Webster of Chester.

\$350.



85.

COLLECTION OF MUSEO POPULAR DE SAN FERNANDO.

85. BIBLIOTECA Y MUSEO POPULAR DE SAN FERNANDO (PROVINCIA DE BUENOS AIRES). CATÁLOGO DE LOS LIBROS, MAPAS, CUADROS, BUSTOS, Y DEMAS OBJETOS QUE CONTIENE. Buenos Aires: Taller Tipográfico de la Penitenciaría, 1890. 416 pages. At the rear of the volume are four, mounted and folded albumen photographs showing various museum rooms and the library. The images measure 7×9 inches (178 x 229 mm.) and smaller. The photographer is not identified. Octavo, $9 \times 5\frac{3}{4}$ inches (229 x 146 mm.). Embossed green cloth with gilt lettering; neatly recased.

First edition and presumably the only edition with original photographs, inscribed "Ingeniero Dr. Valentin Balbin, Protector de la Biblioteca Popular de San Fernando." The city of San Fernando, on the Rio de la Plata just north of Buenos Aires, was established in 1806 to replace the port of Las Conchas, which had been destroyed by a storm. The Biblioteca y Museo Popular de San Fernando, founded in 1874 by Don Juan Nepomuceno Madero, which is today known as the Museo Popular Juan N. Madero Biblioteca, is an important Buenos Aires landmark.

The OCLC locates an 1877 catalog of the collection (only one copy noted at the Niedersächsische Staats-Und. University) but does not list this illustrated 1890 catalog. The text lists books, prints, medals, statuary, paintings and other collections, while the four photographs show handsomely appointed interior rooms with numerous books, art, and cartographic works. *Ferrari #25.*

\$1,500.



86.

NOTABLE VICTORIAN WOMEN.

86. [WOMEN]. NOTABLE WOMEN. NUMBER 1 – 4. (London), 1890 – 1892. 56 pages with 12 mounted carbon prints mainly $5\frac{1}{2} \times 3\frac{1}{2}$ inches (140 x 89 mm.), by Bassano, Barraud, Elliot & Fry, and Winslow & Grove. Quarto, 11 x 9 inches (229 x 279 mm.). Maroon cloth with title in gilt; one inch hole in spine; covers lightly rubbed.

Starting with Alexandra, The Princess of Wales, this collection includes formal portraits of Ellen Terry, Lynn Linton, Louise Jopling-Rowe, and others.

\$475.

A RARE WHITTIER VOLUME WITH ELEGANT PLATINUM PHOTOGRAPHS.

87. Whittier, John Greenleaf. SNOW BOUND. A WINTER IDYL. Boston: Houghton Mifflin & Co., (1891). 40 leaves of text, printed on rectos only. With frontispiece portrait of Whittier and 10 full page platinum photographs by Harriet Langdon Pruyn Rice, each measuring approximately $4\frac{1}{4} \times 6\frac{1}{4}$ inches; (108 x 159 mm.), with printed tissue guards. Octavo, $8\frac{3}{4} \times 6$ inches (222 x 152 mm.). Green pictorial design on beige cloth; head and foot of spine rubbed.

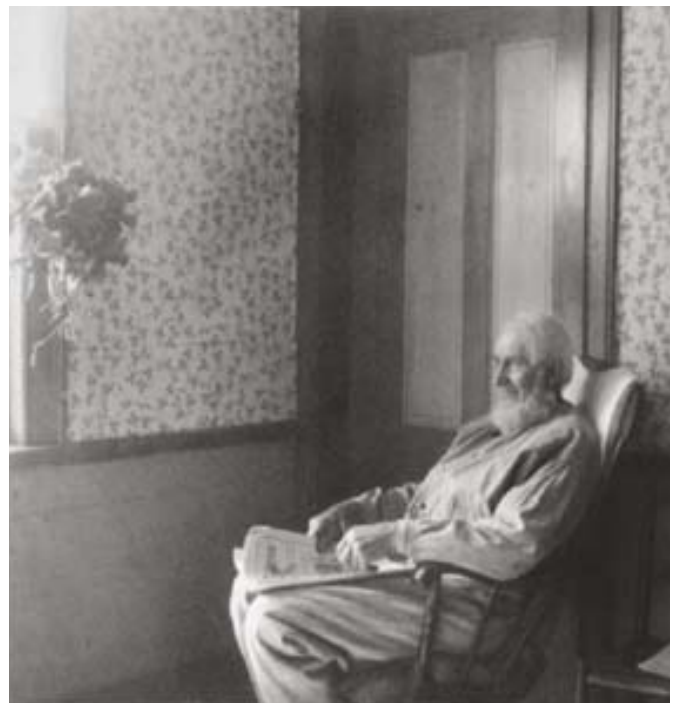


87.

depict intimate interior and exterior home scenes. Each has a tissue guard with a printed quotation from Whittier's poem.

Not noted in B.A.L. or other standard bibliographies, nor is Ms. Rice listed in Rosenblum's *History of Women Photographers*.

\$1,800.

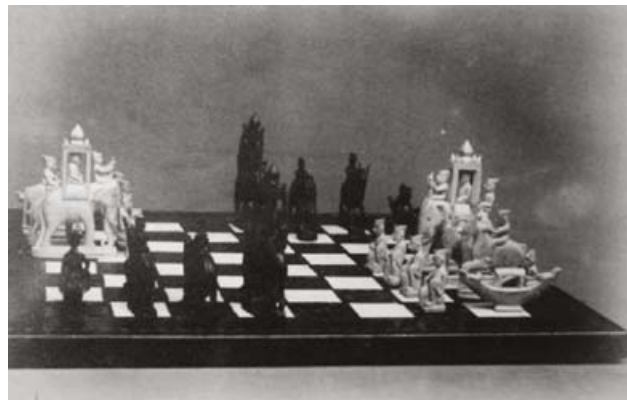


87.

CHESS, BACKGAMMON, MAGIC SQUARES AND GAME BOARDS.

88. Falkener, Edward. *GAMES ANCIENT AND MODERN AND HOW TO PLAY THEM. BEING THE GAMES OF THE ANCIENT EGYPTIANS, THE HIERA GRAMME OF THE GREEKS, THE LUDUS LATRUNCULORUM OF THE ROMANS, AND THE ORIENTAL GAMES OF CHESS, DRAUGHTS, BACKGAMMON AND MAGIC SQUARES.* London: Longmans, Green and Co., 1892. 366 + [2] pages. Illustrated with eleven mounted albumen photographs, mainly 4 x 5 inches (102 x 127 mm.) Octavo, 8¾ x 5½ inches (222 x 140 mm.). Gilt-pictorial gray cloth; a bright copy.

First edition of a popular book still in print. The games described include ten different types of chess (including Chinese, Japanese, Burmese, Siamese, and Turkish), five varieties of backgammon (including German, Turkish, and Indian) and an extensive description of magic squares. The author was an architect and antiquary who specialized in the study of Greek



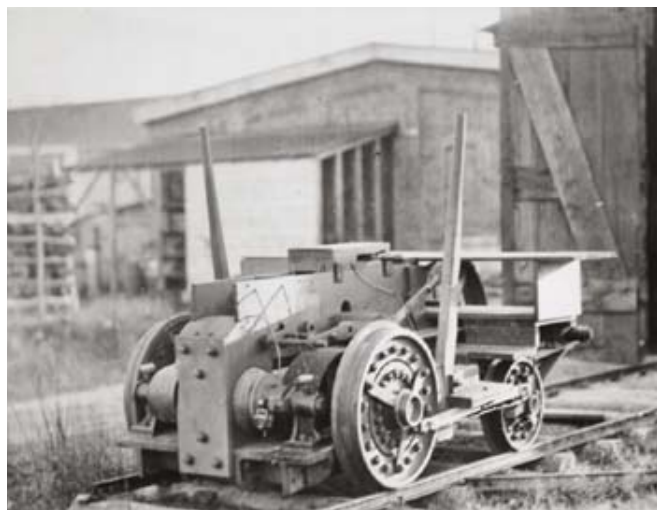
88.

and Roman buildings.

The photographs depict nine game boards, a portrait of the author, and a stone head of the Egyptian queen Hatasu, whose sixteen-hundred year old draughts board and other games are described in full.

\$700.

THE EDISON COMPANY FIGHTS FOR PATENT RIGHTS TO AN ELECTRIC RAILWAY.



89.

89. *ELECTRIC RAILWAY COMPANY OF THE UNITED STATES, COMPLAINANT VS. THE JAMAICA AND BROOKLYN ROAD COMPANY, DEFENDANT. DEFENDANT'S PROOF.* (New York, 1893). 2 volumes. Volume I contains 698 pages of depositions, while volume II offers 495 pages of exhibits, showing drawings, patents, plans, and articles; plus 13 full page sepia toned silver prints, mostly 10½ x 6 inches (267 x 152 mm.). Each photograph has a paper caption glued to the image and is labeled "Edison photograph. 1880." Quarto, 10¾ x 6¾ inches (273 x 171 mm.). Quarter black calf; rebacked. Ex-library with the bookplates and binding stamps of the Franklin Institute, though there are no internal markings; original wrappers bound-in.



89.

Extensive coverage of this important patent fight over the development of electric streetcars (trolleys) in the United States. Included are arguments over patents held by Thomas A. Edison, Stephen Dudley Field, Frank Julian Sprague, and other inventors in this field. There are interesting facsimiles of early sketches and drawings made by Mr. Edison.

The photographs show an early electric railway developed by Edison's company in Menlo Park, New Jersey. Aside from the overall image of the rail cars, these photographs show numerous details of the various electrical components attached to the cars.

An interesting display of photographs used as physical evidence in court.

\$3,200.

“THIS WORK MUST BE PERFECT OF ITS KIND.” – WHISTLER.



90.

90. Whistler, James McNeill. “NOCTURNES-MARINES-CHEVALET PIECES.” (London, circa 1893). Title leaf, contents sheet, and 24 toned silver print photographs by William Gray, mainly 7 x 10 inches (178 x 254 mm.) mounted on 21 x 15½ inch boards (533 x 394 mm.). Each is signed in pencil by Whistler with his name and “butterfly” monogram. Folio portfolio of gray-toned paper, with title in gilt; tied with yellow ribbons; the portfolio has been skillfully rebuilt; one mount has a two inch tear in the margin, not affecting the photograph.

THE COMPLETE PORTFOLIO OF PHOTOGRAPHS from Whistler’s successful 1892 exhibition at the Goupil Gallery, London. Included are the famous images of *Thomas Carlyle* and *Arrangement in Grey and Black*, known as “Whistler’s Mother.” Nigel Thorp, in his study of Whistler’s photographic collection in the Glasgow University Library, noted that “in 1892 the proposal was made to issue an album of photographs of the works included in the exhibition *Nocturnes, Marines & Chevalet Pieces*. [William Gray of Glasgow was chosen to photograph the paintings]... Reproductions of his paintings had been available in other mediums before then... but Whistler was certain now that he wanted photographic reproductions – and photographs rather than photogravures, because photographs were in his view ‘more artistic.’... In June [1892] Thompson [manager of the Goupil Gallery] came to Paris to discuss the album and other matters with Whistler, but

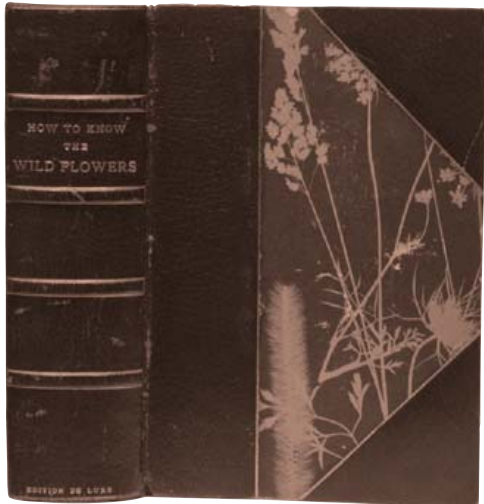
progress was slow, not least because of Whistler’s insistence that all the details should be correct – the wording, the letterpress arrangement, the color of the mounts, the size of the margin, the design of the portfolio, the blocking on the cover, the use of the right butterfly, the right color of ribbon to tie the covers, the proper design of the circular – for, as he wrote to Thompson, ‘this work must be perfect of its kind.’... In May, 1893, when the first full sets of prints were sent to him to sign, he wrote to Thompson ‘There is no doubt that the negatives have given most remarkably beautiful proofs.’... These photographs were the artist’s most extensive experiment with issuing reproductions of his work. By the end of 1893, thirty-three signed copies and twenty-seven unsigned copies of the set had been sold, and other sales were to continue for some time.” Whistler’s work had a strong influence on the American School of photographers which included Steiglitz, Steichen, and Coburn.

“From his earliest childhood... to the technological advances he had witnessed through his lifetime [Whistler’s] interest in the medium [of photography] had never slackened. The care and attention he paid to the production of the Goupil Gallery album... indicated the depth of his interest and his awareness of photography’s commercial potential.” *Anderson & Koval. James McNeill Whistler. Beyond the Myth.*

A very fine copy of this scarce series of photographs, proofed and signed by the artist.

\$15,000.

AN AMERICAN BOTANICAL, EXTRA-ILLUSTRATED.



91.



91.

91. Dana, Mrs. William Starr. **HOW TO KNOW THE WILD FLOWERS: A GUIDE TO THE NAMES, HAUNTS, AND HABITS OF OUR COMMON WILDFLOWERS. ILLUSTRATED BY MARION SATTERLEE. ADDITIONAL NOTES BY MARIA L. OWEN. EXTRA ILLUSTRATIONS BY C. G. HINE.** New York: Scribner's, 1893 (1895).

298 pages of text. Included are 16 cyanotype nature prints used as binding papers, end-papers, title pages, index leaves, and one tipped-on plate, plus 120 full page platinum and 2 cyanotype photographs, all by Charles Gilbert Hine.

The photographs are of varying sizes, measuring $4\frac{1}{2} \times 6$ inches (114 x 152 mm.) and smaller. Thick octavo, $8\frac{1}{2} \times 5\frac{1}{2}$ inches (216 x 140 mm.). Quarter blue morocco with nature printed cyanotypes for binding boards; top edges gilt, light wear; bound by W. Launder.

"Edition De-Luxe." The only book we've ever encountered using cyanotypes as decorative elements in the book production. An incredible, extra-illustrated edition of a popular work. Tipped in is a three page autographed letter from Hine, dated, May 7, '95, presenting this copy to Maria L. Owen, who wrote the addendum at the rear of the book. "At last I have my wild flower books all done and send you a copy by today's express... it has been a longwinded and tedious job." The 122 original photographs of wild flowers are taken both from life and in studio settings, each having a hand-set printed caption and a manuscript plate number.

Charles Gilbert Hine (1859 - 1931) was a fascinating character. Although little is known of his photographic activities, we have been able to piece together the following biographic information. His family home was in Newark, New Jersey and he summered in Tisbury, on Martha's Vineyard. His first published book, a work on the New York and Albany Post Road, was issued in 1905 and was illustrated with original mounted photographs. In 1909 he published a book, limited to 52 copies, describing his walk from New York City to Albany and back. Another book, issued in 1914, was printed at the "Hine Bros. Printery." In all, we've found 14 books and articles by C. G. Hine,

We have located no other copies, or found any mention of this extra-illustrated edition.



91.

\$5,500.

AN OBSCURE CATALOG OF AN EARLY MID-WESTERN ART COLLECTION.

92. BRYNWOOD COLLECTION OF PAINTINGS. Lawrence, Kansas, 1900. [38] pages. Frontispiece portrait of Brinton W. Woodward. Illustrated with half-tone reproductions, plus three tipped-in platinum photographs of paintings. Quarto, 8¾ x 6¾ inches (222 x 171 mm). Printed wrappers; in excellent condition.

Brinton Woodward arrived in Lawrence, Kansas in 1855. He invested in real estate and started a drug store that evolved into one of the largest west of St. Louis. *The United States Biographical Dictionary. Kansas Volume.* 1879, describes him as a successful businessman who “delights in the cultivation of literature and the fine arts, loves to frequent the art galleries and art studios when in the larger cities and has surrounded himself with such works of art as he has been able to secure for his home.” By 1900 his collection developed enough to justify the above catalog.

The text lists forty-two paintings, including works by Americans Bricher, Bradford, Crane, Edward Moran, E.I. Couse, C.R. Hirst, and George Inness. The illustration pictured here is a platinum print of Inness’ 1887 painting “Sunset at the Ford.”

\$275.



92.

A FANCIFUL REPRODUCTION OF ANCIENT ROME.

93. Gatteschi, Joseph (Archéologue). RESTAURATIONS DE L'ANCIENNE ROME. 1ère SÉRIE, 8 PHOTOGRAPHIES: SEPTEMBRE, 1901. (Rome, 1901). With eight mounted albumen prints, four after drawings by Gatteschi, with tissue overlays. The large photographs measure 11 x 15½ inches (279 x 394 mm.) and were published by Alinari and Cook. Oblong folio, 13 x 18 inches (330 x 457 mm.). Gilt-printed embossed red cloth.

A fascinating exercise in historic restoration. Gatteschi shows four modern photographs of Rome, taken by Alinari and Cook, and contrasts them with photographs of drawings depicting his interpretation of the same locations at the height of the Roman Empire. The tissue overlays identify the various buildings pictured.

\$750.



93.



93.

AN EXQUISITE WORK, ONE OF ONLY 20 COPIES,
THIS COPY INSCRIBED TO J. P. MORGAN.



94.

**94. Franck, M. Bernard. COLLECTION DE
124 CARNETS DE BAL DU XVIII^e SIÈCLE
FORMÉE PAR M. BERNARD FRANCK.**

Paris: Gerschel, Photographie, (1902). With 263 mounted carbon print photographs on 67 leaves of hinged card stock. Thick quarto, 12³/₄ x 11 inches (324 x 279 mm.). Full dark green morocco; gilt borders and spine panels; all edges gilt; lightly rubbed.

One of 20 copies, this copy is inscribed from Franck to J. P. Morgan. Carnets de bal were ornate eighteenth century jeweled cases to house dance cards. Often made of precious metals and decorated with painted enamels and jewels, they were issued for royal and aristocratic balls.

The photographs in this exquisite book depict a painted

portrait of the collector, two full page photographs of the entire collection, and 260 shaped carbon prints, arranged four per page, showing the front and back of the 130 carnets de bal. The verso of each leaf has printed text describing the items on the facing page. Printed in red and black, each entry describes the construction of a case, its previous owner and the period of its use. The photographer possibly was Mathias Gerschel, who was active in Strassburg in 1891.

We have located three copies of this book, The Bibliothèque d'Art & d'Archéologie - RCON, Bibliothèque d'Art et d'Archéologie, and the Morgan Library. The Morgan's copy has a different inscription and is dated December, 1902.

\$7,500.

AN EYE-WITNESS ACCOUNT OF A MAJOR DISASTER.

95. MESSINA AFTER THE GREAT DISASTER. PHOTOGRAPHS FROM MY OWN CAMERA. WITH EXPLANATORY DESCRIPTIONS OF EACH PHOTOGRAPH. BY W. P. B. (Privately printed, circa 1909). 75 pages of printed text, interleaved with tipped-in photographs on gray paper. There are 66 silver gelatin photographs measuring from 4 x 3 inches (102 x 76 mm.) to 6 x 4 inches (152 x 102 mm.). Some minor staining to photographs. Quarto, 11¼ x 8¾ inches (286 x 222 mm.). Printed beige cloth with beveled edges, light wear.

A privately published work on this immense disaster of the early 20th century. Messina (population 170,000) in Sicily was an ancient city with 3,000 years of history when on December 28, 1908 it was totally destroyed by a massive earthquake (previously, in 1783, it had also been devastated by a large earthquake). The author of this work was in the city just after the quake and took these photographs between January 11th and January 16th. Aside from the images of physical destruction, there are views of transporting the dead, military troops at work in the ruins, the flotilla of military ships arriving in the harbor, work aboard the hospital ship, and the ever present refugees wandering through the streets.

With the advent of the hand-held camera, the last century was to explode with first person photographic reports. A striking example of an early, self-published account of a modern disaster.

\$ 750.



95.

GLEASON'S PALLADIUM PHOTOGRAPHS INSPIRED BY THOREAU.



96.

96. Thoreau, Henry David. WALDEN OR LIFE IN THE WOODS. Boston: Bibliophile Society, 1909. Two volumes. 208 + 263 pages. With two facsimiles of a Thoreau manuscript, engraved title pages and an etched frontispiece portrait from a daguerreotype. There are nine mounted original palladium photographs by Herbert W. Gleason, 6½ x 4½ inches (165 x 114 mm.), each with a tissue guard printed with a relevant passage from the text. Small quarto, 9½ x 6½ inches (241 x 165 mm.). Vellum backed boards in publisher's double lined slip cases. Engraved title page and several tissue guards foxed; scattered light foxing, though none affecting the photographs; outer slip cases worn. Bindings and photographs are bright and clean.

One of 483 sets on handmade paper. Gleason has been called "the greatest, and certainly the most prolific, New England nature photographer" (Robinson. *A Certain Slant of Light. The First Hundred Years of New England Photography*). After eighteen years in the ministry, Gleason resigned and took up photography in 1899. Always inspired by Thoreau's writing, he made, between the years 1899 and 1920, over 1,230 negatives based on Thoreau's New England. In 1906 a twenty-volume set of Thoreau's complete works appeared, illustrated with over 120 photogravures from photographs taken by Gleason. These illustrations for the Bibliophile edition of *Walden* show the true mastery of Gleason's technique. The crisp tones of his palladium prints capture the diversity of the natural world even in the most confined spaces. *Truthful Lens #170.*

\$1,200.



97.

SUBMARINES OF THE BRITISH ROYAL NAVY, c. 1910.

97. (ROYAL NAVY). A handsomely bound volume with 6 leaves of text; 8 mounted silver print photographs 3½ x 5½ inches (89 x 140 mm.) and smaller, each with a tissue guard; and 6 delicately colored cartes postales. Twelvemo, 7½ x 5 inches (191 x 127 mm.). Full polished blue calf presentation binding, with the gilt royal arms on one cover and the Admiralty “fouled anchor” arms on the other; some damp-staining lightly damaging the rear cover.

Marked “Not for Publication,” this ornate production which shows the state of the Royal Navy was surely offered to prominent diplomats or visiting dignitaries. Shown are submarines, torpedo boat destroyers, and “The Dreadnoughts,” the flagships of the Home Fleet. (The dreadnought “Bellerophon,” which is pictured in a carte postale, was completed in 1909, therefore our circa date). Of special interest are the five photographs of submarines. The first submarine for the Royal Navy (HMS 1) was built in 1901/02. It was based on a design by J.P. Holland, an American who launched the first boat with an internal combustion engine in 1877. By the time this little promotional book was issued, less than a decade after HMS 1 was launched, the Royal Navy had 40 submarines, each carrying 3 torpedoes and capable of diving 150 feet below the surface.

At this time there were “a grand total of 345 Vessels composing the sea-going fleet in home waters ... and submarines for local defense of ports and harbors.” This was The Royal Navy on the brink of the First World War.

\$950.

MAMMOTH PHOTOGRAPHS OF THE 1905 SOLAR ECLIPSE.

98. Schorr, R. HAMBURGISCHE SONNEN-FINSTERNIS EXPEDITION, 1905. Hamburg, 1912. Title page + 1 leaf of text + 6 silver bromide photographs, 14 x 14 inches (356 x 356 mm.); 2 collotypes; and one lithographed plate. Folio, 25 x 21 inches (635 x 533 mm.). Two tone cloth, professionally rebaked.

The nine splendid plates in this large work each show a 14 inch (356 mm.) square of the solar eclipse, with a plastic overleaf printed in white, showing direction and details of the sun. These photographs and plastic over-leaves are sandwiched in a 24½ x 19½ inch (622 x 495 mm.) black paper mat, with text printed in white. One small corner of the final overleaf has been removed.

The Hamburg Observatory Expedition chose Souk-Ahras, in Algeria, as the site for its August, 1905 observation of that year’s solar eclipse. The main purpose was to photograph the inner corona of the sun. A large telescope was procured, with a special lens fabricated by Carl Zeiss. The photographs were made by Dr. Schorr, the director of the Hamburg Observatory, accompanied by Dr. K. Graf, who did the drawings for the plastic overlays and final lithograph in the published work.

The eclipse lasted only 3 minutes and 40 seconds. Dr. Schorr managed to make five exposures using various film stocks but, on the sixth try, the photograph was lost when the first rays of the sun reappeared. These five exposures, published in their original size, are the basis for the above work. Two groups of mountains on the moon were used to focus the telescope and can be seen on the plastic overlays. The work was successful in producing an accurate pictorial representation of the inner corona, and stands as a monumental presentation of early twentieth century astronomical observation.

\$7,500.



98.

MEMORIAL FOR A YOUNG HORSE WOMAN.

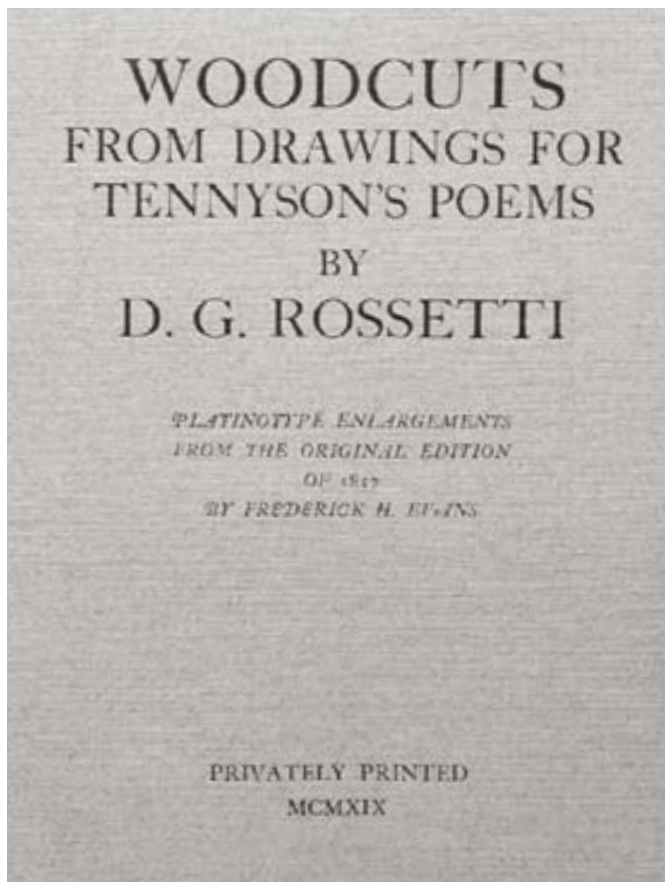
99. VIRGINIA WHITING NEWHALL, JR. (San Francisco: Paul Elder, 1915). 155 pages. With 39 tipped in platinum photographs, measuring 6 x 4 inches (152 x 102 mm.) and smaller. Octavo, 9 x 5¾ inches (229 x 146 mm.). Vellum backed boards, covers lightly soiled. Covered in a contemporary dust jacket made of wallpaper. With the signature of Dorothy Austin and a mounted card for Mr. and Mrs. Edwin White Newhall.

A very limited edition, printed for the family by Paul Elder and Sons. Edwin White Newhall was the son of Henry Mayo Newhall who joined the California Gold Rush and prospered in railroading and ranching (the Newhall ranch in the mountains between Los Angeles and Bakersfield is still owned by the family). His daughter, Virginia Whiting Newhall, Jr. died at age twenty-four. This volume contains tributes and photographs of her short but active life. She was an avid equestrian and is often seen in these photographs with her horses. A beautiful example of a privately printed memorial volume.

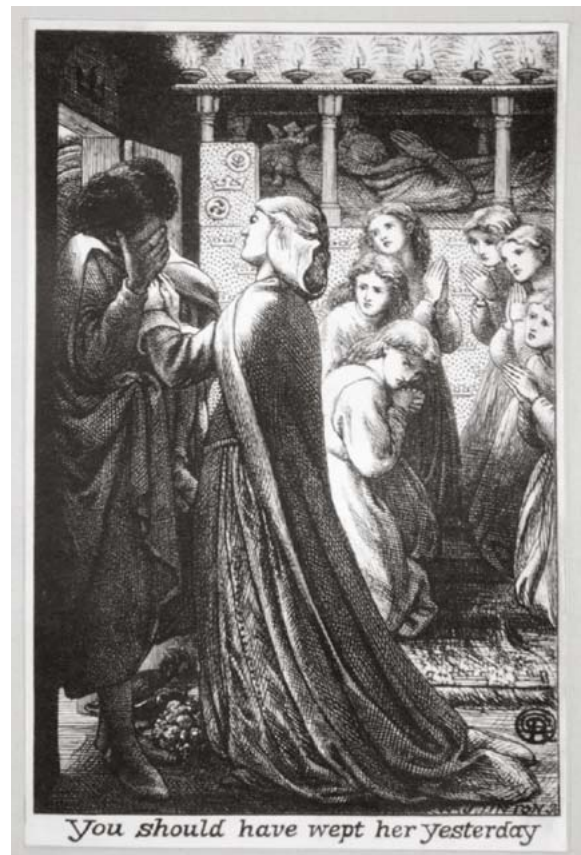
\$375.



99.



100.



100.

UNIQUE PRODUCTION BY FREDERICK H. EVANS.



100.

100. [Evans, Frederick H.]. WOODCUTS FROM DRAWINGS FOR TENNYSON'S POEMS. BY D. G. ROSSETTI. PLATINOTYPE ENLARGEMENTS FROM THE ORIGINAL EDITION OF 1857 BY FREDERICK H. EVANS. (London): Privately Printed, 1919. Four folded stiff paper gatherings containing a mounted, printed title-page; five mounted blocks of text; and eight mounted platinotype photographs by Evans after illustrations by Rossetti, measuring from $5\frac{1}{4} \times 4\frac{3}{8}$ inches (140 x 110 mm.) to $9\frac{1}{4} \times 6$ inches (235 x 152 mm.). Five of the pages have manuscript double-line borders in pencil and all have Evans' blind-stamped monogram [FHE]. This work is accompanied by 64 loose pages (in a broken cardboard portfolio) containing mounted clippings from art periodicals, wood-cuts, engravings, gravures, and two platinum photographs, all pertaining to Dante Gabriel Rossetti. Quarto, $12\frac{1}{4} \times 10\frac{1}{2}$ inches (311 x 260 mm.). Loose as issued.

For many years, Frederick Henry Evans (1853 – 1943) ran a popular bookshop, numbering among his clients, George Bernard Shaw and the young Aubrey Beardsley. In 1898 he retired and, living on a small annuity, took up photography professionally, becoming an expert in the making of platinum photographs. He became preoccupied with documentation of architecture and during the 1890s and first decade of the 20th century traveled to the cathedral towns of England. His architectural studies became recognized for their purity of line and mastery of light, space, and composition.

After 1914, when platinum became scarce, he stopped printing rather than use inferior products. He eventually limited himself to photographing his own art collection. At this point he began producing portfolios of platinotype photographs of reproductions of art works in editions no larger than fifteen.

Beaumont Newhall, in his monograph on Evans, noted "as he grew older, and it became increasingly difficult for him to carry his heavy camera and massive tripod, he found satisfaction in photographing his art collection. He approached this work as he approached architecture, with humility, with the urge to re-create the esthetic content, and with impeccable technique... Most photographers consider the copying of prints and drawings a mechanical task, to be avoided. But to Evans, even this work was a challenge and his copies are so perfect in reproduction that it is often hard to believe that one is looking at a photograph and not the original."

This is a unique 'mock up' for an unpublished work on Rossetti. We can locate no reference to this work in any bibliography of Evans, Rossetti, or Tennyson and due to the unfinished nature of the work (there are only five of eight text captions, and only five of eight outline borders), we assume that this is a work-in-progress. During 1919 Evans published a privately printed book on Blake's illustrations for Virgil in an edition of fifteen. Perhaps Blake won out over Rossetti for Evans' attention. In October of that year, Evans' library was auctioned at Anderson Galleries in New York City. It is possible that this material entered the market in that sale, buried in a larger, miscellaneous lot. It is not listed as a separate item in the catalog.

The accompanying clippings and reproductions were put together by Evans. A number have the manuscript pen and ink "French borders" that Evans so often used on his photographic mounts. Also, on the verso of one of the two platinum photographs is a manuscript notation in Evans' hand "Copied from large silver print by FHE." The other platinum photograph of a Rossetti artwork has the hand-stamp "Copyright Fred. Hollyer, 9 Pembroke Square, Kensington W." Hollyer, a colleague of Evans, is best known for his photographs of artworks.

A unique presentation of Rossetti's work by Frederick H. Evans.

\$7,500.

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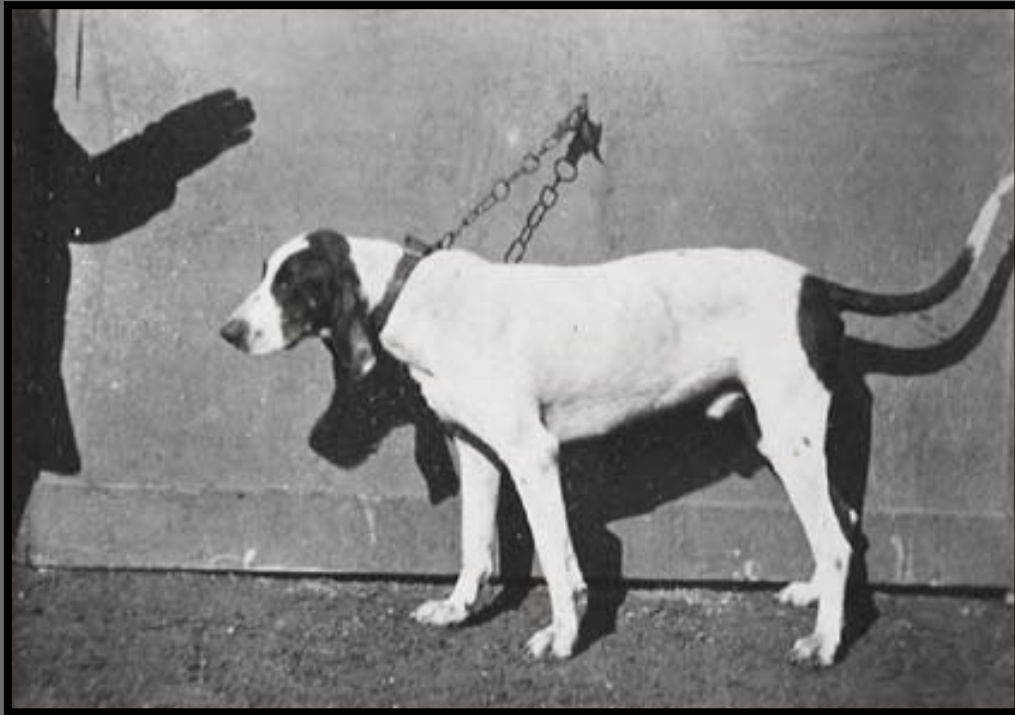
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NOTES

\$20.



19.



19.

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